**Outstanding Contemporary Hairstyling**

**The Affair**
Episode 511

**Synopsis**
It’s Whitney’s wedding day and everything comes full circle.

**Technical Description**
Techniques used for the look of the show were wig work, extensions, switches, pin curl sets, teasing and braiding, while keeping the natural look of the show. As the show periodically cuts to the future, I wanted to keep it modern with a twist to blend with the feel of our modern-day show. I studied geometry and architecture and fell in love with the clean lines mixed with textures. We wigged one of our charioteers to transform him into his matured age look. As details of the show change based on the characters’ perspective, multiple hairstyles are created for each scene. Maura's Mother-of-the-Bride look is an excellent example; her first look was achieved through three double wefted extensions filling out her hair and two single wefted extensions framing her face, curled, then pulled back in a half up style. The second look is a low chignon off to the right.

**AJ And The Queen**
Pittsburgh

**Synopsis**
Robert treats AJ to breakfast ... and a long list of questions. Later, Ruby steps back into the spotlight and encounters bad blood, on and offstage.

**Technical Description**
On camera wig cut. AJ chops long hair Lace front wig. Reveals a short lace front wig. AJ series look Joico hair gel, flat wrapped in sections, dried, wig capped, zero height to create natural head shape. RuPaul and others - All wigs are chosen or created color, ventilated lace fronts human/synthetics hair. We sewn 2 wigs to make one, razored, double rollerset, steamed, dried, combed out for height, flamboyance. Stunt doubles, exact wigs techniques as Hero wigs. All wig cap wraps, micro clipped to attach to very short hair, lace front glued, placement on head for balance is essential, wigs can be heavy. AJ’s Mom, lace front blonde wig creates innocence. Hair flat wrapped without product, wig pulled off on camera, revealing her own hair as her tragic life spirals downward. Fade precision haircuts on men. Lady Danger Ombré hair extensions BG hairstyles of each city.

**American Son**

**Synopsis**
American Son tells the story of Kendra Ellis-Connor (Kerry Washington), the mother of a missing teenage boy, as she struggles to put pieces together in a police station. The adaptation presents four viewpoints and navigates the dynamic of an interracial couple raising a mixed-race son.

**Technical Description**
I didn't want the hair to be neat/sculptured, but rather simple with intense texture—The hair had to look a bit messy/undone, so I brought texture into the hair. I mixed curly/wavy/coily hair together, brushing it out with a Tangle Teezer brush into a soft Afro Kinky Curl. I misted hair with water/used foaming gel for shine. I gave Kerry Washington a centered ponytail—brushed-out her hair which made the texture frizzy. I also added pieces for dramatic fullness—pinning it to keep strands in place. When cutting I only used scissors, not clippers, for simple haircuts/with no-fuss. Cuts were up-to-date, but not sharp, due to the scissor cut. A foaming cream was used on hair with a spray bottle of water to build the look. I designed some individual long box braids/cornrows mixed together, which was very much a 90's look, a head-wrap to go around it—I sewed extra braids on for heaviness.
Atypical
Searching For Brown Sugar Man

Synopsis
A rogue plan for Zahid leads to a last-minute mission for Sam, Casey, Paige and Abby. Meanwhile, Doug faces a major test and makes a pivotal choice.

Technical Description
Elsa: Prepped hair with heat protector, blow-dryed, curled with 1” barrel iron. Used Oribe Texture Spray, set into large pincurls. Removed clips, used 2” iron to deconstruct for natural look conducive to mom and caretaker. Gretchen: She has a new age vibe. Used texture spray, twisted hair to top of head in two ponytails. Braided and pinned towards the top front to give it a bit of flare. Elvis: Repurposed a wig, turned upside down, cut, styled into an over-exaggerated Elvis pompadour for some humor. Paige: Shih Tzu inspired. Curled hair toward back to give a uniform wave and peppered in her signature blue clip-in extensions. Pulled back the top part of hair into a ponytail, twisted and pinned into the shape I desired. Julia: Curled hair with 3/4” and 1” barrel irons. Alternated curling frontwards and backwards and used Oribe Texture Spray to give her effortless waves.

Avenue 5
This Is Physically Hurting Me

Synopsis
While Karen oversees an effort to jettison non-essential passenger items, Billie tries to teach an inattentive Ryan how to dock the ship. Matt learns of Judd’s plan to make the ultimate sacrifice by returning to Earth. Meanwhile, the passengers suspect all is not as it seems with the journey.

Technical Description
Creating the looks for Avenue 5 was inspired by the reality rooted in the fantastic. We wanted the hair to reflect each character’s personality, ethnicity and social status. We chose to embrace the texture of afro hair assuming that in the future afro hair is celebrated and not flattened. Grey hair is celebrated as a strength in character. Hair is grown very long and short hair is strong and high. We used wigs and hair pieces for almost every character. We used a combination of real hair and synthetic.

Bad Education

Synopsis
Frank Tassone and Pam Gluckin who reign over a Long Island school district on the verge of the nation’s top spot, spurring record college admissions and property values. When an embezzlement scheme surfaces that threatens to destroy all they’ve built, Frank is forced to maintain order—by whatever means necessary.

Technical Description
From Hugh Jackman’s tightly coiffed, structural hair expressing (Frank Tassone) need for order and an outward pristine image, to Allison Janney’s Pam Gluckin buttery blonde rooted wig demonstrating Pam’s attempt at exuding bought beauty and elevated appearances, to the realistic and cleverly detailed looks of Ray Romano (Bob Spicer) Annaleigh Ashford (Jenny Aquila) and full cast of supporting actors, bringing forward in a very effective way the essence of 2002 Long Island esthetics. Nothing over the top was presented in the representation of the casts looks for Bad Education. The transformations were artfully subtle which in turn helped you to slip right into the story and believability of their characters.
The Baker And The Beauty

May I Have This Dance

Synopsis
A blue collar baker strikes up a relationship with an international superstar. US version of the Israeli romantic comedy series The Beauty and The Baker.

Technical Description
Daniel - Create volume, for thinning hair and all over exposed scalp. B&B Go Big thickening spray, Blow dry crown 1” round brush. Flat iron crown. Cover scalp diluted dk brown Couvre Alopecia creme. Atomize crown w/Toppik to build hair Stipple WOW around hairline. Finish Oribe Shine + Oribe anti-humidity spray. Noa - Full head individual extensions, Diffuse wet w/Kerastase Smoothing Milk. Create finger waves w/hands and duck bill clips, Define waves w/flat iron Finish Philip B serum, Philip B Jet Set hair spray. Mari - Blow out Oribe Foundation Mist 2.5” round brush, Kevin Murphy Infused treatment. 2” sections, 1.5” Marcel, Kenra thermal set spray. Open curls w/fingers, back comb crown, Jet Set, Kenra Silk Gloss. Natalie - Diffuse natural curl, Davines Primer. Define 1” sections 1” Marcel, Kenra thermal spray. Open curls w/fingers, smooth Marlin and Goetz Sage creme Jet Set. Vanessa - Blow out 2” round brush, Davines Primer 2” sections 1” Marcel, Kenra thermal spray Open curls w/fingers Kenra Silk Gloss, Shu Uemura hair spray.

Betty

Ladies On Fire

Synopsis
Season finale. Betties, assemble – it’s time for another all-girls skate sesh.

Technical Description
Betty’s 5 main characters had very different hairstyles. Janay's hair, left in its natural Afro state, was filled in for fullness with kinky and curly textured extension clips. I made the clip-ins to blend with her hair texture and colored them to match her hair color exactly. I styled it in top buns. We used a wand curling iron with a texture spray for Camille’s very long hair, so that it had a natural wavy look that flowed as she skates. I installed jumbo braids into Indigo's hair with added extensions to achieve waist length, with triangular parting for a unique design. Honeybear's hair was moisturized daily and then wrapped from back to front, in different headscarves for a consistent look. We put texture and thickening spray into Kirt’s hair to add volume and fullness. She was styled with her signature baseball cap.

BH 90210

The Table Read

Synopsis
Updated, modern day hairstyles for the original cast of Beverly Hills 90210 with some flashbacks to their original looks from the original iconic 90's show.

Technical Description
By using various wigs, micro bead fringe extensions, and spray colours to block in roots, our team was able to recreate the old iconic looks found on the original series.
**Big Little Lies**

She Knows

**Synopsis**
Mary Louise grows increasingly concerned about Celeste's parenting; Madeline tries to make things right with Ed.

**Technical Description**
To create our Monterey looks we had a few of our principal cast members in lace front wigs. The wigs were cleaned and blocked daily, washed, if needed, then air dried. Modern day curling irons, flat irons and blow dryers were then used to achieve the final look. Hair extensions were also used, both tape in, which we adjusted throughout the season for continuity and wefts sewed into toupee clips when required. For our 70's themed bday party, we encouraged our back ground artists to use hot rollers, or wet set rollers to recreate those 70's shapes and styles. Both synthetic and human hair wigs were also used to achieve these looks. In all between 25-30 synthetic wigs were used on our BG and between 5-8 human hair wigs were used on our principal cast.

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**Billions**

The New Decas

**Synopsis**
Bobby Axelrod reaches a major milestone. Chuck struggles to get his bearings, and he and Wendy navigate a new normal. Tensions are high at Axe Cap now that Taylor Mason is back. Axe faces off against new rival Mike Prince. Taylor wrestles with a decision.

**Technical Description**
At Billions we implement all of the most modern hair styling techniques to achieve the look of this contemporary show. For Episode 501, The New Decas, we created a wide range of looks as characters find themselves disheveled in an Alaskan sweat lodge, styled impeccably for a magazine cover, or done up at a lavish wedding with hundreds of background artists. We used hair cutting, blow drying, iron work, and both permanent and temporary unique coloring techniques throughout the episode to help us achieve the various looks. The strong emphasis on men’s grooming found throughout the series is continued in Season 5, as actors portray government officials and influential billionaires. For our powerful female characters, we created subtle and sophisticated styles, often accentuated with in-house hand ventilated hair pieces and wigs.

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**Black Mirror**

Rachel, Jack And Ashley Too

**Synopsis**
A lonely teen becomes obsessed with a robot doll based on her pop idol, Ashley O -- just as the real Ashley's life begins to unravel.

**Technical Description**
Designing Ashley O we chose a strong iconic hairstyle that would be flattering for both the Ashley Too doll and for Miley Cyrus. We needed two contrasting looks—glossy/polished/pop/raw grunge. For Ashley O pop world, we chose a strong coloured synthetic wig for the audience to establish a recognizable connection with the Ashley Too doll. We knocked back the synthetic shine and razor-cut the wig to achieve a chic, softer finish. Whilst filming, it was important for us to look after Miley's hair, using good quality products, we avoided using heat treatments as much as possible and for the grunge look we let hair naturally dry using volume-root-lifts and powders to get a grungy look mixed with lightweight serums and creams to control it. To give the worlds strong contrast, everyone in Rachel/Jack’s world was always kept very natural, less groomed/soft. Whilst in Ashley O’s world everyone was blow-dried/groomed/polished/freshly cut/glossy.
**black-ish**

**Hair Day**

**Synopsis**
Bow takes Diane to the hair salon using this time as a bonding opportunity, but Diane is more concerned about getting another chemical relaxer touch up. She embarks on a hair journey with the help of Bow, Ruby, and her Hairstylist, Yaya.

**Technical Description**
Designing realistic handmade afro textured wig for popular twist out style worn by Marsai Martin, interweaving gold jewelry in artistic patterned cornrow braids worn by Tracee Ellis Ross, handmade wig full of airy afro coils, volumous flare, carefully drizzled in glitter worn by Jill Scott, creating chemical relaxer with creme hair dress and cornstarch for custom lace front wig are few examples of transitional, contemporary hairstyling. Prior to filming loads of prepping took place. Weaving hair extensions, blending hair color, various braid techniques, twist out sets, individual braid extensions, extensive cornrow braiding, dreadlock twisting, asymmetrical and barber cuts are styles witnessed throughout episode. My team kept continuity in tact. Natural afro textures styled in todays hottest trends, thermal flat ironing, and securing the shape of hairstyles for over one hundred background, dancers, and guest cast over a five day period with less than thirty minutes in chair.

**#blackAF**

i know you may not get this, but the reason we deserve a vacation is... because of slavery

**Synopsis**
As Joya takes time to focus on herself before her event, Drea tries to bond with Chloe, Pops handles an incident, and Kenya switches up his behavior.

**Technical Description**
In this episode we used various hair textures to create trendy looks for each character. We enjoyed being able to express Black Excellence thru various braid styles, impeccable hair cuts and creative styling.

**Blow The Man Down**

**Synopsis**
Welcome to Easter Cove, a fishing village on Maine's rocky coast. Grieving the loss of their mother, Mary Beth and Priscilla Connolly cover up a gruesome run-in with a dangerous man, leading them deeper into Easter Cove's underbelly where they uncover the town matriarchs' darkest secrets.

**Technical Description**
For the hair department preparing for character development, we had to prepare for a Lace Unit Wig for one character to create a look requested by the director. I worked closely with the wigmaker to assure the design would come out properly for me to create the look for the character, along with hair pieces for the other cast who played prostitutes. We also did many haircuts and created textured looks for the fisherman. For one character, I had to imply velcro rollers due to the heaviness of her hair as a haircut wasn't an option. The velcro rollers were the extra hands needed to keep this look up during production.
**The Bold Type**

**Some Kind Of Wonderful**

**Synopsis**
Sutton and Richard’s wedding day is here, and Sutton is faced with a big decision. Jane tries to celebrate her friends, while struggling to process recent discoveries. And Kat’s continuing crusade against the board has unexpected and life-altering consequences.

**Technical Description**
Jacqueline’s hairstyles go from luscious curls to bold swept up waves for the wedding scenes. Marcel curling irons help to achieve the looks. Body creating mousse, root lifting powder and heat protecting elixir make it shine. Jane’s looks start with a blow out, followed by combining the use of big barrel iron and flat iron using waving techniques, treated with heat protecting cc cream and finishing serum. Kat’s looks are achieved using nourishing creme, heat protecting elixir and finishing serums, gels and cremes. Curls are diffused, occasional use of small barrelled curling iron added dimension to her hairstyles. Kat often adds hair accessories as seen in the wedding scenes. Blow drying Sutton’s hair for volume and movement, creating loose waves using flat iron and heat protecting elixir for dimension and flow. Her half swept up wedding hairstyle added elegance and romance to the finished look.

**Bosch**

**Money, Honey**

**Synopsis**
Bosch dives deeper into Daisy Clayton’s troubled past. Edgar scrambles to find evidence confirming Bosch’s suspicions in the Kent case. Hovan goes undercover to learn more about Avril’s criminal dealings. Crate and Barrel return to the Homicide table, but their celebration is overshadowed by bad news.

**Technical Description**
The Bosch Hair Team is focused on the realism of its characters. Detective Bosch’s classic look is achieved with curl calming crème blown forward with a small round brush, add volume paste and spray. Detective J. Edgar barbered low taper fade and line up, add crème conditioner brush through, and outline front with precision. Honey Chandler add thermal spray blowout with round brush, flat iron to smooth. Maddie Bosch professional looks include; sleek high ponytail and half up style. Start with S shape curls. Lt. Billets blown out with small round metal brush, style into a French twist and spray.

**The Boys**

**The Self-Preservation Society**

**Synopsis**
Never trust a washed-up Supe -- the Boys learn this lesson the hard way. Meanwhile, Homelander digs into his past, Starlight discovers that love hurts, and if you're ever in Sandusky, Ohio and a girl asks if she can touch your gills, say NO.

**Technical Description**
Super Hero’s were designed after the comic book series. Queen Maeve’s and Starlights wig and extensions were set with curling iron. Homelander hair colored, highlighted and blown into position then held in place with strong spray. Becca Butcher wears a wig in her flashback scene. The lines in A-Train were designed to create added speed.

**Briarpatch**

**Terrible, Shocking Things**

**Synopsis**
Jake throws a party. Allegra discovers a secret. A mysterious figure arrives, offering warnings and vodka sodas.

**Technical Description**
Because our show is set in south Texas in the summer, as the producers wanted to play up the heat, I transformed Rosario Dawson into Allegra Dill by first master braiding her hair into six tightly formed flat braids. I used a 27' long custom flat front wig parted down the middle just so she doesn't look like she sweats. Every character in the series has had special attention to add the special touches that help develop a great character.
Cherish The Day
Catharsis

Synopsis
Gently hosts a big birthday party for Miss Luma with special guests including her beloved friend, Quincy Jones, but the party really gets started when an unexpected guest shows up.

Technical Description
Episode 8 was my favorite to design as this was Miss Luma's roaring 1920's birthday party. I picked out several wigs and gave them roller sets to match the time period but also give it a modern spin since the show took place in today's time. We did bob haircuts for some guests to be in period. We placed finger waves in some wigs and added tight curls.

Chilling Adventures Of Sabrina
Chapter Twenty-Eight: Sabrina Is Legend

Synopsis
The lines between, past, present and future blur as Sabrina stages an act of heroic restoration. But will her powers prove to be enough?

Technical Description
This episode had everything. Lots of wigs. The coronation wig was modeled after Elizabethan Wig fashion. I used white crepe hair to enhance volume, as well as backcombing. Then lots of strong hold spray. For all of the residents of Hell, crimping is the key, and keeping styles high and narrow. There were some of our favourite characters turned to stone. On these wigs, we used Artists medium, to build stone like texture, with pigment added, and then airbrushed to match the surrounding stone structures on set. For wet or stringy looks, we used Ultra Wet, a great product several departments use to achieve required looks. Collaboration with my team is the key!

Dare Me
Scorched Earth

Synopsis
Amid the heat of Regionals, Addy, Beth and Colette decide what matters most, leading to a faceoff.

Technical Description
Episode 107 reveals a climax of tensions as Beth and Addy's relationship unravels. The hair profile mimics the show's sense of dark, tantalizing, damaged beauty. With a main squad of 23, stunts, additional cast and cheerleaders of about 100, and over 500 background, a small army exceeding 15 hairstylists were used for consistency. Utilizing a deconstructive approach, Beth’s hair is coloured auburn and crimped with a tapered iron, sprayed with TO112 texturizer and brushed for volume and intrigue. A series of rope braids were added, followed by an elevated bouffant of twists at her crown to showcase the intensity of her personality. Black glitter encrusted Warrior ribbons crest her untamed mane. Representing multiple versions of battle cry, Addy's hair expresses a softer take. Straightened from the midshaft using Phyto phytolaque Soie and a flat iron, her effortless silhouette demonstrates a more naive, callow temperament revealing the extremes of Dare Me.
DAVE
Ally's Toast

Synopsis
Ally wants to impress her family with the perfect maid of honor speech at her sister's wedding. Dave struggles to be a good boyfriend while negotiating a record deal, forcing Ally to question their relationship. As her sister begins a new chapter, Ally and Dave close the book on theirs.

Technical Description
Developing the hair styles for Dave the priority is looking realistic as possible. Dave's hair is a perfect balance of natural curl with a slight disheveled appearance. I utilize thorough diffusion with the blowdryer and pick comb to lift and separate the curls. Ally's hair I wanted to show an ark from her natural high pony tail to the various styles for the wedding weekend. Her sister we went for a very quaffed soft wave to emphasize her miss perfect feeling and the wedding styling was a perfect smooth princess chignon. Ally's dinner scenes I went with an effortless textured loose wave look. The wedding hair we styled in a regional feel of a local hair Salon in Napa. I specifically made several floral hair adornments to match the wardrobe and make hairstyles stand out.

David Makes Man
Gloria

Synopsis
Gloria's difficult day turns catastrophic when she is fired by her boss, leaving her home life in jeopardy; Raynan reminds David that he can't run away from his responsibilities.

Technical Description
The entire hairstyling team collaborated in building multiple wigs from scratch. I designed each wig sketch out, creating the design from the inspiration of Tarell Alvin McCraney's characters. We used human hair extensions sewing them to wig cape, fitted for each actor. We used styrofoam balls inside the wig to make the wig light weight since the actors were wearing for long hours. Episode 104: Gloria was a very fun episode to style, creating looks for a variety of characters. I also collaborated on looks with the costume designer, for consistency among characters.

Daybreak
Canta Tu Vida

Synopsis
Josh boots Wesley, Eli and Angelica from the mall after learning the truth about Sam. Also, Crumble searches for her truth -- and something to eat.

Technical Description
We designed and created looks for a young, colorful apocalypse as well as contemporary pre-apocalypse looks for our cast. Cheeramsons, Cheerleaders turned warriors, we used custom hair extensions, constructed hair jewelry and laced chains/leather through elaborately braided and twisted hairstyles. Ghoulies, layered heavy coats of dirt, mud, blood, product for a textured filthy look. Cast looks included custom hair extensions, hair pieces, reconstructed wigs all made within the department. All hair color for cast, wigs and hair pieces was done within our department, from bright pinks to transforming Colin Ford’s blonde locks to brown. Miss Crumble/The Witch has 6 distinct looks, this episode includes 3 of those looks ranging from the actresses own hair in a contemporary sleek cut and deep level 4 hair color, a pin up rockabilly look with custom extensions to the Witch featuring a reconstructed custom colored human hair wig integrated with the actresses' hair.
Dead To Me
It's Not You, It's Me

Synopsis
Filled with guilt and regret, Jen finds a civic-minded way to unleash some pent-up feelings. Judy revisits her past. The police uncover a new lead.

Technical Description
Styling our actors everyday required blow dries/curling irons/sometimes roller-sets. The three lead actors like to use as little product as possible, which is both good and bad. The men in our trailer get haircuts once every episode for continuity, and the ladies about every four episodes or as needed. My team employed a few extra Hairstylists over the season for big background days, and we always encourage them to follow the standards we sat in the main trailer when it comes to product used in consideration of others.

Dear White People
Chapter VII

Synopsis
As Chester's popularity soars, Lionel tries to convince D'unte and friends that he's ready for the gay deep end. Sam gets a chance to meet her idol.

Technical Description
Our Actors natural hair was shown to its full capacity while staying chic and modern by using Faux Locs, Individual synthetic Braid styles and Twist Out styles to enhance Texture with some Thermal styling. Lots of Knotless Braiding with synthetic hair and a wrap around technique with overly curly human hair, along with Braiding Pomades, Hair Gels, Setting Lotions and Hair Jewelry were used and needed for proper execution for the Faux Locs and Braid styles. Extra enhancement were added using a Sponging technique on one of our men character's hair accompanied with Hair Illustrating and Topik hair fibers for the illusion of creating certain angles, shapes and defining parts. We got to showcase a famous Victory Roll hairstyle while keeping it modern with incorporating Baby Hair's and Braids. We kept our other men Character Hairstyles together with specific low and medium Taper Fade hair cuts while using Styling Grease, Water and a Waving Cap to create waves. We made sure our Atmosphere Actors were natural and current.

Defending Jacob
Wishful Thinking

Synopsis
Andy and Klein explore two last-ditch efforts to prove Jacob's innocence.

Technical Description
Chris has very fine and straight hair so the transformation is about giving his hair movement that feels natural and appropriate for his character. Voluminizing and texturizing products with the blowdryer and small flatirons were used. Most importantly were hands. Michelle, Cherry and several of our day-players used extensions and wigs for variation and style. Hot rollers, irons, braiding and again hands created texture and volume while keeping looks natural and organic.
Devs
Episode 1

Synopsis
When her boyfriend Sergei vanishes after starting a new job at the secretive Devs division of tech company Amaya, software engineer Lily begins to suspect that his disappearance may not be as cut as it seems.

Technical Description
Devs is a specific world. I had to make the look distinctive but believable. Hitting that relaxed but definite tech look correctly was key. Episode 1 establishes our characters. Our main transformation Forest wears a sunkissed wig. I removed hair for a balding effect. This episode was filmed in extreme heat, a real wig test! We dyed his beard 5 shades to compliment the wig. Lily allowed us to cut her hair short, practical and plausible for her character. For Jen I wanted to go completely blond, during the dye process it went first to a bright orange and looked incredible, like flames, we stopped then and went with it! Ronnie has blond tinted afro braids in a no fuss knot but I wanted to push the look and added patterns in her baby hair at the front. The characters have their own individual story and their hairstyles reflect that.

The Eddy
Katarina

Synopsis
While the band records with Franck Lévy, Katarina struggles under the weight of family obligations and regret. Julie and Sim decide to start fresh.

Technical Description
In Episode 7, Julie (Amandla Stenberg) cuts her hair herself in front of the bathroom mirror. In the previous episodes she has a straight bob which was done with 6 row extensions. As Julie's character gets more connected with her father she reconnects to her African roots and decides to go back to a more natural look, this is why she's going through that change. That scene was shot on last day of shooting, when her extensions were out already. I used four wigs for that scene: 1) First one that looked as her previous haircut, the straight bob. 2) A wig which was a wavy bob when her hair was wet. 3) Then used 3 wigs to go through the different steps of cutting; to arrive to a final look that was done with her natural hair.

Empire
Good Enough

Synopsis
After realizing that music is her real first love, Cookie makes moves to get back into the music world; Lucious tries to regain control of Empire by attempting to sabotage Andre's vision for the company

Technical Description
All women wore wigs. Taraji P Henson wears different wigs for long, wavy shoulder length wave and asymmetrical way bob. Achieved with a 1/2 inch Marcel flat iron, along with 3/4 barrel iron. All men, clippers, hair fibers were used to achieve distinct looks. Styled 250 background.
**Euphoria**

**And Salt The Earth Behind You**

**Synopsis**

In the season finale, it’s the winter formal at East Highland.

**Technical Description**

Episode 8 of Euphoria travels between worlds: High School, sports, Winter Formal dance, hospital rooms and much more. We transformed characters from Euphoria fantasy looks using gems and glitter while incorporating trend setting styles to represent their own unique self expression. We get to see our diversely styled characters flash forward and back in time. Feathers and crystals on a braided updo complete our peacock ice dancing costume (as does a matching wig for stunt double). At the Winter Formal we used hair extensions, wigs, and creative color applications to show off each individual style; glam, goth, preppy and experimental. The final dance number, following Rue through an emotional release, features dancers whose hair textures were emphasized and allowed to be wild to help connect them to Rue’s experience.

**Euphoria**

**The Next Episode**

**Synopsis**

On Halloween, the gang dresses up in disguise as contemporary iconic pop culture characters. Rue worries about her reliance on Jules, while Jules exhibits concerning behavior. After a weird night with McKay, Cassie spends time with Daniel. Business is booming for Kat and she pushes Ethan away.

**Technical Description**

Created iconic contemporary pop culture looks for our Halloween party based on real life characters using customized lace wigs prepped with steam iron techniques and root shadowing; semi-wet set with mousse on Rue into figure-eight pincurls diffusing dry and under pinning onto braided base for Dietrich-esque bob, crochet hooked stitched locks for Troy as MalcolmX; the everyday contemporary looks on the episode featured braided twist lock and cornrow styles, high lift color for Jules to an icy pale blonde styled with reflecting white sparkling gel, Barbie’s pop flash roller set, Rue’s diffused dry curls, razor textured cuts on boys, flat ironed beachy waves on Cassie with added hair extensions, 3/4 wig on Maddie for flashback length differentiation; edge control, holographic foam, semi permanent pastel tones, and super tight styling makes this show ultra contemporary with a 90s nod!

**Evil**

**October 31**

**Synopsis**

On Halloween night, Kristen and David are sent to assess an exorcism, but once the pair analyzes the situation, they are at odds while trying to determine whether it is a supernatural demonic possession, or severe mental disease escalated by physical and mental distress.

**Technical Description**

In this season of Evil, Episode 105- titled October 31, stands out most for its hairstyling. We used multiple wigs to create original Halloween looks, especially getting creative and turning them upside down. Through classic styling techniques we achieved a charming fairy on our youngest cast member. My favorite was a braid on our oldest daughter- transforming her into Joan of Arc with a crown made of her own hair. Throughout the season we continually played with what styles would elevate our characters and story with subtle details. However, episode 105 really encapsulates what me and my hair team are capable of. With supernatural and realistic elements we constantly played with our ideas of modern beauty, with a twist of course.
**The Expanse**

**Subduction**

**Synopsis**
New alien threats emerge on Ilus as Naomi battles health challenges on the planet. Bobbie searches for a missing person on Mars. Avasarala faces a new challenge in the UN.

**Technical Description**
The show hair was futuristic alternative contemporary - warrior style hair mixed with street trends. The hairstyles required research and concepts, especially when going into 0 gravity on the ships and space travel. The belters on the ships would have only been able to cut hair with rough tools and tattooing would have been similar to the traditional Asian bamboo stick tattooing. The different classes showed in the hair and tattooing, the more deadly and warrior oriented they were and military, the more tattoos and more aggressive the hair styles. As this civilization would not have had hair ties, we used cloth, leather string to create braided styles. Avarsarela is a world leader her fashion for season 4 became more oriented to the people to win them over to appear less matriarch and close to a common simple beauty fashion as she was now competing with a younger woman.

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**Four Weddings And A Funeral**

**Lights, Camera, Wedding**

**Synopsis**
Maya and Duffy’s relationship comes to an end, until Duffy stumbles upon a secret letter that gives him hope. Ainsley doubles down on her fight with Craig. Kash considers taking the next step with Fatima.

**Technical Description**
Our aspiration? American glamour with a distinctly English twist. To achieve this, a variety of techniques for our leading cast, including halo hair pieces on the female cast. Against the backdrop of London, the show portrays a glamorous, beautiful group of friends, against the hurly burly reality of West London urbane life, London street vibe hairstyles juxtaposed with a glossy American look. The goal for Episode six was to go big, without it becoming too ridiculous. To create a stylish magazine wedding but highlight the high-profile nature of the event. Giving us the chance to push looks even further. Building bigger hair for Zara, glamorous street cred to Maja with cane row and diamonds. Contrastingly Zoe had a Simple English chignon, Ainsley a casual bun. A wide knowledge of products and styles was displayed by all the team.

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**Fuller House**

**Moms’ Night Out**

**Synopsis**
Gia joins the She-Wolf Pack for a night of dancing, complete with stars, while Matt has a Dudes Night In. Later, Matt tries to bond with Rocki.

**Technical Description**
Moms’ Night Out - our leading ladies get a well-deserved night out dancing. As Dept. Head I coordinate with my Team on what the outfits are to determine their hairstyles. All hairstyles were locked in with Hair/Bobby pins. Hot tools/hair extensions and creative hands are used for this vigorous choreographed dance number. DJ, a slick high pony with a braided base by adding additional hair to create length. Stephanie, started with a loose pony, quick change into her bun, hair was added to create length/fullness, a decorative twist was molded in front to add design interest, complete with accessory. Kimmy’s own hair was curled loosely, a Dutch braid was added creating a soft crown headband, along with a few sparkle hair accessories. A large cast with several story lines, in one episode, is not unusual so working fast and team work of many is essential for a live audience show.
Gentefied
Unemployed AF

Synopsis
Pop tries to pull Chris out of a downward spiral, Erik asks Yessika for help saving the shop, and Ana scores a lucrative gig at a grown-up party.

Technical Description
It was important that Karrie stayed true to her artistic roots and that we also showed the ups and downs of Chris’ unemployment. Chris’ hair went back and forth from clean cut to scruffy and we used multiple products to help create this look. Karrie is hired as a body painter - it was important that her hair was influenced by the party she attended and reflected her artistic style. It needed to be a hybrid of Latin culture and Arts District Street Art. I used custom made hair glitter and we added hair extensions along with custom yarn into her hair looks. We emulated Ana’s artistic style with these pieces. Chris’ shaved head was created combining making a skin piece and laying hair onto it. My team and I are proud of what we accomplished.

The Good Doctor
I Love You

Synopsis
In the second episode of the two-part finale, our doctors work against time and their own personal safety to save the lives of those around them.

Technical Description
This episode was very challenging as we had to keep the dirt, dust and grime in continuity. It was shot over 9 days and as usual was not shot in order. Getting them ready was the easy part as we just had to start with them at the level we ended with the day before. The water element was the most difficult as we needed to wear hip waders in order to get in to do our finals. With the running water and debris dropping down from the set it was almost impossible to do our jobs. While Freddie’s hair was a challenge, Marin Ireland’s was even more difficult with the dirt and water. Paige Spara was a little easier even though we had to keep the same look for 2 episodes.

The Good Fight
The Gang Goes To War

Synopsis
Following their secret rendezvous, Liz and Caleb find themselves on a case together, defending a soldier court-martialed for sabotaging the weapon of his superior officer. Lucca accompanies her client, and newly minted friend, Bianca, on a short but sure to be memorable trip to the Caribbean.

Technical Description
Military court: All 120 actors were given standard military issue cuts/styles by our team. Liz Reddick’s wig is styled in a pin curl set for effortless wave and movement. This is done to highlight her openness to the flirtation with a new colleague, Caleb, whose hair is cut and styled to appear more relaxed than his character’s attributes and military past display. Lucca begins a new friendship hesitantly, to demonstrate this, the bang of her wig is severe, almost a curtain. As their friendship unfolds, Lucca’s shell and hair begins to soften the side swept bang complimenting her character’s relaxation at the end of the episode. Diane Lockhart’s natural hair is point cut, blown out with a round brush. Her side swept bang and face frame left soft and textured to portray her ennui in her professional life and lack of control in the world around her.
The Good Place
The Funeral To End All Funerals

Synopsis
While The Soul Squad awaits The Judge's decision on human existence, they throw each other funerals they didn’t get to experience on Earth. Once it’s ruled that all of creation will be rebooted, every Janet in the universe (including, of course, Disco Janet) bands together to thwart The Judge's plan.

Technical Description
In this episode we had numerous photo doubles for our character Janet including her alter egos. All of which played in the same scene. Most shoot days we wigged five Good Janets, two Bad Janets, and one stunt Disco Janet. Additionally, this episode had a lot of guest actors including our judge who had her own photo double wig. Good Janet required four tracks of extensions for fullness, as well as a set style that had to look perfect. A Stillazi wig was used for Bad Janet, with extra hair sewn in, custom root dye, and a loose waved style. Disco Janet was a John Blake wig with extra hair sewn in, a tight roller set, a big fluffy comb out, and a vintage accessory. All versions were played by the same actress who we switched back and forth on most days, double teaming with the makeup artist for efficiency.

Good Trouble
Trap Heals

Synopsis
The Coterie attends Trap Heals while facing tough decisions. Malika feels the weight of her family and Isaac's anxiety. Callie deals with a moral dilemma. Mariana is blindsided by a confession. Davia worries about rocking the boat.

Technical Description
The Good Trouble Season 2 Finale expresses the beauty of the human condition and the journey of healing through self-discovery. Characters find themselves drawn to a celebration of consciousness hosted by Trap Heals, a real life inner city outreach program designed to uplift the African American Diaspora affected by racial marginalization. Often, marginalized communities find solace and relief through art, music, and style. For this episode, we incorporated traditional cornrows, dread locs, twists, extensions, wigs, afros, and hand crafted accessories, precision fades using freehand design techniques, as well as hundreds of cowrie shells, braid crowns, gold cord, bubble clasps, hair color and afro kinky braid hair to create original festival style looks to give life to this celebration. Think AfroPunk meets Coachella, showcasing the diversity of African American hair styles and natural textures on over 200 background and main talent.

Grace And Frankie
The Laughing Stock

Synopsis
Grace and Frankie prepare for their pitch, but their prototype is missing. Robert keeps a secret from Sol. Brianna gets an appealing offer.

Technical Description
The main cast's looks were created using contemporary cutting techniques and period inspired styling. Custom colored extensions and hair color were also used. Classic barbering was employed for the men. Contemporary blow dry techniques, texture sprays, sticky mud, were used to create alternate character driven looks for the rest of the cast. Grace's layered bob incorporated volumizing round brush blowdry techniques, razor cut extensions and scrunched with beach sprays for tousled body and movement. Frankie's full lace wig was created to reflect her bohemian spirit. Air dried waves were enhanced with spiral curls using various irons and broken into flowing natural texture.
**The Handmaid's Tale**

**Liars**

**Synopsis**
June must rely on an unpredictable Commander Lawrence to execute her plan, but a terrifying return to a place from June’s past puts everything in jeopardy. Serena Joy and Commander Waterford take a clandestine trip.

**Technical Description**
With cast flashbacks we used wigs and hair extensions. In some cases coloring out grey hair, we used at ease color wands, plus creating new hairstyles when not in Gilead. Scenes with high end prostitutes we researched pictures, making sure that we connected with director, to make sure we are on same page for look (high end or abused prostitutes) complete collaboration all around. Scenes with 150 commanders and wives for high end party variation is so important yet keeping with the look. With scenes with 550 Handmaids, Wives, Commanders, Martha’s, Young Boys and Young Girls, for huge church scene all had to be styled for each and everyone, including cast and BG. Hair products used were waxes, gels, mousse, various sprays and various powders to fill in hairlines and scalps and importantly hair nets.

**Hightown**

**Love You Like A Sister**

**Synopsis**
NMFS (National Marine Fisheries Service) agent Jackie Quiñones has a wrench thrown in her fun, free-wheeling, booze-addled life when she uncovers a dead body on the beach, plunging her into the center of a complicated – and dangerous – opioid ring investigation.

**Technical Description**
I studied the characters and designed the hair to fit each personality. During a significant scene wigs were used on various actors and background actors. Different size hot tools were used such as, flat irons, curling irons, crimping irons and hot rollers. This enabled me to create the shape and style the story line called for. The products used were mostly by Living Proof, pastes, pomades, mousse, texturizes, and high humidity hair sprays; with these products I was able to help transform each actor into their specific characters. By consulting with the wardrobe designer and makeup team I was able achieve the desired final look.

**Home Before Dark**

**Bigger Than All Of Us**

**Synopsis**
Season finale. Significant new evidence is dredged up from a nearby lake. Hilde discovers that it’s the beginning of a much larger mystery.

**Technical Description**
Trip Johnson - custom wig. Own hair was cornrowed. Witch Hazel used to clean around hairline. One or two thin layers of Bluebird Adhesive X, to adhere lace. KY gel applied to bring up shine. Mayor Fife - custom receding wig over aged bald cap. Telesis 5 matte lace adhesive to adhere lace. Aveda anti-humectant was used on hair, for shine and control. Sheriff Briggs Sr. - All hair was painted with Illustrator Hair Aging palette - Ivory, and mascara wand. All cast were created to look natural and realistic. No primary colors were used in present day looks. Hilde’s braid - fashioned after the real Hilde Lysiak.
**Homecoming**

Previously

**Synopsis**
Pam from the DoD tells Audrey that the complaint investigating Homecoming has been elevated. Audrey tells Alex about the investigation and they hatch a plan to get Colin to take the blame for the wrongdoings at Homecoming. Leonard fire Colin and Ron and promotes Audrey.

**Technical Description**
Homecoming is shot as one storyline without episodic breaks. We designed hairstyles to reflect the characters personalities. The young conservative we used a wig. The hippie CEO was disheveled and dirty. So many characters had multiple disguises that involved wigs or laying of hair. In episode 203 the character Walter Cruz has a very tight fade for current day shooting. In this episode we flash back. His entire head we had to lay hair which required us to use numerous colors of afro tech to create the correct color and texture. We chopped different lengths, applied with many layers to create a natural afro visual effect. During this scene he needed to shave the applied hair off. We needed to dilute the glue to a proper value that allowed the clippers to run through and not hurt the skin. The multitude of flashbacks made this project an exciting but fun challenge.

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**I Am Not Okay With This**

Dear Diary...

**Synopsis**
When her best friend (and secret crush) hooks up with a crude jock, Syd seethes with anger ... and her feelings boil over in startling ways.

**Technical Description**
The main actors were introduced in this episode. We researched communities around Brownsville, PA. as our inspiration for our characters hairstyles. Sydney, styled by Michael, was given a textured short haircut designed to look simple and effortless. Jason colored Sydney's hair with reddish base tone with highlights. Jason styles Maggie's hair into a ponytail with bangs as she plays a waitress. Liam was styled by Michael using his natural curly texture. Stanley was styled by Michael. He used his natural curl and a styling creme. Jason styled Dina using her own curl and took pieces of her hair with a small curling iron to shape her style. Brad, styled by both, was cut into a jock look and blown straight. Ricky was barbered by Jason into a classic fade. We achieved Sydney's bloody hair look by blending two artificial SFX blood products to get a realistic splatter and absorption.

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**Insatiable**

Finding Magnolia

**Synopsis**
Magnolia visits Hughes University to try to piece together her lost memories. Dixie learns a shocking secret. Bob launches his mayoral campaign.

**Technical Description**
Dallas Roberts - Hair cut scissor over comb and blow dried with setting lotion. Toupee Application Crown of hair gelled down, brushed back and dried, sides and back left out and natural Toupee pinned in placed, front lace glued down and hair styled seamlessly together with toupee and sides and back. Debby Ryan - Hair Cut A line Longer in front and shorter in back with long layers. Color Balayage Freehand painted color with darker roots and lighter ends for natural look. Blow Dried with round brush and thermal ironed for natural beach waves. Wigs and Hairpieces were Blocked and dressed with thermal iron sets and with pins curls as anchors for attachments. * All other principal actors and background actors hairstyling was cut, colored and styled with blow dryer and curling irons then wigs and hairpieces were attached same as above.
Insecure

Lowkey Distant

Synopsis
Lawrence grows wary of Issa and Condola's new rapport. Molly prods Andrew to open up.

Technical Description
This season on Insecure our team beautifully created individual styles by staying true to our natural hair that we braided and curled, cut and styled to be current and trend setting. We also paid homage to cult classics by using human hair, rhinestones, beads, bobbles and glue guns to recreate the cult classic hair styles such as characters from Baps and Cleopatra. We also created natural hair looks of school days along with wig looks for bring it on! Each stylist took pride in recreating each character.

Jett

Daisy

Synopsis
Hoping to go straight, recently paroled master thief Daisy Jett Kowalski is enlisted by crime boss Charlie Baudelaire to steal a ring from Miljan Bestic, an Eastern European overlord living in Cuba.

Technical Description
The show presented many challenges, particularly continuity of the look, as like a Feature, we block shot all ten episodes. The Jett cast was very diverse. Gaite Jansen came with long, dark, fine hair; We wanted an edgier, kickass look. For her hustler character, we layered and razor cut her hair into a modern shag, highlighted it blonde, keeping dark roots for a wake and shake look. We defined Jody Turner Smith's beautiful, naturally textured short hair using moisturizer and a hair sponge rather than a wig. Carla Gugino's personal hair dresser used human hair bonded extensions on her cropped short hair. Human hair stock wigs were used for her undercover looks. Lucy Walters became a red head and sustaining the natural look, we matched and dyed her pubic hair.

The Kominsky Method

Chapter 11. An Odd Couple Occurs

Synopsis
Mindy's not thrilled with her dad and boyfriend's growing friendship. Norman's daughter leaves rehab, returning home while Madelyn is visitng.

Technical Description
The Kominsky Method was honored by introducing 2 new characters this season: Jane Seymour who plays Madelyn and Paul Reiser. I had a full lace wig built to age Jane. I chose variations of beautiful white, silver and grey hair (my goal was to age her up, but remain naturally beautiful. We also aged Mr. Reiser. I had a wig built for him, also choosing very textured silver and grey hair (not so beautiful). It’s a piece I call a horse shoe - hair on the sides and back going into a scrappy pony tail. Wig was applied on top of bald cap—a true transformation. We groomed and styled our Kominsky students with various products and hair extensions. Michael Douglas’ hair was done by his personal. She maintained his gorgeous white mane with various products and color techniques. Alan Arkin was given a buzz cut.

The L Word: Generation Q

LA Times

Synopsis
Dani is forced to get involved in Bette’s personal life, Shane grapples with a big decision, Alice is profiled by a newspaper, Sophie worries that Dani is pulling back, Finley struggles with her growing feelings for Rebecca, and Micah still doesn't know where things stand with José.

Technical Description
Our goal when creating the look for this show was to bring a sense of reality combined with a sexy LA vibe. We designed a look that is not just contemporary but also diverse; a style that shows these folks that actually live and work in LA. We were so excited to work from a blank canvas, and thanks to the great support from our producers we were able to execute our vision. Creating these looks involved many techniques including haircutting, barbering, wig work, extensions, and hair coloring. Together we worked with each actor's identity and how they see themselves as their own unique character. We achieved this by keeping the look authentic to who they are.
**Little America**
The Manager

**Synopsis**
When his parents are deported, 12-year-old Kabir is left to run the family's motel.

**Technical Description**
In the episode for The Manager, we focused on delivering hairstyling that was authentic to the cultural background, as well as incorporating styling that was accurate to the time changes that occur in the story. Kabir, the main character, is playing a child forced into an adult position from a young age. This maturity shows up in the way the character's hair is perfectly coiffed as a boy (to mimic businessmen of that time). As he grew older, his hairstyling is a reflection of his changing character – a bit messy and out of place. Because the story being told was a real one, it was also key that the styling reflected the personal nuances of the characters they portrayed. We didn't use too much product to style, as the goal was to capture the honest, authentic grit of the early 2000s on screen.

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**Little Fires Everywhere**
The Spider Web

**Synopsis**
Moody is envious of Pearl’s friendship with Lexie, as Lexie enjoys her newly sexually-active status with Brian. Inspired by Lexie, Pearl explores her budding sexuality and sets her sights on Trip. Mia and Elena find themselves at odds, which ends in an epic showdown and launches a custody battle.

**Technical Description**
To recreate the late 1990s for LFE, I dusted off some haircutting books from the time and retaught myself how to cut 90s shapes. To keep the authenticity of the time, we found thousands of butterfly clips and colored hair elastics on Etsy, along with scrunchies from various sources. Inspiration included Jennifer Aniston, Spice Girls, *NSYNC, TLC, Jennifer Love Hewitt, 90210, etc. Halloween inspiration included Pat from SNL, Jack Horner from Boogie Nights, and William Wallace from Braveheart. Mostly wigs were used, both human and synthetic hair, to create the costumes. For the background, lots of twists, Bjork knots, and the two thin tendrils over each eye on the girls. Center parts, sideburns, spiked hair, and lots of gel on the boys.

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**Los Espookys**
El monstruo marino

**Synopsis**
After a longtime tourist attraction is compromised, the mayor of a seaside town is approached by Renaldo to create another. Disappointed after meeting her chat-room boyfriend, Tati decides to follow Beatriz's advice and be her own boss. Tico eyes a fortuitous partnership after running into Renaldo's favorite director in LA.

**Technical Description**
Haircuts and hairstyles were made with spooky or phantasmagoric trends and aesthetics by referencing images of characters from horror movies and dark comedies as well as actors' iconic styles from Film Noir and Latin American soap operas (telenovelas), all this to shape a neoliberal cybergoth 2018 model. In order to achieve a concept of hairdressing that I would call creepy look or sinister, we used specific products and techniques to recreate textures and unique, but iconographic, forms of hair styles used even in contemporary times, to give a spooky look to the character.
The Loudest Voice
2008

Synopsis
With the election of Barack Hussein Obama, Roger and Fox News Channel have found the ultimate enemy to drive Fox’s coverage and cement their ratings at #1. Roger fights to take full editorial control of Fox News. What no one suspects are the hidden depths of Roger’s secret world.

Technical Description
Roger Ailes (Russell Crowe) Two piece wig applied- 3/4 wig and nape piece. Hair preparation for bald cap- slicked actor’s hair back with water, gel, blowdried flat to head. Applied nape first, then top. Irons used to finish. Cut with razor, texturizing blades. Tweezers to thin top of wig. Aging, airbrush color used around ears and nape. Rupert Murdoch (Simon McBurney) One wig application. Shaved actors head. Applied starting back nape, up around the ears to the front hair line. Hair aged with airbrush color. Gretchen Carlson (Naomi Watts) Wig razor cut, straight shear texturizing. Curling and flat iron styling. Root shadow with airbrush color. Beth Ailes (Sienna Miller) Wig razor cut, straight shears. Blow dry and curling iron styling. Root shadow with airbrush color. Brian Lewis (Seth MacFarlane) 3/4 wig razor cut to blend in with the actor’s hair. Airbrush color aged hairline.

Love Life
The Person

Synopsis
Love Life is a romantic comedy which shows the passing of time for Anna Kendricks journey from first love to lasting love. She comes from a small town then moves to the big city, loses herself with different relationships with men, family and friends.

Technical Description
Anna and our cast had numerous hairstyles to show them aging and the correct styles for that year. In doing that, I designed custom wigs, bangs, ponytails and various lengths of Extensions! All wigs were cut, colored and styled by the team. I had to make sure all wig wraps and styles could be undone quickly to go into a brand new look. All products used needed to be brushed through, so we could pop in various styles, all shots were done In NY so always using products that would work with humidity, rain, cold and still keep the fashionable looks Anna wears throughout the episode. Our cast consisted of different ethnicities. We customized every style. Cornrowing, in different patterns, using partial hair pieces, ventilated parts of wigs, Color blended and even constructed most of our wigs.

Mad About You
Monkeys, Lies And Withholding

Synopsis
Paul and Jamie pay a visit to the retirement home to visit Paul’s mother, Sylvia, and her new boyfriend, Ralph. Meanwhile, an unexpected visitor walks into Ira's restaurant.

Technical Description
The hair team created current 2020 contemporary hairstyles for the entire cast. We use additional hair on 90% of the female cast, for volume and support of the hairstyle. For the men, we use fibers for volume, support and to deepen the hair color and create more hair density on camera. I also used a 3/4 horseshoe handmade human hairpiece on the lead actress to add length and volume. For this episode, there was a hair gag. Jon Pankow’s character, cousin Ira finds out in this episode that he has sired a son, upon the reveal that this young man is actually his son, the hair department with the makeup department did a bald cap and wig to reveal his severely receding hairline, which exactly matches cousin Ira’s hair/head. A full bald cap and wig was used to achieve this reveal/gag.
**Messiah**

He That Hath An Ear

**Synopsis**
Believing that he miraculously delivered Damascus from ruin, a throng follows a man they call al-Masih into the desert, raising suspicions in the CIA.

**Technical Description**
Production was multiracial and multicultural. Great care and respect was taken with actors and background in the different locations. Product used, like oils and creams, depended on location. Matching dirt also depended on location. Each location had its own look. We used flat irons, curling irons and blow dryers to keep each look character specific. Custom color was done in house. Ventilated pieces and extensions were built in house as well. Wigs were cut, colored and altered to fit the actors.

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**Modern Love**

When Cupid Is A Prying Journalist

**Synopsis**
I tossed out one last question: Have you ever been in love? No one, he said, had ever asked him that in an interview. Yes, he finally answered. But I didn't realize it until it was too late. Then he asked me to turn off my recorder. I hit Stop.

**Technical Description**
For episode 102 of Modern Love, When Cupid is a Prying Journalist, I kept the styling very simple. For Julie's present day look, I used a diffuser on damp hair to bring out her natural texture. I then used a curling wand to create natural looking waves. For the flashback scenes, I used a round brush for a sleeker, blown out look. For Joshua, I used a hair cream and diffused for a loose, casual look. For Emma, I used a flatiron for a textured bob in her flashback looks. I added extensions for her present day look.

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**The Morning Show**

A Seat at the Table

**Synopsis**
Alex engages in contract negotiations as she prepares to accept an award. Bradley is courted for a new opportunity.

**Technical Description**
The Morning Show is a contemporary News Show with many colorful characters and the hair team created all the hairstyles to compliment that. With the use of wigs, extensions, lots of hair color, cuts, and barbering, we helped tell their story. Creative styling was used to tell each characters social and economical position with a peek into their personality. Highly coifed to casual, each character was carefully done every morning to highlight who they are and what position they played in our story. We imagined what their hair looked like and if they didn't have that kind of hair we gave it to them. From aging to multiple hair pieces, Reese in a brown wig, Jen in her perfectly styled hair, every cast member had something.
**Motherland: Fort Salem**

**Witchbomb**

**Synopsis**
It's time to graduate from Basic Training, and Abigail is desperate to prove her unit belongs in War College. The unit is chosen to accompany Alder on a rescue mission, leaving Abigail with an impossible choice. Anacostia and Scylla find common ground.

**Technical Description**
Hair Styling for Cadets, Soldiers, Officers of Motherland: Fort Salem. Natural haircolors were enhanced with demi-colors. Cadets – Inverted French braids on both sides and back. Rootlift, mousse, diffuser, defining cream to finish. Soldiers – Human hair wigs applied and glued with KD spiritgum. Dutch braids to the occipital bone, secured with elastics. Fringe, tendrils, nape left natural. Aging Soldier is a white lacefront wig applied over a wig cap and glued with Telesis 5 Matte Adhesive; styled with French braids and a ponytail. Officers – Hair has clean partings, sides tightly rolled, pinned. High front = respectful look. Low front = authoritative look. General – V shaped top section, two inverted plaits to the crown continued to the ends. French braid section underneath, secured with small elastic. For aging a white lacefront wig is applied and glued with Telesis 5 Matte Adhesive. Styled with V shape, two inverted plaits, French braid.

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**Mr. Robot**

**eXit**

**Synopsis**
enuf is enuf. Elliot goes to the washington township power plant.

**Technical Description**
Episode 11 is the first episode where you see some of the characters in an alternate universe. We changed Rami's signature hair style to help transform him into his alternate look, we styled his hair to the side to make him look a little more preppy to fit his new clothes and character. Christian's character is aged 15-20 years in this episode. To help achieve this look we used alcohol paint to grey his hair and facial hair. I also chose this episode because it focuses a lot on the character White Rose. B.D Wong really wanted his new wig for this season to look like the classic Vidal Sassoon a-line bob, which really helped him to stay in character during his heavy scenes.

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**Mrs. Fletcher**

**Invisible Fence**

**Synopsis**
Eve gets out of her comfort zone, joining Margo at a hip party in Brooklyn. Brendan and Chloe have an unexpected encounter at a college event promoting body-positivity.

**Technical Description**
For The Invisible Fence, my main goal was to keep the hair for all the characters as natural as possible. For Eve Fletcher, I used a prep spray and a volumizing mousse on damp hair and dried with a diffuser to bring out her natural texture. I then used a heat styling spray before using a medium and a large sized curling wand to curl throughout, alternating wands and direction for the most natural looking waves. After letting the curls set, I would shake and break up the curls using a dry texture spray. When Eve goes to a party in this episode, we amped up the look with a more deliberate curl and volume but made sure to keep it in the realm of something she could’ve done herself. For Brendan Fletcher, we used a light pomade to create texture and movement for a mussed, natural look.
**Never Have I Ever**

...felt super Indian

**Synopsis**
Devi’s high school is celebrating the Hindu holiday, Ganesh Puja, and Devi, who doesn’t feel Indian Indian feels out of place.

**Technical Description**
In this episode, our cast was observing a Hindu holiday called Ganesh Puja which is a sacred religious/spiritual festival of celebration. We wanted our actors to have a more formal, elegant look that complimented the beautiful, elaborate saris they were wearing. Since several of our cast had thick, textured hair, serums and creams were used for smoothing into sleeker styles. We used curling irons to soften up the hair and create tendrils around the face. Our main character, Devi, usually embraces her big textured mane in a down hairstyle. For this event, she was given a more traditional look, a braided bun wrapped in white flowers. Devi’s mom, Nalini, wears a custom lace front wig styled in soft waves. We had 18 main cast and over 130 background actors for the episode, all needing to get a more polished look.

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**The New Pope**

Episode 4

**Synopsis**
Following an audience with Marilyn Manson, Brannox visits Pius. Later, Brannox appoints Cardinal Spallettaf to a new role. Voiello prepares for a war with the defiant Sister Lisette. The Church faces bankruptcy as the Italian government makes changes. Gutierrez has a clandestine meeting, which he confesses to the pontiff.

**Technical Description**
In the New Pope, the challenge for the Hair Department has been to recreate certain looks to match the first season and at the same time change certain characters from the first season to match their new intentions. Several actors came back with a different look from their hiatus from the first season. In order to match The Young Pope, I had to intervene with wigs to recreate the look they had in the first season. This was the case for Jude Law (Lenny) and Maurizio Lombardi (Cardinal Mario Assente). We also decided to give Cecile de France a new and quicker look by going for a much shorter hair cut and a lighter colour. In Episode 4, I was challenged with Sharon Stone's incredible look. Sorrentino wanted her to have a remarked diva look allowing me to be very meticulous and creative with her hairdo.

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**9-1-1**

Sink Or Swim

**Synopsis**
A massive tsunami hits the Santa Monica Pier, placing Buck and Christopher's lives in danger.

**Technical Description**
In episode 302 Sink or Swim the Santa Monica Pier is hit by a tsunami. Many scenes required skilled stunt actors in wigs doubling the main cast as well as victims in rushing water. Quick changes were a necessity making the use of waterproof adhesives minimal or unacceptable for the majority of wigs. Due to the nature of rushing water and no adhesives the department relied heavily on sturdy wig wrapping techniques, braiding and an arsenal of hair pins to assure the wigs secured attachment while also insuring the lifespan of each wig. Water work spanned over 14 days, several locations, tank and stage work.
Normal People
Episode 3

Synopsis
Connell becomes anxious when his friends tease him about Marianne, suspecting they’ve guessed about their relationship. Fueled by anxiety, Connell makes an unexpected decision that hurts Marianne.

Technical Description
In early episodes, we had to make actors look like school children in a small town in Ireland. Marianne - started off with a very short, arched, choppy bangs and we used a long hair piece to create a youthful, odd, quirky look. Connell - used pieces in the front of his hair and curled his hair, cut it short for youthful look. At Trinity College, Marianne is transformed by putting pieces in her bangs to make it longer and square shape, then giving her a long bob style with color on the ends of her own hair and creating various movements to establish a more fashionable, grown-up look. For Connell, we took pieces out; curly in the beginning, then transformed to be more stylish. For Marianne in Sweden, we made bangs heavier, arched with pieces and darkened her hair.

NOS4A2
Sleigh House

Synopsis
Despite Maggie's warning, Vic strives to rescue a loved one. Manx learns something new about Vic.

Technical Description
Ashleigh Cummings (Vic McQueen): Hair was permed, cut and colored dark brown. I used MATRIX Hair Color Products and Magic fix Moroccan oil. Zachary Quinto (Charlie Manx): I used hair wigs and Moroccan oil products. All wigs were cut, thinned, styled, toned, altered to fit. I also purchased John Blake Wigs. Jahkara Smith (Maggie Leigh): I purchased a blond hair wig and used Matrix product mixed colors to desired shades of brown. I added purple color and extensions. I also used Moroccan oil products.

Orange Is The New Black
God Bless America

Synopsis
Maria tries to make peace with Gloria. Karla and Blanca plead their cases. Figueroa stands up to Litvack. Piper attends a posh fundraiser with Zelda.

Technical Description
In this episode we were able to use curling irons, blow dryers and flat irons to create the flashback scenes as well as the Piper out-of-prison scenes. On the prisoner scenes we used water and coconut oil to portray natural hair looks, no heat, and for Blanca’s hair we used water and a diffuser. Taystee and Flaca's characters wore wigs. For both of these characters we utilized the actors' own hair along the front hairline blended with the wig's hairline. Piper goes to a gala, her up-do was achieved utilizing mousse for body, back combing and a flat iron, along with extensions to crate length and volume for the chignon, which also helped create the messy, sexy look! Zelda’s hairstyle was blown dry with mousse and ironed in a back and forth motion with a 3/4 inch iron to create movement and volume.

Outer Banks
Midsummers

Synopsis
John B believes he’s made a breakthrough in the hunt for the gold, but his desire to include Sarah in the quest causes friction among the friends.

Technical Description
The Mid-Summer Party hairstyles were created by our team by applying hairpieces and backcombing the natural hair to build volume, selectively using hairpins and Bobbie pins. Adding ornaments, flowers, and temporary color to get the finalized contemporary styles. Styles were reproduced and matched for continuity for three consecutive shooting days.
The Outsider
Foxhead

Synopsis
Sensing something ominous afoot, Claude reconnects with his brother Seale in Tennessee, while Holly, Ralph, Yunis and Andy follow him in hopes of isolating the evil force and thwarting its next kill. Meanwhile, a family visiting a local cave festival narrowly avoids a dangerous encounter.

Technical Description
Ralph (Ben Mendelsohn) short disheveled modern style to accent his waves. Holly (Cynthia Erivo) I chose a woven updo for her wig, honey colored box braids, kept the braids off of her shoulders and out of her face. This style chosen to show Holly's readiness to handle the task at hand with no hair distractions. A kinky raw hairline to bring depth to Holly's character visually. Cavestock Festival involved hundreds of background artists. The director and producers wanted the look for the Festival to be very earthy and organic. In the weeks leading up to the filming of the scene we made many hair pieces using braid in hair, dreads, hair ornaments, etc. Each hairstyles was designed to compliment each hair piece which was coordinated with costumes and makeup to finish each look.

Ozark
Boss Fight

Synopsis
As Wendy, Helen and Ruth strive to keep the business humming, Navarro plays mind games with Marty, who worries he'll never see his family again.

Technical Description
Our goal on Ozark is to create Hair Styles for normal people in abnormal circumstances. Overall, within this episode, we use wigs for principals and doubles, products and styling tools to create the looks. The Flash Back challenge for this episode involved recreating the same head of hair on young Marty (an actor with completely different hair density and texture). We had to give him a period look while recreating in close detail the principal actor's (Jason Bateman) own hair. To give the illusion that he would indeed grow up to be Adult Marty. To create texture I used a crimping iron, hair color, a temp color palette, even the same cowlick to match our adult Actor's cowlick. In the present day scenes we go thru a series of distressing on Marty using dirt products, hair grease and close continuity to witness his daily demise.

The Politician
Pilot

Synopsis
After a charismatic candidate joins the race for student body president, Payton searches for a running mate who will make him seem more authentic.

Technical Description
Our goal with The Politician was an expression of each characters' uniqueness and motivations. Hairstyling consisted of full lace wig applications, a bald cap prep, as well as color maintenance. We strove though our irons and blow dryers a heightened realism matching the production design. Hair accessories and texture helped tell the location of our story. We aimed to give each character their own world through design choices and research. We reference today's Instagram culture as well as 1990s influences. Color maintenance and precision haircuts - from clean and tidy to messy mullets are seen throughout the pilot.
Power

Synopsis
When Ghost is announced as Lt. Governor it gives him a solid win and makes him one step closer to a fully legitimate world. He soon discovers one of his many enemies actively carrying out a plan that changes his life forever.

Technical Description
Tasha St Patrick - Hair was styled using a wig applied with hair pins, glued lace, painted lace to match skin color using Jordane tattoo coverage makeup #11011, #11004, #11102. Large barrel iron to create everyday look for Night 0, Day 1, Night 1 For Day 2, Day 3 - Hair was transformed with a more glamorous look wig, using hair pins, no glue, large barrel and flat iron. The actress own hair was braided with added synthetic hair. Dolores - Hair styled pulled back with wave at top, hairspray, ponytail hairpiece added to match hair color. Tameka Washington - Hair styled using wig, secured with hair pins, lace painted to match skin color with Jordane tattoo coverage #11102 and #11011, flat ironed. Men - Clipper cuts, fades, created waves, groomed beards, and twists using clippers, razor tools, shears, and colored with WOW products.

Prodigal Son

Scheherazade

Synopsis
A Ballet dancer is poisoned. Jessica Whitly reunites with an old friend. Malcolm Bright and Eve turn to Martin Whitly regarding the girl in the box.

Technical Description
Our main character Bright is a modern day profiler with a very stylish flare. To create his look I start out by applying a texturizer on wet hair, blow drying it for fullness, then finishing it off with a paste using a large tooth comb to separate the hair with a light hold hairspray achieving a sleek look.

Queen Sugar

I Am

Synopsis
Sam Landry and Violet's shared past is revealed; Charley realizes she's been used by Sam Landry for his own personal agenda; the Bordelon family unites, determined to face an uncertain future together.

Technical Description
New Orleans weather is over 100 degrees with humidity over 60%. Any hair with natural texture frizzes, which is a constant fight. Nova's locks are intricately entwined into goddess updos. In season 4, Micah is also rocking locks for his new look. Charley's signature look is a chignon, with a side part and bang. In Charley's second look I used her natural texture to sculpt a molded updo, while her natural curls cascade behind. KeKe's natural texture, along with textured extensions, were used for her styles. Ralph Angel and Calvin have precision cuts, lightly faded sides to accentuate the transition of density seamlessly. Highlights and low lights were added to make Aunt Vi’s and Darla's wigs look dimensional and add depth. Darla’s and Parker Campbell bob cuts were angled to accent their jawlines. The goal was to make their wigs look as if they were their own hair.
Quiz

Episode Two

Synopsis
Charles Ingram's first night in the hot-seat is a far cry from success. As the claxon sounds, Charles becomes the roll-over contestant, and when his next appearance leads to a million-pound win, the producers become suspicious.

Technical Description
Quiz was creating looks true to the real life characters that balanced what fit the actor bringing them to life. Michael Sheen's - Chris Tarrant was crucial as he was the most prominent, known figure in the piece. Michael's own long curly hair had to remain, so we needed to employ a bald cap method underneath a wig to create the perfect base. The true colour match to Tarrant did not sit well on Michael, I experimented with colours to find a look that under the studio lights matched Tarrant whilst sitting naturally on Michael. All the main characters/actors had a similar approach where we took elements of the real people but found ways to highlight their character traits either by specific haircuts or use of wigs.

Raising Dion

ISSUE #105: Days Of Mark's Future Past

Synopsis
The life-altering events surrounding Mark's past come into focus. Nicole struggles to give Dion his dream birthday. Esperanza makes a discovery.

Technical Description
Nicole's curls created daily with combination of light products used to create frizz free, bouncy defined curls and with no heat tools only variety sizes of flexi rods and pincurls. Removal of flexi rods and pincurls after makeup then 20 minutes of manipulation for full head of curls to be styled. The stretching her hair natural curls was used in the flashback, by applying rollers to hair in vertical direction with very small parting to allow quick drying. Once dry applied crème press and brushed with a Mason Pearson to stretch the hair further and pincurled. Applied the wig and then blended the pincurled hair with the wig and styled. Storm portion, 4 dyson hairdryers to reset actors in 6 minutes, extra large roller brush used on Charlotte for quick styling reset. Dion haircut maintained daily with cordless clippers and guard in 7 minutes. Men hair grew out for youthful look.

Ray Donovan

Inside Guy

Synopsis
Things heat up between Molly and Ray, but their families get in the way when Bridget, Bunchy, and Jim Sullivan all need Ray’s help. Terry and Smitty help Ray with some detective work and Ray struggles to stay on Mickey’s trail, while keeping Detective Perry off of his own.

Technical Description
**Synopsis**
Ruby and Billy spend a day in Chicago before making rash decisions about their next move. As they anxiously await check-in at the hotel, Ruby meets an exciting woman at a department store, while Billy tries to handle a relentless Fiona. Later, Billy reveals what drove him to run.

**Technical Description**
Having not done the pilot for this show, it was imperative that the hair color and hair length be perfect. It had been a lengthy time so it made a challenge. A great deal of thought was required for these episodes since it was mostly on a train. Continuity was important for all cast and BG. Without Franchis help it would have been harder. We tried to make all the actors and BG natural, real people on a train. In addition, flash backs were a challenge and finding the correct hair styles to bring them back for the timeline. We used wigs and extensions, hair color wands At Ease to take away grey and color sprays to fill in thinning hair on scalp.

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**Synopsis**
Series premiere. Ruby Richardson’s shaken from her humdrum suburban life when an urgent text prompts her to fly to New York and board a train to reunite with college ex Billy Johnson. Ruby and Billy fight the tension that exists between them while attempting to root out each other's secrets.

**Technical Description**
Working closely with the Director, Producer and Lead Actors, I designed the overall looks for all of the characters. During the camera testing I also collaborated with the Director of Photography to determine what hair colouring would be effective with the lighting design. This being necessary to achieve their optimal appearance. To attain the desired results I needed to establish the contemporary modern looks and styles to fulfill the creative vision. For the character Ruby I coordinated and executed her hair colour, highlights, extensions, cut and hairstyle. For the character Billy I coordinated and executed his hair colour, highlights, cut and hairstyle. The series takes place primarily on a train in a short duration of time. The hair design was integral to maintain the continuity needed for the remainder of the series.

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**Schitt’s Creek**

**Happy Ending**

**Synopsis**
David is stressed out about the rain on his wedding day, so Patrick gets David a massage to help him relax. Meanwhile, Johnny scrambles to find a new venue, Alexis is embarrassed by a wardrobe oversight and Moira takes on the role of officiant.

**Technical Description**
Moira Rose has a wig collection which is made up of different outrageous wigs, each created to represent different moods. We would turn wigs upside down and make pieces from scratch. I had proposed doing a halo crown made out of hair for the wedding scene, and had shown O’Hara some references. The wig was 40 inches long and then I added another 20. I made it out of stuffed pantyhose, and wrapped the hair around it and glued it on. Nothing seemed to get the hair to stick to the halo crown until I got glue that is used to put floor tiling down. That was the only thing that worked that wouldn't interfere with the color of the hair, darkening, or leaving any residue. These are things that people haven't really seen before, but made total sense for her character.
Selah And The Spades

Synopsis
Five factions run the underground life at prestigious Haldwell boarding school. The head of the most powerful faction - The Spades - is Selah Summers. By turns charming and callous, she chooses whom to keep close and whom to cut loose, walking the fine line between being feared and loved.

Technical Description
Most of the hairstyles are very polished prep school looks -some high maintenance to match the characters’ roles. From Selah’s long 31inch small braids with her edges slicked down, to Paloma’s messy textured curls, to Maxxie’s taped low hair cut with his natural curls, to Bobby’s slick, loose beach waves. I wanted to create a youthful, modern, rich, simple hairstyles for privileged students but to match each cast member the best way possible. Some of the products I used: Oribe Volumista Mist, Thick Dry Finishing Spray, Dry Texturizing Spray, Impermeable Anti-Humidity, Rough Luxury Soft Molding Paste, Fiber Groom, Apres Beach Wave and Shine Spray, Tancho Pomade, Got2b Hair Spray, Evian Natural Mineral Water, Eco Style Gel, MoroccanOil Volumizing Mousse, Pantene Pro-V Hydrating Butter-Crème. The Tools I used were Babyliss Pro 1inch, 1.5inch, 1 1/4 straightening iron, Hot Tools 5/8, 3/4 Curling Irons and Andis Clippers,Andis Profoil Shaver, Wahi Clippers.

Share

Synopsis
After discovering a disturbing video from a night she doesn’t remember, sixteen-year-old Mandy must try and figure out what happened and how to navigate the escalating fallout.

Technical Description
Following the vision of director Pippa Bianco and in collaboration of actors we created realistic looks for the hairstyles in Share. My main goal was to establish authentic and diverse looks for all of the teenagers in the case - specifically our lead actress, and maintain accordingly without exaggerating the look. For our lead, we created natural flyaways and kept it off the centre of face and eyes to maximize the cameras ability to film facial expressions. Small challenges came as we were preparing for reshoots, the hair of actress was visibly shorter. This was resolved with use of hair extensions. For the mother character, we created various looks as to progress through the movie as the family trauma progresses - from a straight look in the first half of the movie to a natural and curly look for the second half.

Shrill

Wedding

Synopsis
Annie goes with Fran to her cousin’s traditional Nigerian wedding. Fran reconnects with her parents and has to deal with their old issues. Annie reconnects with Fran’s brother Lamar and is forced to question whether Ryan is really a good match for her.

Technical Description
This episode’s setting, a traditional Nigerian wedding, was an exciting challenge for our department. Tasked with creating multiple hairstyles for both our principle and background cast, American and Nigerian, we were given the opportunity to visually portray the passage of time, multiple days, multiple parties, over a single extravagant weekend. Starting with Annie and Fran in low-key hairstyles, representative of their usual vibe, we transitioned into the family rehearsal dinner that comprehensively required a more glamorous look. The next day, for the actual wedding, all hairstyles were advanced into something far grander, presenting the flair of the occasion. As the episode climaxed, the look of the entire wedding party (bridesmaids/groomsmen/family) were dressed in custom made traditional Nigerian headdresses, which required everyone’s hair to be accurately styled and integrated in such a way that accentuated not only the amazing head pieces, but this beautiful culture as well.
**Silicon Valley**

**Exit Event**

**Synopsis**
Ahead of a career-defining moment, Richard makes a startling discovery that changes everything and sends the entire Pied Piper team racing to pull off the biggest bait-and-switch that Silicon Valley has ever seen.

**Technical Description**
Current day and Flash forward 10 years into the future. In 10 years, there are supple hair aging changes, graying, some more than others, hair also begins losing some of its youthful brilliant tones. To achieve this, we used an airbrush with gray coloring toning down the natural color and then used Ben Nye Silver, White and Ivory in various formulas based on actor’s base color, adding gray highlights, for realism. This process was used on Richard, Big Head, Denish, Jared and Gavin. Monica, we used her own shorter hair. Gilfoyle, I customized a stock wig by removing hair with tweezers creating a more receding hairline. Russ Hanneman, custom hairpiece creating an exaggerated hair transplant front hairline. John, wore a non-custom lace wig using flesh colored fabric to create a balding look through the wig, the actor had a full head of hair. Laurie, used fall for volume and length.

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**Siren**

**Til Death Do Us Part**

**Synopsis**
Calvin and Janine’s wedding day is here! Ryn, Ben and Maddie must protect Bristol Cove from Tia's army, which is advancing. Meanwhile Ben's injections are producing unexpected and formidable results, raising concerns from him and those closest to him. Xander must juggle best man duties while helping Helen give Donna.

**Technical Description**
Ryn’s land look- clip-in human hair extensions. Under water look- human hair wig, secured with euro lock track around circumference of her head 1/2" away from natural hair line. It is sewed to the track. Wedding look is extensions with beach wave created with a ¼" marcel iron. Helen-3/4 human hair wig, curled with a 3/8" barrel, alternating curl direction. Leaving out 1/2" around front hair line. Joico tint shot color to fill hairline blending the wig into natural hair. Wedding look it is pinned back on the right side, a small sponge cut to size and pinned behind fringe to maintain volume. Left side is down with tight curls. Cami- 3/4 synthetic wig. 1/2" front hair line is left out and remainder is braided down into wig wrap. Secured with hair combs sewn into the wig and hair pins. Maddie- updo braids into bun at nape with natural hair texture.

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**Soundtrack**

**Track 2: Joanna And Nellie**

**Synopsis**
Nellie takes a swing at spontaneous romance. Joanna reconsiders the minor perks -- and major pitfalls -- of chasing passion.

**Technical Description**
**South Side**

**Mongolian Curly**

**Synopsis**
Simon and Kareme crash a barbecue, and Officer Turner gets a new wig to impress her old high school classmates.

**Technical Description**
The hairstyling for the reunited schoolmates was influenced by the desire for perfect self image-by any means. Exposing themselves showed their insecurities and true self. Turner - deep wavy high ponytail Braiding/installing extensions using a fall long wavy wig with 1/2 high ponytail and hair down in the back, baby hair and tendrils around perimeter front hairline. Sewin complete-fall. Brenda Cole-long wavy wig with 1/2 high ponytail and hair down in the back, baby hair and tendrils around perimeter front hairline stolen wig, she was forced to wear her natural textured hair in mohawk. Goodnight-high bald fade.

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**Space Force**

**THE LAUNCH**

**Synopsis**
Four-star general Mark Naird — leader of the newly created Space Force — is pressured to launch a satellite despite dire warnings from scientists.

**Technical Description**
Following Air Force guidelines for hairlines, officers and background actors were trimmed twice weekly for continuity. Female military wore hair off the collar in sleek, low buns. For Lisa's looks we used wigs which we colored, cut, and toned. Darts were placed within to fit her head shape. Tweezing and trimming helped to duplicate her hairline. Curl cream on wet hair, diffused, gave us her first prison look. Her flashback politician look was shaped with a razor, round brushed with root lift and flat ironed, sealed with strong hairspray. Steve and John had trims twice weekly with Wahl clippers and finished with Norelco 1-blade on the neckline. Finishing creme was applied for a nice silhouette. Tawny's braids were kept neat, hair styling foam tamed flyaways, hot water sealed her ends, a strong hold edge control kept her edges in place while her bun was held together using an elastic.

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**Spinning Out**

**Healing Times May Vary**

**Synopsis**
Dasha's painful secrets come to light. Fixated on winning, Kat puts her mental health at risk. Serena's dad returns with a complicated proposal.

**Technical Description**
In this episode 80% of female characters had wigs, hair pieces or extensions. Numerous styling techniques were used on the cast throughout. Kaya Kat had Great Length hair extensions that were very flat. To create a messy/manic look her hair was drenched in sea-salt beach spray and setting lotion. Scrunch dried with a blowdryer and diffuser. Three different sized curling wands were used achieving random texture. Other cast's textured hairstyles were similarly achieved. Various braiding and twist techniques were performed for competition skate looks, using a fine mist water spray, pomade, hairpins and elastics. Silver thread was woven through Kat's braids. The sleek hairstyles were achieved with a water spray and medium tooth comb. Then using a tint brush, gel was applied, and blowdried with a diffuser. The hairstyles endured real skating and were duplicated on skate doubles.
**Strike Back**  
Episode 803  

**Synopsis**  
Section 20 arrive in Tel Aviv to intercept the sale of stolen Russian military tech. Events are complicated by the arrival of a familiar face, and Section 20 are thrown headlong into a race to stop the dangerous cyberweapon falling into Jihadist hands.  

**Technical Description**  
This episode sees the main protagonists going under cover at a high society gala. It was a challenge to keep an element of military rigor but at the same time hiding it under a facade. Each Character was intentionally taken out of their comfort zone which included seeing Novin in a wig as Tonja...getting this right was very important in order to sell the idea of the scene. This was a very busy episode with lots of people, exclusive villas and shot in the height of Croatian summer, so maintaining every characters fresh look before and after fight sequences took place was a great challenge.

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**Sweet Magnolias**  
What Fools These Mortals Be  

**Synopsis**  
As Bill makes a series of bad decisions that impact those closest to him, Noreen attends Kyle’s play and Maddie takes a big step forward with Cal.  

**Technical Description**  
Simple, classy, and easy going best describes the hairstyles for the small town of Serenity. Soft waves were created using a 1 1/2" curling iron, titanium plate flat irons were used for the smooth straight hairstyles, and the perfect pixie was molded each day by using a setting foam, wrap strips and smoothed out with a mini flat iron and 1/2 curling iron. Master Andi’s clippers were used to keep the mens’ fades nice and neat. For the play, we wanted to create a whimsical and modern twist to a Midsummer Night’s Dream. Loose braids were created using different shades of green kanekalon braiding hair. We created romantic curls and updos by using 3/10 inch curling irons. Paper butterflies, bedazzled branches, and feathers were intertwined in the prepped green bohemian braids. Lastly, we sprayed the hair with gold, silver, and multi-colored glitter for extra shine.

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**13 Reasons Why**  
Yeah. I'm The New Girl  

**Synopsis**  
The cops question Clay about Bryce's disappearance. Clay remembers the aftermath of Spring Fling, when he raced to cover Tyler's tracks and met Ani.  

**Technical Description**  
There was so much prep and research that went into this episode. Each character was to have new looks for Season 3. Most of this storyline was told through flashbacks. Many of our actors had different looks, they shot two episodes at one time, there were many changes and we needed to be quick. This took place on the outskirts of the San Francisco Bay which was damp and overcast most of the time. This was something we had to consider for our African-American, naturally curly-haired actors. We had extensions and wigs on hand prepped and ready at all times. We achieved this by utilizing the following: Wigs, Extensions, Custom hairline pieces to create fuller hair lines, Semi-permanent colors and Barber cuts.

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**This Is Us**  
Strangers: Part Two  

**Synopsis**  
In this Season 4 finale, the Pearson family gathers to celebrate baby Jack's first birthday. However, the celebration turns ugly when a surprise announcement by family matriarch Rebecca Pearson leads to a fiery altercation between her sons, Randall and Kevin.  

**Technical Description**  
Lace front wigs, hair pieces, natural protective hair styling and custom-blended hand laid hair is incorporated to help bring characters from present day to 2032 (Rebecca Pearson's death bed in the final minutes of the episode).
**Transparent Musicale Finale**

**Synopsis**
A movie musical fantasia. When the Pfeffermans face a life-changing loss, they begin a journey hilarious, melancholy, brazen and bold. As they face this new transition, they confront grief and come together to celebrate connection, joy and transformation.

**Technical Description**
Judith Light is the character we brought to life, changing her looks with a hair lace wig. We switched up looks according to her dance numbers. We cut and prepped it to her fitting; we washed and styled it every night. We worked really hard as a team to get over 100 people done with lots of wigs that we had to ensure could stay on during dance numbers. We had to do quick changes to get people ready for next scenes. The show is contemporary, but 80s/90s inspired. We did a 1990's hair look on Kathryn Hahn, we used a tiny curling iron to set her whole head to make it look like big 1980s hair, it was all her own natural hair. Every character had a defined hair style according to their look. We shot it in 22 days with a 2 week prep.

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**Twenties**

Happy Place

**Synopsis**
Hattie searches in vain for her happy place to write. Meanwhile Marie is pitted against the only other black executive at the studio while Nia questions whether she’s on the right career path.

**Technical Description**
I worked with the producers to create each look for each character. For Hattie’s short fade, I used a pomade and Jamaican oil. Marie’s look started out natural. When we decided a softer look would be better, we transitioned into wigs. This gave us the ability to switch up her look from curly to straight. With Nia’s character I was really able to get creative, using different hair pieces to create 3 looks from one style. We often had to do fast changes, so I was able add/remove a ponytail. To keep the stern Ida B.’s beautiful locks tamed, I used Innersense organic calm curl and Innersense organic I create. These leave-in products kept her curls in place as well as created body and shine. My goal for these ladies was to have them look fabulous and bring their character alive while keeping their hair as healthy as possible.

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**Unbelievable**

Episode 8

**Synopsis**
A call from Colorado sets in motion a chain of events that will change Marie's life. Meanwhile, Karen and Grace prepare for a pivotal day in court.

**Technical Description**
Unorthodox

Part 2

Synopsis
Esty's Berlin friends challenge many of her old beliefs but also provide a safe space to explore new ways of being. Yanky and Moishe search for Esty.

Technical Description
Wedding/ Satmar Community Men+boys, short haircuts, payes glued, payes twisted in with a curling iron and later on coiffed over the curling wood. 130 pairs of Payes were knotted. Some men were bearded, others were lengthened with extensions. Married women were given wigs made of synthetic hair that were cut, others were given headscarves where the neck was shaved, others had under the headscarf a Spitzel, a kind of hairline, made of synthetic hair. Unmarried women and girls had their own hairstyles, slightly twisted with a curling iron, braided hairstyles, ponytail, embroidered hair ornaments. Shira Haas wore real hair wig, pinned up hairstyle, twisted, with hairpieces, side parting coiffed with a slight wave to the back, integrated hair decoration. All Payes, beards, the real hair wig, were made by ourselves.

Upload

Synopsis
Nora thinks she may have misjudged Nathan. Nathan and his girlfriend Ingrid are interviewed about the challenges of romance between a living person and an Upload.

Technical Description
On Amazon’s Upload Ingrid is my Fashionista whose hair changes with every outfit. In Ep. 104 For her magazine interview, I created her elegant ponytail by separating out the fringe then pulled the remainder into a crown ponytail which was iron curled. Each curl was wound up and clipped to create a crisp wave when combed out then I finished it with some teasing and hairspray. When she goes to visit Nathan in the virtual world her hair was set on a larger barrelled iron alternating the curl direction to create playful sexy hair.

Upload

Welcome To Upload

Synopsis
After a self-driving car crash, Nathan is uploaded to Lakeview, his girlfriend’s family’s digital after-life, where he meets his customer service rep, Nora.

Technical Description
Upload was modern day hair, with some period wig work incorporated into the show, their was one character, lady in the elevator, we had to bring her to life as a black and white character which was trying to color coordinate her from head to toe, her wig was match perfectly. We brought the actors to life with modern everyday hair, blowouts, pressed hair, curling irons, to cutting and maintaining the hair.
**Vida**  
Episode 304  

**Synopsis**  
Lyn throws Marcos an epic, Vida-style, double-30 Queerceañera, and Emma goes on a psychedelic journey of self-exploration.

**Technical Description**  
Ep. 304 finds Lyn throwing a Latinx, gender fluid 30th birthday party for Marcos with a quinceañera theme, hence a Queerceañera. Lyn dresses as a toy soldier with two french braids under her hat. Marcos dons a ball gown and large tiara. Curly extensions were added into the top of his own hair for length and volume, as well as tiny cornrows onto which the tiara was sewn securely because of extensive movement and dance choreography. Extension spiral curls were enhanced with a tiny 3/8” curling iron. For Marco's friend Curly, a hard side part was shaved and enhanced with a row of individually glued crystals, as well as other star-shaped ornaments. The BG consisted of partygoers and wait staff with a queer club-kid/quinceañera/costume party vibe. Hairstyles included finger waves, braids, extensions and textured looks, further decorated with brightly colored pomades and hair ornaments.

**Virgin River**  
Let's Mingle  

**Synopsis**  
Mel gets a surprise visitor just in time for the town's big dance party. Jack continues to suffer flashbacks from his time in the military.

**Technical Description**  
Mel: - Blow-out roots with dry shampoo, alternating large/medium iron vertical sections squeezing hair to cool in palm, hand shake hair while using texturizing dry spray add Ouai hair oil to finish. Jack: - Mist H2O then section 1” partings, work in matte texture paste front-to-back, shape into style, finish with dry strong hold texture spray. Jack - Military: - Prep/cut wig scissor over comb, point cutting technique. - mist with H2O blow dry with round brush/comb, small flat iron bend on top, - apply wig onto bald cap. - Glued/tack lace from mid front to mid back, style spray into place. Hope, Paige: - Apply blow-in blow and set lotion, curl iron medium barrel, tousle hairspray in place. Charmaine: - blow dry straightening balm on damp hair, pull into high pony, hairline tendrils, pin pony into high messy bun. Meryl: - Apply light setting spray, set on hot rollers, brush out, softly backcomb, pull back pin curly mid-updo.

**Work In Progress**  
15, 14 (Pt. 1)  

**Synopsis**  
Edward and Carol Lynn wed, Danger Zone has their moment and Abby violates Chris’ one request.

**Technical Description**  
Abby - Master clippers #1 guard on sides. 1.5 inch shears on top. 2003 FB - dark longer wig 2012 FB - Skin illustrator scalp palette to darken her hair directed to face. Chris - Master clippers #1 guard. Alison - side part with 2 strand twist and swooping bang into a side bun. 2012 FB -highlighted hairclip ins and flat ironed her hair. Campbell - shows how she becomes more inebriated going from a blow out to natural waves as the evening of festivities carry on. Carol Lynn - Individual synthetic braids dipped in hot water to create texture, fishtailed to the side. Adorned with jewelry to mimic a traditional crown. Mark - sponged afro to create texture, tapered. Jamal - On scalp 2 strand twists with individual twists in the back. Megan - mohawk into crimped ponytail back of her head 2012 FB Mohawk ponytail with braid.
Wu Assassins
Ladies' Night

Synopsis
CG, Jenny and Tommy get caught in the crossfire when McCullough unleashes his big guns in a no-holds-barred fight to acquire the Fire Wu fragment.

Technical Description
It was a pleasure to work with this cast. Everyone came in wanting cool, new, fresh looks. Juju Chan, who played Zan, came in with a beige bob. We wanted an iconic look for her. After discussing what she would be comfortable with, I shaved it short and did hair detailing/tattooing on the sides and back. Then we decided to go more extreme and shave the center of her head and bleach it nearly-white. I like leaving a little dark root in these looks. The upkeep on this cut was every three days. Katheryn Winnick played CG, an undercover cop. We wanted to give her a wild-child look; naturally beautiful with an edge. We tried to veer from her previous show looks, so we went with beach waves and black low lights. As with all my styles, we start with an image board and let the imagination go from there.

Yellowstone
Resurrection Day

Synopsis
Tensions escalate as the Beck brothers become frustrated by the Duttons' unwillingness to play ball. Jamie looks for a fresh start. Tate gets his first horse.

Technical Description
Techniques in this episode where custom wig making and coloring for Beth's double in the attacked scene where Beth fights for her life. Coloring of hair and beard of Cole Hauser for Rip's character. Designing each hairstyle and keeping strong continuity as it pertains to each scene.

You
Love, Actually

Synopsis
Joe has always been full of surprises, but Love has a few of her own. Is this the beginning of the end, or the end of the deceiving?

Technical Description
In Episode 210: Love, Actually of the second season of You, we utilized many contemporary hair techniques to create cohesive, bohemian, upscale wedding looks for our cast members. We utilized natural textures as well as created unique textures to create a visually layered effect. While many looks had a common thread of being modern bohemian, they still were very personalized to each character. We also implemented classic styling techniques such as pin curls, chignons and finger waves in innovative new ways to create a new modern take on the classic Wedding Hair.

Younger
Merger She Wrote

Synopsis
Liza and Charles attend a microdosing retreat, where Liza is surprised by new friends and familiar faces. Brownyn Madigan finds an unlikely voice for her audiobooks. Maggie gets hogtied.

Technical Description
Liza Miller is a 41 year old trying to pass as a millennial. We collaborate on current trends specific to Williamsburg Brooklyn and NYC to create styles with texture and grit by using products that allow movement. Curling irons, flatirons of different sizes to create shape and texture. We love to mix and match bobby pins, hair clips with buns, braids and ponytails to create new trends unique to Younger.
ZeroZeroZero

Synopsis
Finally all the loose ends get tied. While the Lynwoods face the consequences of their job, Don Minu and Manuel have to decide how much they are willing to pay to maintain their power despite being a thousand miles away from each other.

Technical Description
We cut, coloured and styled the full wig used on the main female character Emma, with a contrasted color, silver on top and dark blond on the very short sides. Also the other female character Lucia, wears a full wig. We decided to make different looks for every country (5 in all the series). Mexico, was inspired by military haircuts mixed with modern fashion hairstyles, doing hair colours and haircuts on the characters. Calabrian style was more longer and less clean cut. We also used wigs on other characters in the series.

Zoey's Extraordinary Playlist

Synopsis
A young woman discovers she has the ability to hear the innermost thoughts of people around her as songs and musical numbers.

Technical Description
Jane Levy was transformed into Zoey Clarke by me initially colouring her blonde hair to a rich Copper colour which I formulated. The is L'Oreal Dia richesse Roots:50g 7.34+10g 7N+3G .43kicker. 15 vol 30 mins. Ends: 50g 8.34+3G .43kicker. 15vol 10 mins. After the colour I would colour to match and install approx 170 individual micro beaded extensions to create length and volume. Colour and extensions were done every 5-6 weeks. Prepping Zoey for work I would mist hair with water, apply heat protectant by CHI, apply OI all in one milk by Daviness, blowdry smooth with round brush. Section hair once dried and curl in alternating direction with curling wand. Brush it out with Mason Pearson brush for a natural wave. Blowdry fringe with mini Mason Pearson brush alternating direction to confuse her calic to ensure it stays flat. Kerastase oil serum to ends of hair for final touch.
**Outstanding Period And/Or Character Hairstyling**

**Alternatino With Arturo Castro**
The Aunts

**Synopsis**
A pitcher takes his visualization technique too far, a Latin American summit go off the rails, and Arturo’s aunts visit to help him through a breakup.

**Technical Description**
In his first of four looks, Arturo is dirty, overgrown and rugged. He wears a long, brown, razor cut, air dried wig that is treated with baby oil gel. In Ricky’s Dad, Arturo showcases a baseball mullet. By folding the sides of a lace wig under his baseball cap, we exposed Arturo’s own shorter hair to give us tight sides and left the wig’s curls on his forehead and nape. We matched the Ricky’s Dad character by tightly curling the actor’s own hair on top and by adding curly extensions occipital to nape. For the distinguished older gentleman in trade agreements, Arturo’s own hair was painted with Ben Nye silver. Finally, as an unraveling, unmarried trendy bridesmaid Arturo wore a wig of crimson waves with an entire set of extensions to add enough volume and length to be as big as the Jecca character.

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**American Horror Story: 1984**
Camp Redwood

**Synopsis**
In the summer of 1984, five friends escape Los Angeles to work as counselors at Camp Redwood. As they adjust to their new jobs, they quickly learn that the only thing scarier than campfire tales is the past coming to haunt you.

**Technical Description**
In this episode of AHS 1984 many creative haircuts, color, styles, wigs and hairpieces were applied by our team. Extensive research was done to authentically detail each time period. In this episode we worked primarily in 1984 but had flashbacks to the 70’s as well. We started with 12 wigs for main cast plus stunt doubles for each one and photo doubles. Only one of our main wigs was full custom. The rest were manipulated stock and rentals. Some of the challenges in this episode was working all nights and going back and fourth on multiple episodes from the beginning. Some large amounts of bg include 1984 aerobics studio/class/gym, 1970 teenage campers with custom hairpieces we did to cover ear appliances and a full asylum with staff of orderlies. We worked extremely hard to keep the looks realistic and far from comedic.

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**Anne With An E**
The Better Feelings Of My Heart

**Synopsis**
Change is in the air as Anne turns toward college to start the next chapter of her life. It’s her biggest adventure to date.

**Technical Description**
This final episode of the series concludes the coming-of-age story of Anne and her friends as they head off to university. In the 1890s, when girls transitioned to womanhood, they would wear their hair in elaborate up-dos. For viewers, this would be a big moment. With Amybeth McNulty’s natural hair colour being blonde, I achieved Anne’s trademark hair colour using Goldwell Colorance, then installed Great Lengths extensions (5 hours) and used handmade clip-in extensions I sewed and coloured myself to thicken and romance her hair so it would blow around naturally, particularly for the pivotal scene in which she’s running to meet the love of her life, Gilbert. Generally, all of the other actors have long, thick hair, so I used Conair Hot Sticks to give them period curl and then designed hairstyles to match the personalities of each character, their wardrobe, and the emotional arc of their individual storyline.
**Another Life**

**Guilt Trip**

**Synopsis**
A ship malfunction leaves Niko trapped in a state of deep sleep, where she dreams again and again about the worst day of her life.

**Technical Description**
August: Blow dried hair. Gave slight waves with curling wand. Deconstructed hair waves by separating and incorporating different waves formation. Sprayed with lived in Bumble & Bumble to create separation and unwashed look. Then used Ben Nye thick blood in hair to create bloody look from alien attack.

Niko: Blow dried hair with round brush added B&B hair mousse to create volume. Took a 1-1 1/2 inch section at her nape applied molding paste, twisted 1/2 inch vertical sections upwards, secured with bobby pins. This technique hides the short hairs and gives the illusion of a different style/cut. Back combed/teased all hair and slightly brushed it back to create height. Sprayed hairspray (Oribe fine spray) to provide firm hold. Adding hard part side swept bangs, sprayed and combed against her forehead into place. Finished the look by placing a headband secured with bobby pins. A final spray was added over.

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**Armistead Maupin’s Tales Of The City**

**Days Of Small Surrenders**

**Synopsis**
In a flashback to the 1960s, Anna arrives in San Francisco, befriends some trans women and starts dating a man. But she soon finds her loyalties tested.

**Technical Description**
Episode 8 is a flashback episode to the 1960s where the story of Anna Madrigal began. We spent many hours researching the style and feeling of the transgender community in 1960 San Francisco. During that period most of these women did not have a lot of money for wigs. We took careful precaution to choose wigs and hairstyles that were a reflection of what they could put together themselves.

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**At Home With Amy Sedaris**

**First Dates**

**Synopsis**
Amy shows us how to prepare for a first date, by preparing for a first date. Soon she'll meet the man she’s been corresponding with through a letter-writing romance. Amy prepares a meal, crafts a gift, enlists Chassie for a makeover and practices first dating with a first date expert.

**Technical Description**
At Home with Amy Sedaris employed the following hairstyling techniques: cutting, color (permanent and temporary), roller setting, custom lace fronts we re-fronted ourselves, hard front wigs, falls, and pieces. Amy portrayed 5 different characters which all had distinct looks that also all had to be doubled, as well as Amy’s self looks, in order to shoot with a split screen. We had over 50 guest stars on this 60s-70s inspired variety show.

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**Awkwafina Is Nora From Queens**

**Grandma & Chill**

**Synopsis**
Grandma tells Nora the story of how she met her husband in the style of a Korean drama.

**Technical Description**
This Korean soap opera inspired flashback starts in 1965 rural China. My team and I used an abundance of teasing, hair donuts, falls and wigs to transform these contemporary actors into period-appropriate characters of that time. My main challenge was designing a hairstyle for Young Grandma that would conceal her very blonde highlights without wigging her. So, I created a style that hid most of her hair in a sixties-inspired updo temporarily darkened with spray color. The directors wanted it to feel like a literal K Drama, so I developed slightly over the top looks to enhance the camp of the episode while still remaining authentic to the time period.
**Barkskins**

**The Black Sun**

**Synopsis**
Preparations for Trepagny and Melissande's wedding begin, as Delphine and Cooke explore a future together. Goames' loyalty to the company is tested.

**Technical Description**
Custom-made wigs were created for most of our actors to suit this 1690's period series taking place in New France. Selecting the right color chart for each wig in order to match skin tone and eye color of each actor was our initial challenge. Each style was created according to the social class the characters belong to. With the two Native tribes, we had to mark a bold difference. The Iroquois being fierce warriors, we opted for skin-shaved heads and worked with half-wigs, to which we added bones and furs to create a fiercer, stronger, bolder look. As opposed to the Wendats being a French colonized tribe for which we custom created hair ornaments made out of fabrics, metals, leathers and feathers. Cold rain showers, dirt and blood were added challenges to our work. Wigs: Claude Trepagny, Mélissande, Charles Duquet, René Sel, Gay Bill Selbie, Mary. Iroquois: Chief Iroquois and his clan.

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**Belgravia**

**Episode Six**

**Synopsis**
Charles receives a mysterious olive branch, but the offer of reconciliation places him in grave danger. James must find a way to defend Charles' honour before Lady Maria is lost to him forever.

**Technical Description**
The body of this work was set in 1841 Early Victorian with flashbacks to 1815 and there were big differences in class and social standing. I created mood-boards for each character and extra. We held a tone meeting where we discussed the looks and the exciting bit for me was transforming the cast into the period characters they are portraying. Each female artist was fitted with either made to measure wigs or hairpieces added and male artists fitted with handmade sideburns and period haircuts done. Wig preparation involved curling and setting wigs and hairpieces on wooden dowel rods and baking in a wig oven overnight and setting and pinning into place and finished with a spray of Aveda hairspray. Male sideburns were curled with hot tongs and applied to the face with facial glue. After their haircuts the hair needed dampening and combing into lefthand side-partings and hair dressing applied.

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**A Black Lady Sketch Show**

**3rd & Bonaparte Is Always In The Shade**

**Synopsis**
Asia finds herself on the receiving end of a viral proposal; new recruits discuss goals at a gang orientation; church parishioners abuse their platform during prayer time; Dr. Haddassah, a conspiracizer, turns a wedding toast into a teachable moment; the beloved sitcom, 227, gets rebooted.

**Technical Description**
For our specialty looks we used a marcel iron which created barrel and figure eight curl patterns on human hair wigs, for the characters Mary and Sandra. For the character Pearl, we transformed a synthetic wig with a wedge cut, using a round brush and dryer bringing out our desired look. To create the Rose and Lester characters, we used Afro texture synthetic wigs to achieve a desired look.
**Black Monday**

**Synopsis**
After the fallout from Black Monday, Dawn and Blair pursue a new deal from different directions while Mo runs from his past.

**Technical Description**
Mo was inspired by 1970's period. Afro wig was perm rod and cut to styled. His second custom lace front wig was body waved and textured cutting for the Rockstar effect. A small curling iron was used to bring frontal lift for a natural result. Our female lead Dawn wore four different human hair wigs that were colored, highlighted, textured and thermo-pressed. The first was a long bob with sweeping bangs. The second was long layered with highlights to reflect light. The third was pinned up with bangs for youthful flashback scene. Lastly, the fourth was a side hard layered feathered flip. One of the actors played both Leiman Brothers characters in which his haircuts were maintained by scissor over comb method concentrating on the temples and nape below the occipital bone. Additionally, neckline, ears and sideburns were tailored. Lastly, background actors were inspired by 1970's barbering and 1980's styling.

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**Carnival Row**

**Synopsis**
Philo consults a Haruspex in an effort to find clues about the killer. Vignette grows closer with her newfound family. Upon Jonah’s return home, his parents cast a more watchful eye over him as a new player makes a splash in Parliament. Imogen brings Agreus into her circle.

**Technical Description**
The pristine Victorian upper-class Burge and its parliamentarians contrasts sharply with the creatures and mixed Fae on the impoverished row. Custom-made wigs were cut and styled on actors. Wefts, hairpieces and wigs were measured to fit a wide variety of prosthetic pieces for each individual creature. Cutting, colouring, perming hair, knotting and jewellery making, with the use of marcel tongs were techniques executed throughout. This reinforces that a phenomenal blend of skills were required for the overall transformation of actors.

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**Catherine the Great**

**Episode One**

**Synopsis**
Beset by challengers to her throne and plagued with division in her court, Catherine tightens her grip on Russia. Along the way she meets the dashing Lieutenant Potemkin, but exterior forces threaten to tear them apart before they even have the chance to begin.

**Technical Description**
With a limited budget, designed and then, a dedicated crew created and dressed approximately 600 wigs across the series - all either bespoke made, hired, or shop bought and re-worked in fine period detail. The leads had at least 3 - 6 wigs each, every crowd member including soldiers had one, all requiring constant setting, baking, dressing with waxes, colouring with powders. Wherever possible, I used original dressing techniques and products, adding hairpieces made from wool, hair, wire frames, all made on site. The nobles hair had to look individual, characterful, opulent and most of all, Russian. References were taken from paintings and descriptions of the time, but artistic freedom was used at the transvestite ball, to add drama. Care was taken to show individual characters throughout the hair styling.
**City On A Hill**

*The Deaf Sage Of Pompeii*

**Synopsis**
When an unlikely source confides in Decourcy, the Massachusetts State Police hatch a plan that promises arrests without FBI assistance. However, keeping out of the way is not exactly Jackie’s strong suit. The Genesis Coalition pitches a new strategy to curb Boston’s crime rate. Jenny opens up about her past.

**Technical Description**
Our series takes place in 1992 Boston and is based on a true story. Because of this, we had to be accurate with our design to emulate the time period. We have 3 distinctive storylines in which the women are very unique, strong and determined. Men carry status, structure and strength. With the collaboration of our Makeup/Costume Department our female character’s hairstyle was very carefully designed for each cast member to match the person or people of that time, referencing the late 80’s/early 90’s. We used various techniques of wig styling, hair pieces, extensions along with period-accurate hair accessories and products. Hot sets, roller sets, hot stix, freeze curls to crimping, from giant blowouts, sharp bobs for the ladies. Our male characters were very stylized, from unique barber cuts with personalization to longer lengths that had style and flow like Jackie. Every character, including our BG, was designed.

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**The Clark Sisters: First Ladies Of Gospel**

**Synopsis**
The Clark Sisters: First Ladies of Gospel recounts the story of the legendary pioneers of contemporary gospel music and their trailblazing mother, Mattie Moss Clark.

**Technical Description**
Working on this project was such a pleasure. The Clark Sisters are phenomenally talented with a huge following and their careers are well documented through pictures. This offered a plethora of source material from which to draw inspiration. The vast extended time frame, ranging from the 1960’s to the 2000s, demanded a vast collection of wigs and hair pieces. We were mindful of their hair textures and how these changed over time, beginning with natural hair, to press and curls, wet-look curls, extensions and wigs. Changing hair colours, as well as greying, were also used to indicate the passage of time and to age the actors and actresses. To achieve this, many of the wigs had to be made and fitted ahead of time to ensure the appearance of natural hair. This was a difficult but important project and we welcomed the challenge.

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**The Crown**

*Cri De Coeur*

**Synopsis**
As her marriage disintegrates, Margaret seeks comfort elsewhere. But her fragile state of mind and lack of family support make true happiness elusive.

**Technical Description**
Authenticity was key so I created chronological bibles of images for each character before commissioning the wigs. To maintain the illusion of natural hair we applied all wigs on top of concealed hairlines with bespoke crown/parting pieces, tonged roots forward in direction of hair growth, blocked mohair forward in pin-curls then dressed it back into the hairline like baby hair and under-knotted wig napes to combat severe side lighting. I used Princess Margaret’s fondness for hairpieces to support her character’s emotionally chaotic narrative, visually underpinning the drama by varying her hairstyle and silhouette throughout, using; two full wigs, a ¾ wig, ladder wig, cluster and wefts. I met her hairdresser who provided insight into her 1970’s hairstyling process and original hairpieces/hair samples for colour/texture reference. We wet-set, baked and backcombed the wigs to maintain height around her hairline since research showed Margaret was preoccupied by her short height.
Dead Still
Daguerreotype

Synopsis
The darkly comic murder mystery set during the Victorian era of the real-life practice of post-mortem photography follows a memorial photographer as he commemorates the recently deceased. To find his missing equipment, Brock and Nancy travel to an unsavory part of Dublin to track down Conall, who has also disappeared.

Technical Description
Unlike other period dramas I have designed there was a great sense of humour that allowed us to push the boundaries. We were given a lot of creative freedom while still using the silhouettes of the period. Eileen O'Higgens had no fear (very much like her character Nancy); she really wanted to push her version of the Victorian prostitute, and so did we. There were three different wigs for Eileen. This helped with the fast pace of filming and her different looks. We also had over 20 other wigs that were used throughout the shoot. Due to a tight budget our team stitched these wigs making multiple versions. We were lucky enough that we shot in one of the most beautiful locations in Ireland’s country houses, which was an inspiration and a reminder to keep everything authentic to our vision in the design.

The Deuce
The Camera Loves You

Synopsis
On the eve of 1985, Vincent reconnects with his ex-wife, Andrea, as his open relationship with Abby grows more distant. Despite becoming a family man, Frankie continues risky side hustles. With the VHS format shaking up their industry, Candy and Harvey travel to Las Vegas for an adult film convention.

Technical Description
Our team utilized advanced and precision period hair and wig styling, cutting, coloring and dressing techniques. Lace front wigs, toupees, hair pieces, extensions and falls were utilized in creating our mid 1980’s hairstyles. Attention was paid to showing the subtle differences between the hair trends and styles of NYC and LA. We used small to medium hot rollers and sticks to recreate the permed and curly hair textures of the 80’s. Hair teasing, setting, blow drying, braiding, crimping, spiking, cutting, and coloring are many of the techniques used to design and create the hair worlds of The Deuce Season 3.

Dickinson
Wild Nights

Synopsis
Emily and Austin throw a party, and their mutual love for Sue causes tension.

Technical Description
For Dickinson, I did extensive research on the hair of the 1850s. We used custom made wigs and made hundreds of hair pieces, switches and falls to create these silhouettes on our principal actors, as well as the large number of background to bring the period to life. For principal women, we used their own hair and added custom made falls to achieve the extreme length required for the intricate styles. The men’s hair was deeply side parted and most required full curling iron styles or blowouts to give them the volume seen throughout the century. I also collaborated with Alena our show runner and writer on how to make the hair look contemporary hip within the period for the principals only. The bg was period correct this made the tone of the show all come together.
Dispatches From Elsewhere

The Boy

Synopsis
A final mystery is solved.

Technical Description
Let me start by saying it was a pleasure to work on such an interesting concept. With my team we were able to create Commander 14 and Sasquatch with full lace wigs, beard, and brow applications. Also matching Commander 14’s photo double doing the same. Adding extensions on Janice and Simone characters to show a passage of time. This including color change on Simone and extensions to create her final look in episode 10. Period correct hair styling for flashbacks for Janice’s wedding and the clown-faced boy storyline. With Simone, adding 3 different sets of extensions for thickness and length, as well as complete color change to show passage of time.

Dolly Parton’s Heartstrings: These Old Bones

Synopsis
A mysterious mountain woman steps into the spotlight as a lawyer struggles to find her voice of seeing, believing and everything between.

Technical Description
Kathleen Turner: Lace Wig blocked and croquignole curled, parted down middle and two braids crisscross in front to form a coronet.
Ginnifer Goodwin: Lace wig blocked cut to shoulders with layers and wet set, pin curled and croquignole waved with Marcel irons.
Kyle Bornheimer: Cut with scissor over comb, tapered sides and back, top left longer, brushed off face with side part.

Drunk History

Fame

Synopsis
Hedy Lamarr designs the first modern airplane wing, Eartha Kitt’s activism provokes the ire of Lady Bird Johnson, and Alexis Pulaski’s poodle becomes a huge star.

Technical Description
Three stories, three different time periods with eight ensemble cast members, five or more guest stars and twenty plus background bring together one episode of Drunk History. Hours of research go into each story to execute each character look accurately. With each story being shot in one day, the artistry that goes into transforming our daily guests and ensemble cast into specific characters of various time periods is spent by prepping up to sixteen plus wigs, hair pieces, incorporating the use of temporary color and color palettes to alter tones, while also using Afro Tek, hair rats, arts and crafts and sewing techniques to build foundations for various wigs for the next days work. With one day to prep each story while getting cast ready and being on set, we transform each guest star, ensemble cast member and all background into famed historical figure to bring each story to life.

Future Man

Haven Is For Real

Synopsis
Tiger and Wolf let Josh take command.

Technical Description
Portraying different eras from Jesus to Marilyn Monroe, creating and changing actor’s looks with tests for their needs of haircuts, hair color, and color customized wigs to create instantly recognizable historical figures. It was also necessary to take the time period and known look of personalities depicted into consideration. The daily application of wigs or extensions for main characters, Tiger (Eliza Coupe) and Wolf, to create seamless, realistic hair, as if it was their own.
GLOW
A Very GLOW Christmas

Synopsis
With morale running low, Carmen convinces the team to perform A Christmas Carol in the ring. Debbie and Bash strike up an unlikely new partnership.

Technical Description
All actors have hair that is mimicking classic 1986 hair styles. Being a diverse cast there is a wide of techniques used. Permed hair, asymmetrical razor haircuts, shag layers, extension braids and wigs. Stunt wigs are made to match perfectly to actors to allow close camera angles.

Godfather Of Harlem
By Whatever Means Necessary

Synopsis
Bumpy Johnson (Forest Whitaker) returns from Alcatraz to reunite with his family and reclaim his Harlem territory from Italian mob boss Vincent Gigante (Vincent D’Onofrio). He finds an unlikely ally in his old friend Malcolm X (Nigél Thatch).

Technical Description
The 1963 period piece hairstyle transformations began with hot tools. Curling irons, straightening combs, hot rollers, blow dryers with comb attachment. We used pomades, hairsprays and styling gels. For some of our guest stars we used wigs, temporary hair color, hair pieces and falls. Our leading lady played Mayme Johnson and we created a look that was very similar to the real Mrs. Johnson. I would blowout her hair to straighten any wave and parted it into three sections. A middle part to the crown of her head. Two parts from center crown ear to ear. I prepped her hair with heat seal to protect the hair and set it with a one-inch curling iron, then set in one-inch hot rollers. Once set and cooled I removed rollers and teased hair section by section. I used hairspray after each sectioning for hold and control for 12-14 hour shooting days.

The Great
Moscow Mule

Synopsis
Catherine tries to manage her reputation at court and her relationship with Leo, both of which distract her from the coup. Meanwhile, the influential Patriarch of the church dies, and a new one must be chosen. Orlo sees an opportunity to try and influence Peter in the decision.

Technical Description
Aim was to create a unique and peculiar world for the audience and for Catherine, often using wigs as satire to compliment the narrative. The Russian court have formal and informal looks to show these are real people playing in decadence. Their 18th century wigs were able to be taken off in action. Some characters had hard front wigs over lace fronts, which had soft mohair on hairlines and full/partial bald caps underneath to show skin tone and sell the contrast. Styles often dressed imperfectly using asymmetry and texture; playing with colour, powders, greases/gels to imitate the lard and flour used to set the wigs of the time. We made accessories from feathers, jewels and taxidermy. A mixture of 480 lace front and hard front Yak/human/acrylic wigs and hair pieces. Catherine has a more natural look, her lace wigs in cleaner, softer styles, staying away from the extreme fashions of court.

grown-ish
Age Ain't Nothing But A Number

Synopsis
Age Ain't Nothing But A Number.

Technical Description
Zoey has a 90's inspired straight black wig over one eye in honor of Aaliyah. For Jazz's Janet Jackson look we braided individual braids and placed them strategically under a hat. Sky was transformed into Lil Kim by covering her Locs w/a vibrant blue Bob wig. Ana wore a long black wig w/fluffy bands as Selena and a black Bob wig for her Pulp fiction look. The Recreation of Vicent Vega and Jules Winnfield was done with a Jerry Curl wig and lace front was cut in a widows peak on. Tupac, Justin and Britney, Vanilla Ice, Fresh Prince were among the other 90's stars we recreated for this exciting Episode.
**Henry Danger**

**Synopsis**
Sick of fighting the same old villains, Captain Man makes a profile on a villain matching app for heroes and villains. They get to square off with a bunch of new villains.

**Technical Description**
This episode is jam packed with advanced technique and creativity. Precise Lace work, designing, cutting, building wigs, wig coloring, period sets, hairpieces anchored to bald caps, box braids, extensions, air-brushing and all hair textures. We cut/set a full lace synthetic Baby Jane wig. Hand built 4 reptilian full lace Hair pieces braided with cord, airbrushed, sewn and anchored to bald caps for a stunt fight. Built large mohawk out of 2 synthetic wigs, airbrushed and hand painted it. We 100% braided and box braided a full lace human afro wig using braiding hair and leather (took many hours). Colored, cut, and sculpted multiple human lace toupees into graphic shapes and adorned with a hand built and painted Plexiglas dome and vegan-fur. All hair was maintained for two days of shooting and took a week to prep.

**His Dark Materials**

**The Idea Of North**

**Synopsis**
Lyra arrives to her new life in London, determined to find Roger with Mrs. Coulter's help. The Gyptians continue their search for the missing children and the elusive Gobblers.

**Technical Description**
I was given the unique opportunity to design and create the unique hair styles for Philip Pullmans rich characters in His Dark Materials. One of my favorite challenges was Mrs Coulter, played by Ruth Wilson. I wanted her to look evil, intimidating, scary and well-manicured. I thought Hedy Lamarr was an ideal model on which to base the style - beautiful and alluring with a hint of menace behind the glamorous exterior. I wanted to acknowledge the 1950's in Ruth's hair and link in with the costume designs. We had a handmade back piece commissioned to match Ruth's hair color and extended her own hair. Both were curled to give a period wave, avoiding the use of wig lace. I've chosen Episode 2 as it highlights Mrs Coulter and shows the best of the main characters from the series who all went through a similar design process.

**Hollywood**

**A Hollywood Ending**

**Synopsis**
Jack, Archie and Ray grieve a loss. Camille receives advice from her idol as Dick unveils his plan to release Meg.

**Technical Description**
Episode 7 of Hollywood was packed with many glamour looks in multiple time periods including 1948, 47, 40, 36 and 24. Our team created multiple looks within those periods and replicated many actors that existed in precise hairstyles at that time. Extensive research was applied to authentically detail every intricate hairstyle. We used 22 wigs on main cast and guest stars some of which required 2 or 3 different styles on separate units. We did not have multiple wigs for all. In this episode we executed 2 large funerals, 2 Oscar ceremonies - one of which had 300 background over many days, two other films being made within the story line, and 2 different red carpets all while staying true to the traditional wet sets and styling methods used at that time. Many haircuts, color, sets, styles, wigs and hairpieces were created/applied by our team.
How To Get Away With Murder

Synopsis
Annalise discovers there is a surprise witness who threatens her case. Connor tries to persuade the K3 to go along with a new plan; a lie between Frank and Bonnie threatens their relationship as the killer is finally revealed.

Technical Description
Executives gave specific instructions on how character hair should age based on what the characters been through over 6 seasons. Each character was transformed to 30 years into the future. Annalise (Viola Davis) was aged both 30 and 50 years in the future. Micheala (Aja Naomi King), Laurel (Karla Souza), Connor (Jack Falahee), Oliver (Conrad Ricamora) and Eve (Famke Jansen) all had hairstyles executed by using wigs and/or hair pieces. I chose stock lace medium and dark brown human hair shoulder-length wigs/pieces then sent to a wig maker to have the hairline re-fronted with thinner lace and grey hair added throughout the wigs for a more natural aged look. Next, I cut and styled with curling/flat irons each wig. Actors hair were prepped for wigs/pieces, pinned and glued (kd150) hair sprayed, by myself and my team for the final aged looks.

Hunters

The Mourner's Kaddish

Synopsis
Jonah seeks to prove his worth to The Hunters, who are skeptical of Meyer's decision to welcome him into their ranks. They narrow in on a Nazi whose love of music inspired horrific war crimes. Back in Florida, the inconsistencies of Gretel's death give Millie a new lead.

Technical Description
The goal was to portray the various time periods as realistic and coherent. All Hunter looks were designed to enhance their character and their status in the community as well as their trajectory in the story. All Nazi characters were built to follow their psychological history and social status. Particular detail was given to the supporting cast to round out the world created by the show. In order to align with different periods and a semi comic book vibe we had to design a lot of wigs and use a variety of hair techniques.

I Know This Much Is True

Episode Six

Synopsis
After a startling confrontation, Dominick seeks reconciliation with those closest to him and receives an answer to the question that has haunted him all his life.

Technical Description
I Know This Much is True spanned 5 time periods and dealt with twin doubles, age progression and even animal styling. We achieved this through: haircutting, coloring, airbrushing rollers sets for 1980s, 1970s, 1950’s, 1920s, 1910s. Extension work, multiple lace wigs, wig styling and application, hand laid hairlines for Ma’s cancer look with a thinned lace wig atop. Aging and de-aging of Melissa Leo/Ray, color, lace pieces to fill in hair recede (1950’s) / Domenico, bald cap, wig (1920’s).
The Iliza Shlesinger Sketch Show
Episode 3
Synopsis
Politicians go down the toilet with campaign promises, lesbian chefs serve it up hot, and a concerned family performs a topknot intervention.

Technical Description
After reading the script the challenge was to distinguish the numerous characters presented. Iliza had a clear vision and my job was to bring each character to life. This had to be a show styled with creative wigs that looked natural on camera. We created looks complimentary to the characters as well as the various ethnicities and genders of the actors. We worked backwards, starting with Iliza’s different characters, and then created looks for the supporting cast. This included hand painting wigs, haircutting, coloring, and creative heat styling. We sewed, hand-tied and glued human and synthetic hair, using a collection of 28 wigs and hair pieces-sometimes, on top of the makeup department’s prosthetics. This allowed Iliza to play more than 40 characters in 23 days of filming.

It's Always Sunny In Philadelphia
The Janitor Always Mops Twice
Synopsis
In the black-and-white noir world of his memory, Charlie navigates the seedy underbelly of Philadelphia as Frank has been diarrhea poisoned, and it’s up to Charlie to clean up the mess.

Technical Description
For Dee and Cricket who had the same hairstyle, we used custom wigs, prepped by curling sections towards the face, clipping them up and letting them cool. We brushed out curls, then back combed, molding into the S shape, using clips to set the waves. For the waitress, we customized a wig utilizing her hairline, styled with a pin curl wet set. Once dry, we brushed and shaped with fingers. After application we blended her hair into a victory roll and brushed for softness. On Frank, we customized a lace wig into a toupee ventilating white hair and hand painted with illustrators to color match. We molded finger waves using gel. Once dry, we combed and enhanced with a curling iron. For scenes involving Background, they prepped their hair with rollers, and our team utilized snoods to hide modern length recreating 40’s silhouettes.

Legion
Chapter 22
Synopsis
A family history.

Technical Description
This episode finds David in search of his parents with time travel back to the 1940’s in a post WWII mental hospital where his mother (Gabrielle) and father (Charles) first meet. Here we see BG nurses and soldiers in rolls and military cuts of the period. We flash back further to wartime in which we see Charles in a fight with a German SS soldier with slightly differing haircuts to visually differentiate allegiances. We flash forward to the 1950’s when David is a baby. Gabrielle’s hair is a short face framing 50’s wet set look, achieved with a small curling iron. Charles’ hair is in a slicked back period cut. Throughout the episode we periodically flash forward to David, his Manson girl followers, and Syd in 1960’s hippie hairstyles. Syd’s 3/4 wig was custom built, cut, and styled for her new Season 3 airy, Bardot-esque look.
The Little Mermaid Live!

Synopsis
This special tribute to the animated classic takes viewers on a magical adventure under the sea as live musical performances by a star-studded cast are interwoven into the original feature film.

Technical Description
Ariel: Her 3 looks, were platinum lace wigs/hair extensions, dyed in varying intense reds. The extensions were assembled into the wig to maximize color depth and length. Intense anchoring utilized for the Cirque style aerial wire work. Ursula: Two platinum wigs combined to create a wig with height, density and balance. Styled for an aquatic feel in texture and movement. Triton’s Daughters: Each daughter was a blend of synthetic and dyed human wigs/extensions. Each wig airbrushed to intensify depth and color tones to match each mermaid’s tail and whimsical persona. Prince: Blown dry for natural wind swept style. Emcee: To create this Ornate Conch Shell look, three lace wigs were combined and styled. Aerialist Mermaids: Synthetic and human wigs/hairpieces were applied and airbrushed for color intensity. Intense anchoring utilized for the Cirque style aerial work. Rest of cast was lace wigs: dyed, ponytail curled, powdered and set for 19th century.

Live In Front Of A Studio Audience: "All In The Family" And "Good Times"

Synopsis
The special will take viewers down memory lane, recreating an original episode from All in the Family and Good Times. This live, prime-time event hosted by Jimmy Kimmel and television icon Norman Lear will pay tribute to classic television sitcoms.

Technical Description
Original characters from All In The Family and Good Times were the inspiration for recreating the looks. All in the Family actors were cut and blown out with tools and products to create volume to create 70's styles. Grey was added to age Character Pinky using an illustrator palette brushing in a mix of silver and white strands. Marisa Tomei wears a custom lace front piece wig. A nod to the original character Edith hairstyle. The wig was colored with a semipermanent red for vibrancy. The early 70's style was achieved by roller wet-set. Backcombing and hairspray for final result. Additional actresses wore natural hair styled in 70's looks. Good Times actors wore hand laid Afrotech a mix of brown and black layered and barbered to create natural looking Afros. The actresses wore a combination of full wigs, switches, and partial wigs to create styles appropriate to the 70's period.

Lost In Space

Echoes

Synopsis
The Robinsons' dreams of a happy reunion fade when they realize something's very wrong aboard the Resolute. Smith seizes a change to clear her name.

Technical Description
As department head, I researched classic femme fatales and villains to create the perfect modern-day Dr. Smith (Parker Posey) a contemporary force to be reckoned with. I wanted immense, composition, fierce yet chic, to create a mood and energy for all of her retro and modern scenes. A stand out from the rest of the characters. Starting with a solid hair cut that facilitates all her looks, one that is flexible enough to be manipulated into a variety of styles. Retro looks incorporated custom cut and coloured hair pieces and wigs to blend seamlessly into existing hair to compliment the finished character look. Techniques for styling; freshly washed hair, blow out using a bristle brush, followed by a curl iron set. Once cooled finger through layers. Flipping hair to one side, apply texture spray root to ends, repeat other side for maximum volume. Back comb each section, smooth, artistically place hair.
**The Man In The High Castle**

**Synopsis**
Juliana's instincts about Helen are put to the ultimate test. As San Francisco evacuates, Kido goes in search of his son. A letter arrives, forever changing Childan and Yukiko's lives. The BCR receives an unexpected offer of help from the Yakuza. Abendsen condemns Smith with his final prediction.

**Technical Description**
Inspiration for Episode 408 was taken by fusing together styles from the 1930's 1940's and 1950's, Utilizing wigs, hair pieces and creating sharp, clean, angular, and precise lines, elegant sweeping updos and deep waves for the ladies in the Smiths World, and more relaxed and brushed out Poodle cuts, bouffants and short curly styles mixed with traditional Japanese styles for the Pacific States. Women were styled using various sizes of hot tongs, as well as roller-sets pin curls and finger wave set techniques were employed. Men were barbered old style precision fades and clean lines. Staying true to all of the periods.

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**The Mandalorian**

**Chapter 4: Sanctuary**

**Synopsis**
The Mandalorian seeks to lay low on a remote planet where he meets ex-Rebel soldier Cara Dune (Gina Carano). When Mando is approached by farmers to defend their ransacked village, he enlists Cara's help to train the villagers in combat.

**Technical Description**
On the planet of Sorgan, Krill farmers live simply without much contact with the rest of the galaxy. The hairstyles needed to convey this, as well as blending in to the Star Wars universe and its Established aesthetic. Over 40 hairpieces were created using basket woven braids of up to 20 strands, incorporating hand spun yarn to show detail. The character of Omera had a handmade halo extension piece for volume and length, as well as a hairpiece incorporating dreadlocks and braids, again wrapped in the hand spun yarn. For series regular Cara Dune, actress Gina Carano's hair was cut, colored and styled with a pull through braid running from above her left ear to below her right ear and threaded through with fabric from her costume. The remaining hair was heat styled/textured and tousled. The people on the planet of Nevarro all have hairstyles incorporating twine and texture.

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**The Marvelous Mrs. Maisel**

**A Jewish Girl Walks Into The Apollo ...**

**Synopsis**
Joel readies his club for its grand opening. Midge asks Moishe for a favor. Susie suffers a loss and turns to an unexpected source for help. Midge learns a hard show business lesson.

**Technical Description**
Season 3 has Midge on tour with Shy Baldwin: the USO, Las Vegas, Miami, The Apollo. The show reflects the many cultures of 1960, including the Jewish community, the Asian community, the African American communities, the Military, the high/low rollers of Las Vegas and the working class of New York. Extensive research was required to capture such diverse looks of period correct hairstyling. To achieve this we went old school, with roller wet sets and pin curls. We used over 100 lace front wigs, ¾ falls, hairpieces and toupees, which were all colored, cut and set to compliment the actor. We gave over 250 haircuts, using clipper and scissor methods per episode. Our background artists - numbering upward of 200 on any given day - are all put through the works by our amazing team, whether it's a haircut, grooming, setting and coming out sets or using a wig or hairpiece.
Mindhunter
Episode 7

Synopsis
Hitting a dead end, Holden suggests a bold plan to draw the killer out. Bill’s family faces more scrutiny. Wendy chafes as her job begins to shift.

Technical Description
Tench’s flattop is barbered scissor cut over comb and directional blow dry to achieve late 70's look. Ford’s period hair is parted on camera right side with textured comb over sweep to the side with slight sheen reflecting the time. Camille is wearing a stylized Afro wig made by my team matching the real person. Beverly’s hair was kept in a natural look even though her hair was long to start; it was blow dried press, curled, and pinned up to achieve shortness, water sprayed to give back a natural style texture. Background had Afrotech hair hand laid to create Afros.

mixed-ish
Let Your Hair Down

Synopsis
In this episode, Bow and her family deal with what is considered to be good hair verses bad hair, and what was acceptable in the 80s for anyone of African American decent. And the lengths blacks would go through to appropriate and be accepted into mainstream America.

Technical Description
In this episode there was a heavy use of wigs and different styles on one character (Bow) within one scene. In addition at some point most of our main cast had a wig or some form of hair extension. (Alicia, Paul, Denise, Santa Monica, Yohon). Wigs were used to show hair being washed straightened and blow dried. In addition there were several wigs being used for set decoration which included all the posters within the scene that required a photoshoot. We also had to create a corn roll wig with beads that needed to be reset multiple times, having made 3 wigs the same to save on time. We used a lot of hot tools and different natural texture hair to create many of the looks. There were also roller sets, as well as additional hair laid on some of the men that needed to be watched and styled differently while shooting.

Mrs. America
Shirley

Synopsis
Shirley Chisholm makes a historic run for president, while Gloria struggles to play politics at the DNC. Phyllis takes her new anti-ERA organization national.

Technical Description
My Brilliant Friend: The Story Of A New Name

Chapter 16: The Blue Fairy

Synopsis
Season finale. With graduation in sight, Elena's overwhelmed by memories of her past and copes by drafting her first novel. Meanwhile, her suitor, Pietro Airota, proposes and Elena entrusts him with her manuscript. Upon receiving unexpected good news, she sets out to find Lila, whose circumstances have seen dramatic changes.

Technical Description
In Season 2, my job was much more complex because the construction of many characters developed along the way, during filming. The 2 main characters had 5 wigs each for passages of time (inevitable, as in real life they're 15 and 16 years old) and their doubles had as many. The most difficult scene (which took several days to shoot), when Elena comes home after graduating... all the extras and actors having aged and the other teen-age actresses grown up involved using many wigs. In addition, the same scene features a flashback of Elena and Lila's children, reading their book on a bench: the only problem was that the child actresses we left in episode 2 of the first season had changed, they'd grown, and as they couldn't have their hair cut, I had to use wigs to make them look just like when we filmed them two years earlier.

On Becoming A God In Central Florida
Wham Bam Thank You FAM

Synopsis
The Orlando FAM community braces for the Wham Bam Thank You FAM 37th Anniversary Jam. Krystal’s loyalties are tested. Obie opens his heart to some orphans. Harold says a cuss word.

Technical Description

One Day At A Time
One Halloween At A Time

Synopsis
It’s a very scary Halloween when Lydia discovers something life altering in the kitchen trash. Schneider and Avery are determined to win an elaborate costume contest.

Technical Description
Lace Front wigs were used which require expertise and precision lace front application. Wigs took several days prior to design these classic and some recognizable Halloween characters. Cutting, styling, using hot tools, products and Creative Hands were used to make the following wigs and hairstyles: Lydia- Belle - Beauty and the Beast- cut, set styled. Penelope- Bad Sandy - Grease-cut, set, styled. Schneider- Drag Queen-cut, styled, sculpted - Goat Man-styled with products. Elena-Greta Thurnberg - styled with braids. Syd- Melting Iceberg - wigged to resemble own hair with added ice flakes. Avery-Mad Queen- decorative braids sculpted. Alex- entire natural dark hair was Bleached to create a silver tone. Max- Danny Zuko- own hair darkened, sculpted into a pompadour and contemporary styling for guest actors. Working fast and team work, of many is essential for a live audience show, especially when multiple wigs are working at once.
**Patsy & Loretta**

**Synopsis**
Patsy & Loretta is based on the untold true story of the friendship between Patsy and Loretta. Already well established in her career, Patsy takes Loretta under her wing, helping her navigate the male-dominated Nashville music industry.

**Technical Description**
The looks we created on Patsy and Loretta were based on extensive research of their characters and the sixteen year period of time the story covered. Since it was imperative we matched their real looks, I visited the Patsy Museum, Loretta's Ranch, and numerous record and bookstores in the famous Broadway Historic District in Nashville. I then created a look board of photographs that we could all reference. Since we didn't have the luxury of shooting in continuity and regularly filmed different time periods during any individual day of filming, the extensive use of wigs allowed me to make changeovers quickly and accurately. To augment that, we dyed hair in advance, used roller sets, and curling irons. Hair teasing was most important in creating a foundation where you can manipulate the hair into the necessary shapes and styles. We prepared as many background wigs in advance as possible for that.

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**Peaky Blinders**

**The Loop**

**Synopsis**
Tommy calls a truce and meets with Jimmy McCavern. A lucrative business opportunity presents itself. Aberama is asked to put love before revenge.

**Technical Description**
The thought behind Peaky Blinders was to give it a strong, bold, stylized and beautiful look - that was also sexy and complimented the costume, whilst keeping it in the era. The process I used was stylized, whilst keeping with the craziness of the era. I achieved this by wigging most of the women. The technique we used was wet set and using marcel tonging. We did this so we could control their look and all the hair was then combed or stretched out to achieve the desired look. I also wigged characters like Mosley and Churchill to give them a likeness to their real characters. I developed further the now famous Peaky cut to reflect each characters personality and personal story portrayed throughout this season.

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**Penny Dreadful: City Of Angels**

**Day Of The Dead**

**Synopsis**
When news of Diego’s death spreads, Fly Rico tries to placate the volatile crowd while Rio argues for vengeance. Townsend’s celebrates the rise of his political fortunes and Elsa goads Peter towards radicalism. Tiago and Molly face reality about their relationship. The Vega family gathers for Day of the Dead.

**Technical Description**
Penny Dreadful: City Of Angels focuses on the history of Los Angeles in 1938. Each hairstyle reflects the vast and diverse culture that Los Angeles embodied in the 30’s. Our lead actress shape-shifts into five different and complex characters. Each character wears a different wig masterfully styled to reflect a change in class and status. Wigs and hairstyles for all main cast, featured players, day players, stunt/photo doubles, dancers and background were thoroughly researched and styled using authentic 1930s methods: wet sets, finger-waves, marcel irons. Throughout the season the team cut, colored, applied hair pieces and wigs to all characters.
**Pennyworth**

Cilla Black

**Synopsis**
Martha and Patricia Wayne attend a debauched party with famed magician Aleister Crowley.

**Technical Description**
The hairstyles for both principle and background artists are reference from early to mid 1960's. We used the hairstyles to help distinguish between different social and age groups. Most male leads and male supporting artists have short back and sides haircuts using scissors over comb and clipper cut techniques, dressed and held in place with various pomades and gels. Ladies, both principle and crowd; Most hairstyles were created by using heated rollers on the actor’s own hair. The hair was then backcombed and dressed into place over large hair wrapped pads made from crepe hair. We added clusters, switches and hair pieces to add extra height, volume and length. We made wire cages and Styrofoam shapes wrapped in mesh and hair to achieve extra-large beehive and abstract styles. We used multiple wigs, two and three together for extra volume. Paloma Faith had a custom-made lace front wig.

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**The Plot Against America**

Part 5

**Synopsis**
After learning the family has been selected for a forced relocation to Kentucky, Herman looks to make a challenge in court, while Bess and Philip appeal to Bengelsdorf and Evelyn, respectively. Later, Bess gives Herman an ultimatum when violence breaks out at a rally for Lindbergh’s most public liberal challenger.

**Technical Description**
For The Plot Against America, I did extensive research on the hair of the time period, the early 1940s. We used custom made wigs, hair pieces, and falls to create silhouettes on our principle actors as well as the large numbers of background to bring this period to life. We did roller sets of the time period to achieve these hairstyles. The men’s’ hair was cut period accurate and styled with the appropriate products from the era. Our background hairstylists used wigs and hair pieces to create styles that built the period atmosphere.

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**Pose**

Worth It

**Synopsis**
Determined to be an example to her children, Blanca launches a business venture with unexpected results. Meanwhile, Ricky’s travels have unpredicted consequences for his relationship with Damon, and Elektra shocks the ballroom community with a bold move.

**Technical Description**
We worked tirelessly to create a world that accurately depicted the early 90's ballroom scene in NYC and the dynamic individuals who were the foundation of the community, through texture and style representation. We showcased silhouettes indicative of the period with high-top fades, asymmetrical bobs, braided up-dos, and twists. We also incorporated and worked with textures ranging from 2A to 4C, celebrating texture diversity. Our team incorporated over 50 wigs throughout this episode. 15 custom lace front wigs and over 40 additional wigs, hairpieces, and extensions were used to execute the design. Elektra’s wigs alone were transformed into 8 different looks in a single episode using only 2 wigs. Our background artists completed our hair world with looks from the piers, the hospital, a funeral home, a ymca dance class, and three different vogue balls. It’s truly a team effort.
Project Blue Book

Close Encounters

Synopsis
While reminiscing on the set of Close Encounters of the Third Kind, Hynek recounts his experiences with the infamous Robertson Panel and the eccentric alien contactee for whom he put everything on the line.

Technical Description
It was an amazing challenge to work on Project Blue Book’s episode Close Encounters. Set in 1952 to 1972 and based on true events, there was lots of research to make sure the cast looks were as close as we could get to the real people with the use of wigs and hair extensions. I hand-laid grey human hair to age Dr. Hynek for the 1972 look. I used a shorter wig for Mimi’s 1972 look. I also took time to ventilate real gray hair into it to achieve a closer look and more natural movement. We used wigs on the female cast to achieve the desired looks for their characters. Female background was in wigs to speed processing time. As for the male cast in the 1952 looks, we had to cut their hair every third day to keep up with the continuity.

The Resident

Doll E. Wood

Synopsis
One story line in this episode has our Chastain Heroes going to a country themed drag bar and during the show guest star Doll E. Wood collapses on stage mid way thru her routine. We follow her thru the ER, pre and post surgery to her comeback performance!

Technical Description
The actor portraying Dolly Parton from the early 1970’s during a drag queen performance is wearing the signature blond hair for her character Doll E. Wood. Her style is created by deconstructing 3 wigs into one base wig combining a curly top from one and the backs of 2 long wavy wigs. This look was set using large barrel curls and pin curls then teased/back combed and smoothed into the classic Dolly hairstyle. Her comeback performance presented a 1980’s version of Dolly with permed wig, bangs and glitter hair. Two wigs were deconstructed to create this popular look from that time.

Sanditon (MASTERPIECE)

Episode 8

Synopsis
On the night of the Midsummer Ball, romance, jealousy, and betrayal fill the air. Events conspire to leave Charlotte and the Parker family facing difficult choices.

Technical Description
The hair styles were bold and grand in their design whilst always keeping them natural and free. We chose styles that suited both the actor and character even if it meant breaking a few period rules. All female artists had their own hair set on bendies then dressed out to create movement and elegance. Hair spraying was kept to a minimum to allow the hair to move. On some occasions extra hair was added (switches/chignons). In contrast to all the other artists, our main lead Charlotte Heywood wore her hair down as we needed to reflect her yearning for freedom and her rebellious nature, as well as coming from a farming background and her move into seaside society. The flunky wigs for the footmen were styled using lard and flour with a combination of wooden rods to create the curls - adopting the same principal used in that period.
**Saturday Night Live**
Host: Will Ferrell

**Synopsis**
Will is excited to see Ryan Reynolds in the audience during his monologue. Parodies include a Trump press conference in front of a loud helicopter; a Democratic Debate; a politically incorrect first Thanksgiving and an alternate ending to the classic, The Wizard Of Oz. Two live performances by King Princess.

**Technical Description**
Well, it’s 11pm EST and we still don’t know what sketches will be in the live show! Cuts...finally! Three sketches and one video tape were cut 20 minutes to air. We’re given wig style and color notes, and we start making changes while also readying cast for the preshow in 10 minutes... Of 89 hairstyles created in two days, 78 looks (57 wigs) plus 60 BG have made it into the Live Broadcast. 11:30 is here, the show opens with Alec as Donald Trump... we race to finish touch ups, adding wigs and even changing the color or style of a wig for cast members thrown into a sketch at the last minute. Also, five celebrity guests arrive to appear in a Debate sketch written late last night. Some of them have never played these people before. Live From New York, it’s Saturday Night!

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**Schooled**
Moving On

**Synopsis**
Lainey and Glascott try to help a troubled student express herself with poetry. Meanwhile the rest of the faculty encourage CB to join them in activities outside of school.

**Technical Description**
For episode 2.15 our A story involved Lainey connecting with a Goth student while the B story was CB coming to terms with moving on from Lainey. We look led to iconic 90's imagery for inspiration. An added element was the swing dancing scene that gave us leeway to play with some Rockabilly looks. Our team worked closely with makeup and costumes to create looks that were both appropriate and timeless.

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**SEE**
The River

**Synopsis**
An attack on the village leads to sacrifice and new challenges.

**Technical Description**
In SEE we created a world based on feeling and practicality. We could not have modern haircuts or colors. I created the hair for all the characters using extensive wigs, hair extensions, wefts and dreadlocks, which were built in shop by my hair team. The Alkenny tribe had natural hair in beautifully complicated braids and dreads. Softer brown-to-black tones used. Each character’s hair told a story and was accessorized with found textured and aged objects that had meaning to their character. The Tamacti Jun army had severe hair that was self-cut, shaved and styled with found metal objects to make a menacing army Army in ash tones and mostly black hair. Payan Nation has more intricate hair tended by servants. We used handmade accessories made of found scrap metal as metal is considered valuable and I kept this group in a wider variety of colors and shade.
Self Made: Inspired By The Life Of Madam C.J. Walker
A Credit To The Race

Synopsis
The combined blows of a health scare, worker issues and a tragedy that hits close to home push Sarah to take decisive action about her life and legacy.

Technical Description
As black women had few outlets for self-expression and used their hair to show their pride and creativity, our approach needed to be artistic yet genuine. The evolution of each character's hair style parallels their narrative arc, from natural and braided hair to press and curl. With these as key considerations, I asked that our 1200 extras had natural hair textures and colours and used over 500 human-hair wigs with textures akin to African hair. Further, we only used products and methods reflective of the period such as coconut and castor oils, and those similar to Madam C. J. Walker's products. Particularly, the balls of hair featured in the Harlem scenes were shaped using back-combing and hairnets. In some cases, thick thread was used to maintain curls. We used hot combs and fashioned our own pullers - the curling iron's predecessor - to straighten hair, providing a more authentic look.

Sherman's Showcase
Enemies

Synopsis
Sherman reflects on his many haters over the decades as we dig into the rivalries and feuds of the Showcase. Turns out, genuine friendship is a rare commodity in showbiz, especially if you're talking about frenemies John Legend and Common.

Technical Description
Sherman Showcase is a twist of Soul Train, In Living Color, and Saturday Night Live with a different era of time. Lillie Frierson and Linda Villalobos along with other great hairstylists developed looks for all the characters, sketches and dancers. There were various looks from the 70's through current time, and sometimes styles from the 40's and 50's. In this episode, Marlon Wayans needed a bald cap because he wanted a receding hairline. I slicked his hair back to allow make up to apply the bald cap, then I glued human lace pieces on the bald cap to achieve the receded hairline. The other characters including Berry Gordy, Stevie Wonder, Diana Ross, and Gladys Knight were prepped ahead of time to accomplish the many looks that the show encompassed.

Snowfall
Blackout

Synopsis
Franklin struggles with the fallout from his actions as his family prepares for the worst. Teddy scrambles to keep his operation afloat. Gustavo unveils his plan for the future.

Technical Description
Episode 9 was based on 1984, crack epidemic. We used multiple wigs to create authenticate looks of people on crack, there were 10 hand made wigs that were applied with, special types of hair glue's, hair sprays and gels. The women wore feathered hair styles, ponytails, wavy hair, braids, curly hair and big hairstyles. The men wore short, medium, long afros, Jheri curls, slick back hair, wavy hair and all around haircuts. There were also hair pieces and afro tech hair added to create some of the looks for all cultures. We authenticated these looks to help this story to be clearly understood.
The SpongeBob Musical: Live On Stage!

**Synopsis**
SpongeBob and all of Bikini Bottom face catastrophe—until a most unexpected hero rises to take center stage. The SpongeBob Musical: Live On Stage! A theatrical party full of heart and humor, where the power of optimism really can save the world.

**Technical Description**
The goal of the hair department for The SpongeBob Musical: Live On Stage! was to help create an underwater world by referencing creatures and objects found in the sea including coke cans, plastic straws and a 17th century ship ornament! Through the lens of contemporary and period hairstyling, the 60 plus wigs and hairpieces were hand tied, hand dyed, cut and styled to reflect this idea. Several types of hair were used from virgin to yak. Techniques from braiding and dreading, to hand dyeing, ombré-ing, and rooting in colors from natural to technicolor. Cut and style were reflective of character with SpongeBob being the most grounded in reality. All other characters became more fantastic as one delved into this underworld, all adding up to a phantasmagoric creation.

The Spy

**The Immigrant**

**Synopsis**
Desperate to get an agent inside Syria, Mossad recruits Egyptian-born Eli and puts him through a crash course in spycraft.

**Technical Description**
We had to sew two wigs for Sacha. One for Eli which was a bit looser with Side Part, the other, more rigid and different styling for the kamel character. We wanted to match the women’s hair to the actual historic characters. So we sewed, cut and colored the wigs, extensions and accessories to get the period look. We shaved all the men and left long sideburns. We used pins and rollers to get the era specific texture and we fit wigs for the bald actors. We used hundreds of wigs, sponges, pins and ribbons for the extras, according to the different countries, Israel, Syria and Argentina.

Star Trek: Picard

Stardust City Rag

**Synopsis**
The La Sirena crew reach Freecloud and find Bruce Maddox in a precarious situation, so Seven of Nine, the ex-Borg they recently picked up, lends her assistance.

**Technical Description**
The patrons of the Nightbox nightclub in Freecloud, a sort of Las Vegas in space, are flamboyant, rich, and eccentric...and their hairstyles needed to match these qualities. Numerous sculptural hairpieces were created for the episode with a blend of sci-fi/futuristic and classic silhouettes. Both human and synthetic pieces were incorporated for the 94 background artists, each with their own unique look, which took 31 hairstylists to execute over a total of three days. Principal actors were also given more stylized looks so that their characters could blend in to the environment.

Strange Angel

The Lovers

**Synopsis**
Jack’s breakthrough fuel formula goes missing from his office, and Jack suspects it was stolen by an enemy spy.

**Technical Description**
Hairstyles were crafted with modern day tools to recreate looks achieved in the 40’s with methods used in that era. Including the use of lace wigs and hairpieces.
**Stranger Things**

Chapter Two: The Mall Rats

**Synopsis**
Nancy and Jonathan follow a lead, Steve and Robin sign on to a secret mission, and Max and Eleven go shopping. A rattled Billy has troubling visions.

**Technical Description**
Season three -- set in the summer of 1985 -- was by far our biggest to date, with 22 lead actors, 45 doubles (stunt/photo), and upwards of 500 extras on select days. In total, we gave 2,500 haircuts, 250 perms, 20 Jheri curls, and applied over 250 wigs (between 40 and 80 wigs applied daily)! Some other fun facts: we permanently straightened hair to protect against humidity, colored hair lighter to accentuate the impact of the summer sun, barbered dozens of Russian soldiers, and -- perhaps most importantly -- we added rat tails. Lots of rat tails.

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**Tales From The Loop**

**Home**

**Synopsis**
A boy searches for his lost brother in an attempt to recapture the past.

**Technical Description**
Loretta’s aging involved adding tape in grey extensions, grey transition pieces at the front hairline then moved to a full wig for her most aged look. Paul’s aging involved grey transition pieces at his front hairline moving to a ¾ piece which was applied over a bald cap and blended into his own hair. Sarah’s look involved a tight wrap to which a bald cap was applied then a wig colored and dressed to match her own hair was sliced up the back and applied to allow for easy removal and a reveal of who she really was. Bald caps were applied by the makeup department.

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**The Terror: Infamy**

Shatter Like A Pearl

**Synopsis**
The Japanese Americans are forced to undertake a humiliating exercise that divides the community. Chester comes face to face with a man who forces him to question his very nature. Luz, stricken by grief, is forced to make an important choice.

**Technical Description**
The Terror used traditional Japanese hair techniques and products. If pre-styling was needed, wigs and hair were pre-curled with Marcel Irons, brush roller sets and fingerwaves. Period styles were completed with hair fillers, such as rats and donuts, while using an invisible hair pinning technique. On ladies we used hair lacquer, traditional pomades or pastes. For men, we used styling cremes, such as BrylCreem. Original period hair ornamentation was used when available.

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**Troop Zero**

**Synopsis**
In rural 1977 Georgia, a misfit girl dreams of life in outer space. When a national competition offers her a chance at her dream, to be recorded on NASA’s Golden Record, she recruits a makeshift troop of Birdie Scouts, forging friendships that last a lifetime and beyond.

**Technical Description**
Troupe Zero was set in a 1970’s small rural town. McKenna’s hair was cut in an asymmetrical style because a mean girl cuts off one of her braided pigtails. McKenna’a character then cuts off the other at a later time. The challenge was going from short to long then back to short quickly. For her long hair look we laid tape-in extensions for easy removal and less bulk. Allison Janney and Viola Davis both wore wigs with a 1970’s influence. Jim Gaffigan’s character was a little rough around the edges, we chose a toupee that helped portray his chaotic life. All of the kids had photo doubles and some stunt doubles which required wigs or hair pieces to create an exact match.
**Vikings**

**Death And The Serpent**

**Synopsis**
Bjorn is forced to act quickly in the aftermath of the election for the King of all Norway. The bandits attack Lagertha's village again but victory for the bandits looks less certain. Back in Kattegat, haunted and paranoid, Hvitserk continues to unravel.

**Technical Description**
Vikings has many principal characters with distinguishing hairstyles that range from sharp cuts to elaborate styling and detailing. For Lagertha's battle scene we created a fierce yet feminine look on her hand made silver wig. With intricate knotting, structural miniature plaiting and sewn-in metal adornments, we created her signature Vikings look that the team established and developed. Gunhild's battle look was created by adding long hand-made real hair extensions, metal discs and incorporating textured braiding techniques. The materials mostly used were leather, dyed wool, dipped twine, coloured beads and small pieces of metal. We sewed in the hair pieces, weff's, and extensions with invisible thread to make extra secure for the battle scenes.

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**Washington**

**Loyal Subject**

**Synopsis**
A young, inexperienced George Washington hungers for fame and prestige as an officer in the British military but quickly learns a hard lesson about leadership. With a wealthy new wife at his side and lucrative business at Mount Vernon, Washington is at the center of this country's story.

**Technical Description**
Washington was set in the century of wearing wigs. I used yak powdered wigs on all the delegates and wigged most of the lead cast. After re-fronting and colouring to suit the actor I thinned the wigs to make them look more human, all were set on wooden sticks before going into the oven. Female cast had multiple extensions added to wigs for the desired adorned look for ball scenes. I used a wrapping technique that required wetting hair, sectioning and pulling hair to a rectangular anchor point with two pincurls at nape. Gaf quat around hairline, combed and heated to remove any baby hairs from showing under the lace. Wig had two pins at anchor point and at nape. Scalping of soldiers required two sections to the wig to create a toupee with latex on the underneath, congealed blood then placed back on head. This allowed for easy resets.

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**Watchmen**

**It's Summer And We're Running Out Of Ice**

**Synopsis**
In an alternate America where police conceal their identities behind masks to protect themselves from a terrorist organization, Detective Angela Abar investigates the attempted murder of a fellow officer with Chief, Judd Crawford. Meanwhile, the Lord of a Country Estate receives an anniversary gift from his loyal servants.

**Technical Description**
**Watchmen**

**This Extraordinary Being**

**Synopsis**
Deep under the influence of Nostalgia, Angela gets a firsthand account of her grandfather’s journey.

**Technical Description**
Hair styles were popular and in fashion in early 1920’s to mid 1930’s. Hairstyles for men and women were achieved by scissor cutting, clipper cutting, wet setting with rollers, pin curls and sculpted thermal sets. All textures including natural hair were enhanced with gels, pomades and serums to create silhouettes and to enhance sheen. Side and middle parts were done on some men and women for more tailored looks.

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**Westworld**

**Parce Domine**

**Synopsis**
Season premiere. Dolores escapes into the real world, where she infiltrates a technocratic elite, and discovers that their world is not so different from her own. Caleb, a struggling veteran trying to better himself, has a life-changing encounter. Bernard’s attempts to lie low under a new identity are threatened.

**Technical Description**
We now see the hosts and world outside of the WestWorld theme park in a high tech dystopian future. To convey this Feeling we kept the hair sleek and well groomed and tight to the head. Finding that simplicity works best while still keeping the essence of the characters as they appeared in the theme park. We used hand tied lace front and custom made 3/4 wigs on Dolores, Caleb, Hale, and Maeve.

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**What We Do In The Shadows**

**Colin’s Promotion**

**Synopsis**
Colin Robinson gets promoted at work and his new power threatens the balance of power in the vampire house.

**Technical Description**
Nandor is a blowout style into a half up love Knot at the crown. Guillermo is a diffused pin curl set. Nadja Wears a lace wig set in six dutch braids and air dried. Laszlo has a blowout. Colin Robinson where is a lace wig styled like John F Kennedy. Aged Nandor wears a lace front with hand painted silver throughout the rest of his hair. Aged Nadja wears a lace wig hand painted with silver and added silver Weft. Aged Laszlo wears a lace front with hand painted silver and added weft throughout the rest of his hair.

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**Why Women Kill**

**Murder Means Never Having To Say You’re Sorry**

**Synopsis**
One Pasadena, Calif. house is the focal point for three decades worth of marital strife. In 1963, Beth Ann’s life as housewife changes when she learns of her husband’s infidelity. In 1984, socialite Simone is blindsided by her husband’s secret. In present day, high-powered lawyer Taylor has an open marriage.

**Technical Description**
Why Woman Kill intertwines multiple decades in one story: 1960’s, 1970’s, 1980’s, and modern day. Our main cast consisted of eleven actors. Each decade was thoroughly researched for accuracy. Authentic methods of setting and styling were used for each character: wet sets, marcel irons, hot rollers/sticks. Custom wigs, personal stock wigs, various hairpieces and extensions were carefully set, styled, colored and applied throughout the season. Each of our three leading actresses wore multiple wigs and hairpieces to aid in depicting different eras throughout the season. All background actors, stunt actors and photo doubles were styled accurately for each decade.
Will & Grace
We Love Lucy

Synopsis
Will claims living with Grace is like Ricky living with Lucy. When Karen and Jack hear this, they each claim that they are the Lucy of the group. They each imagine themselves as Lucy (during Vitameatavegamin, Chocolate Factory, and Grape-Stomping), with Will as the Ricky to all of them.

Technical Description
Will played Ricky. Grace, Karen and Jack all played three characters each-Lucy, Ethel and Fred. We custom designed three Lucy’s, three Ethel’s and three Fred’s unique to each W&G character. Wills’ Ricky hair color was enhanced with the temptu airbrush, wow palette, and a 1/2” round brush sculpted, shaped and set with pomade. Three Fred bald caps were applied and we shared the human hair wrapped sides. Karen’s iconic Updo was created and designed in the same Lucy red as Grace’s exquisite true Lucy, as was Jacks perfect Lucy. I knew if I could get triplicate wigs of the Signature Lucy red and Ethel’s Champagne color we’d be set. Curating hard front synthetic wigs required cutting, stacking, styling, old school pin curl setting, steaming, teasing, hairpins and hairsprays. Honestly it was all trial and error up to the last minute.

Wu-Tang: An American Saga
All That I Got Is You

Synopsis
Bobby and Dennis find a new hustle to make some cream.

Technical Description
1980s/1990s Staten Island. Barber on set to keep high-top fades sharp. Do-rags and baseball caps as hair accessories. Bobby Diggs – four custom-lace wigs: hand-braided short box braids, longer box-braids, medium afro, cornrow. Natural hair censor fade. Two back-up wigs for each style for stunt/photo doubles. Shurrie Diggs – Mushroom styles, bangs, ponytails, corn braids, asymmetric bob. Linda Diggs – classic late 80s hair; three custom-made lace wigs of medium length for flexible styles, including ponytail, blow out, jerry curls. ODB – recreated iconic braids through band-to-braid knot.
Outstanding Contemporary Hairstyling For A Variety, Nonfiction Or Reality Program

Adam Ruins Everything
Adam Ruins Himself
Synopsis
Adam battles with self-doubt over how biases affect the show, he shares the shortcomings of storyteling and the influence of advertising on the series integrity.

Technical Description
Each episode of Adam Ruins Everything takes place in a grounded, modern world. The hairstyling team does employ wigs and grooming to achieve period looks when required, but the majority of their work is focused on finding innovative ways to create modern looks for various hair types and ethnicities. Additionally, the show frequently brings on non-actor academics who are experts in their field, whom the hairstyling team always help look their best. Adam, as the show’s host, boasts an impressive and consistent pompadour in every episode of the season. In the series finale, Adam Ruins Himself, this precision was especially important, as the episode consisted of Adam talking to himself. Adam and his stand-in, who appeared together in each scene, had to resemble each other from every angle, especially in close coverage.

A Celebration Of The Music From Coco
Synopsis
Live from the Hollywood Bowl, a Celebration of the Day of the Dead... The enchanting music from the spectacular, animated movie, Coco is brought to life on stage for the first time ever.

Technical Description
To accommodate the quick changes during the show, often happening in minutes, we designed hairstyles that incorporated the adorned headdresses but keeping the looks sleek and polished while still embracing its ethnic heritage. Braided Updo’s, and multiple textured hairpieces were applied and used to create style, texture and depth. Because of the hardcore dance movements by the dancers, we utilized extreme anchoring techniques.

Dancing With The Stars
Episode 2802
Synopsis
The 12 celebrity and pro-dancer couples compete a second week; the first elimination of the season.

Technical Description
This live dancing competition features celebrities paired with professional dancers. Music, dance styles and costumes inspire the contemporary hairstyles. This episode has 12 couples competing, each dance requires an orchestrated hairstyle. Anything goes in these dances so the hair must be secured at all times. Some of the unique hairstyling techniques used on this show were a zig zag hairpin technique using a flat iron to heat the set, creating beautiful movable textures, multiple hair extensions were used to create the polished molded hairnet up do. A 3/4 fall was anchored for the high intensity movement to create a sexy retro look. Multiple fish tail braided hair pieces were anchored creating a sleek pulled back bun. Diverse curling techniques were used throughout the show to help create an individual look. The men were all handsomely trimmed and groomed complimenting their partners.
ENCORE!

Godspell

Synopsis
Twenty-one years ago, high school classmates from Dwight D. Eisenhower High School in Houston, Texas performed the Broadway classic Godspell. Now, the cast returns to reprise the roles of their youth with the help of Broadway professionals.

Technical Description
Godspell was set in the 1920s Harlem Renaissance, and our objective was to recreate accurate hairstyles of the time. For the women, we roller set the wigs with setting lotion and gel to create period realistic styles. Most designs incorporated finger waves. A custom toupee was quickly created as an exact match to the natural texture of our Jesus actor. It was then cut and manipulated on his head to create the correct 1920’s silhouette. We used a number of Miss Jessie’s and Diva Curl products to enhance the natural texture of our actor’s personal hair and the natural texture of the wigs we used. Absolutely no hot tools were used in creating any styles. All hairstyles were customized to the actors own natural texture and preference, and all our wigs were roller wet set to encourage longevity and allow for touch ups.

John Mulaney & The Sack Lunch Bunch

Synopsis
John Mulaney and his kid pals tackle existential topics for all ages with catchy songs, comedy sketches and special guests in a nostalgic variety special.

Technical Description
As a Hair Department Head, it was imperative that we stay true to the realistic tone of the show that our young adult cast and special guests will be displaying in front of the camera. Fortunately, we had a ton of variety on set. Alex’s well maintained coils gave us the ability to build out and diffuse his texture to give him a solid afro that he confidently rocked through all of filming. Isabella’s full head of thick wavy hair made half up high ponytails as well as dual top knots fun and unique while staying age appropriate. Camille’s beautifully traditional silky straight hair pushed us to stay true to her texture leaving her with a smoothed classic clipped back style giving her a new look while still staying true to who she is. The variety displayed within our variety show is something I am very proud of.

The Kacey Musgraves Christmas Show

Synopsis
Kacey Musgraves’ update on the classic holiday variety special features new songs and time-honored classics. Special guests include Camila Cabello, Kendall Jenner, James Corden, Lana Del Rey, the Radio City Rockettes, and many more.

Technical Description
We had an amazing time getting to use different techniques and tools for each look. We did some gold flakes in the men’s hair and we used wigs for some of the look changes on the ladies. Getting to do some 70’s looks was so much fun! Hannah was great to work with because she allowed us to be creative in every way with her vision. It was one of the best things I’ve been able to be apart of.
Last Week Tonight With John Oliver

Episode 629

Synopsis
Main Story: A look at how SLAPP suits are designed to stifle public dissent, featuring both an update on a lawsuit against the show, and a musical number on the streets of New York featuring a troupe of dancers, Brian D'Arcy James, and a barbershop quartet of squirrels.

Technical Description
Hair had to be styled for huge dance numbers. We put together boards for reference for each look and group of dancers. We blew the women's hair straight with a large round brush. We then used a one and a quarter curling iron to curl the entire head from front to back for Body. Some girls wore very high tight buns, while others wore their hair down with loose curls. In certain sections of the hair, we made places to securely mount the hats for the dance numbers... so dancers could move freely and their hats wouldn't come off. That required teasing around the crown area. Some of the men's hair was trimmed and then pushed back using a Gel. In some cases, I used a curling iron on the top and the sides to create body so the hair would stay in place throughout the whole dance routine.

The Late Late Show With James Corden

Guests: Hillary Rodham Clinton And Chelsea Clinton

Synopsis
On Election Night 2019, Hillary Rodham Clinton and Chelsea Clinton joined James on the couch, told secrets about each other in a game of Face Your Mother, and even told jokes during the monologue.

Technical Description
Our show requires many different hairstyling skills and techniques. In this episode I styled Chelsea Clinton's hair with my T3 curling iron to create loose soft curls. I prepped her hair with R+Co Prep spray. Blew dry hair. Continued with hot curling iron. Followed with Oribe Texture spray. Finished with R+CO Outer space flexible hod hairspray.

Legendary

Intergalactic

Synopsis
As the judges drift toward Planet Boredom, the remaining Houses must serve out-of-this-world bizarre to bring them back to Earth.

Technical Description
Various techniques such as roller sets, pen sets, back combing and curling. Sculpting and molding shape to achieve hairstyles, forming around the sculpting to create and build styles for the weekly design concepts, for various styles. Products used manic panic colors and Sebastian cellophane color. Gafquat, used to sculpt hair, by use by mixing various formulas and strengths to achieve the ultimate looks. Tools used Con Air/T3 curling iron’s and flats, Comare Mark 2 gripper combs, Mason Pearson brushes, Salono blow dryer and Andis clippers.

A Little Late With Lilly Singh

Episode 67 - Karen Gillan

Synopsis
In this episode, Lilly talks about the challenges of being a boss when you're friends with your employees, does a Twitter inspired desk piece called Wrong Answers Only, and welcomes Jumanji's Karen Gillan who joins her in a funny musical game called Sounds Beautiful.

Technical Description
I prepared her hair with Ouai haircare dry-shampoo by emulsifying the product then distributing it from her roots to the ends of her hair. I parted her hair along the parietal bone beginning and ending at the highest point of each eyebrow, which mimic the shape of a U, sectioning her hair into two parts. Next, I used Creme of Nature’s Perfect Edges pomade to control flyaways and a medium hard boar bristle brush to smooth her hair into a mid-high ponytail and secured it with rubber bands. Then, returned to the sectioned hair atop of her head and cornrowed the entire section towards her face and positioned the braid to the left of her face tacking it towards the back of her head wrapping it around the ponytail, finally fastening it with a bobby pin. Last, used a 1” curling Iron to create the wave.
Making It
You Made It!

Synopsis
In the last Faster Craft of the season, the final 3 Makers create a three-dimensional party invitation that celebrates a unique occasion for a loved one. Then for the Master Craft they design that exact party. The person who wins will be crowned Master Maker by Nick and Amy.

Technical Description
Amy’s hair was sprayed with heat protectant and curled using a 1” iron, leaving the ends loose, adding a barrette for the finale look. Nick’s hair was cut with Wahl Designer clippers to maintain the length continuity throughout the season. Dayna's hair was a traditional wash and go style. We would saturate hair with product for moisture and diffuse wet to dry, while picking out for volume. For this particular updo, we created a faux bang with the tail pieces of the ponytail and added hair accessories. Simon's hair was maintained with a weekly haircut and pomade. The Makers hairstyles for the finale episode began as their own signature contemporary style they wore throughout the season, and then enhanced for the dressier party look at the end. To achieve these looks we used various hair styling products, hot tools including curling irons and flat irons.

MTV Video Music Awards

Synopsis
Live Show- 100+ dancers, all contemporary hair styling but with one big impossible hitch!

Technical Description
7 African American dancers. None with relaxers! All need long, textured hair put in bald caps. All dancers refused product and heat. No pins allowed. 1st move- comb out and cornrow existing hair. Fill in between with cotton. Then use control top panty hose as a girdle for existing cornrowed hair. Then used a strong hairspray and heat so edges of cut stockings melted and glued themselves onto the skin of forehead and neck of dancers. Basically creating a bald cap look for effect artists to then apply an actual bald cap over the top of the faux bald cap. Dancers then had to be wigged and dance without securement. Also sewed fishing line into wigs so during the performance wigs could be pulled off mid-dance performance by the fishing wire and fly miraculously into the rafters exposing 7 bald headed dancers. Result - Mission Accomplished!

Next In Fashion
The Finale

Synopsis
The ultimate: Create a dream collection of 10 looks in only three days. After a gauntlet of challenges and emotions, who will be named Next in Fashion?

Technical Description
Our finale episode included over 40 styles, ranging from classic and clean to more high fashion, stylized, editorial looks. For the runway, half of our models wore straight, sleek and shiny looks, some accessorized with bold handmade straw headbands. Blowouts, ironing, and wrapping techniques were used to straighten hair, making sure to maintain movement and a clean, polished feel without being overworked. Styles included multiple hair textures/lengths, but we used nothing stronger than light spray, oils and shine to keep styles airy and fluid. Other models wore deconstructed vintage waves, created with classic iron techniques, finger waves and sets. Playing with texture and proportion, those styles included buns, braids and pieces used to accentuate individual faces/looks. Sprays, gels, mousses along with irons, clips and pins were used to create these looks. Accompanied by a discerning eye, we created fashion forward looks perfect for a Next in Fashion Finale.
The Oscars

Synopsis
A global broadcast honoring the filmmaking community, televised live in the U.S. and in more than 250 countries/territories, featuring 24 awards categories from Cinematography to Best Picture, with presenters including Rami Malek and Regina King, performances by Elton John and Idina Menzel, and wins by Laura Dern and Brad Pitt.

Technical Description

RuPaul's Drag Race

I'm That Bitch

Synopsis
The 12th season of RuPaul's Drag Race introduces 13 new queens who are ready to pledge allegiance to the drag. In the premiere, Nicki Minaj guest judges the new cast. The first step toward the crown is having to write and perform an original rap number.

Technical Description
*PLEASE NOTE: The submitting hairstyling artists' work DOES NOT INCLUDE THE CONTESTANTS' HAIRSTYLING on this show.* For the judges, hair work includes the men's barbered haircuts that include clipper and scissor work, temporary color and styling for shoot days for the Judges panel. Wig work (both human and synthetic), as well as styling and character pieces for Kim and Kanye. Classic setting techniques, in addition to iron work, steaming and blowouts were used to style looks. To achieve the host, RuPaul’s drag look for episode 1201 I’m that Bitch, head hairstylist used two ventilated lace front wigs sewn together to create the hairstyle RuPaul wore. Both wigs were razor cut, roller set, steamed, dried in a wig dryer, combed brushed out, teased, hand designed and shaped specifically into RuPaul’s classic style called the pineapple. Products that were used to achieve this look were Redken Hardwear 16 Super Sculpting Gel to set, OSIS Dust It Mattifying Power for volume, Aerogel Spray and Oirbe Superfine Hair Spray to finish.

Savage X Fenty Show

Synopsis
Savage X Fenty Show is a visual event, giving us a look into Rihanna’s creative process for her latest lingerie collection. Modeled by incredible, diverse talent; celebrating all genders and sizes; and featuring performances by the hottest music artists.

Technical Description
Needed to simplify the looks as the number of models grew from the initial count of 40 upwards of 100 up until the day of the show. In order to create minimal (to the point) sculptural looks he decided to create and set the pieces the night before. He hand stitched hair to an elastic band to pre-create sculptural pieces. So when the models arrived the day of the show – the team just needed to slick back their hair (clean and tight) and add the elastic to the front of their head and create pin curls and finger waves for each model. The inspiration was sculptural statues and Josephine Baker. It was not easy and the team put in a lot of work for the audience to see the hairstyles that rocked the runway.
So You Think You Can Dance

Synopsis
So You Think You Can Dance is a competition dance show on FOX. Showcasing dancers from all over America competing for the grand prize. This show features styles of dance ranging from African Jazz, Hip Hop, Tap, Contemporary, Ball Room and many more.

Technical Description
Hairstyling Olympics is how to best describe SYTYCD. It’s a fast paced competition dance show that plays with movement and emotions. Judges Nigel, Mary, Dimitri and Laurianne determine who will continue on to be the Season 16 winner. SYTYCD is a very technical show. Hairstyles have to be structurally great to withstand the dancing variations in one show. We use every imaginable technique to do hair. Crocheting, weaving, braiding, pinning, sewing, gluing and many arts and crafts to create the final looks. Tahitian, Broadway, African Jazz, Contemporary, Hip Hop, Solos and Duets as well as group numbers are all executed in a 2 hour performance. Every person on this hair team has major responsibilities to make sure the show runs on time and is on point with the creative designs to compliment the Choreographer concept.

Songland

H.E.R.

Synopsis
R&B singer/songwriter/musician, H.E.R., comes to Songland to hear unknown songwriters pitch their original material. Three of the most successful and sought-after writer-producers in music produce the songwriters to creatively adapt their songs to perfectly fit the superstar artist.

Technical Description
The songwriters we are prepared for all hair textures. Blowdryers with a prepping spray, flat irons, curling irons and dutch braids. Using products for shine and flyaway are important on camera. Light hairspray and texture sprays to keep the hair moving and flowing to the beat. Ester Dean’s Hair was achieved by blowdrying, braiding, sewing extensions and pulling the hair into a half up ponytail. Products used were Pantene Gold Series, Mizani Miracle Milk, Sleek Edge Control, Sebastian Holding Spray and Mist Oil. Ryan Tedder’s hair is very curly. Products used straightening cream, silicone serum, Spray wax and Pomade. Tools needed are blowdryer, round brush, comb and flat iron.

The Tonight Show Starring Jimmy Fallon

Episode 1089

Synopsis
The Tonight Show Starring Jimmy Fallon broadcasts a live monologue with presidential candidate impersonations and Tariq’s Democratic Debate Night Rap Recap. Then, Jimmy and Nicki Minaj head to Red Lobster and play Wheel of Freestyle. Plus, Jimmy talks to Phoebe Robinson and Julia Michaels performs Hurt Again.

Technical Description
In this episode Jimmy quickly transformed into Beto O’Rourke, Bernie Sanders, and then Donald Trump. Being this was a cold open for a live show, this had to be a quick change into each character using just wigs, no wardrobe. All wigs were cut, styled, and designed by me using shears, a blow dryer, vent brush and hairspray. The Beto and Trump wigs were both custom made for Jimmy and the Bernie wig was an Atlier Bassi Bald Cap style wig to help achieve Bernie’s balding look. All wigs were set on wigblocks and positioned in a way that was easy for Jimmy to take off the block and quickly put on. We rehearsed a few times so each wig had to be restyled and reset for each rehearsal and officially for the live show cold open.
The Voice
Top 10

Synopsis
Hair We Go Again! The Voice Top 10 Lives! Transforming Singers into Stars!

Technical Description
The Voice Top 10 episode is the perfect time to let our creative juices flow! Curling irons, flat irons and crimpers all working on this episode. Hollywood Waves, Victory Rolls, Hair Extensions, Wigs, Braids, Sleek Ponytails, Glitter, Hair Accessories and Hair Gems to create trendy and classy looks on the Coaches and Singers. Adding blonde extensions to emphasize a victory roll, braiding hair to create fun, young looks, sleek low pony with glitter is a hint of this episode. Hollywood Waves was the vibe this week! Gwen Stefani was Belle du jour! Extensions, slight curl with a chic bow to pull the top section in front. Tue night Glamorroe waves with jeweled rose. Kelly Clarkson side swept long Hollywood wave. Extensions and curl made this perfection. Tue nights look teased the top and pinned back the sides leaving the back long and straight.

We're Here
Farmington, New Mexico

Synopsis
The Queens visit the Four Corners area of New Mexico where they meet a mother and daughter mourning a family member who committed suicide, a public defender who runs a local LGBTQ charity, and an indigenous, gay photographer trying to bring attention to the Native community.

Technical Description
Throughout the season, the production team not only allowed me to style hair for the show but also empowered me to design the hairstyles for our cast and the subjects whose stories we would share. For the Farmington, NM episode, I collaborated with production, the queens, and their costume designers to create hairstyles that would coordinate with their opening scene garments. These wigs were built and styled with the goal of creating otherworldly and innovative silhouettes that would defy the norm. For the live performance wigs, I prioritized using hairstyles that would spotlight diversity and enhance the story telling of the performances through iconic hairstyles.

World Of Dance
The Callbacks

Synopsis
Acts that received a callback during The Qualifiers have one last chance to showcase their artistry, precision and athleticism to earn a spot in The Duels, where they’ll earn their right to perform on the iconic World of Dance stage and ultimately win a prize of $1 million dollars.

Technical Description
World of Dance is a very technical show with dance teams from around the world. It’s important that everyone on the hair team is great at all types of hair while also understanding how hair holds, molds, moves and then be sure to make it last through dancing, jumping, whipping, flipping, and running. Nothing is off limits as we help create Hairstyles that push boundaries for these dancers and choreographers. We use everything imaginable to help hold these hairstyles in place in order to last all day from typical hair tools such as irons, Blow dryers, Bobby pins, hair pins and hairsprays to every arts and crafts imaginable such as needle and threads, glues, wires, ropes, beads, glitter and feathers. You really start to understand the dancers as we create memorable looks in order for them to express themselves.
Outstanding Contemporary Makeup (Non-Prosthetic)

The Affair
Episode 504

Synopsis
Noah, Margaret and Stacey bond over their mutual distaste for Sasha. Noah attempts to sabotage Helen and Sasha’s relationship. Whitney and Colin face the hardships of their relationship. Joanie visits the graveyard.

Technical Description

After Life
Episode 5

Synopsis
The curtains go up on the community theater revue and things go about as well as can be expected. Tony receives devastating news.

Technical Description
Roxy had skin that needed to be prepped before makeup application, vegan and organic products were applied, along with hand mixed foundation allowing skin to breath. Contouring added around the temples, cheek bones and jawline to create depth. Lips were exfoliated and powdered for longevity before application of a matt lipstick, pencil and gloss. A cut crease was applied to the upper socket line of the eye to create a larger lid space allowing a brighter array of blending to be seen through the false lashes I hand made specifically for the character, applied with True-glue, vegan adhesive. I used highlight on the upper cheek bones, cupids bow and brow bone. For Ken, the key was to make him look like he was addicted to fake tan. I stippled skin illustrator and old age stipple over the eyes, face and hands. Airbrushed the cheeks, nose and jawline with a darker shade of illustrator to emphasize the laughter lines.

AJ And The Queen
Pittsburgh

Synopsis
Robert treats AJ to breakfast ... and a long list of questions. Later, Ruby steps back into the spotlight and encounters bad blood, on and offstage.

Technical Description
**All American**

**Crossroads**

**Synopsis**
High school football phenomenon traversing two contrasting worlds. Transferring from Crenshaw to Beverly High - his mother and brother in South Central LA and the Bakers of Beverly. As these two families and their vastly different worlds are drawn together, they discover the differences that divide them create a deeper.

**Technical Description**
Open episode with panic following a blood soaked Spencer, post shooting, on a gurney. A distraught Olivia in full cotillion glamor broken down by hysteria follows. Spencer’s otherwise glowing skin shows clear signs of blood loss and trauma, broken down with alcohol paint overlays, dark circles progressing, and blood gels spattered and tracked. Olivia’s progression from her clean cotillion glamor of luscious individual lashes, contour, smokey eyes and tattoo cover is blasted away with tears and terror. We open to see her breaking down; running mascara, blood spatter, bruising, cuts, blood packed and dirty nails tracked across several looks of gradual deterioration throughout the episode. The entire cast’s makeups were broken down, minimal foundations, lip color faded, mascara/liners smudged out while adding in some dark circles and redness to eyes portraying stress and sorrow. In surgery blood tubing was used.

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**American Son**

**Synopsis**
American Son tells the story of Kendra Ellis-Connor (Kerry Washington), the mother of a missing teenage boy, as she struggles to put pieces together in a police station. The adaptation presents four viewpoints and navigates the dynamic of an interracial couple raising a mixed-race son.

**Technical Description**
The Makeup for American Son is forward appearing as fresh naked skin with a bit of feverish fatigue. Creating naked skin textures and color for our characters are in liquid+cream blending and Airbrush techniques. Creating layers one at a time starting with primer, gold oil primer, liquid foundation applied with a full bristle brush and blended with light bronze contouring for our Lead Actress. Mascara, eyeliner and brow gel frame the eyes. The male characters in the film were clean shaven with clippers, moisturized, liquid concealer and finished with liquid long-wear foundation blended with blenders and no powder is added to any of the actors. Subtle amber lighting completes the American Son look.

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**Awkwafina Is Nora From Queens**

**Grandma & Chill**

**Synopsis**
Grandma tells Nora the story of how she met her husband in the style of a Korean drama.

**Technical Description**
My approach to this episode was keep the skin ultra hydrated, using all creams instead of powders. I wanted to achieve youthfulness almost glowing. Multiple cream blushes (3 at the least) to contour and highlight. Trying to bring everything up. Cream liners smudged on lashline and cream shadows all blended together on lids followed by a hard gel liner to create the cat eye. Filling in brows lashes and facial hair with thin felt eyebrow pens along with lashes. Hydrating sprays throughout the day to keep everything soft and multiple eyelash curling to keep eyes open. The lip line hard and crisp with matte finish.
The Baker And The Beauty

Blow Out

Synopsis
Blow Out – Noa is blindsided when an unlikely opponent attempts to take control of her company. After a series of setbacks, Daniel is surprised when an old friend comes to his rescue; and Natalie continues to defy her parents, enjoying the freedom that comes with her newfound rebellion.

Technical Description

Better Call Saul

Bad Choice Road

Synopsis
In the wake of Jimmy’s traumatic misadventure, Kim takes stock of what is important. Jimmy attempts to return to business as usual, but it’s more difficult than anticipated. Gus and Mike set a plan in motion.

Technical Description
The challenge of this episode was filming in extreme temperatures and the makeups simulated various degrees of sunburn, dirt, scratches and chapped lips. I used products to withstand constant reapplications of sunscreen and varying degrees of vitamin E sweat. Layering liquid, illustrator colors, gels, antishine, sealer, telesis 5 and silicone was used to achieve these looks. Shoulder strap marks were created by putting silicone onto the real strap and transferring it onto the skin. Then enhanced with sculpted silicone and durable colors to withstand the bath scene. Beard stubble enhanced by laid hair. Scratches created by putting heavy layers of illustrator color on a long nail applied by scratching onto the actors’ skin.

Big Little Lies

She Knows

Synopsis
Mary Louise grows increasingly concerned about Celeste’s parenting; Madeline tries to make things right with Ed.

Technical Description
Makeups designed and executed to reflect Disco era by stippling, airbrushing, sponging, dabbing, painting, flecking all makeup mediums including liquids, creams, water-based paint, pigments, glitter gels, pressed powders. Custom designed vinyl stencils made by drawing and cutting with exacto blades and scissors, commercial stencils and stamps used in various shapes and patterns to transfer designs onto skin. 7 custom hand-mixed glitter variations of colors and textures used by dabbing, painting, dotting, drawing, and brushing on faces. Art materials like paint brushes, gems, acrylic paints, felt paint dabbers, masking tape, glue, nail art striping brushes, nail ball stylus tool used in technical applications with paint, liquid liners, and glitters to achieve face-painted designs. Cosmetic lifts used to pull and change shape of faces.
**Black Mirror**

**Striking Vipers**

**Synopsis**
When old college friends Danny and Karl reconnect in a VR version of their favorite video game, the late-night sessions yield an unexpected discovery.

**Technical Description**
For younger Theo we did a fresh, glamorous makeup. For her older look at home we did a subtle ageing make-up. With Karl we had him clean-shaven for fresh-faced look. For older Karl we used his own hair and he kept his facial hair which were cut into a more contemporary style. For Danny, Anthony grew his hair and beard for the older look. We added more hair to his beard and to his hair line to blur it a little. This helped give the look of an older dad, more tired and less worried about his appearance. We did a subtle ageing makeup. For the younger look we gave him a sharper, fresher look by shaving and shaping his beard, and giving him a sharper, cleaner haircut. For the gaming characters we had to various makeups on Roxette/Pom and her numerous body double/stunt doubles and used looks to match the sets.

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**#blackAF**

because of slavery too

**Synopsis**
On a parents’ night out, Kenya and Joya party a little too hard while at the same music festival as Chloe, whose appearance doesn't sit well with Kenya.

**Technical Description**
We staged a music festival in an airplane hanger over two days. The principals began with their everyday glam makeup looks with Joya's makeup devolving because of drug use. Eyes and lips smudge throughout the scene and sweat on Joya and Kenya getting progressively heavier. Chloe's character has pastel glitters, lashes and stones applied around her eyes. Her friend at the festival also has an elaborate crystal eye look.

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**Blow The Man Down**

**Synopsis**
Welcome to Easter Cove, a fishing village on Maine’s rocky coast. Grieving the loss of their mother, Mary Beth and Priscilla Connolly cover up a gruesome run-in with a dangerous man, leading them deeper into Easter Cove’s underbelly where they uncover the town matriarchs’ darkest secrets.

**Technical Description**
To create the working class fishing village look, I utilized shading techniques, artfully placing pinks and reds to roughen the lead’s refined features and winter-chap her skin. The villagers’ makeup is subtle to offer contrast with the characters who work at the brothel. I used Skin Illustrator alcohol paints and Reel Thick blood for the dead body. I used only local drugstore makeup (Maybelline lip crayon) to transform Margo Martindale into the terrifying Ms. Devlin, highlighting her decline with the gradual removal of makeup (the lower liner disappears, the blush becomes lighter) until we see her drunk and broken with almost no makeup.

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**The Bold Type**

**Tearing Down The Donut Wall**

**Synopsis**
Jane halts work on her Millennial weddings story when she uncovers a secret about Jacqueline. Kat tries uncomplicated dating and Sutton focuses on helping Carly, without running it by Oliver.

**Technical Description**
The makeup team worked together to create modern looks on all our multicultural and gender diversity cast members using upscale skincare and the latest technology device. Applying just release trendy colors and textures beauty products adjusting our tools and techniques for them. Using the magic of shading and highlighting to the limit possible for the camera. Achieving the perfect glowing skin is our main goal. Adding funky eyeliner and bright colors influenced by our continuous research of the latest makeup influence on social media. All this with the goal of realizing as many looks possible in a really short time.
**Bosch**

**Part Of The Deal**

**Synopsis**
Bosch discovers there’s more to Alicia Kent’s story than meets the eye. Elizabeth Clayton jump starts her daughter’s cold case. Edgar and Hovan craft a plan to move in on Avril, Crate and an old buddy have an eventful night, and Antonio asks Maddie to introduce him to Bosch.

**Technical Description**
Bosch makeup showcased realness, our victims were delicately bruised by stippling around the wrists, under eye darkness mixed with smeared mascara. Blemishes and imperfections were accentuated. Mixing different mediums helped create perfect foundation coverage for each character. The detectives’s makeup remained subtle, the focus was pulling the eyes up using shadow to create depth as well as lift. Money chandler’s foundation was applied with a damp blender for full coverage, accentuated with layers of brown and black liner and different size individual lashes built up on outer corner.

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**The Boys**

**Get Some**

**Synopsis**
It’s the race of the century. A-Train versus Shockwave, vying for the title of World’s Fastest Man. Meanwhile, the Boys are reunited and it feels so good.

**Technical Description**
There were so many makeups with such a large cast. Not only did we have beautiful superhero’s like Starlight, we have the rough and tumble boys such as Billy Butcher. For Starlight we smoothed her beautiful skin, added a gentle sparkle of glitter to her eyes topped with shimmers of colour about her cheeks. Resets for each retake of Hughie washing blood from his face, were full recreations using skin illustrator to paint, then Mindwarp blood flicked and dripped by finger. The cuts on Butcher were painted on with Skin Illustrator, using layers to create the 3D effect. Mindwarp mouth blood was used for the fresh dripping effect. The dirt on Translucent was hand-painted daily with skin illustrator. A very delicate task as he was naked, and continuity was crucial.

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**Cherish The Day**

**Catharsis**

**Synopsis**
Gently hosts a big birthday party for Miss Luma with special guests including her beloved friend, Quincy Jones, but the party really gets started when an unexpected guest shows up.

**Technical Description**
In this episode they celebrate Miss Luma's Birthday. The theme was the Roaring 20s so the makeup department had a great time taking a step back in time with the looks. Research was done in order to choose the proper colors of lipstick, shape of the eyebrows and even the right lashes to fit the theme. It was a beautiful day filled with guest stars who attended the party/set to help bring it to life. There were no real challenges except space to keep cast and crew comfortable while on set, but we all pulled it off and created a great piece of art that we will all remember.
Dare Me
Containment

Synopsis
In the wake of a tragedy, Addy and Colette struggle with a shared secret that threatens them both.

Technical Description
I wanted to portray the characters of this small-town high school drama in a real light. For Colette a beautiful cool skin tone to reflect her character. Beth more edgy - defined eyebrows and dark eyes. Consisting mainly of cheerleaders with a multitude of skin tones, we used natural foundations with focus on eye definition with midnight brown/black eye lining. While in cheer practice, they required the appropriate levels of sweat. Stipple sponging face neck and body. Many extras were included on these days mirroring the main actors looks. Tattoo covering was required on many of the characters. Blood effects on dead Sarge with varying blood tones for depth. Alcohol based palettes were used and hand painted bloodwork.

DAVE
Ally's Toast

Synopsis
Ally wants to impress her family with the perfect maid of honor speech at her sister's wedding. Dave struggles to be a good boyfriend while negotiating a record deal, forcing Ally to question their relationship. As her sister begins a new chapter, Ally and Dave close the book on theirs.

Technical Description
I wanted the makeups to be built into the narrative of this episode. Ally and Dave prepping for travel and hikes needed a get up and go feel so we focused on skin prep using BHA exfoliants, hyaluronic mask and lightweight water foundations. Ally's family dinner table conversation of accomplished goals showed the dynamic makeup can have in a room by polishing Ally's family using fuller coverage foundations, lipsticks instead of glosses for a more deliberate application as opposed to Dave and Ali who we kept a step elevated from their previous looks. At the wedding the canvas pushed further for us by choosing to move them out of the previous makeups seen, we adorned the women with celebratory lashes, contoured and highlighted skin and glosses. We also choose to apply fuller coverage foundations to everyone and spent more time grooming the men with skin care and tinted moisturizers.

David Makes Man
Gloria

Synopsis
Gloria's difficult day turns catastrophic when she is fired by her boss, leaving her home life in jeopardy; Raynan reminds David that he can't run away from his responsibilities.

Technical Description
With a predominately African American cast whose skin tones reflect the lightest alabaster to darkest ebony, the series looks center around Miami rawness. In a poverty stricken project/drug-infested hood, we used makeup skills to sell our side of the story of drug dealers, drag characters, transgender individuals, male/female faces and the pop culture of Dead Presidents painted face. Ms. Elijah: Drag-prep w/Kiehl's moisturizer and skindinavia oil control. Contour and highlight Anastasia deep pallet. Foundation Blk/Opal warm Almond-Dermablend. No color powder. Custom teeth. Lash Queen 224.
**Daybreak**

Canta Tu Vida

**Synopsis**
Josh boots Wesley, Eli and Angelica from the mall after learning the truth about Sam. Also, Crumble searches for her truth -- and something to eat.

**Technical Description**
Initially in the classroom scene, the characters' looks were created using skincare and minimal natural looking makeup. This flashback makeup was intended to reinforce the healthy teenagers that they were before the apocalypse. It was important to the episode to show the characters as they once were and what they had become. As the episode progressed we showed how the characters had deteriorated with subtle dirt and grime effects. Especially on the Witch whose process included layering various dirts with bronzer. The techniques used for the Cheermazons included creating beautiful skin and airbrushing of colors and metallics coupled with medical tape used to define angles and lines within the makeups. This was intended to show their strength and femininity. On the Mall Santas we also used various dirts as well as bloods. We applied many tattoo covers to stunt players and actors. Alcohol pallets and bloods were used for injuries.

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**Dead To Me**

You Can't Live Like This

**Synopsis**
Jen and Judy disagree over how to handle the situation with Steve, but when the threat of being ratted out hits close to home, a risky plan takes shape.

**Technical Description**
The well-maintained beauty makeups on both Jen and Judy are devised as a facade to mask their anguished, dark reality. Christina's character Jen is a cold, no-nonsense person and her makeup is designed to reflect that. We used cool toned foundation and blue based cheek and lip colors in her overall understated clean beauty design. In contrast, Linda's character Judy is free-spirited and warm. We expressed these traits using soft gem-tones on the eyes, paired with peachy blushes and rosy lips for a natural, playful, and youthful look. Various stages of dead, frozen makeups on James were designed by us. Subtle highlights and shadows were used to hollow out the bone structure. Veining was airbrushed and hand painted underneath many sheer spattered layers of Skin Illustrator to achieve the translucent skin. Ice FX gel and crystals were specifically placed to enhance the frozen look.

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**Dear White People**

Chapter VII

**Synopsis**
As Chester's popularity soars, Lionel tries to convince D'unte and friends that he's ready for the gay deep end. Sam gets a chance to meet her idol.

**Technical Description**
Our first step for our actors playing Marie Antoinette and Uhara was to prep their skin. We wanted to make sure that we started off with well moisturized and healthy skin in order to provide them with all day wear as well as a healthy and natural glow. We developed the concept for the character Genifer as Marie Antoinette. First we took away her entire canvas and started from scratch using feathers as lashes that wouldn't move or feel heavy. It was important for me to bring both characters to life. For D'Unte we removed his eyebrows using a glue stick and serum to reduce puffiness under the eye. We focused on enhancing their natural features, with the help of highlighting and contouring we helped bring their characters to life all within one hour. Our goal was also to bring out their femininity as well as their masculinity.
**Defending Jacob**

**Synopsis**  
The trial comes to an end, but with unexpected consequences.

**Technical Description**  
A light-handed approach used to create and follow progression of characters. Chris Evans foundation with highlights/lowlights stippled grease powder build crows feet/forehead applied shadows under eyes. JK Simmons teeth hand painted yellowed and stained. tattoos in flashback new, replaced with aged in present day additional prison tattoos. Michelle Dockery foundation, blush, tinted chapstick, lighthearted in Mexico, reveal of a fresh look, nighttime beauty look lashes, eyeshadows, liner and lip color added. Transitioning to bare minimum makeup, very little foundation, darkened circles under eyes applied with glazing gels no color lips the aftermath of car accident used ppi alcohol palettes as well as glazing gels to create 2 week old bruising, scrapes, medical tape over painted cuts.

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**The Eddy**

**Elliot**

**Synopsis**  
As jazz club owner Elliot juggles financial problems, band tensions and a visit from his teenage daughter, a shocking turn of events upends his life.

**Technical Description**  
Shooting hand held in sequence shot and on the spot. A raw aesthetic was chosen. Maja is depressed with a distressed makeup with smudged watery Kohl dark circles redness and skin shining with emotion. Amira has invisible natural makeup. Julie American teenager has a fashionable makeup of her age. Thick eyebrows underlined eyes and contouring. Zivko's face has also been distressed by painting. It is raw. Using concealer and alcohol-based makeup, with khaki magenta blue vein brown and purple colors. Highlighting skin defects small veins little scars skin irregularities. This created a tired and rugged face. The skin was powdered only using blotting paper and anti-shine. The same process was used for Elliot. Except at the beginning where he looked healthy using foundation and concealer to smooth his skin and remove his dark circles. Later he gets punched and a thin irregular open wound has been created on his brow.

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**Empire**

**Home Is On The Way**

**Synopsis**  
In the midst of the Bossyfest launch and the fight to regain control of Empire, Cookie reflects on her life and the woman she has become; Lucious finds it impossible to deny his feelings for Cookie; Lucious prepares for battle.

**Technical Description**  
Throughout we kept the men masculine and natural, but showed stress with subtle touches. Light scruff, sweat. Kept the women sultry, fashionable with modern mature lip colors. Eye focused with bold liners and lashes.
The End Of The F***ing World
Episode 3

Synopsis
After an awkward encounter at the café, Alyssa wakes up on her big day with nagging doubts about what she wants from life.

Technical Description
Each character had their own unique style. I consciously chose not follow makeup trends to avoid a specific time period. Alyssa and Bonnie were lost in their mental turmoil, so I embraced thick, unplucked eyebrows, no-mascara look, i.e. mascara brushed through/no clumps to allow some eye definition—very much a no makeup makeup look. Even on her wedding day she made no effort to change. For Alex I started his journey with shading under the eyes/cheekbones/temple to give the illusion of tiredness, features a bit drawn and gaunt, gradually leading him to look eaten up. With Gwen it was all about the plucking, grooming, over styled/applied makeup. A heightened reality even in times of sadness. Makeup was her mask for facing the world.

All the other characters were about normality and individual style to suit their characters' personalities while keeping it every day. Even when going to a wedding.

Euphoria
And Salt The Earth Behind You

Synopsis
In the season finale, it's the winter formal at East Highland.

Technical Description
For Euphoria I designed playful and unconventional beauty looks meant to mirror the emotional states of the characters and encourage our audience to use makeup as a form of self-expression. I was inspired by Generation Z and the 1970s Glam Rock era, and wanted to bridge the gap between the fantasy of runway makeup and real life makeup. I utilized the brightest colored eyeshadows/liners I could find, and branched out to other mediums such as glitter, rhinestones, iridescent stick-on decals, glow in the dark makeup even jewelry chains glued to the eyes as eyeliner. Each new outfit on each character required a new makeup look. Rather than a super polished finish, it was important for the characters to feel as though they applied the makeup themselves, so I embraced natural sheeny skin and bare lips, keeping much of the focus on the eye makeup. * No digital enhancement occurred.

Evil
Vatican III

Synopsis
When Bridget (Annaleigh Ashford) confesses to murder during her exorcism, Monsignor Korecki (Boris McGiver) asks Kristen, David and Ben to investigate if the details match any open cases and if the woman really is possessed by a demon.

Technical Description
Makeups were scripted as everyday relatable. Kristen and Mira start with a barely there makeup of spot coverage with a touch of added sweat (glycerin and water spritz) from rock climbing to an everyday soft makeup look for work. Sheer washes of foundation were added to the skin along with soft neutral cream color added to cheeks and liquid stains for lips. Brows were softly groomed with gel, mascara added to lashes and a hint of soft eyeliner. The featured possession required a gaunt sickly look that resonated with malevolence. This was achieved with washes of AA colors (focusing heavily on under eyes). She was then given an array of topical elements to achieve a clammy, unwashed sheen. Various food grade vomit elements were added. She was also scripted as heavily bruised from thrashing about. This was achieved with custom tattoos to track for continuity.
The Expanse
The One-Eyed Man

Synopsis
Avasarala faces fallout for the UN’s military mission. Ashford and Drummer makes big decisions about their future within the OPA. A spreading illness on Ilus takes a toll on Amos. Alex and Naomi’s attempt to rescue the Barb turns desperate.

Technical Description
We have a stripped down Avasarala, her most authentic self. She then dons her armour (full makeup). This is her power and how the audience is accustomed to seeing her. Her look was softened for the memorial to appear more sympathetic but it was a calculated move to sway public opinion to gain votes for the election. The survivors on Ilus had levels of breakdown and healing wounds. A microorganism has blinded them. The eye crust was created with duo/glazing gels/eye blood. This world includes a group called Belters who have tattoos as part of their culture.

The Feed
Episode 4

Synopsis
Tom turns to his father to save Max. Kate tries to find a doctor to remove their Feeds but comes up against the Resisters.

Technical Description
The Feed is a thriller set approx 30 years in the future. My aim was to make it look timeless - a functional and pared back look. Some of the characters in this episode sustain injuries in fight sequences. Both actors were black, and particular care had to be taken to get the correct colour tones. We used a combination of alcohol based colours and other make up pigments, along with pro-bondo pieces, made and applied by the make up artists. Pro-bondo pieces were made and applied by the make up artist. We also used various types of bloods, mixing dark and light pigments, and also fresh and dried bloods. The wounds created had to match the injuries sustained in the fight sequences, and were maintained, and aged accordingly over a period of time, they were also re-created every day, for several weeks. Continuity was essential!

Feel Good
Episode 6

Synopsis
Mae’s popularity increases after a video of her set goes viral, but her life is falling apart. George confronts a student who uses a homophobic slur.

Technical Description
The overall makeup look was to keep it real, natural and up to date. The actors skin and skin care was at the forefront, paying special attention to texture and hydration. We were using a new camera which picked up every blemish. We spent time doing camera tests using a variety of makeup products in different lighting scenarios. We achieved this by using hydrating / dewy bases which gave a natural finish and great coverage, with cream blushers and highlighters which were light reflecting giving a dewy natural appearance. In episode 6 we follow the break up of Mae’s relationship, we paled down skin tones, we reddened eyes, we broke down complexions, giving dark circles under eyes, we used a tear stick to give the eyes a glassy look. Mae gets a tattoo. The design had to printed onto special paper. The skin was prepared using a sticky gel, the design then placed ink side down onto the skin, it was then finished off by hand using skin inks, being very careful not to over ink as this then can look false, the trick is to make the tattoo look like it is in the skin. Once happy a cotton pad was dampened with alcohol and dabbed over the tattoo, to lift excess ink and blurred the edges to give a more realistic finish.
**Fuller House**

**Moms’ Night Out**

**Synopsis**
Gia joins the She-Wolf Pack for a night of dancing, complete with stars, while Matt has a Dudes Night In. Later, Matt tries to bond with Rocki.

**Technical Description**
In episode 504, our Fuller House girls go out for a night out at their favorite dance club. On this show our goal was to reimagine the term Hot Mom. We strive in every episode to keep it classy, yet fashion forward with our makeup looks. Eyes that pop, lips that shine - but keeping looks neat and clean. We only have minutes to change their looks in front of a live audience so we try to pick looks that can be adjusted up or down in minutes and are realistic to what these women would really do to still be fire at forty!

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**Gentefied**

**Unemployed AF**

**Synopsis**
Pop tries to pull Chris out of a downward spiral, Erik asks Yessika for help saving the shop, and Ana scores a lucrative gig at a grown-up party.

**Technical Description**
This show is driven with diverse, complex characters and each makeup designed specifically to reinforce the overall look of the episode and their character arch. We began with the characters looking healthy by applying hydrating skincare. The result was beautiful dewy skin that allowed winged liners and application bold lip colors to compliment the intense vibrant colors of the episode and overall cultural influence of the location. As the story progressed, we darkened under Chris’ eyes and created a more scruffy beard. In the warehouse party aqua paints, aloe glitter gels, gems and glycerin spray for sweat were applied to contribute to the environment that had vibrate colors, wonderment with a hint of grunge.

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**The Good Doctor**

**I Love You**

**Synopsis**
Doctors work against time and their own personal safety to save the lives of those around them.

**Technical Description**
We have a very ethnically diverse cast so special care and attention is placed on their daily grooming and colour selection for the foundations. Everything is mixed especially for each individual character. Most of our cast is also over the age of 30 so we pay close attention to skin care making sure that everyone looks youthful and healthy. Our lead is very pale so I use a cc cream to add colour without heaviness. The women must look beautiful but not cross the line into glamorous as this is a hospital show, so eyeliners kept close to the lash line no false lashes are used we try to keep the colours as a neutral as possible while still making them pretty. In this episode we got to make Paige a little more glamorous as she was going out to a party and then slowly break her down during the course of the episode. Morgan is more superficial so I allow a more done look on her, keeping her dewy and girlie. On this episode we also got to mix the contemporary make up with fx, building abrasions, stitches, dirt and blood. After a specific surgery, I applied a bondo piece for a fresh incision coloured with alcohol pallets, blood products and gloss gel.
The Good Fight
The Gang Deals With Alternate Reality

Synopsis
Diane Lockhart (Christine Baranski) finds herself living in an alternate reality where Donald Trump was never elected and Hillary Clinton is the current president of the United States. While Diane's liberal self is overjoyed, she soon realizes how a different outcome of the 2016 election might have unexpected consequences.

Technical Description
For Season 4, Episode 401 The Gang Deals with Alternate Reality. In the episode, Christine has three different looks. She comes into the office in her usual smokey eyes, charcoal liner and shadow, to frame her eyes. Creamy foundation to give her a soft dewy look. Very little cheek color and a warm copper color for her very defined lips. For her second look, she is at a ball, where we see her more glamorous look. Frosted eye shadow is applied to her lower lid, charcoal eye shadow was added to the crease of her eye and the charcoal pencil framed her eyes. Frosted blush was applied to her cheeks and a pink frosted gloss on her lips. Finally, the third look is Christine waking and discovering it's a dream. That was a dewy foundation all over her face and a clear colored gloss.

Good Girls
Nana

Synopsis
Beth agrees to pick up a mysterious package for Rio in order to get back in his good graces. Just as Annie finds unexpected support from Josh, she receives devastating news about an old friend. Meanwhile, Stan has a surprise for Ruby that makes her question their involvement with crime.

Technical Description
Beth's complexion is warmed up to suit her strawberry blonde wig. I warm and sculpt her using 3 foundation colors which I buff so its natural and create highlights with the placement of her pressed powder. I smoke her eyes with a black eyeliner and use 3 colors to subtly create depth and highlight. This is to create a no fuss look for character. However in this episode she glams up with cat eyes for a seductive meeting. Annie's character loves to have fun with her nails and lips! Red, Orangey Red.. is her favorite. Her Iconic brows are the focal point of her look so we groom them but leave them natural. Ruby's look is all about flawless complexion and we focus on her lashes. This season her look we are keeping her lips more natural, often just using a balm.

The Good Place
You've Changed, Man

Synopsis
Chidi proposes an alternative afterlife: everyone takes personalized morality tests, and reboots until they pass and get to enter The Good Place. A simulated Timothy Olyphant helps convince The Judge to abandon her plan to reset Earth, and once Shawn admits his battles with Michael have been enjoyable, he agrees.

Technical Description
Good Trouble

Synopsis
The Coterie members attend Trap Heels while facing tough decisions. Malika feels the weight of her fractured family and Isaac's anxiety. Callie deals with moral dilemma. Mariana is blindsided by a confession from someone. Davia worries about rocking the boat at school, and Dennis finally confronts his feelings.

Technical Description
Trap Heals is a real philanthropic event. To honor and capture the beauty that all this encompasses. I created specific looks for main cast and BG, and made vision boards. My team brought these very stylized looks to life African Tribal, Afro punk/Chella, High Fashion, Fantasy, Gender Fluid makeup. I wanted specific makeup to have underlying meaning behind them and also let each person's individuality shine. I had a dream about hands of different colors, representing all Nationalities Uniting black, red, white, yellow, brown, on a man's body, using Aqua Colors and sealant. Metallic Zebra Angels: custom made stencil wings, airbrushed for speed and accuracy, embellished with a freehand purple and red heart, representing gang colors making peace. Metallic paints, Cream and Alcohol pallets were used. By using these products, we created authentic looking textures and colors for tribal makeup, inspired by Fela Kuti dancers, Xhosa African tribes.

Grace And Frankie

Synopsis
Grace tries to make amends to Frankie, Sol gives Robert a taste of his own medicine, and Brianna and Barry reach a turning point in their relationship.

Technical Description
On leading ladies, Jane Fonda and Lily Tomlin, we employ classic corrective beauty techniques, using color theory color correction and lashes. These techniques are also used on our female guest star, Millicent Martin. On additional female cast, we employ contemporary makeup with fashion influences. The look for Brianna's character is professional and fashion forward. This includes a dramatic winged eye and bold lip color, while Mallory's character is classic, clean beauty. Basic grooming and corrections are used on our regular male cast and guest stars.

Greenleaf

Synopsis
Bob Whitmore returns to Calvary. Phil asks Charity for a very important yes. Fernando Amable gives Kerissa information about the Greenleaf's hazy past. Lady Mae considers an offer that would help her achieve her dream.

Technical Description
Unscrupulous world of the African American Greenleaf family layered with scandalous secrets, lies, greed and adultery, hidden behind the family pastoring and owning a Mega Church and sprawling family mansion compound. Makeup skills required us to compliment and portray the complexity of many varied beautiful skin tones, enhanced beauty naturally kept a consistent clean look concentrating on great skin care used Keils moisturizer and toner chose complimentary lip and eye shadow colors and natural lashes for ladies. Male grooming - keeping with upscale clean look we used Norelco One Blade shaver, we covered all tattoos with Illustrator dark tone pallets and hand laid hair chin strap lead character Bishop, chopping blonde crepe hair mixing in afro kinky 3mm long applied using prosaide creme. Hand painted grey facial hairs with illustrator dark hair pallet on son Jacob. Lady Mae the matriarch/first lady makeup looked polished and upscale, empowered, fresh not dated.
**The Handmaid’s Tale**

**Mayday**

**Synopsis**
With her plan in place, June reaches the point of no return on her bold strike against Gilead and must decide how far she’s willing to go. Serena Joy and Commander Waterford attempt to find their way forward in their new lives.

**Technical Description**
June: pale skin undertones, bruising, dark under-eye shadows using alcohol-based palettes and various glazing gels. After being shot, stippling sweat, washes of dirt/grime used while blood tones applied with hand and brush splattering techniques. Commanders wives require slight makeup application of tinted moisturizer and hints of color for lips/cheeks. Well-kept manicured brows gelled into beautiful natural shape. For Handmaids, Marthas, and Aunts: applied a distressed worn-down look for various skin tones with washes of color and glazing gels for sallow undertones, dark shadows. Individual hairs added to brows to show fuller unmanicured brow. Well groomed facial hair for Commanders except for Waterford who's been incarcerated. For him dark under eye shadows, red pencil in eye waterline, unkempt beard using gel to hold. Dozens of extras as Martha’s and children required a makeup of dirt and grime. Various earth tones were applied to face, neck and hands for a worn down broken look.

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**Hightown**

**Love You Like A Sister**

**Synopsis**
NMFS (National Marine Fisheries Service) agent Jackie Quiñones has a wrench thrown in her fun, free-wheeling, booze-addled life when she uncovers a dead body on the beach, plunging her into the center of a complicated – and dangerous – opioid ring investigation.

**Technical Description**
A story board for tattoos was done for all principals. Many of the actors had tattoos of their own which had to be covered. Jackie's bruises were done using Illustrator colors. Krista was scripted to have freckles. Her face and body had freckles applied by using a pointed rubber applicator and tattoo cover in varying shades, giving it a random appearance. Renee's stripper look was designed to look like a hometown girl's idea of glamour. It was in stark contrast to her at home mom look. The Pride Parade was meant to express the freedom and Joyous nature of the event. Lots of Glitter, Jewels, Jeweled appliquè were used. Character makeup as well as Drag are also in the mix. Sherry’s wounds were standard transfers, hand painted.

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**Home Before Dark**

**Bigger Than All Of Us**

**Synopsis**
Season finale. Significant new evidence is dredged up from a nearby lake. Hilde discovers that it's the beginning of a much larger mystery.

**Technical Description**
We began by emphasizing all skin tones with sheer dewy foundations or moisturizers and very little powder. With unique characters of various ages each design represents a natural and age appropriate everyday appearance, allowing freckles and scars to read on camera. Sheer creams and tints accentuated flush and highlight on the skin with balms and stains for natural lips. Eye makeups distinguished the different personalities of the female actors. When the characters are in flashback, we used cream foundations to smooth out skin tones, facial tabs and filled in facial hair with reflective colors. When Flashback characters transitioned to the present day, alcohol pallets for age spots, paint highlight and shadow, along with stretch and stipple were applied. For pivotal flashback sequences our hooded man’s skin was paled, Egyptian Magic for sweat and gel blood for wounds. Carol and Little Richie's wounds and dirt were alcohol palette and gel bloods.
I Am Not Okay With This

Dear Diary...

Synopsis
When her best friend (and secret crush) hooks up with a crude jock, Syd seethes with anger ... and her feelings boil over in startling ways.

Technical Description
We researched communities in western Pennsylvania for inspiration for our character's make-up style. We drew from the rich, warm autumnal tones of the sets, lighting and wardrobe. We enhanced the eyes of Sydney and Dina with a thin liner on the upper lashes and a slight shadowing on the lower lashes and colorless lip balm to achieve a dow-eyed youthfulness. Maggy's warm tone make-up enhanced her beauty with a minimal application to portray her blue collar look. Darylin applied a pale foundation and slight under eye circles to Sydney helping to relay her isolation. Glazing gels were used to create thigh acne further enhancing her awkwardness. To achieve Sydney's bloody look, we squirted artificial dark blood cut with filtered water and used natural sponges and brushes to apply full strength artificial fresh blood. Bradley's nosebleed was artificial mouthblood applied with a dropper just before camera rolled.

Indebted

Everybody's Talking About Kings And Queens

Synopsis
In an effort to help Stew get them out of debt, Debbie decides to become a certified life coach. She immediately makes waves in Dave and Rebecca's lives. Meanwhile, Stew rejects Joanna's help while trying to come up with a great new as seen on TV product.

Technical Description
On Indebted our goal is to give this multi-cam show a contemporary look with a realistic feel. We use liquid foundations, concealers, cream blushes and individual lashes. These work best on our HD show. We shoot in front of a live audience, so changes are double teamed and quick. When the script called for Stew to have a painted face, we used Aquacolor, applying it to look like his character did it himself.

Insatiable

The Most You You Can Be

Synopsis
The Miss American lady pageant declares its winner as shocking truths come to light, and Patty embraces her inner self, much to Bob's dismay.

Technical Description

Insecure

Lowkey Distant

Synopsis
Lawrence grows wary of Issa and Condola's new rapport. Molly prods Andrew to open up.

Technical Description
Our team recreated a flawless brown beauty look from Spike Lee School Daze on Issa Rae. Yvonne Orji has the youthful seamless beauty of the film Bring It On. We used the electrifying Blue eye shadow and the bold black eyeliner with the perfect contouring to give Amanda Seales the look of Cleopatra. We duplicated Baps on Natasha Rothwell using the classic gold eye shadow accented with a smoky eye, shining gold lip with dated black lip liner and a gold tooth. We used our glamour technique flawless makeup, contouring, eye shadows to recreate each character.
**Jett**

**Charles Junior**

**Synopsis**
Shaken from her job in Cuba, Jett’s approached by a Bestic subordinate, Evans, about masterminding a heist at the site of a high-stakespoker game. A skeptical Jett agrees, and is forced to work with a pickup gang of thieves, including Blair who once tried to kill her.

**Technical Description**
Giancarlo Esposito/Charlie: His polished look was created using creams and powders, alcohol activated product was used for aging, then removed for flashback. Elena Anaya/Maria: Minimal makeup, breakdown around eyes using cream based products, flashback full beauty makeup. Gaite Jansen/Phoenix: Natural beauty makeup using creams and powder, defined lip, alcohol activated products were used when she was in the grave. Lucy Walters/Rosalie: Beauty makeup using creams and powders, her look has a slight period feel, bruises created using layers of gels. Voilet Mc graw/Alice: A flipper tooth was created for violet as she lost a front tooth before shooting the first day. Jodie Turner Smith/Josie: Natural beauty makeup using liquids, creams and powders. Tony Nappo/Joe: Bullet to the back of the head created using different textures of blood products. Michael Aronov/Dillon: Straight makeup, groomed facial hair, alcohol activated product used to colour eyebrows and beard.

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**Katy Keene**

**Kiss Of The Spider Woman**

**Synopsis**
Gloria puts pressure on Katy to design a wedding dress that is career changing for her. Jorge wants to push his career forward, so he puts on a show. Josie is frustrated that nothing has come from her EP party. Pepper turns to Alexander and Xandra for an investment opportunity.

**Technical Description**
Ginger and Josie’s performance looks were cultivated from the iconic broadway makeups of Chita Rivera and Vanessa Williams in Kiss of the Spider Woman: 1970’s with a modern twist. Techniques used for multiple characters include: corrective, skin tone darkening, stippling alcohol based stubble (Molina half face). Drag: brow blocking with prosaid and powder, highlight and shadow, custom lashes, tailor made nail application (Ginger’s Aurora). Beauty, period, crystal embellishments (Josie’s Aurora). Face paint, bespoke face appliqués applied with adhesive (The Specter). Based on the original comic book, a contemporary beauty makeup design, influenced by old Hollywood glamour, was implemented with individual aesthetics based on the authenticity of each character: Enhancement of natural beauty and soft glam created by layering cream blushes and applying bold lipsticks for Katy. Striking eyes with strip lashes, pastel blushes and vivid lip colors for Pepper and Gloria.

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**Kidding**

**The Death Of Fil**

**Synopsis**
After an international incident, Jeff, Deirdre, Will and Seb attend a funeral at sea.

**Technical Description**
For this quirky show full of interesting characters we generally use skin prep and foundations to achieve healthy looking, dewy skin, especially but not limited to the teenage aged actors in the cast to look age appropriate. This episode called for the creation for 23 international versions of the central Mr. Pickles character for a burial scene at sea which included for the male characters shaping and adding facial hair, natural makeup on the female characters with pops of color on lips and cheeks. The boat crew had a contrasting rough and unkempt appearance. Sun protection was crucial as we shot on a vessel for 3 days. As the episode progresses the burial devolves into a raucous party and we added sweat using 200 fluid and/or spray sunscreen to the group of international Mr. Pickles.
**Killing Eve**

**Are You From Pinner?**

**Synopsis**
Villanelle returns home to Mother Russia to try to find her family. Perhaps a new connection to her roots will give her back what's been missing from her life.

**Technical Description**
This episode was a change of style for Killing Eve. New characters were created therefore a contrast was needed to be seen between the modern western world of Villanelle to the Eastern world of her origins. My first step in make-up was to break down the healthy skin tones of our actors. Greys, purples and reds were used from Maqpro and Skin Illustrator palettes. I aged the skin, gave an uneven skin tone, added blemishes and gave an outdoor weathered look. For the women I then added make up on top. I made the look contemporary, but with a period feel. I looked at 90’s bands for inspiration hence the lip gloss and tried to clash my colors with costumes, which I think worked. Villanelle’s bleeding eyes were achieved using a simple mix of red Maqpro and red Pawpaw balm. All this contributed to the uniqueness of this episode.

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**The Kominsky Method**

**Chapter 11. An Odd Couple Occurs**

**Synopsis**
Mindy's not thrilled with her dad and boyfriend's growing relationship. Norman's daughter leaves rehab, returning home while Madelyn is visiting.

**Technical Description**
The makeup is contemporary. Skin prep every day, foundation applied with brushes, eye shadow, mascara and most ladies had individual lashes, little blush, lips either a stain or chap stick. Corrective makeup where necessary and tattoo cover. This season we had Jane Seymour, a natural beauty. We aged her, with highlight and shadow, minimal coverage. Paul Reiser was aged and each application was different, we custom painted and Blue Bird ager for crow's feet and side of mouth and hands, age spots added.

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**The L Word: Generation Q**

**Lapse In Judgement**

**Synopsis**
Tensions run high on election night as Bette and Dani await the results. Shane and Quiara go through their most difficult challenge yet, while Alice takes a big swing on her show. Sophie and Dani consider another big step in their relationship, and Finley is forced to confront her feelings.

**Technical Description**
Modern day LA represents an LGBTQIA community, varying demographics and multifaceted ethnicities. Makeup for each character is meticulously designed to depict personality and lifestyle. This episode includes a cast of three dozen characters, all of whom had looks ranging from stronger on camera television studio makeup, to minimal makeup expressing real life everyday emotions. Larger scenes required a lot of makeup attention. Color palettes were designed based on lighting and the mood of the scene. Softer, warmer tones and stronger eyes represented both professionalism and femininity at the campaign. Bolder, more vibrant colors were demonstrated on the eyes, lips, and nails at the art show to attract more attention to the characters. Artificial tears, extensive body makeup, facial hair grooming, application of body hair, nail maintenance, faux piercings, tattoo altering, and application were implemented every day by the makeup artists.
**Lincoln Rhyme: Hunt For The Bone Collector**

**Game On**

**Synopsis**
The Bone Collector challenges Lincoln, Amelia, and the team with a trifecta of victims across New York City. But as our team races to solve the clue trails before it's too late, Lincoln must come to terms with the Bone Collector's real target - his own ego.

**Technical Description**
Lincoln had 15-year flashbacks in episode. To create younger look I used full foundation, highlight shadow, contour. Filled in, darkened brows. Black mascara, black gel liner painted in-between each eyelash/top. Blue drops to whiten eyes. Hand laid sideburns, lowered hairline. Hand laid facial hair/connecting mustache and chin beard to create a circle beard. Darkened facial hair with illustrator palettes. Lincoln modern-day look/no foundation, added age spots. Lightened brows did not fill in. Nonconnected goatee chin beard longer, scruffier. No sideburns, raised hairline. Added under eye discoloration, paler lip. I did out of kit/neck bruising on victim at train station. Hand painted with FX palettes CO2 burn victim. Series regulars were all given one makeup specific detail to help define character; Castillo/tan, contoured, Selitto/sunken eyes, Bonecollector/ pale washed out, Kate/ dark lips, Amelia/defined eyes, Tate/ facial scruff, Claire/full makeup.

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**Little America**

**The Manager**

**Synopsis**
When his parents are deported, 12-year-old Kabir is left to run the family's motel.

**Technical Description**
Characters needed to show the effect of time passing and of a life filled with challenges. Mom Sarita, played by Priyanka Bose, and dad Krishan played by Ravi Kapoor aged 10 years. Technique used stretch and stipple. Technique is carried out with Bluebird Old Age product applied with a stipple sponge. The technique gives the effect of wrinkles and texture to skin. Wrinkles are achieved by stretching the skin and stippling the product onto the skin then drying it with a blow dryer on cool setting. Once desired wrinkles are achieved area is dressed meaning hand painted. Product used, Bluebird character palette. Paint is applied to create further depths to wrinkles and other areas of the face, neck and hands. The son, Kabir played by Suraj Sharma we created a character appearance that lived within a life of little rest. Achieved by stressing undereye circles with gel Illustrator character 1.

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**Little Fires Everywhere**

**The Spider Web**

**Synopsis**
Moody is envious of Pearl's friendship with Lexie, as Lexie enjoys her newly sexually-active status with Brian. Inspired by Lexie, Pearl explores her budding sexuality and sets her sights on Trip. Mia and Elena find themselves at odds, which ends in an epic showdown and launches a custody battle.

**Technical Description**
Pearl: Her natural look was very translucent, a sheer fountain was applied, Orange corrective concealer, a light cream highlighter pen used top of cheek bone eye brow bone, top of nose, used a cream blush and stippled foundation lightly on top to make it look like natural skin. Used all creams for a dewy youthful look and dusted a translucent powder on top. Elena: Elena is a pillar of the community so her full coverage makeup reflects that - face, eyeliner/eyeshadow, lips done just so at all times. Elena in the early morning and at night has a no makeup look that was achieved with translucent coverage of liquid makeup and sheer washes of color on cheeks and eyes. I don't know if this helps at all but feel free to use any of this or not. It is so hard to explain anything! Spice Girls Halloween look: Got to do full beauty applied light foundation, highlight and shadow w creams and powder highlight and shadow on top of the creams to put staying power on the make ups. We used strips and individual lashes to glam the look up.
Locke & Key
Welcome To Matheson

Synopsis
After the Lockes move into Keyhouse, Bode makes a new acquaintance — and a startling discovery. Tyler and Kinsey try to start over at a new high school.

Technical Description
I created a very natural makeup for the main characters in the family, a no makeup look. The high school characters had makeup to reflect their personality, age appropriate, blemish coverage. Tattoo coverage and beard coverage were required. The series reflects a breakdown in the family, Nina character revisits alcoholism and is reflected in her makeup with a pale foundation and eyes rimmed with red pencil. I used a simple technique of creating looks and being mindful that it was not noticeable, less is more. Natural was the goal. The Dodge character had a very sultry sexy look, created with a smokey eye and neutral lip colour. Sam character was beaten with a hammer hit on his forehead, we applied a prosthetic transfer wound, coloured and shaded with Skin Illustrator palette and blood. The head wound becomes a visible scar, played through the series.

Los Espookys
El monstruo marino

Synopsis
After a longtime tourist attraction is compromised, the mayor of a seaside town is approached by Renaldo to create another. Disappointed after meeting her chat-room boyfriend, Tati decides to follow Beatriz's advice and be her own boss. Tico eyes a fortuitous partnership after running into Renaldo's favorite director in L.A.

Technical Description
Our first season's make-up centered on the physiognomy of each character, linked to their aesthetic, socio-cultural context, and personality. Our various techniques included Characterization, supported by choices in foundation color, skin treatments, and shadow palettes, with consideration for any supplemental wigs, hair colors, and beards and mustaches. We used Corrective Makeup techniques, studying the subject's facial structure and working with a light/dark (shadowing) approach to alter or accentuate features. This was often complemented by Beauty techniques, using corrections and beautification from an aesthetic perspective, prioritizing a soft and translucent skin so that products would not register on camera. Furthermore, the construction of fantasy characters allowed us to use elements such as colors, glitters, accessories, false eyelashes, nails, body painting and airbrush designs. Each episode was its own exciting challenge, requiring us to get into the mindset of our Espookys characters.

Love Life
Finale

Synopsis
Fresh from college. Darby moves to New York where we follow her journey spanning a decade. Through her discovery of love, heartbreak and true friends.

Technical Description
Love life is a continued story with every episode taking place in a new year, and a different part of our characters life and personal journey. To begin we kept our cast young and fresh faced, with soft pinks and peach tones to maintain a glow of youth. We researched authentic colors released in the year each episode takes place. Such as the use of contour and metallics from MAC in 1997. To the smudged smoky eye of 2012. It was important to honour the time period with subtlety and realism. The flashbacks for Darby’s parents included taking them from passionate young love, to tired and weary divorce. Through the use of subtle aging techniques with alcohol based paints. We follow Anna Kendrick, Zoe Chao, and Sasha Compete. Each character ages subtly and reflects their individual emotional journeys, and addictions.
**Mad About You**

Monkeys, Lies And Withholding

**Synopsis**

Paul and Jamie pay a visit to the retirement home to visit Paul’s mother, Sylvia, and her new boyfriend, Ralph. Meanwhile, an unexpected visitor walks into Ira’s restaurant.

**Technical Description**

Twenty years passed since we've seen Paul and Jaimie Buchman! Our makeup team designed current character-specific looks for a diverse, multi-aged cast to create a modern New York look. Cast received specialized skin prep, customized foundations, subtle shadowing. Female cast had detailed lash application, pops of color with cream blushes/lip glosses. Episode #6 makeup gag Cousin Ira finds he sired a son. His son’s severely receding hairline mirrors Ira’s. Makeup department with hair team created full bald cap with extreme receding hairline.

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**Mayans M.C.**

Muluc

**Synopsis**

Violent actions yield violent ramifications for both the MC and Galindo cartel.

**Technical Description**

Male characters' beards were groomed daily for continuity. Applied light foundation on skin, with no concealer or powder, to maintain an unflinching sense of reality and grit. Many of the 7 Mayans’ real-life tattoos needed covering, then were replaced with Mayan icons. Females always had subtle makeup utilizing creme shadow, blush, tight liner, and tinted balm adjusting to time of day. Shirtless Angel required: 2 tattoo covers, 5 tattoo transfers, body makeup. Shirtless EZ required 2 tattoo transfers. Alvarez's torture scene featured: stock cheek, eye, nose, cuts, flow blood and extreme level of gel sweat maintained and changed with his distress level. His injuries and blood level are maintained under water pressure while he is water-boarded. Alvarez's stabbed hand had a stock silicone piece filled with flow blood, later flattened to accommodate being stitched. His makeup, like Nestor's, progressed to a bruised patina 3 hours later with closure of wounds.

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**Medical Police**

Real Heavy Hitter

**Synopsis**

Lola and Owen return to Childrens Hospital to recover a crucial laptop, but they must contend with attendees of the swanky desk auction to do so.

**Technical Description**

Medical Police is a spin-off of Childrens Hospital and our entire ensemble cast was back for this episode so we were tasked with recreating their looks and establishing several new looks for each character. We had very large gala scenes where all of our cast members and background were glammed up in formal evening looks. We employed basic beauty techniques including corrective beauty makeup, airbrushing, body makeup, and basic men’s grooming.

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**Messiah**

He That Hath An Ear

**Synopsis**

Believing that he miraculously delivered Damascus from ruin, a throng follows a man they call al-Masih into the desert, raising suspicions in the CIA.

**Technical Description**

It was imperative to take into consideration our multiethnic, multiracial and multicultural cast. It was also absolutely necessary to consider our shooting locations. We used stippling methods for a sun kissed effect. Stipple sponge and brush techniques. Use of Skin Illustrator palettes for a wash of dirt, in addition to the use of loose pigment to create a textured feel. 500 plus background daily. Use of 3D transfers applied then hand painted and airbrushed to create aged scars. Application of hand laid hair. Extreme coverage with corrector colors for breakouts. Primary goal having each character be organic and real to the page.
Modern Family
The Last Halloween

Synopsis
Phil is determined to finally scare Claire on Halloween. Meanwhile, for the first time, Gloria is feeling self-conscious about her age when someone correctly assumes she is Jay’s wife, and Mitch and Cam head to the West Hollywood Halloween Carnival after Lily decides to go to her first Halloween party.

Technical Description
Our process involved transforming principal actor Rico Rodiriquez into Sigmund Freud, which was a rewarding challenge, given Rico is 20 years old and Hispanic. We transformed his head full of youthful hair into a receding hairline, starting by applying a vinyl plastic bald cap, then coloring it with PPI Illustrator, alcohol paint, and Sian Richards long stay cream. The actor wore a pre-made synthetic beard and moustache, which we trimmed down to better resemble the character. We also used a stretch and stipple technique to age the areas around his eyes and forehead. Following this technique, we added character painting with cream makeup, concentrating on the eyes, forehead, mouth and nasal labial folds. To help achieve the illusion of old age, we utilized contour to suggest a thinner, older appearance. We darkened and filled in the eyebrows with a brown eyebrow pencil, followed by some powdered shadow.

Modern Love
When Cupid Is A Prying Journalist

Synopsis
I tossed out one last question: Have you ever been in love? No one, he said, had ever asked him that in an interview. Yes, he finally answered. But I didn’t realize it until it was too late. Then he asked me to turn off my recorder. I hit Stop.

Technical Description
My approach to this episode was keep the skin ultra hydrated, using all creams instead of powders. Multiple cream blushes (3 at the least) to contour and highlight the face. Also, incorporating their lip color in the highlight. Cream liners smudged on lashline and cream shadows all blended together on lids. Natural, pretty and non distracting from the performance. Filling in lashes and facial hair with thin felt eyebrow pens. Hydrating sprays throughout the day to keep everything soft and multiple eyelash curling to keep eyes open.

The Morning Show
A Seat At The Table

Synopsis
Alex engages in contract negotiations as she prepares to accept an award. Bradley is courted for a new opportunity.

Technical Description
The Morning Show cast is large and in this episode we also feature multiple guest stars. Our department created on camera looks for The Morning Show anchors, their different off camera looks, pre-gala, gala and post-gala makeup designs. In addition to our main cast, our team also created looks for hundreds of background artists portraying gala guests, event staff, red carpet reporters and paparazzi. Makeup designs had to reflect a wide range of looks from different walks-of-life; news anchors, made up by professionals, behind-the-scenes television crew workers in everyday looks and upscale event makeup. The large cross-section of characters demanded that our makeup team demonstrate a wide variety of makeup techniques including: corrective beauty, contemporary makeup, natural no makeup looks, red carpet beauty makeup, tattoo coverage and men’s makeup and facial hair grooming including the creation of stubble.
**Motherland: Fort Salem**

**Witchbomb**

**Synopsis**
It's time to graduate from Basic Training, and Abigail is desperate to prove her unit belongs in War College. The unit is chosen to accompany Alder on a rescue mission, leaving Abigail with an impossible choice. Anacostia and Scylla find common ground.

**Technical Description**
Motherland: Fort Salem is glowing skin and natural makeups matching the show's color palette and no-nonsense attitude. Complementary colors used sparingly on eyes, tinted lip balms and natural blushes complete the look. Each scene builds visually using a variety of colors, materials and applications. Helicopter blades: light dusting of sandstone. Climbing the mountains: darker dirt applied in more concentrated smudges. Real sweat (38°C), sun, wild windstorms and tears made continuity vital. Paints, glazing-gels and bloods were used on the hanging Tarim elder, 48 hours dead with a swollen neck welt (using the rope as a guide), and the beaten witches at the stake, while the Tarim refugees have layered alcohol paints with multiple dirt, tears and sweat for a broken-down appearance. At the finale, soot, grey tones and green spores are used to tie the explosion into the new world growing under their feet.

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**Mr Inbetween**

**See You In Your Dreams**

**Synopsis**
An old friend takes the fall and an associate pays for past misdeeds.

**Technical Description**
Freddy has a bruise and scar from a fight, using alcohol-based inks, gels and illustrator to get colour/scratch to match prosthetic. Tattoos were designed and placed, Freddy was tanned with hair and beard cut. Michelle was glamorous yet a little cheap to dictate the ex-stripper vibe and beauty, she has glamour makeup and hair pieces. Nasir and family are Muslim/European. Each look designed to denote a modern Muslim/European inner Sydney feel. Henry Nixon the kidnapper - cut and bleach of hair and brows to give his character a darker feel, he had a cut above his eye, applied with blood and alcohol based SFX makeup.

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**Mr. Iglesias**

**Talent Show**

**Synopsis**
To get his class comfortable with being in the spotlight, Gabe persuades them to perform in the school's talent show. The catch? He must perform, too.

**Technical Description**
We started with a natural clean look—minimal foundation complementing youthful/dewy skin. To highlight Marisol we gave a bump of mauve/pink lips—and black winged eyeliner. For this episode we gave the characters a heavier application—while keeping them natural with soft contouring. Warm colors—pinks, mauves, taupes—used to pop the cheeks. For character exaggeration we used a handlebar mustache emphasizing Oscar’s over the top lucid, conqueror, personality. Sherri was a high glam look—heavier foundation coverage, contouring the forehead/cheek/neck shaping her face. A lighter foundation/concealer were mixed highlighting middle areas of the face because of the stage-lighting/to be noticeable from stage. We doubled lashes lifting her eyes/giving her a more youthful/fun/sexy look. Yellow-golds and browns were used on her eyelids, red matte lips were added to complete the sexy black Marilyn Monroe look. Men: we encouraged natural skin—but used bronzers/war colors to accent the diverse cast. We utilized pigments/skin neutralizers concealing/correcting various skin tones.
Mr. Robot

eXit

Synopsis
enuf is enuf. Elliot goes to the washington township power plant.

Technical Description
White Rose was a meticulous process to change male to female in this episode – the shape of his face, we needed to alter his eyebrows so they were fuller and more feminine, line the lips precisely, and additional details like special ordered press on nails. We also had subtle aging with Old Age Stipple on Elliot’s mother. We added brown spots and slight wrinkles to show an older, weathered woman. Elliot was a main focus as we wanted him to look polished and dapper in this alternate universe. I relied heavily on Tom Ford Bronzer to buff his skin so he looked healthy - unlike the usual Elliot, more like Rami! It was successful in showing how one person can be two separate characters.

Mrs. Fletcher

Invisible Fence

Synopsis
Eve gets out of her comfort zone, joining Margo at a hip party in Brooklyn. Brendan and Chloe have an unexpected encounter at a college event promoting body-positivity.

Technical Description
Mrs. Fletcher is about a woman exploring her identity and testing her self-imposed boundaries, so it was important that Eve Fletcher always looked like herself. We kept her makeup very natural for the most part. Skin care was a priority so that Kathryn’s natural beauty was front and center. We started each day with hydrating oils, brightening under eye patches and thick lip balm. KohGenDo hydrating foundation kept her skin plump and luminous. For the party scenes when Eve was pushing herself out of her comfort zone, we bumped up her makeup. I wanted it sexy but still believable as having done it herself. Since this episode is where she starts to accept and welcome calling attention to herself, I focused on her eyes to make her feel beautiful and powerful. Some light body makeup was used during sex scenes for Kathryn’s comfort.

Never Have I Ever

...felt super Indian

Synopsis
Devi’s high school is celebrating the Hindu holiday, Ganesh Puja, and Devi, who doesn’t feel Indian feels out of place.

Technical Description
This Episode was very special, we had the opportunity to do Ganesh Puja Hindu Ceremony. We had extremely large cast as well background. On the lead cast we had bindis, ashes made from pigment as well as soft smoky eye. The background had ashes as well as bindis depending on age. The dancers have varies nose rings on left side. We aged Aunties 10 years older with stretch and stipple as well have aged a older man from 60 years to 75 years with blue bird stretch and stipple. We were working in hot temperatures outside which was a challenge to maintain. We had to work very fast as well as giving cast a natural Dewey look, without looking like a lot of makeup but having a beautiful pop that looked flawless and natural.
The New Pope  
Episode 5  

Synopsis  
An act of terrorism in France leads to an unconventional response from the pope that strikes a chord with the public. Feeling disconnected from her husband, Sofia reaches out to Brannox, who shares his personal history. Pius XIII’s followers flock to Venice when there’s a sudden change in his condition.

Technical Description  
For the Jude Law makeup (Papa PIO XIII) I used a light foundation Visiora MV 003 and a line of shaded yey liner for the eye area. Cover tattoos. For John Malkovich (Sir John Brannox-Pope John Paul III) English aristocrat Sir, I designed an eccentric and mysterious make up. For eye make-up I used eye liner and shaded black pencil, black mascara. Foundation Clinique Albaster And for his white beard, I carried out some research on the popes of the 16th century. Cecile De France (Sophis) The make up is sensual and elegant. For the face Clinique 05 Vanilla 07 Neutral, Eye Corrector YSL Touche Eclat. Gradient black eyeliner eyes, MAC false eyelashes, MAC Spice lip pencil, MAC + Chanel lipsticks MAC Peach blush, Sephora 117 enamel. Silvio Orlando (Cardinal Voiello) Leggero foundation, as well as working on his visible dark Mole on silicon. Javier Camara (Monsignore Guiterrez) Well-groomed beard, yellowed teeth, capillary cheeks.

9-1-1  
What’s Next?  

Synopsis  
The 118 rush to save lives in the aftermath of a massive train derailment.

Technical Description  
Our season finale ended with a train derailment, injuring over 60 people, who had cuts, bruises, and lacerations. Wounds were created out of kit using 3rd degree silicone, paint and powder using alcohol palettes, various types of blood, gel blood and dirt. Athena's face had week old injuries from a brutal beating, which were created with various alcohol palettes and dried blood. We have 3 main actors with large tattoos that are covered every day with airbrush alcohol paints. We had a punk rock makeup and some beauty makeups all created with various types of foundations, eyeshadows, blushes and lipsticks.

9-1-1: Lone Star  
Studs  

Synopsis  
The crew races to a brawl at a male strip club, a fire at a bull semen factory and a protest; Grace tries to reconnect with Judd; Owen faces the consequences of his chemo.

Technical Description  
This grittily shot series depicting firefighters in Austin required a natural look, with skin prep including sun protection being a crucial element. Daily routines included maintaining various lengths of almost clean stubble or facial hair, tattoo cover and making up stunt and photo doubles. We preferred blotting shine when needed and added sweat and grime during fire rescues. A rescue in a strip club featured male dancers requiring tattoo cover and extensive body makeup. After a big fight breaks out, the previously beautifully made up female patrons end up bloody, sweaty, crying and some covered in glitter. For another rescue a man develops a large goose egg on his forehead (created with peel-and stick silicone piece) after getting hit by a bottle. The ambulance transporting him crashes and we created injuries with alcohol palettes, gel and liquid blood.
Normal People
Episode 4
Synopsis
Connell finds college lonely; Marianne finds instant popularity. After running into each other they decide to try to be friends.

Technical Description
Marianne: transformation from school-look to mature college-look. Makeup reflects confidence complimenting new, more stylized wardrobe. Eyes more dramatic with smoky top and bottom, using a range of taupe, browns and gold. Light and shade applied to highlight features and warm peach tone added to cheeks. Lips kept neutral. Nails painted gold with black circle dotted at base, indicating her quirky side. Black liquid liner and lots of mascara used to bring focus and intensity to eyes. In general, makeup of characters kept raw and real throughout. In order to relay passage of time, we refrained from using under-eye concealer on Connell from this episode onward. Covered prominent forearm tattoo. Connell's mother aged by giving her paler skin tone, painting fine lines, shading around the eyes and under the jawbone to enhance jowls. Flattering makeup applied for a night out. As contract, she had a glowy base applied, rose-tinted cheeks and mascara.

NOS4A2
Parnassus
Synopsis
Vic is in danger after an argument with Linda. Manx seeks advice from an old friend.

Technical Description
The title refers to a bar filled with Creatives, such as Manx, in his young look. Reg Rogers (Abe) is made up with mostly painted character techniques. Gray pieces were added to his hair and gray coloring is used in his beard. He also wears a cataract lens in his left eye and wears tooth veneers and coloring on his teeth. Other characters include Sarah Boatright as Steampunk, in full ultra glamour makeup and green hair and also covered with warts. This was created with Prosthetic Transfer Material cast in flat molds. Another character is a rotting clown, a bit of a deviation from the many Killer Clowns in recent films. This one has whiteface that looks years old and there is mold and rot forming everywhere. There is also a fully tattooed man covered with an original geometric tattoo design including his bald head.

Orange Is The New Black
Minority Deport
Synopsis
Aleida tries to keep her teen daughter out of trouble. Piper and Cal shed their responsibilities for a day. Blanca navigates the legal system.

Technical Description
In this episode characters Piper and Aleida are transitioning from prison to society. Piper's make-up is kept very minimal using tinted moisturizer, lip balm and earthy colors. Aleida is struggling, but always overly made up, bordering on tacky with make-up purchased at the drug store. We exaggerate her brows with Anastasia brow pencil, overline her lips and use fuschia lipstick, keeping her shimmery eyeshadow and pink blush reminiscent of the mid 80s. We flashback to 1987, meeting young Aleida and her mom and learn how Aleida was forced into prostitution. Valeria's make up is too heavy, thick darkened brows, bright lips, purple shadows, and we do Young Aleida's make up as though it was being done by her mom for taxi bar scene. We see how Aleida came to be. Cesar (Aleida's lover) is given a full upper arm tattoo using Tinsley transfers using a matte prosaid to lay tattoo down.
**Our Boys**

Chapter 6: Acceptance Of Silence

**Synopsis**
While investigators struggle to get confessions before lawyers arrive, Simon reveals his true identity to Avishai and asks for Dvora's help in getting the teen to break his vow of silence. Hussein’s approached by prosecutor Uri Korb, as riots spread and Mohammed becomes a symbol of the Palestinian national struggle.

**Technical Description**
The approach was to authentically reflect the different religious/politic regions and help the audience distinguish between these disparate peoples. The variety of groups included varying makeup for the Hills youth Guzambas, the Litha men, the Chabad men/women and the Arabs in East Jerusalem. Additionally, there are depictions of brutal violence where makeup was utilized to realistically portray everything from a terrifying burn to an oozing black eye. To create the injured: I used gentle silicone app that I made, and glued it with silicone glue. I then used makeup applying an alcohol based colour. I put on fake blood. Congealed and liquid. The others marks on the skin are makeup by Alcohol based colour. His sweaty face is a combination of baby oil gel and water. And the signs of fatigue and crying were made with red pencil into the eye. And makeup by shadows to created swollen eyelids.

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**Outer Banks**

The Forbidden Zone

**Synopsis**
As the gang hatches an illicit scheme to get to the bottom of the deep-sea mystery, John B confronts Sarah while Pope jumps at the chance for revenge.

**Technical Description**
For our 20-somethings cast to appear younger and natural in hot, humid and salt water conditions, La Roche-Posay SPF on faces and Neutrogena 100 spray on bodies. Ben Nye body bronzing tint w/powder puffs to give sun kissed look. Daily shaved males w/ Braun series 7, tattoo cover up w/skin illustrator. Females w/tinted moisturizer, cheek stains, tinted lip balms, and clear mascara. Black eye: Under eye w/skin illustrator gels sunburn 1 and black-n-blue. Blended out with a fluffy eyeshadow blending brush. Dead bodies: Skin Illustrator lividity and yellow corpse stippled on body w/sea sponge. Graftobian f/x airbrushed Frankie grey all over body and vein tone applied w/liner brush to create veins and postmortem. Fight: Skin illustrator FX applied w/orange sponge and fleet st. blood paste applied w/spookie. My Blood mouth blood.

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**The Outsider**

The One About The Yiddish Vampire

**Synopsis**
Holly presents her theory about the connection between two other mysterious child murders and the Frankie Peterson case. While Ralph remains skeptical, a more receptive Detective Yunis Sablo suggests they start looking into Claude, the last person to have contact with Terry.

**Technical Description**
The makeup was designed for the characters to look ordinary, creating a familiar human connection that contrasts with the concept of the other – dark doppelganger of various characters. Jeannie- still grieving loss of her son. Some hallowing with gels and creams, less visible in scenes where the character wears makeup. Ralph- bronzer to balance out lighter areas. corrective color on red areas to balance out overall color. Zucker -Jorie ventilated mustaches to match previous episodes (he had to shave his). Jack: gels and character creams in stages- to shadow, texturize, wash out complexion. Tattoo. Alcohol colors and gel colors for the rash without blisters. Rash with blisters was done by the mufx dept. Water base color over the mufx wounds for bad concealer. Claude: alcohol color on facial hair, gel and cream colors for stages of worn down look. Custom tattoos both hands.
Ozark
In Case Of Emergency

Synopsis
The FBI questions Ruth, tensions between Cosgrove and Marty hit a new high, Sue takes on a new patient, and Wendy recruits for her foundation.

Technical Description
The contemporary makeup design for the show is to give a realistic, raw, gritty look, correcting some flaws and enhancing features as not to distract from the characters. With the dark blue tones of Ozark in final editing, we had to make sure color tones worked for different times of day and location, it felt similar to shooting in black and white. To achieve the looks, we used a variety character creams, glazing-gels, dirt, sweat, fake-nails, tattoos and blood. Specifically for Ruth’s character as floor manager of the casino, she wears press on nails and red lipstick to show her professionalism. During this episode Ruth is hospitalized post-beatup. A combination of character cream and glazing-gel to deepen eyes, menthol for bloodshot, blood, perma-blood for split lip and cotton for swelling. Later we see internal bruising on her side and ribs created with 3 large tattoo transfers and alcohol-palette to enhance.

The Politician
The Assassination Of Payton Hobart

Synopsis
As Payton confronts hard truths about his ambition following an election day bombshell, he reconnects with a former ally -- and becomes a target.

Technical Description

Prodigal Son
Alone Time

Synopsis
The FBI and NYPD band together to save Malcolm from the Junkyard Killer; as Gil looks for answers from The Surgeon, Ainsley and Jessica search through their memories of the past, hoping to find clues about where Malcolm could be hidden.

Technical Description
In this episode I wanted to show the intensity and tension within our characters. Our actors are usually clean cut featuring natural makeup, grooming and beauty. I designed the makeup to achieve an overall unsettling feel with contrasting looks of our characters. To achieve Malcom’s tortured look I applied a small silicon transfer to his forehead dressed with bruising and aged blood. Details of dirt, sweat, fresh blood and irritation were added to his eyes, fingernails, hands and feet to match the continuity of the story. His kidnapper, John Watkins look is unkept, we added undereye darkness, kept his beard ungroomed, added sweat and dirt. Jessica and Ainsley’s beauty makeup is usually never out of place begins to weather with sweat and added blood to a fresh wound as they are running for their lives.
**Queen Sugar**

Here

**Synopsis**
Nova tries to mend fences with Ralph Angel; Violet tries to put her past behind her; Micah and Charley discuss college; Romero and Charley attempt to reunite.

**Technical Description**
Episode 12 focuses on mending old wounds and looking forward to the possibilities of the future for the Bordelon Family. This time of summer we were surrounded by extremely high temperatures which many caused issues with maintaining continuity. So to take precaution we made sure to use waterproof and water resistant makeup products as possible such as airbrushing, thin face and body foundations and waterproof mascara. Keeping the cast cool was challenging and touching up was a never ending story. We used cold towels that were able to be hidden under dark clothing, fans and made sure cooling tents and vans were readily available. It was a challenging episode but we all worked together to make an episode come to life that sparked a large conversation among viewers.

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**Raising Dion**

**ISSUE #109: Storm Killer**

**Synopsis**
With the crooked man closing in and a final confrontation seemingly inevitable, a terrified Nicole tries to protect Dion by fleeing the city.

**Technical Description**
We open with the characters having a natural makeup, we used hydrating foundations, matching each skin tone for healthy skin. One of the characters begins to get ill, bruise tone palettes, alcohol, glazing gels along with liquid latex were used to create lesions over the body. We used lip gloss and rubbed it on the lesions to appear fresh. As each character digresses, we applied ultra wet and baby oil gel to create sweat and or distress. At the cabin there is a fire and we used grey and dark tones. We applied grime works, sut, and dirt onto the skin and under the fingernails. During the flashback, bright lipsticks and eyeshadow was used to reflect the period. As the storm progressed, we mixed baby oil gel and coffee granules together to create wet shiny mud and glycerin for rainfall on the skin.

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**The Ranch**

**Like It’s The Last Time**

**Synopsis**
To celebrate their last Thanksgiving on the ranch, Colt and the guys go on a turkey hunt. Mary checks into rehab.

**Technical Description**
On The Ranch our goal is to give this multi-camera show a nontraditional realistic look. In this episode when it came to makeup we used a light hand, precision and lots of blending. We aged Hank by adding gray Illustrator to his beard and enhanced wrinkles by adding brown contour to his subtle wrinkles. We used neck lifts to bring back the years in others. We left skin imperfections uncovered on the ranchers. We used individual lashes to bring out our females eyes, so the rest of the eye makeup could be subtle. We layered sheer products, liquid foundations. Skin Illustrator was used to cover unwanted tattoos and to create an aged blackeye and bruising on Mary.
**The Righteous Gemstones**

**Synopsis**

Series Premiere. Jesse Gemstone receives a video from blackmailers seeking to sully his reputation.

**Technical Description**

We looked to Televangelists of the past as inspiration for a lot of makeup looks on the show. One look was achieved by adding 100% Human hair hand tied lace sideburns to Jesse Gemstone/Danny McBride. The women we went with a Glamorous Palette of Eyeshadow colors (1980's shades for flashbacks of Aimee Leigh Gemstone) False Eye Lashes, Some heavy Mascara. Eyeliner. Eyebrow shaping. Contoured Checks, Highlight and Shading of the nose and jawline. Brightly colored and Natural looking manicured finger nails. Vibrant Lip colors. Injury/Trauma Bruising was applied by hand with alcohol activated tattoo inks. Small cuts and scrapes using a mix of Tattoo ink and Gel Blood.

**Riverdale**

**Chapter Seventy-Four: Wicked Little Town**

**Synopsis**

Musical Episode. Hedwig And The Angry Inch. Kevin fights for his right to do the musical with Mr. Honey. Archie, Betty, Veronica and Jughead play in Archie's Band. Cheryl, Toni, Reggie, Sweet Pea and Fangs join Kevin in the musical as Hedwigs and later as his band.

**Technical Description**

Kevin is doing Hedwig The Angry Inch Musical. Kevin is clean shaven, corrective makeup. 1960's makeup. By applying foundation, concealer, more beard cover, highlights and contouring of his jaw and cheek bones. Brows are blocked slightly with glue stick. Eye makeup is done with eyeshadows, gel liner, false strip lashes, mascara. Lipstick and liner as well. 1970's look, changed eye shadow colours and the lipstick colour. Full Hedwig. Full eyebrow block, thin drawn eyebrows slightly above) blue and white/silver shadow and glitter. Glittler on the red lipstick and painted nails. Cheryl, Toni, Fangs, Sweet-pea, Reggie are also in Full hegwig makeup. The ladies kept their brows the boys are like Kevin. 20 BG were Hero Hedwigs, Nd 30 BG were generic, Fangs, We cover his real tattoos, and put on the fake serpent tattoo on his arm (transfer) Sweetpea, we put on his serpent tattoo on his neck and finger. Both boys have black eyeshadow and eyeliner. For the 1970's Betty, Veronica, Cheryl, Toni were made up using 1970's colours for their eyes, cheeks and lips. For the 1980's Betty, Veronica, Cheryl, Toni. We used a lot of 1980's inspired neons and bright eyeshadow colours, also lips and cheeks. Archie, we cover his real tattoos on both arms.

**RUN**

**Synopsis**

Ruby and Billy spend a day in Chicago before making rash decisions about their next move. As they anxiously await check-in at the hotel, Ruby meets an exciting woman at a department store, while Billy tries to handle a relentless Fiona. Later, Billy reveals what drove him to run.

**Technical Description**

I created a very natural makeup look for Ruby and Billy. Ruby (Merritt Wever) with a no-makeup look. The same makeup was to carry all seven episodes as they are on a cross country train. Makeup was achieved by buffing light natural foundation, colour correction, blended cheek/contour to look natural. Eye makeup blended and soft. Ruby's wedding flashback 17 years earlier, I created a soft bridal look. Skin was glowing, sun-kissed, and achieved with bronzer and gold lights with a nude lip. In the hotel, Ruby had a high-end gown with a smokey eye, defined lip to reflect the occasion. Billy (Domhnall Gleeson) makeup was very subtle. On the train, the look was to appear slightly unkempt with stubble. Making sure that the actor's ginger hair did not disappear on lashes and brows. Lashes, beard and eyebrows darkened with alcohol-based palettes.
Schitt’s Creek

Happy Ending

**Synopsis**

David is stressed out about the rain on his wedding day, so Patrick gets David a massage to help him relax. Meanwhile, Johnny scrambles to find a new venue, Alexis is embarrassed by a wardrobe oversight and Moira takes on the role of officiant.

**Technical Description**

Moira Rose's socialite and avant-guard status has remained true through the series and is punctuated in the episode Happy Ending. Moira’s over-lined red M.A.C.Ruby Woo lips represent an overt feminine strength and draws the audience's attention to her mouth and subsequently, the words that come out of it. The lip shape design changes from pointy to off-kilter emphasizing her emotional state. The more natural the lip colour, the more soft and vulnerable Moria presents. Her Quo Stormy Gray smokey eyes makes Moira feel worldly while also providing a protective shield of sorts. Her pale skin reflects a lifestyle spent indoors, at art galleries and acting for tv and theatre. As the officiant, Moira’s eye makeup is heavily applied with Laura Mercier black Cake Liner, a water based product, to allow her tears to run freely. Lastly, her glowing skin reflects her ethereal holy status.

Selah And The Spades

**Synopsis**

Five factions run the underground life at prestigious Haldwell boarding school. The head of the most powerful faction - The Spades - is Selah Summers. By turns charming and callous, she chooses whom to keep close and whom to cut loose, walking the fine line between being feared and loved.

**Technical Description**

Working with a cast that was predominantly people of color, I used black owned beauty brands to ensure every shade would be accounted for. Also representation matters! We wanted our teens to still look like teens, by applying a few thin layers of a reflective foundation I created (moisturizer and reflective powder), I was able to work with blemishes and showcase their true flaws while maintaining their youth. We didn't cover pimples, always enhanced them, in fact sometimes I forged pimples. The reflective foundation enhanced the skin, allowing the light to glide seamlessly across the face in one effortless motion.

Sex Education

**Episode 8**

**Synopsis**

The talking cure may be failing Otis and Jean as they sort out their issues. A wary Maeve makes the finals. Sexy Shakespeare never goes out of style.

**Technical Description**

High end beauty make up products, Chanel, Charlotte Tilbury, Dior, Bobbi Brown, Mac etc. were used to create contemporary character looks. One challenge included working with a key actress undergoing medical treatment for acne so scrupulous skin prep and use of Dior Airflash as a base so no irritation from tools. The school musical was a lot of fun creating looks for the 80s Sci-Fi concept. Design-wise we considered the humour side of Sex Ed and using willy motifs but decided too obvious! We considered what students would actually use, budget and technique and trowled budget retailers Primark and Superdrug’s extensive ranges of glitters and shimmer and went for high shine, metallic, Bowie-inspired looks.
**Share**

**Synopsis**
After discovering a disturbing video from a night she doesn’t remember, sixteen-year-old Mandy must try and figure out what happened and how to navigate the escalating fallout.

**Technical Description**
Because of the nature of Share I chose a realistic approach to the makeup. Every choice, whether it was the subdued color palette or the style of makeup, was based upon each character and scene. The lead character was broken down over the course of the film. I lightened or darkened her brows, giving her a look of vulnerability or strength. In the party scene, I chose a cherry lipstick and thin black liner, allowing her to look different without looking overdone. I used little or no foundation and powder, preferring cream highlighter and concealer. Gels were used to make undereye circles. Prosaide and gels were used for the scrapes on the character’s back and for the cut on the father’s cheek for out-of-kit effects. I wanted to reflect a diverse, authentic and relatable world inhabited by teens through the use of makeup.

**Shrill**

**Skate**

**Synopsis**
After a month of being her own boss, Annie is starting to crack. She can’t find work and she misses her old friends from The Thorn. Ryan comes with her to Ruthie’s roller-skating birthday party to reconnect with her old friends and face Gabe.

**Technical Description**
Aidy Bryant’s look, was inspired by Liza Minnelli. I wanted a big baby doll eye to compliment the wardrobe choice. Matte, white shadow all over the lid, dark brown pencil to cut the crease, followed by matte taupe shadow to soften the harshness. Jet black, liquid liner for a thick downward wing. Full strip baby doll lash placed on the top lash line. Bottom and top lashes were heavily coated in black mascara. A pale, matte pink for lips was added to complete this mod feel. Ruthies look was inspired by 1973 Cher. Complete with bronzed, summer tanned skin, lengthened and clumped lashes and multiple highlighters used to reflect her features in the disco lights. Metallic copper shadow feathered on to upper lid with a gold liquid highlight around lash line. Lips lined with light coffee and topped with bold gloss.

**Silicon Valley**

**Maximizing Alphaness**

**Synopsis**
When Richard’s authority’s threatened by Ethan, his former manager at Hooli, Dinesh advises him to assert his dominance. Monica proves she supports other women by participating in Laurie’s female empowerment panel. Gavin pens a book light on tech talk. Jared finally meets his birth parents and commits himself to Gwart.

**Technical Description**
We have a large male and female cast of tech contemporaries. We use grooming tools to regulate facial hair levels of all lengths. We use sheer foundation or spot coverage to see skin texture and real life flaws. There is a fight and there is a fist to forehead. We us glazing gels to create a bruise on the forehead. We have a Women in Tech conference this eps. We have real Silicon Valley power ladies. We use clean beauty with light foundations cream blushes soft lips to recreate the simple beauty these ladies use in the Valley.
Siren

New World Order

Synopsis

Ben faces a choice that has rippling consequences amongst mermaid, hybrid and human alike, as the truth about mermaids is exposed.

Technical Description

Siren displays makeup on diverse multi-ethnic cast, along with age diversity. Makeup was used to help sell and drive the characters. Wealthier characters, better groomed, more fashionable, glamorous classic makeup (Mrs Pownall). Working class natural no-makeup looks (fisherman, bikers, blue collar), unless we wanted to add to actor’s character (Genine small town beauty queen with edge). Military was clean shaven, minimal makeup looks and appropriate grooming. All makeup has to be suitable for underwater. Tattoos I designed myself or got a tattoo artist to draw (Maddie Back of neck, inner left wrist, chest, left arm upper sleeve). Ep. 2016 alternate reality. Breakdown most characters and BG Bondo transfers scars and injuries that I personally sculpted, molded, designed and applied. Alcohol pallets, gels and color creams for coloring injuries. Deteriorated/tired looks using creams under eyes on some detainees. Mermaid deterioration skin gag (Ryn) alcohol palettes and a psoriasis product.

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Siren

Revelations

Synopsis

When Bristol Cove wakes up to yet another mysterious death, Ryn suspects that Tia is behind it. They come to blows, underwater, when Tia’s true hatred of humans is revealed. Ben must save his father when troubling memories drive Ted to revisit the past.

Technical Description

The overall look of Siren S3 is to feature skin in a natural way, bringing in life with a light hand. We embrace shine, but it’s a very fine line. In some instances we enhance the shine to show distress of character. Each mermaid’s uniqueness is subtly enhanced with contour and highlight in cool tones. We tend to focus on brows and hydrated lips. We shoot outdoors frequently and our climate poses certain challenges so we tend to integrate this by bringing the environment into their skin using pinks and browns in random and light application. We utilize a sheer waterproof tanning makeup on our male characters which allows their skin to come through with a little help. A collaborate effort of building upon each others Spfx allowed us not to overwork areas.

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Soundtrack

Track 2: Joanna And Nellie

Synopsis

Nellie takes a swing at spontaneous romance. Joanna reconsiders the minor perks -- and major pitfalls -- of chasing passion.

Technical Description

Jenna Dewan’s Joanna has multiple character/makeup changes as one dream after another fades away from her best self to her practical self. As a struggling dancer, IT full coverage bb creme was used to combat sweat as she performs multiple auditions including a natural makeup girl next to a cutting edge dancer, complete with purple stiletto nails, rhinestone eyelashes, dark lips, heavy strong brows and cat winged eyeliner. Joanna works as a waitress with minimal makeup, a sweaty cycle instructor and a girl in the box a youthful palette of soft pinks on eyes, cheeks and lips. Joanna faces her superego in full beat, super glam, defined makeup. An eighties inspired palette of fuchsia pinks, purples, deep ochre eyeliner, double false lashes, strongly contoured cheeks and hard defined lips. Social worker Joanna sports a classic modern face of tinted lip balm, natural foundation, nude eyes, defined brow.
South Side
Mongolian Curly

Synopsis
Simon and Kareme crash a barbecue, and Officer Turner gets a new wig to impress her old high school classmates.

Technical Description
There are numerous characters we got to play with for this episode. Officer Turner is one that we glammed up a gold/orange shimmer shadow, defined black eyeliner and false eyelashes. I used an opal shimmer to highlight her cheek and a bronzer to contour her cheeks and nose. I finished the look with a plum semi-matte lipstick. Tinisha's character showed an extensive forehead. My part was airbrushing illustrator to show the matching skin tone. During this episode Quincy is stung by bees. I used small amounts of tinted 3rd degree to make different sizes of swelling all over the face, head and hands then colored and highlighted each one with skin illustrator.

Space Force
MARK AND MALLORY GO TO WASHINGTON

Synopsis
While General Naird and Dr. Mallory brace themselves for a contentious hearing on Capitol Hill, Erin gets to know Captain Ali.

Technical Description
As a military-centric show, the makeup looks were designed to be minimal, natural, non-detectable and follow the strict military guidelines when necessary. This includes facial hair, tattoos (covering with alcohol-based makeups or cream tattoo cover), piercings (filled with dermaflauge when needed), nail grooming (altering/painting over them with alcohol-based makeups or nail polish) and looking healthy. We created several looks for our huge principal and guest casts throughout this episode using the same guidelines and conservative looks for non-military actors. Sweat was created using water and sunblock gel for outdoor scenes, fake piercing was created using telesis and metal beads, skin was cleaned, hydrated and prepped before applying corrective makeup. For the sunburn (covering the upper half of his body and majority of his legs): layers of alcohol based makeup (airbrush) and Makeup sunburn gel to give the desired effect of a bright sunburn and maintained throughout the entire day.

Spinning Out
Healing Times May Vary

Synopsis
Dasha's painful secrets come to light. Fixated on winning, Kat puts her mental health at risk. Serena's dad returns with a complicated proposal.

Technical Description
In this episode, our characters are in contemporary, everyday, competition, and breakdown looks. Youthful, athletic beauty was achieved through skin correction, and sheer color application. Tattoo cover was done with Mel PAX and Sian Richards palettes. Six characters are in competition looks inspired by David Bowie, Lady Gaga, Chicago and Cabaret. We used different textures of shimmer and glitter—Lashes, crystals, heavier contour and bronzer were used. We used Egyptian Magic to add a glow emphasizing the athleticism of the performances. We had skating and lift doubles for five different actors. One character has a large bruise that we created using SI Bruise Gels. Another character has emerged from rehab. Her makeup shifts to earth tones from purples as she regains her health. The lead bites her arm. A ProsAide bite transfer was applied and painted with Skin Illustrator and blood. Her undereye makeup begins to smear as she breaks down.
Strike Back
Episode 805
Synopsis
Now Zayef has the cyberweapon Imperiya, Section 20 must discover what he has planned before it’s too late. When they learn of a terror attack targeting a major European city, they rush to stop Zayef before thousands are killed.
Technical Description
We had a plethora of looks and make up techniques to represent the melting pot of different cultures and ethnicities across social barriers. We filmed in Croatia but saw our story travel over lots of European countries each with different looks, tattoos, scars, etc. From well applied professional looks, beauty make up, not so well applied looks, character looks to the translucent barely there looks. This episode saw a bomb go off in a diverse city. We broke down our different makeup styles to create post explosion look, With varying levels of trauma using pro bondo bomb blast injuries, cuts and grazes using our skin illustrated pallets, blood, sweat, tears, dirt and ash depending on how close to the explosion characters were. We had to keep continuity of these different looks and traumas over several days. Sometimes also jumping between looks as we often filmed with 2 units running.

Stumptown
Til Dex Do Us Part
Synopsis
Stumptown follows Dex Parios, a strong and sharp-witted Army veteran who has a complicated life, gambling debt and a brother to take care of in Portland, Ore. Her military intelligence skills make her a great private investigator, but her brash, unapologetic style puts her in a league of her own.
Technical Description
On Stumptown Ep 114 we did a wide range of makeups: beauty makeup, bruises, cuts, scrapes, sweat and scars, using illustrator palettes, various other materials, and blood products. We added lots of tattoos to enhance characters, many are designed and custom made. We made full back tattoo, full body tattoos, bridal party tattoos and a new tattoo for our lead character Dex. We matched our stunt doubles for action scenes. We carried injuries and tattoos throughout episodes. We covered tattoos when necessary. The makeups are designed and color palettes chosen depending on the scene. We did full wedding scene with bridal makeup, lots of crying and continuity.

Sweet Magnolias
What Fools These Mortals Be
Synopsis
As Bill makes a series of bad decisions that impact those closest to him, Noreen attends Kyle's play and Maddie takes a big step forward with Cal.
Technical Description
Our primary goal in designing the makeup looks for Season One of Sweet Magnolia was to keep the characters true to the small town they came from based on the life experiences of each character. I required that each actor’s skin was prepped with the appropriate skin care. Color correction techniques were applied with the use of skin tone matching foundations and concealers. The results of these techniques created our beauty looks for our women and our subtle enhancements for our men. Depending on the scene and costume choices, airbrush makeup was used for body enhancements. The school play scene required us to create characters using old age highlight and contour techniques as well as lace beards applied with spirit gum. We used gold eyeshadows with green and clear crystals applied with spirit gum on our fairies.
13 Reasons Why

Angry, Young And Man

**Synopsis**
After Tyler admits he still has a gun, the group keeps tabs on him at school. But their worry deepens when they learn he had a motive to kill Bryce.

**Technical Description**
In this episode we had to illustrate the characters’ anxiety and suspicion that becomes elevated while maintaining that high school innocence and continuity from countless flashbacks. Researching high school yearbooks, trends on social media, and referencing previous season’s makeup choices we carefully executed these looks by airbrushing light washes of natural silicone based tones, and close shave on the majority of teen males. Little to no under eye cover assisted the natural darkening appearance of stressed skin. Final stages of bruising were applied smaller with aged earth tones through hand-applied stipple and and dura colors, finished with light wash of skin tones airbrushed on top to allow the colors to show through the skin. As an homage to that experimental identity phase of teen females, keeping natural skin, the use of vibrant eyeshadow colors washed over the lids, cat eyeliner, and basic soft looks were implemented.

Tom Clancy’s Jack Ryan

Tertia Optio

**Synopsis**
Jack is granted permission from Senator Chapin to stay in Venezuela. President Reyes denies involvement in the events that are keeping Jack in country. Meanwhile, Jack and Harry team up to follow a lead that could create dissension within the ranks.

**Technical Description**
For Filipe in the interrogation room I used a mix of gel and wet bloods for his scabs and wounds, bruise tones and dirt on his face and hands and sweat over all. For Max getting his eye gouged out I used gel blood around the eye socket and lots of wet blood poured over it. The character Harry has a lot of different looks from very neutral with no lip or cheek color, just mascara on the eyes and filled in brows to a stronger look with dramatic eyes shaded with bold shadow and liner, contoured cheekbones and strongly pigmented lip color.

Transparent Musicale Finale

**Synopsis**
A movie musical fantasia. When the Pfeffermans face a life-changing loss, they begin a journey hilarious, melancholy, brazen and bold. As they face this new transition, they confront grief and come together to celebrate connection, joy and transformation.

**Technical Description**
We had a cast of 80+ for a week. Our team had to do looks ranging from mourners at a funeral to extreme avant-garde musical numbers. Each of the five musical numbers look was designed ahead of time and distributed to 10+ artists. Basically Ava’s character had 3 looks throughout the show; one of the looks she was made up as a match in age and gender to a much older man who appeared in our first ever episode. Both versions required extensive tattoo coverage on top of aging and gender swapping. The last was her everyday look inspired by new-wave 80s makeup. We aged the Ava character using only paint and powder techniques. Adding lines, sun spots and stippled texture all on top of already extensive tattoo coverage. No prosthetics were used. Shelly’s makeup progressed from messy and poorly-applied to increasingly extravagant.
**Unbelievable**

**Episode 8**

**Synopsis**
A call from Colorado sets in motion a chain of events that will change Marie's life. Meanwhile, Karen and Grace prepare for a pivotal day in court.

**Technical Description**
Unbelievable makeup showcases a natural, real quality for all of the characters. Rape victims were delicately bruised, stippling various tones and colors around their wrists, with under-eye dark circles and smeared mascara. Blemishes and imperfections were accentuated to visually support their painful experience. The men had little to no foundation on, allowing their skin to express their lived-in look. For Merritt Wever, mixing different mediums helped create the perfect foundation coverage for her; nothing seen to the camera’s eye. Using a cool tone to sculpt her eyes, and a subtle cream blush to create a natural flush toned quality. Toni Collette’s makeup remained plain, middle America, the focus was to pull the eyes up using shadow to create both depth as well as lift, mixing foundation and bronzing mediums to create a subtle tan. We also needed a differentiation between her look as a detective, and her look while undercover.

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**Upload**

**The Grey Market**

**Synopsis**
Nora’s Dad’s vape lung worsens while Nathan, his friend Luke, and Dylan, an uploaded teen whose body is not keeping up with his age, visit a hacker’s market in cyberspace.

**Technical Description**
Upload occurs in two parallel universes in the near future: the real world (Brooklyn) and the virtual world. Our characters Nora and Alisha alternate between a natural, grittier look in the real world and an enhanced avatar look when in the virtual world. For the Brooklyn scenes, we used matte, monochromatic colors and non-volumizing mascara. For Nora’s avatar, we used low-sheen and iridescent colors that reflected the light and gave her a polished glow. We further defined her eyes with volumizing mascara, single false lashes and black liner. For Alisha, we chose dark sapphire and black for eyes, lips and nails. Full strip lashes, heavier brows and facial contouring completed a fierce, aggressive look. The Dylan character transforms from young boy to semi-nude young woman. The actress who played the latter required tattoo coverage plus full body and face makeup to resemble the actor playing the young boy.

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**Upload**

**Welcome To Upload**

**Synopsis**
After a self-driving car crash, Nathan is uploaded to Lakeview, his girlfriend’s family’s digital after-life, where he meets his customer service rep, Nora.

**Technical Description**
In the Upload Pilot, we were tasked with creating looks for various worlds, including Virtual and Reality. Cast in a Dystopian Future real world we created natural contemporary makeup applications using muted tones and male grooming with light corrective makeup. The living world is depicted as a dark, sad and depressing existence where people are saving all their money for the bright and vibrant afterlife (Lakeview). An Afterlife Digital World where people have uploaded the best images of themselves (avatars) Circa 1950’s to present day. We recreated and hand painted makeup, including a character that was done in greyscale, to look like a black and white photo. We used various shades of white and gray pigments which worked out marvelously. Avatars are perfect Digital Beings. We used corrective beauty makeup, always focusing on flawless skin, brighter lips, and subtle contouring to achieve a glowing overly healthy look.
**Vida**
**Episode 304**

**Synopsis**
Lyn throws Marcos an epic, Vida-style, double-30 Queerceañera, and Emma goes on a psychedelic journey of self-exploration.

**Technical Description**
Lynn goes from clean fresh beauty to party look with bold multicolor eye shadows embellished with Swarovski crystals around her eyes. Emma's signature cat eye and bold red lip changes to gold eyeliner and sparkly freckles for her party look. Other partygoer looks were a cream painted silver star around an eye, a glitter beard and eyebrows applied with loose glitter and thick gel in several layers, and Marcos fashion makeup with dramatic eyeshadows, lashes, and body glitter to become the Queen, Queerceanera. Young Vidalia's beat up look included a broken jaw created by coloring the skin with alcohol palettes and sponges inside the cheek. Mari wears her signature blue lipstick and winged black liner. Custom designed character tattoos include a tribal flower, heart, Vidalia, mermaid, Nefertiti, watermelon, stick figures, and a half face tribal tattoo. We also covered tattoos with Pax paint and alcohol palettes.

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**Virgin River**
**Under Fire**

**Synopsis**
Under pressure, Mel and Jack respond to a medical emergency on a remote illegal pot farm. Charmaine and Hope exchange words.

**Technical Description**
Episode 105 has a variety of characters of all ages, past and present. Through makeup subtleties, I was able to support these different looks. The natural look for each character was a basic makeup set powder. The upkeep on set was blotting papers on the skin for the touches, using a beauty blender for buffing. For the flashback look, I ordered 5 different colours and sizes of clean sand. After mixing them, I used prosaide with an orange stipple sponge and applied the sand on areas of the face and their beard stubble. For the sleep deprivation look on the actors, I used Aquacolor lake on their waterline with a fine liner brush and stippled around the eyelid area. Creating the demarcation line of dust and sand from the goggles, I used a brown/grey eyeshadow around the area with Egyptian Magic for separation and shine.

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**White Lines**
**Episode 2**

**Synopsis**
After Axel's memorial service, a frustrated Zoe makes a bold move to force Marcus to come clean. Kika returns home when Andreu suffers a loss.

**Technical Description**
We used skin treatments/soft makeups to keep skin natural/fresh. We used shiny water sunblock sprays to make actors sweaty—No use of powder, rather warm tones on the eyes/juicy lip-balm/contouring. Zoe—coming from Manchester, worked in a library where she never saw sun, then arrives in Ibiza! We did a progression of her makeup, using soft bronzers to change her skin from pale to sun-kissed. Some characters flashed back to their youth—soft wrinkles were smoothed, avoiding shine to keep skin age-appropriate—but also with an excess of eyeshadows and lip-colors. For characters with tattoos—we used tattoo transfers—created/applied by our team. There are 2 different styles of makeup used—elegant/natural/warm look of the characters in present-day, using warm eyeshadows tones, pretty cheeks—in contrast to the eccentric look of the youth in the late 1990s—using cold colors/eyeliners/mascara, to show the '90s era of crazy music/parties. Alcohol palettes, glazing gels, probondo, used to create bruises/cuts/scars on body/face/lips.
**Work In Progress**

3, 2, 1

**Synopsis**
The final almonds. When Abby motivates herself to get out of the apartment for Julia’s This American Life show, she’s met with two unwanted surprises.

**Technical Description**
Wanted Abby and Chris to portray a look true to the LGBTQ communities that they represent. Using contouring/coverage for trans and non-binary actors such as Theo/Chris and the bartender. Abby kept feminine features without portraying a traditional feminine look. Melanie’s look was created using Armani Foundation along with Makeup Forever powder, Nars blush and highlight. UD Naked Cherry for eyes, Anastasia brow whiz, and Nars lip color/pencil. For King, created a soft look using pastel palettes and shimmer, with glossy lips. Also did extensive coverage, highlighting/contouring to give him those features. Julia in her Pat character look: Re-created but also changed it, as this is now years later. Used RCMA creams for a flat face coverage, set with Ben Nye loose powder. Eye pencil to draw the massive brows/hair strokes. Ben Nye for rosy cheeks, a very neutral cream lip and setting spray.

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**Wu Assassins**

**Ladies’ Night**

**Synopsis**
CG, Jenny and Tommy get caught in the crossfire when McCullough unleashes his big guns in a no-holds-barred fight to acquire the Fire Wu fragment.

**Technical Description**
This episode had our entire core cast plus many additional characters. We had numerous detailed beauty makeups to create the ladies’ unique looks. This included varying skin tones/ethnicities, stylized fashion makeup, and character enhancements, custom tattoos and piercings. All male cast included their own unique stylings; facial hair, tattoos, and lifestyle breakdown. Aside from core cast looks, all characters required extensive injuries. This episode took place over a long scripted time period during a massive action sequence which meant accurately tracking injuries. Our team had to pay close attention to continuity while camera was rolling. Blood and injury placement were essential during fight sequences, followed by extremely quick clean ups/resets. We were required to use a variety of different blood tones and various out-of-kit injury FX to create all wounds as we needed to accommodate not only specific cast members injuries, but also changing lighting and post production colour timing.

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**Yellowstone**

**Resurrection Day**

**Synopsis**
Tensions escalate as the Beck brothers become frustrated by the Duttons’ unwillingness to play ball. Jamie looks for a fresh start. Tate gets his first horse.

**Technical Description**
We strive for an everyday look to make each character look real. Women get foundation, blush, lip color, mascara, liner and eyeshadow to match their character. Men get bronzer and dirt depending on the character. Beards and mustaches are colored on some. Body make up is used on Monica and Kayce as well as a PTM brand transferred to the episode. For Beth and stunt double; post fight, we use bluebird inks and pallet. Small gelatin pieces were applied around one eye. Krylon creams, skin illustrator palettes and fleet street bloods were used as well to create the look. The two hanging man required a Glatzan bald cap on one and a quick application of our RBFX eye gauge pieces on both men. We used fleet street pastes for the other injury areas as well as blood variations and dirt.
**You**

*Love, Actually*

**Synopsis**
Joe has always been full of surprises, but Love has a few of her own. Is this the beginning of the end, or the end of the deceiving?

**Technical Description**
Female makeups were kept sheer and natural. Face and neck lifts were used in flashback scene. Bruises were created by layering bruising gels, bruising sprays and alcohol based paints. 3rd degree material was sculpted to create a slit throat with blood paste and blood jelly added for dimension.

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**ZeroZeroZero**

*Tampico Skies*

**Synopsis**
When the infighting within the 'Ndrangheta puts at risk the Lynwood family’s business and assets, the latter have to take the matter in their own hands.

**Technical Description**
The difficulties of the realization behind the make-up of ZeroZeroZero was to work with 5 ethnics in different contexts; In Mexico the Narcos had an aggressive look and tattooed bodies (all the drawings are original). The American part takes place in a high class environment where the look is very clean. The scars we prepared during days of production, where we sculpted and made them with the Bondo Transfer technique, sometimes using the 3rd degree material. In Senegal the makeup is more colorful for the local woman. For the Italians we followed the typical aspects of the local mob bosses. The goal was to keep the overall makeup as natural as possible for this action TV series.

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**End of Category**
Outstanding Period And/Or Character Makeup (Non-Prosthetic)

All That
The DJ Salad Story

Synopsis
The story of DJ Salad, his rise to fame and his beef with Cardi Beef, hip hops top sirloin.

Technical Description
Ariana Grande, Rihanna, Cardi Beef, Toast Malone with hand beaded Grille, DJ Salad, Michael Strahan, Scooter Byrd all parody look a likes. Many dancers with 18th century looks with a high fashion twist adorned with glitter and swarovski crystals. Artists used combinations of techniques, highlight and shadow, facelifts, airbrushing, original tattoo designs, hand laid and custom dyed facial hair to create the look a likes and dancers. All makeups extended to all exposed skin. Huge show with time constraints due to shooting with minors but truly encompasses the entire category of Period and Character.

Alternative With Arturo Castro
The Aunts

Synopsis
A pitcher takes his visualization technique too far, a Latin American summit go off the rails, and Arturo’s aunts visit to help him through a breakup.

Technical Description
In this specific episode we transformed Arturo into 3 different characters heavily done with makeup. The first one was the largest done with techniques such as: stretch and stipple aging to the face and neck, application of pros aide transfer scars, heavy painting to create aged rugged skin, full body tanning and age spotting, 2 full arms and a chest of tattoo transfers, and styling and application of a lace front mustache. The second character was done with techniques such as: full transformation into a woman with heavy glam makeup, body contouring and tanning, and fake nail application. The third character was done with techniques such as: Stretch and stipple aging to the face and neck, light age painting, and facial hair greying. In addition to these characters, we did contemporary and bridal beauty makeup for all other characters in the episode.

American Horror Story: 1984
The Lady In White

Synopsis
A hidden chapter of Camp Redwood is revealed. The survivors help a stranded hitchhiker.

Technical Description
In American Horror Story: 1984, episode: Lady In White, our characters go between time periods and looks of the 1940s, 1970s, early 1980s, and late 1980s. We covered multiple social classes and character makeups with aging, de-aging, full body tattoo covers, like-ness makeups, distressing, death and purgatory looks, blood dressing, and more. Large background scenes included a roller rink in 1989 and a 1940s summer camp. Techniques used with our main cast, stunt, and background included beauty, corrective, highlight and shadow, facial hair, piercing fillings, out of kit, and references to real life people.
Anne With An E
The Summit Of My Desires

Synopsis
At the county fair, Anne consults a fortune teller who claims to see love in her future. A nervous Gilbert prepares to meet Winifred's parents.

Technical Description
For Anne, I had to design and execute a full face of realistic looking freckles (there are 1,336 of them). The freckles are layered, different sizes, some darker than others. The process takes 30 minutes. Using dark brown eyebrow wax, I mapped out several prominent marker freckles and then stippled less prominent freckles around the markers for density with an eyeliner brush. Cotton swabs used to blend, lighten and reshape. I set with translucent pressed powder and water based setting spray. I colored Anne's eyebrows using an angle brush and alcohol based makeup. I had load of close up photos in different lighting to recreate and maintain continuity day after day within very tight time constraints. The makeup for the County Fair characters; Madam Lyudmila, Clown, Stilt Walker, utilized Kabuki powder buffed with a round foundation brush, and greasepaint on eyes and lips, blush powder on cheeks.

Another Life
Guilt Trip

Synopsis
A ship malfunction leaves Niko trapped in a state of deep sleep, where she dreams again and again about the worst day in her life.

Technical Description
Creating depth, clarity, translucency and staying power with blood. Keeping blood fresh with water paints, alcohol paints and a variety of bloods by layering, drying and mixing directly on the bodies. Sweat was added with various sweat products, body oils, and warm H2O helped being dragged, crawling and running during the scenes, and resting in between which assisted actors maintain mobility and comfort. The 1950’s earth dream sequence portrayed the iconic 1950’s look with Katee wearing strong brows, slightly winged eye liner and red lip. Another dream sequence was a funeral where I applied a subtle beauty makeup including sallowness, and structure for Katee, giving her strength and solidity. Encountering a dead shipmate from the past here I applied layers of paleness, without structure creating softness including redness and bleeding eyes, using Kryolan Eye Blood, prepping with layers of blood under to give the illusion of endless suffering.

Armistead Maupin's Tales Of The City
Days Of Small Surrenders

Synopsis
In a flashback to the 1960s, Anna arrives in San Francisco, befriends some trans women and starts dating a man. But she soon finds her loyalties tested.

Technical Description
Makeup Design for this Episode includes Period Accurate Makeup, Manicures, Grooming, and Wounds for all Principal and Background Cast, focusing on historically representing the look of the Trans community as well as The Riot at Compton’s Cafeteria, San Francisco, in 1966. A pivotal challenge was to connect the likeness and image of our pre-transition Young Anna Madrigal (Jen Richards) to that of current day post-transition Anna (Olympia Dukakis) who had been previously established in the Series. This was achieved through extensive highlighting and contour techniques applied to eyebrows, orbital bone, nose, jawline and cheekbones, as well as False Eyelashes to alter the shape of the eye itself. The same techniques, combined with vibrant and dramatic period makeup, transformed our remaining Female Principal Cast into Trans Sex Workers of the period.
**At Home With Amy Sedaris**

**Dips And Dunkers**

**Synopsis**
Amy hosts a party to watch the big game! Amy is not usually thought of as a sporting fan, but she’s willing to play along if it means attracting a younger TV watching demographic. Amy teaches us how to prepare the perfect game day dip and takes time out to help promote the network’s new electrifying homemaking show. Game day is off to a rousing start, until it’s derailed by murder.

**Technical Description**
What is so fun about working on At Home with Amy Sedaris is that Amy plays so many characters. In this episode, Dips and Dunkers, Amy plays one of her most famous characters, Patty Hog. Patty’s character has a very specific look; I use Anastasia’s graphite eyebrow pencil to create her very dark, very arched brows. I use a peachy-pink shadow in the crease with 50’s wing liner. Always a dark lip to complete her uptight look. For Amy’s hostess character, Amy herself, I always do a pretty look in a similar kind of 50’s vibe, but I try to change it up as much as I can. In this episode, Amy plays a new character, the detective. I was trying to do a cross between Colombo and Cagney and Lacey. And of course every new character has to have a mole, which I make from Krylon Gelafix skin. I gave her a big bushy eyebrows but some nice light blue eyeshadow to have a little feminine touch The other character who was a lot of fun to create was Paul Downs’ take on Chris Angel, the magician. For this I did a smokey eye, a soul patch and I tanned him up and defined his ab muscles and added three three body piercings. I completed the look with black nail polish.

**Bad Education**

**Synopsis**
Frank Tassone and Pam Gluckin who reign over a Long Island school district on the verge of the nation’s top spot, spurring record college admissions and property values. When an embezzlement scheme surfaces that threatens to destroy all they’ve built, Frank is forced to maintain order— by whatever means necessary.

**Technical Description**
Frank Tassone, School Principal, going through a harrowing scandal. Frank Tassone's Pre/Post Facelift: Well-groomed man, yet showing signs of aging and lived in skin: Applied light stipple aging technique to face and neck. Small lines/wrinkles were filled in. New post-surgery eye shape achieved by applying tiny scars and gentle pulling/stretching under the eyes. Scars added around/behind ears to give appearance of inferior/bad facelift. Warmer color base was airbrushed and buffed to create self-tanned, poreless stretched skin. Lastly, to create new tight facelift skin, natural liquid-based latex was applied over all make-up. Pamela Gluckin is an Educational Administrator, top of her game, who’s stolen money from the school and deteriorates once caught. Glamorous Look: Beauty make-up and a flush color on cheeks, chin, around nose and forehead showing through base to recreate the signs of broken capillaries. For look after being caught: Make-up base more sheer--more capillaries showing through and indicating level of stress.
**Barkskins**

**The Law Of Two**

**Synopsis**
The Iroquois come to Wobik to collect their dead. Trepagny leads Melissande back to the Doma while Delphine embarks on her new life with Pierre Gasquet. Goames and Yvon travel to Quebec to seek answers from Captain Wale of the Hudson’s Bay Company.

**Technical Description**
The workload included grime, wear-and-tear, injuries, sunburns, skin diseases and rendering unhealthy teeth and calloused hands for the European settlers. For 'Filles-du-Roi', the goal was to emphasize the natural beauty of the actresses including covering tattoos and patching piercing holes with Cabo. Major body and face tanning, and visual symbols specific to each tribe were imperative additions for the First Nations performers. - The Iroquois...had countless tattoos, both transfers and hand-drawn, complex war paints and scarifications. All were designed respecting thorough historical references. - Henry Marth... had over 30 small stock appliances to create lifting skin edges, the burnt bloody patches were textured with different layers of Cabo stipples and alcohol-based makeup. - Mari...had dark brown contact lenses and extensive complexion change in order to transform the Caucasian looking actress into a credible Wendat. - Renardette...for her neck port wine birthmark, we used custom stencils, stipple sponged Cabo for texture, airbrushed makeup then stipple-brushed.

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**A Black Lady Sketch Show**

**Where Are My Background Singers?**

**Synopsis**
A divorce party spirals out of control; the tragic tale of Rome & Julissa; a frustrated air passenger seeks sympathetic customer service rep; three pioneers become the first Negro League groupies; Denise tries to stop Patti LaBelle from appearing every time she gets dumped; a woman’s inner voices navigate catcalling.

**Technical Description**
Our team transformed the cast Robin, Ashley Nicole, Gabriel, and Quinta into a range of characters. Bringing the creator's vision to life, we created distinctive looks for each character, each episode. We took Robin through a series of looks transforming her into a young boy/man using hair, shading, and contouring techniques to shape her face to appear more masculine. We used our specialty skills to create alien's makeup using airbrush and stippling paint with stencils to customize each alien look for two cast members. To age Robin, we applied a bald cap, glued pieces of hair to it for thin hair effect, and used stretch and stipple technique to wrinkle Robin's face, create liver spots, and sun damaged skin, as well as creating broken veins freehand using spx palettes and stained her teeth to appear hideous. We used free-hand techniques to create bruises and scars that appeared on Gabriel Dennis.

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**Black Monday**

**I Don't Like Mondays**

**Synopsis**
A plan comes together.

**Technical Description**
Our late 80's upper class NYC color fueled character makeups sell the story of Black Monday, as our cast members evolve and drastically change from story arc to story arc. This episode includes head to toe beauty and body makeups on all cast and bg as well as: Tiff's iconic Kiss makeup (freehand with cream colors in forty-five minutes), and theatrical drag-esque makeup. Multiple layers of tanning, aging, and highlighting/shading to give the appearance of multiple plastic surgeries for Pastor Newell. Hand laid beard mimicking hair that has been dyed black/bleached white (that needed to be ripped off in the scene and quickly reset) for Wayne (which had to be applied and match over multiple days) and Illustrator/creams/gels to mimic a healing and peeling chemical burn on entire face and head. 1960s and 70s historically accurate makeup flashbacks including Black Panthers.
Carnival Row
Some Dark God Wakes

Synopsis
Rycroft Philo Philostrate investigates Unseelie Jack, a mysterious assailant with a grudge against the fae. Vignette Stonemoss barely escapes Tirnanoc with her life and arrives in The Burgue looking for a fresh start. Imogen Spurnrose meets her new neighbor. In Parliament, the fight over the critch heats up.

Technical Description
In a fantasy world of the Victorian wealthy, Pix and Pack, middle class constables, whore houses and poor people we had all the elements for explore and test all the possible make up look has being used in the history of make up. From dirt on the impoverished, bruises on tormented people, Victorian style facial hair on gentlemen, smoky colorful make up on whores and flawless natural make up on the ladies we had the chance to present them all on episode one.

Catherine The Great
Episode One

Synopsis
Beset by challengers to her throne and plagued with division in her court, Catherine tightens her grip on Russia. Along the way she meets the dashing Lieutenant Potemkin, but exterior forces threaten to tear them apart before they even have the chance to begin.

Technical Description
Episode 1 of ‘CTG’ combines the Opulence and decadence of Russia, Nobels powdered and Rouged, Military battles and character makeups, A transvestite ball a makeup extravaganza, And subtle and not so subtle period characterization. Russian Military demanded moustaches most applied with knotted facial hair. Helen Mirren - 1/2 hour was the time given in the chair. Often 4/5 makeup changes a day. We had to create a balance for a look for Catherine in a very decadent period, instead creating a strong powerful woman. Showing her status but also subduing her glamour in more serious parliament settings. And when alone and no one watching seeing her true natural self. Three age points, Catherine starts in her middle age, strong, clean makeup. Going back to her youthful opulent look. Some VFX was used, along with Lifts, and a more glamorous makeup. Then aging her up in her last days of reign. Potemkin starts youthful, His beating, created using bondo scars, collodion, illustrators, and bloods. The transvestite ball on the same script day, added the challenge of combining his wounds followed by his female makeup. We have not seen this period often from a Russian view, Much research done research through paintings and literature.

Chilling Adventures Of Sabrina
Chapter Twenty-Six: All Of Them Witches

Synopsis
Zelda attempts to forge a supernatural alliance, Sabrina and the gang work with Caliban, and Hilda's transformation takes a terrifying turn.

Technical Description
(PLEASE DISREGARD Hilda's spider transformation and River-Witch Sycorax— designed/applied by Prosthetics). This episode has 6 new witches joining the Coven—we created unique-looks. Utilizing airbrushing techniques, creams, mouth/teeth stains, tattoos, veining, aging, fake moles with dermaflage/highlight and contour/fake nails—used Baldiez to create decaying skin. We succeeded in adding dimension to the timeless/flair of the 60's goth feel that we're used to seeing with our traditional coven. In Hell our demonic minion receives a caveat of airbrushing, creams mouth/teeth stains—Madam Satan retains her iconic red lip, piercing eyes obtained with detailed top liner/lashes. Traditional coven students have a green/brown colour palette symbolizing Spring—maintaining glow/radiant skin throughout with hydrating foundations, primers, highlighters/little powder—strong contour—no blush. Pagans—Ceirce's piercing 1920's otherworldly feel created with intense 20's eye/lip shape, focusing on perfection. Core Mortals have more color—punchier cheeks/lips. Father Blackwood character has full body tattoos while bathing in oil. With an array of characters it’s important to give them all distinct characteristics differentiating the ensemble.
A Christmas Carol

Synopsis
An original take on Dickens’s iconic ghost story, A Christmas Carol is a spine-tingling immersion into Scrooge’s dark night of the soul.

Technical Description
We feel our scrooge, was mean with himself, his diet and appearance. His make-up was subtly painted to illustrate malnourishment - dry, blotchy, pale, broken-down always. When significantly older, additional veins, old age spots, and subtle aging, less defined features, teeth discolored, nose more pinched, and eyes rheumy. Scrooge's non-conformity highlighted by out of period lack of sideburns across the timeline. Bob Cratchitt was made age appropriate by highlight/shading aging, applied thin aging pro-bondo pieces and general shabbiness. Mary Cratchitt’s own freckles were allowed to shine through. A huge challenge was the exceptionally late casting of Andy Serkis. Laid on beard, forehead wounds, contact lens blind eye and character make-up achieved in just 24 hours prep with him. Crucial for us was recreating the organic gritty squalor of Victorian London with occasional rich detail bringing that world to life – gaudy street prostitutes, traveling showmen alongside grimy beggars roaming the streets.

City On A Hill

The Deaf Sage Of Pompeii

Synopsis
When an unlikely source confides in Decourcy, the Massachusetts State Police hatch a plan that promises arrests without FBI assistance. However, keeping out of the way is not exactly Jackie’s strong suit. The Genesis Coalition pitches a new strategy to curb Boston's crime rate. Jenny opens up about her past.

Technical Description
Our series takes place in 1992 Boston, Ma. Based on a true story it’s a reflection of a specific time period in American History. For our male cast we kept the makeup to a minimum with special details like Jackie’s mustache (Kevin Bacon) DeCourcy’s (Aldis Hodge) always immaculatly clean shaven face and manicured hands to Frankie’s chin-scar (Jonathan Tucker). We had 3 distinctive storylines in which the women are very unique, strong and determined. With the collaboration of our hair department our female character’s makeup was very carefully designed for each cast member. To emulate the time period, we used late 80’s to early 90’s references to achieve each character’s distinct look. There was specific emphasis on details such as the square shaped manicure for Cathy (played by Amanda Clayton), the brown lip colors we chose for Rachael (Sarah Shahi) and the grunge inspired look we gave Benedetta (Zoe Colletti).

The Clark Sisters: First Ladies of Gospel

Synopsis
The Clark Sisters: First Ladies of Gospel recounts the story of the legendary pioneers of contemporary gospel music and their trailblazing mother, Mattie Moss Clark.

Technical Description
I transformed multiple characters over the course of 40 years including lead actress Aunjanue Ellis who had several different looks throughout the film. I created storyboards to reflect the evolving looks for the various characters. The period we covered ranged from the early 1960 to 2000; With the character Mattie Clark, I had to reflect her debilitating health and the aging process of an African-American woman who was a conservative devout church leader. I used air brushed foundation to contour and create the aged look. I researched to determine appropriate cosmetic colors used in certain time periods. These various shades of reds, corals, pinks were applied to all cast members and large groups of extras who portrayed church members in various time period I was also very specific to reflect the shapes of brows associated with these time periods.
The Daily Show With Trevor Noah

Uncut Gems II: Child’s Play

Synopsis
Trevor’s discussion of how legal sports betting could take the U.S. by storm leads to a parody of Uncut Gems that features correspondent Michael Kosta, Neal Brennan examines the GOP’s kinky submission to President Trump, and filmmaker Matthew A. Cherry discusses Hair Love.

Technical Description
I began by applying male grooming makeup to Michael Kosta as a base to balance his skin for the camera, using a couple of RCMA in Shinto shades and a Cover FX powder to set it. Before Michael was in the chair, I constructed his mustache and goatee from a hand-tied human hair full beard and a matching mustache. I had to cut the chin piece from the beard and also cut and shape the connecting side pieces from the single beard. I then used telesis to apply the pieces I made to Michael’s face.

Dead Still
Daguerreotype

Synopsis
The darkly comic murder mystery set during the Victorian era of the real-life practice of post-mortem photography follows a memorial photographer as he commemorates the recently deceased. To find his missing equipment, Brock and Nancy travel to an unsavory part of Dublin to track down Conall, who has also disappeared.

Technical Description
Our dead portraits were important, as taking a family photo with the dead person was a practice of the time. We applied washes of colour to their skin to make actors appear dead and painted in veins and sunken eyes. We had thugs who we applied facial hair, tattoos and scars to, to help toughen them up. We used facial hair to help differentiate classes. We also applied layers of dirt makeup to their hands, faces and necks. Facial hair was redressed every evening. Blennerhasset, the photographer, had his beard barbered and we coloured in his moustache to give more depth! Nancy was overdressed; I upped her makeup and applied a beauty spot so she would fit in. Normally she had a very natural, dewy makeup. Czerney had dead makeup applied in layers, hands and face; we also dressed blood on him. One of police had barbered beard with chin cut-out, really giving feel of period!

The Deuce
Finish It

Synopsis
Big changes come to The Deuce as Gene sees opportunity in the city’s public health crisis. Vincent looks to get out from under the mob’s thumb and makes peace with Abby, who decides to pursue a new future. Candy makes a critical choice in her relationship with Hank.

Technical Description
For Season 3 of The Deuce, we’re now in 1985, and we aged the cast roughly 15 years since Season 1. Through the use of both paint and stretch and stipple we aged the cast. We took into account each character and the trajectory of their lives including lifestyle, drug/alcohol use, social behavior and emotional health in order to design their makeup. We also had to tackle an epidemic outbreak and pay respect to those who lost their lives to AIDS, specifically through the lens of one relationship – to accomplish this, we started with color, slowly building up more of the modeling through paint and traditional construction makeup techniques. Each makeup artist had their characters, and I would also like to mention our background key makeup artist tying the picture together.
**Dickinson**

*We Lose - Because We Win*

**Synopsis**

On her father's Election Day, Emily defiantly attempts to publish another poem.

**Technical Description**

We used over 60 pieces of facial hair for this episode in addition to extensively hand laying beards, mustaches and sideburns. Hailee's tattoos were all inspired and designed based on events in her life, deaths hand, the tree on her back, the quill and ink etc. I had them hand drawn by a tattoo artist specializing in the 1800's, colored to match the lighting and color palette for the circus scenes and then sized and made into transfers. Hailee and I had a fitting where we mapped out the placement with black and white print outs so we knew exactly where to place them the day of. The clown makeup on Ben is an inspired throw back to the geometric designs found in 1800's circus artists. We used insulated coolers on set to help keep our products from freezing during winter.

**Dispatches From Elsewhere**

*Cave Of Kelpius*

**Synopsis**

The Milkman leads the gang underground; the players come together while Peter and Simone grapple with their feelings for each other; Janice meets someone who gives her an unexpected clue.

**Technical Description**

This episode has a lot of different makeup looks from natural to white face clown boy. We changed Richard's character look to Commander 14 by gluing on eyebrows, beard (4 pieces) and mustache. We also had to match this look to his twin's look by making pieces to match. Lastly, for Sasquatch's look, we painted his skin deep brown before gluing his five facial hair pieces.

**Dolly Parton's Heartstrings: These Old Bones**

**Synopsis**

A mysterious mountain woman steps into the spotlight as a lawyer struggles to find her voice of seeing, believing and everything between.

**Technical Description**

For These Old Bones, classic stretch and stipple was used along with soft color layering, veins, age spots and other age discoloration and oh so slight and subtle layers of grime to give Kathleen Turner the look of an aged and hard-worn Mountain Hoo-Doo woman. For our ladies we used period correct tones to create a real life historical 1940's look appropriate to small town life in Tennessee. Out of the kit bruising and blood for attack flashbacks. 1920-30's stylized moustache for our father.

**Dracula**

*Blood Vessel*

**Synopsis**

A ship bound for England veers toward a terrible fate orchestrated by its dark passenger. But Dracula soon encounters an obstacle in his path.

**Technical Description**

A creative show requires creative ideas. Slit throats, bite marks, open fractures, rotting fingernails were all sculptured free-hand onto skin with two part silicone. Which we mixed and applied to the skin. Allowing for the many hours that is needed for it to last on camera. Making our own blood and using splattering techniques gave us a more dramatic look. Characters were broken down to look like ship’s crew—grease paint, skin illustrator fake sweat gave an authentic dirty and grubby look. Special edible blood was made for Dracula, lemon was his required taste—and finally, I designed two sets of contact lenses for both Dracula and Olgaren for this episode.
Drunk History
Fame

Synopsis
Hedy Lamarr designs the first modern airplane wing, Eartha Kitt's activism provokes the ire of Lady Bird Johnson, and Alexis Pulaski's poodle becomes a huge star.

Technical Description
We shoot a mini movie per day. This episode takes place 1933 through 1967. We have 9 ensemble players who all have to look completely different everyday, sometimes playing opposite genders, numerous guest stars, constantly changing the looks on our 15 background actors throughout the day. We shoot very quickly and have to get creative with limited time. Beauty makeups are inspired by the time periods, but have a modern glamorous twist. 1933 Hedy Lamarr, I had to transform modern brows into thin 1930's brows, no time for actual brow cover and lace brows, I paint out sections of the brow. Use of top and bottom lashes. Intense amounts of contouring. Other characters throughout the episode required aging work (Lyndon B Johnson - late 1960's), multiple bald caps, fingernail application, hand laid hair and lace facial hair appliance application (Side burns, brows, mustaches).

El Camino: A Breaking Bad Movie

Synopsis
El Camino: A Breaking Bad Movie reunites Breaking Bad fans with Jesse Pinkman (Aaron Paul). In the wake of his dramatic escape from captivity, Jesse Pinkman (Aaron Paul) must come to terms with his past in order to forge some kind of future.

Technical Description
El Camino: Breaking Bad Movie picked up where the series ended 7 years ago. Lifts, lace/silicone eyelids appliances were applied to de age the cast. Jesse scars were a combination bondo transfers and sculpted silicone scars. Passage of time warranted five iterations of scars. Jesse's whip scars were created by silicone adding a bonding sealer and sculpted onto his back. Alcohol based gels and heavily applied antishine enhanced bruising, aging and dried lips. Distressing teeth achieved with black and tobacco tooth enamel. Mixing Prosain B adhesive and alcohol based blood and dirt combined with loose dirt worked well in the elements as well as to keep accurate continuity. We ended up not using lace facial hairpieces. All facial hair and stubble was hand laid (Inc Walter White's mustache) Many tattoos were hand drawn since the originals could not always be found from the series.

Frankenstein's Monster's Monster, Frankenstein

Synopsis
When actor David Harbour finds lost footage of his father's disastrous televised stage play of a literary classic, he uncovers shocking family secrets.

Technical Description
We had the exciting task of showing these characters spanning from the 1970s to present time. Also, taking into consideration two different camera formats, video and digital. David Harbour alone played 6 different characters. David's age and character changes were achieved by airbrushing his beard with a gradation of yellow/white or light brown Temptu airbrush makeup. Also, concealing or shading his under eyes and cheeks. For the teleplay looks, I wanted to stay true to the original 1970's style and go more heavy handed for all the characters overall makeup. David's old man teleplay look was achieved using the technique of the time - accentuating the natural lines on his face. Kate's old age look was in the present time. For her we used the technique of pulling her skin tight and painting on Blue Bird old age makeup that dries crepey. Then we painted over with soft beauty makeup.
**Future Man**

**Trapper's Delight**

**Synopsis**
Josh's crisis of faith comes to a head as Tiger connects with her killer instincts, and Wolf struggles to lay low.

**Technical Description**
For continuity we changed makeup three times for Josh. The first look was the dirty beard in the woods. This took an hour and 15 minutes to apply. Then we did a normal makeup look. Then we re-did his makeup for the dirty beard in the woods.

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**GLOW**

**A Very GLOW Christmas**

**Synopsis**
With morale running low, Carmen convinces the team to perform A Christmas Carol in the ring. Debbie and Bash strike up an unlikely new partnership.

**Technical Description**
Illustrator and Fine brush to create 80s brow shape. Spray tan on the girls to create a California tan. 80s style makeup on girls for normal character looks and glitter, lashes, and face painting for the wrestling looks. Nails manicured in 80s polish and shape. Fake '80s style mustaches applied on specific background.

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**Godfather Of Harlem**

**The Nitty Gritty**

**Synopsis**
Bumpy Johnson (Forest Whitaker) must regain control of the dope trade if he's to rule Harlem and engineers a daring theft of heroin from an unusual source to do so.

**Technical Description**
A variety of make-up techniques/tools were used including straight make-up, fake blood and bruise and casualty make-up color pallets to create gunshot wounds, slashed throats and disheveled drug addicts. Everything was hand-painted – no prosthetic pieces or appliances from special effects labs were used. For Bumpy Johnson a daily groomed look, bruises and hand-laid beard for prison. For Adam Clayton Powell Jr. I used a ventilated mustache. Stella an eyeliner, sheer lip color for a youthful-sensuality. Elise keeping her beauty beneath disheveled scratches, bruises, track marks. We gave Mayme a softly, winged eyeliner and contemporary flare by brightening the skin. We honored the iconic look of Malcom X with a painted in cleft chin and lightened his brow. To maintain the casts' 1963 period look, our make-up assistants’ responsibilities included: making up our lead actors and day players, running the looks for our background actors and leading our additional make-up artists.

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**Grant**

**Freedom's Champion**

**Synopsis**
Ulysses S. Grant defeats Robert E. Lee and wins the Civil War, only to find that he will be called to duty again to serve as President during one of the most difficult times in American history.

**Technical Description**
Grant, Lee, Lincoln and Douglas were the most iconic, I had to replicate them, close to their real characters as possible. The real men were weathered and aged whereas the actors were young. Budget restraints and time issues were a factor in all the designs. The makeup artistry was complicated and technical. I concentrated on features, lines, marks and facial hair. The way I executed each look was layers of old age stipple gel, very fine lines, and paint work using alcohol paints favoring greys/violet, tobacco or rosy tones depending on each character. I used shading and contouring with beards, laying on hair and dirt then blocking with the director, DP and lighting. Background, I concentrated on the feel of each battle and where they took place. I then colour-coded the dirts to the region; The battle at Cold Harbor is a good example of this.
**The Great**
The Great

**Synopsis**
In 1761, Catherine travels to Russia to marry the Emperor, Peter. With hopes of marrying a great love, Catherine soon realizes Peter is a selfish brat who stands against everything she values. Catherine is feeling hopeless when her servant, Marial, presents her with an alternative path – to overthrow Peter.

**Technical Description**
I wanted to create two separate looks for the film; a formal court look, more relaxed timeless look for when they were out of court, the challenge was to have make up that worked with both. With the women I went for perfect flawless skins, natural eyebrows, nude eyes, no socketing, eyeliner or mascara allowed. The emphasis was on a strong blush and small stained lips that toned in with their hair coloring and costume. Colored loose powders in pink and lavender were also used. For the men a days stubble helped to make the relaxed look more attractive and rugged but did not distract from the period look. Make up was used to enhance character features. Full beards were required on the Priests. Catherine was to be a fresh-faced ray of sunshine, with the emphasis on a natural blush and perfect complexion.

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**Haunted**
Born Cursed

**Synopsis**
A boy who enters the world under special circumstances grows up convinced that an evil figure he calls The Hangman is following him and his family.

**Technical Description**
For the murdering butcher we used baby oil/vaseline for sweat, alcohol palette for dirt/grime, runny blood, teeth colours—we created a silicone scar on his nose with 3rd Degree. For the clown we used a mineral based mud mixed with acrylic white paint/Pros-Aide as a base to create his cracked skin effect and on top we used Pro-Bondo to make the cut on his cheek. The witch had the eyebrows blocked with wax and Pros-Aide; for cracked skin we used the same technique as for the clown. All three characters had an un-earthly stretched smile, which was three-dimensionally painted on the actors and enhanced by CGI (PLEASE DISREGARD CGI). The boy’s mother was aged with latex to be deemed more credible. The entire satanist group at the beginning of the episode was painted with fresh blood and we put baby oil on their bodies to get the reflection of the fire.

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**Henry Danger**
Rumblr

**Synopsis**
Sick of fighting the same old villains, Captain Man makes a profile on a matchmaking app for hero’s and villains; Kid Danger agrees to do the same, and two of them set up a double fight to square off with some new villains.

**Technical Description**
This show was massive. We had over 20 specialty characters, many to look like some of cinemas most sinister villains. The artists used a combination of traditional techniques such as highlight and shadow, bald caps, airbrushing, tattoo transfers, eyebrow coverup, facial hair pieces and teeth to the more exotic — like gluing Swarovski crystals to the face and hand laying Mongolian/Tibetan sheep hair and fleece. Makeup designs weren’t just confined to the face but extended to the actors exposed arms and legs. Many had to withstand rigorous stunts and well as continuity over several days.
**Hollywood Outlaws**

**Synopsis**
Ernie and the pump jockeys are hired for a big party. Henry Willson prepares Rock Hudson for a career in Hollywood while Ellen Kincaid helps Jack refine his skills as an actor. Claire demands a screen test for Peg and Camille makes a bold pitch to Raymond.

**Technical Description**
Hollywood celebrates behind-the-scenes lives of celebrities and Episode 3 was no exception. Many celebrities were represented; Rock Hudson (wearing prosthetics; PLEASE DISREGARD), George Cukor, Vivien Leigh, Tallulah Bankhead, and Noel Coward to name a few. We also had an extensive cast - 46 members in 1947 makeups which included facial hair grooming, beauty and corrective makeups, many tattoo cover-ups, nudity and swimming makeup, and deterioration looks were designed. Some days we had over 50 featured background actors in addition to our cast and 100 various additional background actors during other scenes throughout this episode. We also had flashbacks to 1941. Research was done with magazines, books, yearbooks, family photos and ads of the time for the optimistic look of post-war 1947 Hollywood where red lipstick ruled the world. We leaned heavily into realism as opposed to the modern pin-up look created online today.

**Homeland**

**Chalk Two Down**

**Synopsis**
Carrie chases answers. Max attempts a rescue. G’ulom takes an opportunity.

**Technical Description**
We had to follow real military guidelines for facial hair allowed on different American soldier ranks which we achieved by shaving and grooming. We added beards and hand laid facial hair and sideburns on foreign military officers. A military tech was advising on realistic injuries from the crashed helicopter, we used a medium/dark blood portraying hemorrhaging of eyes, nose and ears. Scratches and cuts applied with transfers, gel blood, fresh scab and built with 3rd degree where needed for realism. Sweat and dirt was applied on all soldiers in the field. Old age makeup on Hassan achieved with many layers of illustrator colors. A layer of lite brown illustrator was applied on whole face. Burgundy hue used to accentuate creases. Old age stipple applied around eyes and dried with a blow dryer, a thin layer of dark brown color was used to add additional wrinkles.

**Hunters**

**While Visions Of Safta Danced In His Head**

**Synopsis**
Using clues discovered at Holstedder’s, The Hunters discover an impending Nazi attack just weeks away. Grappling with his decision to leave The Hunt, Jonah is haunted by visions of his late grandmother from her days in the concentration camps. Travis narrows in on Millie as she follows The Hunters’ trail.

**Technical Description**
Hunters employs a myriad of makeup techniques: For Jonah, hand laid side burns were applied to make his hair appropriate for the time period. Almost all the facial hair was either hand laid or the actors real hair that was maintained throughout the shoot. With the women’s makeup we worked with a limited period correct color palette, saving the reds for our Nazi characters. Number tattoos were a big part of the show. They were tattooed on the arms of prisoners; surviving characters and for our flashbacks. Three custom font sets were created to give the look of unskilled tattoos. We also aged the tattoos (with fresher tattoos for the flashbacks). We researched tattoo machines in 1942 and what they used in the camps specifically to make the tattooing look so accurate. For this scene we also applied merkins on many of our background actors in keeping with the times.
I Know This Much Is True
Episode Five

Synopsis
After a startling confrontation, Dominick seeks reconciliation with those closest to him and receives an answer to the question that has haunted him all his life.

Technical Description
We wanted two distinct looks to really sell Mark Ruffalo as two different (but still identical) twins, Dominick and Thomas. Dominick goatee with stubbles to look more put together. Thomas with his weight gain, messy/missed shaved face look, also to make him look stressed, tired and rough we put dark shadows under his eyes. Marcello Fonte (Domenico Tempesta) from full beard and dirty all over when he arrived to America via boat from Italy in 1913. After working 4-5 years in America at the factory, we shaved down his beard and gave him a mustache emblematic of the time period. For both background and principal actors in all time periods, we wanted everyone to have a no makeup makeup look – from subtle lips, brows, checks and varied facial hair for men to feel very natural and also consistent for all decades in the show (1913-1991).

The Iliza Shlesinger Sketch Show
Episode 3

Synopsis
Politicians go down the toilet with campaign promises, lesbian chefs serve it up hot, and a concerned family performs a topknot intervention.

Technical Description
For episode 3 I wanted Iliza and our actors complexions to look flawless. For Iliza I used a light reflecting foundation and concealer from YSL and Nars cream blushes and bronzers to give skin a glowy complexion. We had several different looks in this episode and moved very fast in our shooting schedule so I had to show her make-up changes by changing small things like her lipstick color from a nude to a defined red, or adding a cat eye and individual lashes. I knew from prepro we would be switching fast, so I decided to keep our color palettes the same to be able to perform these changes quickly. We also had a lot of hand shots so we applied fake colored press-on nails and would swap them out. I didn't have time to take off and reapply, had to show small but effective changes.

It's Always Sunny In Philadelphia
The Janitor Always Mops Twice

Synopsis
In the black-and-white noir world of his memory, Charlie navigates the seedy underbelly of Philadelphia as Frank has been diarrhea poisoned, and it’s up to Charlie to clean up the mess.

Technical Description
This episode required period makeup using color-altering makeup techniques utilized during the transition from stage to film at the turn of the 20th century. These makeups often required adding yellow and green to neutralize any and all redness in the skin (Bobbi Brown, RCMA creams, MakeupForever flash palette and green powder to set) only adding red when it was scripted: red lipstick, blood, cherry sauce. Adding deeper hues of blue and white to their custom blended foundation gave highlights and shadows for the women and on Cricket. We researched, tested and applied these techniques to maintain a consistent film noir look. Sweat was created using sunblock gel and water to for a sick look. We kept their facial hair consistent to their characters. Background artists went through full period makeup including covering tattoos using alcohol-based makeups and longwear creams, fingernails were altered appropriately, and filling any piercings with dermaflauge.
The Late Late Show With James Corden
Clown Fight

Synopsis
In Clown Fight, James plays a regular clown who is drowning his sorrows with some fellow birthday party clowns because scary clowns keep taking their jobs. When Pennywise and Joker walk into the bar, a clown fight erupts. Featuring Cedric the Entertainer, Seth Green, Pete Holmes and Max Greenfield.

Technical Description
In this parody, we made up a cast of clowns, mimes and stunt doubles. Pennywise’s makeup consisted of rubber bald cap application, airbrushing, cream paint liner and stippling of alcohol-based skin illustrator. Also applying a mixture of Mehron tooth decay and Ben Nye black tooth color for a quick process to mimic decayed chompers. While creating makeup looks for additional clowns, mimes and stunt doubles’ makeup, we used Mehron Clown White cream makeup all over as a base, Ben Nye neutral setting powder and skin illustrator for waterproof detailing. Also duplicating looks for all characters for stunt doubles. Keeping a close eye on character continuity and touch ups as this was a very active scene.

Live In Front Of A Studio Audience: "All In The Family" And "Good Times"

Synopsis
The special will take viewers down memory lane, recreating an original episode from All in the Family and Good Times. This live, prime-time event hosted by Jimmy Kimmel and television icon Norman Lear will pay tribute to classic television sitcoms.

Technical Description
On the second return of Live in Front of A Studio Audience, we researched the late 70’s time period and the episodes we were recreating for a seamless match. With only 2 minutes to change sets, wardrobe, makeup and hair, we practiced run throughs over and over to make sure cast could make their entrances on time like love theatre. It was exhilarating and challenging!

Lost In Space
Run

Synopsis
John’s predicament goes from bad to worse, sending Judy on a frantic race across the planet. Penny spies on Smith -- with help from an old friend.

Technical Description
For John’s ten year flashback look, his facial hair and brows were coloured using alcohol pigment. His complexion was evened out and subtle highlights were used to bounce light into sunken areas on his face. John goes through a progressive deterioration after he falls down a well. He gets covered with dirt, scratches and is impaled in the abdomen by a pipe. Various textures of dirt, ranging from alcohol pigment, cream dirt and sweat, dried blood and fresh blood were all layered to achieve this look. As he lies at the bottom of the well he gets dirtier from falling debris and paler from loss of blood. The blood progressively becomes dried for when he is rescued. Judy had to run through the desert for hours. Her breakdown was gradual as she picked up more dirt, sweat and scrapes. We used various pigments and creams for a worn-in look and powders.
**The Man In The High Castle**

**Hitler Has Only Got One Ball**

**Synopsis**
Juliana’s instincts about Helen are put to the ultimate test. As San Francisco evacuates, Kido goes in search of his son. A letter arrives, forever changing Childan and Yukiko’s lives. The BCR receives an unexpected offer of help from the Yakuza. Abendsen condemns Smith with his final prediction.

**Technical Description**
In the 1964 Alternate Reality Reich men and women were given cold, intimidating, conforming looks. Women had sharp defined features: 1940’s winged eyeliner, 1950’s brows and period specific custom blended lips, nails. Men wore paled foundations, accentuated brows and brown liner to enhance menace. Our BCR designs remained natural for men and women keeping period appropriate brow shape, representing strength. Our Japanese women complimented subdued makeup tones with specific eyeliner placed tight to eye extending down. Ageing Admiral Inokuchi using cream paint, three eyeliner brushes tied together for age spots and brushed through brows using steal pearl silver.

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**The Marvelous Mrs. Maisel**

**It's Comedy Or Cabbage**

**Synopsis**
Midge runs into an old friend in Miami. Abe grows frustrated with his beatnik friends while Rose reaches her breaking point with Shirley.

**Technical Description**
Makeups were created based on extensive research of New York makeup trends of winter 1959/Spring 1960 as well as Miami, Florida’s trends of the early 1960’s. Especially the high society guests at the Fountainebleau hotel, Fountainebleau pool side, Florida beachgoers, dinner theatre shows and the latin night club scene. Featuring contrast of winter in New York with Natural cream or liquid foundation; flesh or pink-ivory powders; muted peach rather than pink colored cheeks; muted light shadows, thin to thick liner along lashes; darkened brows with a prominent arch; deeper reds; True reds, orange and pink full lips; nail varnish to match lip shades. Winter in Miami reflecting an overall more vibrant look and colors such as hot pinks and corals. turquoise eyeshadows. Stronger hues for lips and cheeks with matching nail varnish.

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**Mindhunter**

**Episode 6**

**Synopsis**
The FBI officially send the BSU to Atlanta to investigate the missing and murdered children. Wendy second-guesses her interview methods.

**Technical Description**
We strived for nuance as we meticulously matched the actors playing real life characters using shading, highlighting, color correcting, mustaches, sideburns, powder and lots of sweat to achieve the final look. Characters: Bateson (Bag Murderer): painted dark circles using tattoo color, shaved his beard into chinstraps along the jaw, and connected his side burns to hairline, shaded his nose, mascara to mimic the real person’s heavy lashes, took the red out of his lips using neutral foundation. Wayne Williams (Atlanta Murderer): painted dark circles using tattoo color, dark brown eye liner top and bottom, brow gel, mottled his cheeks using a spiked shading brush and sunburn gel, rounded his lip shape using a plum pencil. BTK: reshaped side burns, groomed mustache with part in middle, dark circles using tattoo color, eye liner, and a slight sheen over all.
mixed-ish
She Works Hard For The Money

Synopsis
mixed-ish is a spin-off of black.ish and tells the back story of the lead character Rainbow’s mixed race families transition from life on a commune to middle class suburbia 1985.

Technical Description
Episode 16 is about how differently two sisters deal with money. Alicia’s makeup transitions from a no makeup look, monochromatic contouring and highlighting, to an elevated, polished look as she becomes a power player in the corporate world achieved by adding color to lips and eyes. Aunt Denise’s everyday sassy bright pigmented eyes, lips and cheeks evolve to a more polished look of refined contouring to compliment her new clothes and wig...then back to her less coiffed sassy look.

Mrs. America
Bella

Synopsis
Bella is put in charge of the first ever government-funded National Women’s Conference. Phyllis and her women clash over how to best disrupt the conference.

Technical Description
The Anti (ERAs) maintained a conservative, contrived powdered and prim look- colors/styles and colours reminiscent of 50 &60's. The contrasting Pros 70’s liberal, natural look was achieved using bronzers, spatter freckles and sheer, powder free glow finishes. Nail and lip colors selections or the absence of helped to further illustrate this separation. Look alike/Character makeups were achieved with high lite and contour techniques in alcohol based and cream products to reshape all features. Silicone adhesives and spirit gum brow blocking/reshaping and lash placements as well as veneers/dental paints further enhanced the looks. Facial shapes and attributes were replicated in highlight and contour to show family resemblances. Younger looks with temporary lifts and corrective paint on techniques were used and then omitted to be replaced with subtle paint ageing to illustrated the passage of time. Pancake was used for television on air appearances ie Carson and Donahue. Hand laid and lace facial.

My Brilliant Friend: The Story Of A New Name
Chapter 13: The Betrayal

Synopsis
As Pinuccia returns to Naples, a new secret excites Lila and numbs Elena, who becomes embroiled in its coverup. Elena finds herself the keeper of a far darker clandestine series of events involving Donato Sarratore. After the girls encounter Michele and Gigliola, Lila throws the whole truth in Stefano's face.

Technical Description
Make-up develops with Elena and Lila to suggest ongoing changes during their growth, but without confining them to a banal vintage make-up. The work done on the two main characters’ suntans shows the passing of time through the shades of red and swimsuit marks on their skin. The tans draw the differences between their various outfits, and I purposely left a pale skin along the hairlines to create a more realistic image. The two girls always had full make-up on their faces and bodies, with different cream foundations according to the set requirements. The greatest ability was certainly the constant avoidance of that modernity that's obvious today; neutralizing fake fingernails, covering piercings, tattoos and conversely adding axillary hair, moustaches and reconstructing eyebrows, strictly using the crepe hair technique applying pieces of natural hair. This special attention was devoted to all actors and the extras. Also, special effects were ready-made in the department.
**Narcos: Mexico**

*Growth, Prosperity, And Liberation*

**Synopsis**
Félix stakes the future of his entire cartel on the delivery of 70 tons of cocaine as Walt and the DEA plan to topple the kingpin's empire.

**Technical Description**
Makeup for episode 9 involved a progression of the story line in time that had to be reflected on the skin of most of the characters. All makeups involved different degrees of texture, which were done with alcohol-based makeup and different kinds of powder makeup. Many of the characters' skins were given a shine, for the climate and the dramatics of the episode. The highlight and shadow technique was present as a constant in this series, varying the intensity depending on the character.

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**On Becoming A God In Central Florida**

*Wham Bam Thank You FAM*

**Synopsis**
The Orlando FAM community braces for the Wham Bam Thank You FAM 37th Anniversary Jam. Krystal's loyalties are tested. Obie opens his heart to some orphans. Harold says a cuss word.

**Technical Description**
To achieve the 1991 period look in Central Florida, I aimed for a late 1980's look and researched old catalogs and family pictures. I needed to help sell the era with makeup but still be appropriate to the amount of makeup regular people would be wearing. I used warm bronzes, lavenders and peach colors. Nothing bright but in shapes such as a lifted V on eyes, natural eyebrows and blush in the contours of cheeks. We used frosted lipsticks and classic Revlon reds. On Krystal we had her spray tanned every week as well as a square French Tip manicure, signature purple eyeshadow and frosted lips. Obie wore a heavy makeup for his Telethon appearance. On Louise, Harmony and Carol we designed a Carmen Miranda performance makeup look with brighter colors and false lashes. Pat Stanley was beaten and bruised using out of Kit FX and Skin Illustrator.

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**One Day At A Time**

*One Halloween At A Time*

**Synopsis**
It’s a very scary Halloween when Lydia discovers something life altering in the kitchen trash. Schneider and Avery are determined to win an elaborate costume contest.

**Technical Description**
We executed 13 Halloween changes on our cast during this episode. As most filming took place live in front of a studio audience, makeup designs were intentionally created to not only reflect our characters’ resources and personalities, but with efficiency and what would offer the biggest pay off in mind. Some favorite looks... Penelope / Sandy - Period application mirrors 1978 interpretation of 1950's Grease. Max / Danny - Homemade sharpie sideburns. Illustrator application. Lydia / Belle - Corrective approach transformed mature actress into youthful ingenue. Shneider / Goat Yoga - Wax paints, precision liner, brow pieces, with hand drawn comical abs created a friendly centaur. Shnieder / Drag queen - Eyebrows blocked, glitter lips, doubled lashes, corrective contour in a contemporary nod to Marilyn. Avery / Yogi/ Pit Crew / Mad Queen - neutral palette, cheesecake red lip, ethereal skin. Syd / Melting Iceberg - Ice crystals, flocking, glitter paste layered over wind chapped complexion.
**Patsy & Loretta**

**Synopsis**
Patsy & Loretta is based on the untold true story of the friendship between two of country music’s greatest icons, Patsy Cline and Loretta Lynn. Already well established in her career, Patsy takes Loretta under her wing, helping her navigate the male-dominated Nashville music industry.

**Technical Description**
I researched all of the characters’ different looks throughout the several period years the film spanned. Made story boards, Megan is a blonde I created new eyebrows on her (thicker, darker, new shape). Using an eyebrow pencil and free handing new shape, I airbrushed foundation, stipple bruises, applied cuts with alcohol based makeup. Young Patsy required a younger makeup that progressed into a heavier eye and brow. Contouring using several different colors of powders. I used spray on body makeup for body color and tattoo cover. Several colors of period red lipstick was applied to cast and the large groups of extras.

**Penny Dreadful: City Of Angels**

**Day Of The Dead**

**Synopsis**
When news of Diego’s death spreads, Fly Rico tries to placate the volatile crowd while Rio argues for vengeance. Townsend’s celebrates the rise of his political fortunes and Elsa goads Peter towards radicalism. Tiago and Molly face reality about their relationship. The Vega family gathers for Day of the Dead.

**Technical Description**
Contour, highlight, and shading to create the faces of Magda. Alex - paint and powder to age her and illustrator to paint age spots and veins and to decay her teeth. Elsa - shading to create a more heart shaped face and to thin out her nose. Rio - spray tan to darken skin and heavy contour to hollow out cheeks and make her look more severe. Dermaflage mixed with color for the mole. 1930's period makeup on everyone, thinned out brows, fake mustaches and painted on pencil mustaches on BG and stunts. Blood placed on BG and stunts during riot to simulate wounds.

**The Plot Against America**

**Part 5**

**Synopsis**
After learning the family has been selected for a forced relocation to Kentucky, Herman looks to make a challenge in court, while Bess and Philip appeal to Bengelsdorf and Evelyn, respectively. Later, Bess gives Herman an ultimatum when violence breaks out at a rally for Lindbergh’s most public liberal challenger.

**Technical Description**
Through Historical research and creativity you can see the subtle make-up choices for ethnicity and social class. Well blending and blotting techniques were used for the natural looks. Alcohol palette colors and pressed powders were used for shading to recreate a cleft chin on historical President Lindbergh. Dark loose powder was added to canvas bags to apply dirt without streaks. Pointed bottles used for easy application of glycerin for sweat and tears. Natural bread stubble was left and darkened for overnight growth and Crepe Hair was applied with spirit gum to match Shepsie’s facial scruff. Lip Color Palettes were created and chosen with colors muted and bright to distinguish the social classes. Evelyn tries hard to fit in with a brighter lip color as compared to a natural look on Bess.
**Pose**

**Acting Up**

**Synopsis**
Convinced Madonna’s Vogue will lead to mainstream acceptance, Blanca encourages the House of Evangelista to follow their dreams despite putting her own on the backburner. Meanwhile, Pray Tell joins an activist organization fighting for the rights of HIV positive people.

**Technical Description**
1990’s period work included high society glamour, 80’s/90’s icons, fashion runway looks, everyday looks, French Revolution inspirations (ie Marie Antoinette), ball walkers portraying fantasy lifestyles for the LGBTQ+ ballroom community of color (Paris is Burning), sex workers, and Fresh Faces model looks. Non-prosthetic special effects were applied to AIDS victims, corpse in a casket, beaten man, lace pieces and hand laid hair were applied to various characters. Period beauty applications include; eyeshadow, eyeliner, blush, foundation: highlighting and contouring, lipsticks, lipglosses, lipliners, brows, lash extensions, nail extensions, all in various period appropriate colors and shapes. Facial hair groomed and/or applied period appropriate. AIDS victim; prosaide transfers were applied, painted with dried blood and sweat was added. Beaten man; sweat, blood applied during the scene. Research of the period was imperative. Ballroom makeup designs were verified by members of the 80’s ballroom community for accuracy.

**Project Blue Book**

**Close Encounters**

**Synopsis**
While reminiscing on the set of Close Encounters of the Third Kind, Hynek recounts his experiences with the infamous Robertson Panel and the eccentric alien contactee for whom he put everything on the line.

**Technical Description**
This episode required the actors to transform 20 years for flash forward scenes. All characters and background were processed for the year 1976 with period appropriate cosmetics and ventilated facial hair. Alan and Mimi were aged 20 years using out of kit FX. BlueBird age stipple was used around the eyes, forehead, nasal labial fold and hands. Illustrator added fine lines and highlight and shaded folds. We hand laid facial hair over Aidan’s stubble (which he could not shave because of continuity) to give the iconic Hynek pointed goatee. Mimi wore a soft lavender shadow and a frosted pink lip appropriate for the mid 70’s. The vision was to stay authentic to early 1950’s makeup for the 1952 scenes. Hollywood glam informed Susie’s look with bold dark brows done with waxy pencils and full petal pink lips. The eyes held focus with winged black liner and neutral eyeshadow.

**The Resident**

**Doll E. Wood**

**Synopsis**
One story within this episode starts with a couple of our Chastain staff going to a country themed drag brunch. During the show the special guest performer Doll E. Wood collapses mid stage. We then follow Doll’s journey through the ER, pre/post surgery, to a spectacular come back performance.

**Technical Description**
I had the pleasure to transform the actor Todd Sherry to play Doll E. Wood (a Dolly Parton drag performer) which had to blend in and be the star with the actual drag queens that perform professionally at the drag brunch Lips which is an actual venue in Atlanta. I started by blocking brows because we had to have the character remove makeup during a scene upon arrival from ambulance to the ER (I used old school technique child safe glue stick because of the dry time and full/thickness of the actors own brows). After blocking then paint, powder, contour, full face makeup. 4 set of lashes (3 on top, 1 on bottom). I also created 2 custom sets of faux nails with paint, crystals, glitter (1 set for opening performance and ER work, 1 set for comeback performance).
**Saturday Night Live**

Host: Eddie Murphy

**Synopsis**
After 35 years, Eddie makes a triumphant return to SNL, which he talks about in his monologue. Eddie reprises his classic characters in Mr. Robinson's Neighborhood; Gumby Velvet Jones in game show parody, Black Jeopardy and Buckwheat revealed in a parody of The Masked Singer. Two performances by Lizzo.

**Technical Description**
Make-up techniques included beauty, corrective and character make-up with theatrical painting techniques and bald caps for a variety of looks. A range of custom-made lace facial hair and Bald caps are applied to heighten characters and recreate likenesses throughout the show. With changes made in only minutes on a cast of 17 regulars and celebrity guests, during the live Nationwide HD broadcast.

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**SEE**

The River

**Synopsis**
An attack on the village leads to sacrifice and new challenges.

**Technical Description**
We created a difference between the Alkenny tribe, the Payan Nation and Tamacti Jun’s army. The Alkenny are a nurturing tribe who live in a village but spend their days outside. We gave them more facial hair and we used stipple sponges and chip brushes to create layers and layers of texture and sun damage with Illustrator and Sian Richards palettes. The Payans are the High Court and live in a dam. They were refined, so they were more clean shaven, smoother skinned and pale. Queen Kane had long false nails with irregular points, and translucent veins painted to accentuate her paleness. The Tamacti Jun’s army spent their days soldiering and marauding outdoors for years. We gave them unique facial hair, long scraggly beards and many layers of sun damage, dirt and scars which were made from both bondo transfers and out of kit products.

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**Self Made: Inspired By The Life Of Madam C.J. Walker**

The Walker Girl

**Synopsis**
Sarah’s ambitious plans for expanding her empire take her to New York — and lead to betrayals personal and professional that threaten all she’s built.

**Technical Description**
Self Made required a stylized approach with cosmetics - referencing the period while borrowing modern, contemporary makeup elements to aid with storytelling. 1. Gold was the only eyeshadow/highlight color provided to artists in reference to The Gilded Age – the era that inspired Madam CJ Walker’s opulent visions for the future. 2. 200+ lace facial hair pieces and custom hand-laid sideburns and mustaches created with Super Baldiez for featured cast and background performers (over 1200 total) to span 2 x decades of early 20th-century America. 3. Partial bald-pate application and PAX on featured performers and stunt people. 4. Walker Girls - hand-painted lashes, graphic winged liner, and sketched eyebrows create illusion of an illustrated character come-to-life. 5. Visions of traditional Ko scarification (created with pros-aid transfers and rigid collodion) and tribal painted faces amongst the crowds of 1912 Harlem to link Sarah’s past together with her visions for the future.
**Sherman's Showcase**

The Ladies Of The Showcase

**Synopsis**

Mary J. Blige introduces some of the female artists who used Sherman's Showcase as a launchpad for their careers. Performances include an unusual rap battle, a black girl magic act, and a performance by Mary herself.

**Technical Description**

Various makeup techniques were used to achieve all the sketch needs and period looks conveyed during filming. To achieve the funky looks of the 70's, the makeup was designed to reflect glowing looks with definition, all while staying period conscientious in selection of glosses and lashes used. The 70's men required daily application of hand laid sideburns, mustaches and goatees to blend with the Afro wigs and other hairstyles of the period. When we painted the makeup of the 80's, rich pops of color were applied in eyeshadow design with vibrant blush tones to capture the era. Our 90's looks had the monochromatic makeup theme with a hip hop flair incorporated. The 2000's makeup looks took an approach of face definition and geometry using highlight/contour to draw attention to the features of the actors, blending well with a dewy finish. Over 150 cast members, celebrities and 20 dancers were featured.

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**Snowfall**

Pocket Full Of Rocks

**Synopsis**

Andre is forced to ask for Franklin's help. Julia proposes a new plan to Teddy. Gustavo clears the way for his own vision.

**Technical Description**

Wanda, neighborhood crackhead. We used dark brown tattoo color under her eyes, red pencil onto her waterline to give a tried high look. Collodion and brown tones were used on parts of her face to build up the surface as scabs. For dry lips, we used an off white/grayish color. We stained her teeth, used dark brown liquid dirt all over for the unkept look and covered her tattoos. Melody, girl next door, was hit and then kicked in her face with a skate - lots of blood and tattoo colors were used. We bruised her eye and cut her lip. CIA agent Julia, nightclub scene is the only time you’ll see her this done up. Beauty Blend foundation, Ben Nye yellow powder, make up forever cream blush, pinkish red lip color, Black mascara, Viseart natural eyeshadow colors, contouring and highlighting used for her upscale clean beauty look.

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**Snowpiercer**

Prepare To Brace

**Synopsis**

Layton (Daveed Diggs) uses his new position as train detective to investigate the murder while gathering intel for the revolution on the side. Meanwhile, Melanie (Jennifer Connelly) faces a resource crisis, with potentially drastic consequences for the entire train.

**Technical Description**

Snowpiercer houses the remaining humans on Earth with multiple classes represented, all having distinct makeup designs. The Tail refugees on board - undernourished, impoverished, scavengers, survivors. Wore layers of wet and dry dirt and grime created and mixed in-house representing the textures and colours of the set. Application method focused on dragging downwards, to mirror both the set design and their emotional state. Features hollowed, skin paled, adding details of veining, shine, mucous, chapped lips and sores. Tattoos and out of kit prosthetics designed and produced in house. Scars, facial hair, hand laid, ice effects, lots of blood, stabs and skin lesions. First Class passengers - wealthiest on Earth - elitists, makeup looks reflect privilege. Designs ranged from Hollywood glamour to bold eccentric. Night Car Studio 54 of Snowpiercer – hedonistic, avant-garde, gender fluid. Makeups designed with nods to rave and punk, employing bold colors, graphic paper appliqués, glitters and stencils.
**Star Trek: Picard**

**Stardust City Rag**

**Synopsis**
The La Sirena crew begin an unpredictable and lively expedition on Freecloud to search for Bruce Maddox. When they learn Maddox has found himself in a precarious situation, a familiar face offers her assistance.

**Technical Description**
*PLEASE DISREGARD all prosthetics. Stardust City Rag required over 115 unique beauty makeup designs- from flashbacks to high concept glam with an alien twist. Utilizing the talents of 23 make up artists, a variety of mediums and techniques were implemented to create a mix of interplanetary club-goers. Shimmers, iridescent creams and powders were applied to effect luminescent glow and project an otherworldly appearance. Colorful shadows and hand painted tattoos adorned some species. Artistry incorporated the use of sponges, stencils and various brushes for shadowing, blending, stippling, and free-hand painting.

Seven of Nines make up included dark, messy eyeliner/shadow and sheer lips. For her flashbacks, warmer colors and shading were applied. Multiple stages of injuries and scars, were hand painted with both gel and alcohol activated makeup. For Bruce Maddox’s flashbacks, highlights and shadows were used to generate a younger appearance and his beard was groomed and darkened.

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**Stranger Things**

**Chapter Two: The Mall Rats**

**Synopsis**
Nancy and Jonathan follow a lead, Steve and Robin sign on to a secret mission, and Max and Eleven go shopping. A rattled Billy has troubling visions.

**Technical Description**
Encompassing summer of 1985 inspired by magazine covers/ads/film/tv/yearbooks from the era. Hot pool moms with bright eyeshadows/lipstick, bronzed dewy lifeguards, sunburns, bad tan lines, zinc noses, mall employees of all ages/classes, jazzercise, glamour shots makeups, tattoos, lace/hand laid facial hair, specialty character makeups, face paint, clowns, carnies, beauty queens, jamboree band. Mrs Driscoll fertilizer face, Nancy’s professional summer intern beauty makeup turns into her scream queen tear-stained look, Hopper’s Magnum PI mustache, stickers on Erica’s hand and face Custom design smoking skull tattoo on Billy. Creating the flayed infection look - pale, viscous sweat, sunken/glazed eyes, goo, dirt/mud, slime, and mixing a custom semi-transparent black blood that the flayed bleed from their wounds/mouths. Sweaty unkempt nervous scientists, sallow manicured guards, undercover Russians w/blue collar facial hair. Embracing, enhancing and adding acne/pockmarks. Bruising, blood, scrapes, scars.

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**Tales From The Loop**

**Loop**

**Synopsis**
A young girl living in a small town becomes curious about the mysterious work her mother conducts beneath ground at a facility known as the Loop.

**Technical Description**
For the pilot episode of Tales From The Loop, the directive from the Show Runner and the director was that it was very important that the characters looked like real people. Very subtle makeup’s that were undetectable and that actually embraced and enhanced any flaws that were present were utilized. We used gels and stains to discolor the skin, and hollowed out cheeks and eyes to UN-beautify the cast. The characters were supposed to look timeless, as though they could come from any era, and no bright colours or definitive period makeup techniques were to be employed. Reality, not glamour.
The Terror: Infamy

Taizo

Synopsis
A story of the past provides insight into the present evil that stalks the Terminal Islanders. Chester returns home to his family. Henry and Asako are faced with a difficult decision.

Technical Description
Yuko was brought to America some twenty years earlier as a picture bride. To create this traditional Japanese look, I used foundation three shades lighter kept matte. Her brows were groomed and filled with powder and wax. Cheeks and rosebud lips coloured in youthful tomato reds. Discovered to be pregnant on her wedding night, her husband throws her to the streets. No foundation was used and her skin left shiny. Olive browns were used to accentuate creases and create blotchiness. Alcohol pallet, cream and powdered dirt were layered to further illustrate her plight. After leaping off a bridge, Yuko awakens in a surreal afterlife. In contrast, she appears natural. Foundation is dewy and matched to her skin tone. The apples of her cheeks rosy with cream blush and her lips simply moisturized. Brows were filled but not stylized.

This Is Us

Storybook Love

Synopsis
Rebecca hosts a dinner party. Kevin tries to support those around him. Randall faces concerns about how his family is adjusting to their new home.

Technical Description
We see Jack and Rebecca in 1980, we used highlight and shadow techniques to de-age both. Rebecca’s lashes and period makeup are used to create a more youthful appearance to face. Jack wears a full lace beard and mustache with overlayed hair. Jack is also seen with a lace mustache in 1992. Rebecca has an age makeup applied with ager and paint contouring her face to age her forward to 1998. All of the teenagers in 1998 have look alike makeups to match them to their adult counterparts also seen in this episode as well as period correct makeups. Contact lenses are used to match eye colors in younger/teen versions of Kevin, Kate and Beth. William wears lace sideburns and mustache blended into his own beard, his bone structure and valor is changed to make him appear frail.

Troop Zero

Synopsis
In rural 1977 Georgia, a misfit girl dreams of life in outer space. When a national competition offers her a chance at her dream, to be recorded on NASA’s Golden Record, she recruits a makeshift troop of Birdie Scouts, forging friendships that last a lifetime and beyond.

Technical Description
Troop Zero takes place in the 70’s, so we researched magazines, movies, and commercials from the era to create the looks of each character with focus on eyebrow shapes, eyeshadow color, lipstick and blush colors. Kim, Ladeidra and Bailey put together Beautiful Boards with looks of the 70’s for our large background days. For Viola I would take about 55 minutes to complete her look. Fenty Cosmetics work very well for her starting with Fenty magnifying primer, finishing with very little loose powder and Mac fix Prime to set the face. The eyelash glue Lus clear. Anastasia Cosmetics for eyeshadows and Revlon for all lip color using rich burgundy’s and plums. The true challenge was finding Cosmetics with the necessary color ranges, not to mention the difficulty of keeping our actors comfortable with the humidity and heat of New Orleans.
**Vikings**

**The Ice Maiden**

**Synopsis**
Bjorn returns to Kattegat. Harald gains a measure of revenge on Olaf. In Kiev, interesting news reaches Ivar and Igor about Prince Dir.

**Technical Description**
The 33 makeup artists in our department produced intricate makeups for men and women to inform all aspects of Viking life. From the practicalities of warfare to the elaborate and ceremonial scenes as depicted for Lagerthas' funeral, makeups were adorned with locally sourced clays, and juxtaposed with stunning life like cosmetic patinas to enhance the credibility for our audiences. Viking makeup draws from washes of tinted moisturizers, foundations, blended glazing gels and pottery clay infused dry pigments, zanthium gum and acrylic binders. We hand lay and glue, mohair, yak, and horse hair to our male cast, on top of their existing facial hair. This is done using bald cap plastic. We custom blend acrylic sealers to stop dirt adhering to tattoos. This combines efficiency, comfort and freedom to our cast for an uninhibited performance. This episode demands a vibrant, historically authentic style to match the diverse characters and storylines.

**Watchmen**

**This Extraordinary Being**

**Synopsis**
Deep under the influence of Nostalgia, Angela gets a firsthand account of her grandfather's journey.

**Technical Description**
Researched makeup for characters during the periods of 1938, 1939, 1940, 1943, 1947 1955 and 2019. Angela Abar (Regina King) is thrust into her grandfather's (Jovan Adepo) past and relives all of his experiences. Duplicating their makeup, as the filming switched back and forth between them, keeping blood, wounds, sweat, tears and reverse eye mask, at the same levels. Special attention to contouring and highlighting, because the period parts were filmed in black and white. Applying out of kit FX, aging with green marble concentrate and attagel; airbrush, liquid, cream and alcohol based death makeup; scab, clotting, drying and runny bloods; sweat, dirt, 3rd degree, collodian wounds and scars; texturized scar material moles, using alcohol base paint; hand laid facial hair, facial hair lace pieces and tattoo cover throughout. Keeping the designed makeups stylized (American Hero)/realistic depending on characters and period. Keeping the makeup fresh, sweaty and authentic!

**Westworld**

**The Mother Of Exiles**

**Synopsis**
Maeve is recruited by a new foe and encounters an old friend. Hale reconnects with the Man in Black and secures her future at Delos. Bernard and Stubbs make contact with Liam, but Dolores has other plans for the technocrat. The identities of Dolores' five contraband pearls are revealed.

**Technical Description**
The make-up includes beauty, character, extensive corrective and tattoo cover, blood work, body make up, body and facial hair grooming and application, lace pieces and hand laid. We used liquid, cream and illustrator pallets, liquids and powders applied with sponges, brushes and airbrush. The Mask like Pierrot make ups at the Charity Auction Gala were created using white pax with aqua color and creams for detailing and orange powder blush before a combination of layered sealers were applied to create the desired sheen. The waitstaff had a less mask like version of this make up. The Yakuza had specific facial hair. This season we had unique technical challenges as we filmed background heavy scenes in balmy Singapore with continuation of those scenes both interior and exterior here in LA. We used a combination of Dewey bases to match skin tone and spray sunscreen to simulate the climate.
What We Do In The Shadows
Nouveau Théâtre des Vampires

Synopsis
The vampires try to survive without Guillermo, while they prepare to attend the most exclusive event on
the vampiric social calendar.

Technical Description
Hero vampires unkempt: facial hair not groomed; Nadja without signature green glitter and dark
lipstick. Colin and Guillermo: clean shaven, brows filled, skin tone evened - contrasting our unkempt
heroes. Guillermo breaks down as he runs and kills: stippled Egyptian magic and spray water simulate
beads of sweat; chip brush with thinned blood create blood spatter. Fresh bite marks painted with
illustrator, topped with fresh blood. Scab blood dressed on older bite marks; complexion paled for
drained victims. Hero vampires, and audience, dressed to the nines at theatre: facial hair trimmed;
elegant makeup. Nadja wears blues with iridescent glitter on lids, full lashes, orange shadow and red
glitter under eyes, soft peach cheeks, and a nude ombre lip.

Why Women Kill
Murder Means Never Having To Say You’re Sorry

Synopsis
One Pasadena, Calif. house is the focal point for three decades worth of marital strife. In 1963, Beth
Ann’s life as housewife changes when she learns of her husband’s infidelity. In 1984, socialite Simone is
blindsided by her husband’s secret. In present day, high-powered lawyer Taylor has an open marriage.

Technical Description
We had to create 3 different periods on this show which allowed us a huge palette range. 60s makeup -
black cat eye, eye shading to create a more period shape eye shadow, matte lips, and false lashes.
Peaches and cream matte skin. Early 80’s - hard contouring with bright colors. Dramatic eyeshadow and
bronzed skin. Lots of shimmer and metallics. 2019 palette was soft and natural with Dewey skin. Using
makeup to create a fresh face no makeup look.

Will & Grace
We Love Lucy

Synopsis
Will claims living with Grace is like Ricky living with Lucy. When Karen and Jack hear this, they each
claim that they are the Lucy of the group. They each imagine themselves as Lucy (during
Vitameatavegamin, Chocolate Factory, and Grape-Stomping), with Will as the Ricky to all of them.

Technical Description
Each character had their own vision of how their Lucy, Fred and Ethel should look like. Jack, the
quinquennial thespian was over the top, Grace was the perfect Lucy and Karen is always Karen.
Researching I love Lucy episodes, and Drag Queen video’s for eyebrow blocking and make up Trends of
the era:; color cosmetics and textures. The application: Replicating faces to faces and applying bald
caps and artistic aging techniques on Fred’s. Ricky: Cuban tan mixing 6 different shades. Heavier brows.
Contouring cheekbones, chin and Nose, finishing with heavy powder creating a pancake finish. For the
brows: Grace: Wax and Seal. Jack: 6 layers of Bald Ese and Sealer. Highlight and Shadows to create a
new brow. Highlighted and Over drawn Lucy Lips.
The Witcher
Bottled Appetites

Synopsis
Heedless of warnings, Yennefer looks for a cure to restore what she's lost. Geralt inadvertently puts Jaskier in peril. The search for Ciri intensifies.

Technical Description
Anya Chalotra was a canvas to paint on. After her transformation we see her with 2 different looks. I used Armani Luminous silk #6 and MAC Tea patel blusher on her for both looks. For her eyes I used MAC black paint pot and Charlotte Tilbury Cleopatra cream eyeshadow. For the second look I used various MAC eyeshadows as Brun, Stain Taupe, Sable. MAC Russian Red mixed with Viva Glam 1 for her lips. The Dryads: I wanted earthy colors without changing their skin. We airbrushed 3-4 different shades for their body makeup from European Body Art, MAC black/brown paint pot for their eyes, flicked over some black/brown/deep red on the neck face and hairline. With Queen Eithne, I was inspired by Danessa Myrick's makeups. We used Mac black paint pot, L'oreal Star drops on her eyes, and the line on her lower lip and chin. We put gold star drops on her body.

Wu-Tang: An American Saga
Cold War

Synopsis
Divine returns home, but it doesn't feel the same.

Technical Description
1990’s beauty makeup done on all the ladies including false lash and false nail application as well as flashback looks to the late 1980’s. Period specific sideburns, goatees, mustaches, and stubble hand laid with yak and human hair on the guys to look more like the person they are portraying. Gold caps and gold grills were designed and worn on several of the actor's teeth. Airbrush tattoo cover was done for the character Shotgun. In order to cover his tattoos which wrapped his entire neck, chest, hands, wrists, and parts of his face, layered several colors of skin illustrator liquids to color correct and skin tone match and finished it with 2 different sealers. We also did light blood work in this episode, and hand painted makeups to show drug addiction using skin illustrator palettes and liquids to paint teeth and skin, dry lip liquid, and scab blood.

Year Of The Rabbit
Framed Rabbit

Synopsis
Things are not looking good for Rabbit - he's either been framed for murder, or committed a murder. Whichever way, he's on the run, but Strauss and Mabel refuse to believe he's guilty.

Technical Description
I wanted the character of Rabbit to have a rouge-ish but appealing quality. Drawing influences from Oliver Reed's Bill Sykes and reference pictures of Victorian men, Rabbit has some substantial chops. These were shaped out of Matt's own beard and maintained daily, being careful to never make him look too perfectly groomed. The missing eyebrow was a bespoke blender with an embedded scar applied daily using telesis and coloured with skin illustrator. Cast and SA's were given a dirt and grime layer that reflected their position in society. Focusing on finger nails and backs of necks, to extending dirt up into faces for street urchins/dwellers. Upper class characters were left cleaner to accentuate the class divide. We used laying on hair techniques for artists who didn't have appropriate facial hair and tooth enamel to break down lower class character's teeth to add to the gritty feel of the show.

End of Category
Adam Ruins Everything

**Synopsis**
Adam battles with self-doubt over how biases affect the show, he shares the shortcomings of storytelling and the influence of advertising on the series integrity.

**Technical Description**
For the finale episode, Adam Ruins Himself, Adam goes head to head with the character Mirror Adam, a dark reflection of his own anxieties. Mirror Adam takes us back in time through the history of the entire series and pulls characters from previous episodes. The characters range from theatrical, historical, and contemporary. For the talk show portion of the show, the team focused on corrective techniques with an emphasis on skin care for various skin types and ethnicities, to keep the skin feeling and looking natural. The team groomed then applied period accurate facial hair for actors portraying historical characters in the episode. Another character pulled from a previous episode involved theatrical cat makeup, where the team used airbrushing techniques to achieve the desired look.

America's Got Talent

**Live Results Finale**

**Synopsis**
Host Terry Crews reveals who America has chosen as the $1 million winner of America's Got Talent Season 14

**Technical Description**
A variety of make up looks and techniques were featured on a total of 144 contestants joined by 7 celebrities in this Live Finale. White waterproof face paint was applied in a precise geometrical pattern framing the right eyes of a 26 person dancing choir paired with a hot pink lip stain for females. A young opera singer wore a fresh look with peachy eyelids and soft-pink powder blush with sheer lips. Our mature female singer in a 4 person act, was glammed in a soft-smokey eye topped with a metallic-liquid champagne shadow, and warm rust-brown lips. A 52 person adolescent choir wore age appropriate neutral lips and softly defined eyes for the females. The males in the show received basic grooming and were lightly spot concealed followed with anti-shine or powder. This Live finale entails much movement so makeups were strategically applied and touched-up throughout the episode.

Astronomy Club: The Sketch Show

**Full House But Black**

**Synopsis**
The club pitches new shows ... but black. A woman has bra struggles. A DJ who's preoccupied with social justice. Mary Poppins for a black family.

**Technical Description**
The episode Full House But Black, required us to create makeup designs that were suitable for each sketch’s context. We filmed multiple sketches a day, which required our makeup department to be well-equipped, prepared and adaptable. Catering to the diversity of our talent was a priority, as well as using products from diverse companies. Implementing skincare in our makeup routines was essential due to the amount of makeup changes that were required per day. We also used shades of makeup that were complimentary to actor’s skin tones, wardrobes, and suited particular lighting for each skit. The many makeup designs that were portrayed through Full House But Black showcase the diversity of not only our our talent, but makeup department as well.
**Brad Paisley Thinks He's Special**

**Synopsis**
Country music's, Brad Paisley, hosts this prime-time special. The variety special showcases the energy of Music City from Nashville's iconic War Memorial Auditorium through a combination of Paisley's signature humor, unexpected surprises, heartfelt field pieces and rousing musical performances.

**Technical Description**
Kimberly Stinchcomb handled the makeup/grooming for Brad Paisley. Melissa Schleicher handled the makeup for Carrie Underwood. Marz Collins handled makeup for Kimberly Paisley, and the inspiration for her makeup was to keep it fresh, sophisticated and natural. Marz used Babor skincare to keep her skin looking fresh and radiant and used Babor Cosmetics to compliment.

**Bring The Funny**

**The Open Mic 2**

**Synopsis**
In the second night of the Open Mic round, sketch, variety and stand-up comedy acts from all over the world give it their all to impress the judges and make it to the next round of the competition in hopes of winning $250,000 and becoming the first ever winner.

**Technical Description**
In a 1 hour comedy competition show, we created looks for 2 male judges, 1 female host wearing soft glam and a bright lip, a special celebrity guest and 10 Acts, composed of 16 makeups, each specific to a character or performance that helped to enhance their comedy. Looks included male grooming, natural glam makeups paired with sharp liquid liner and a vibrant lip color to keep it fresh, corrective male and female makeups as well as a sketch group. This group included 4 impersonators consisting of a comedic version of musicians Pitbull and Ne-yo that were barbered to mimic their facial hair, a Cardi B had red carpet glam and heavy contour and a female background dancer had large glitter glued for eyeshadow along with a bright red lip.

**A Celebration Of The Music From Coco**

**Synopsis**
Live from the Hollywood Bowl, a Celebration of the Day of the Dead... The enchanting music from the spectacular, animated movie, Coco is brought to life on stage for the first time ever.

**Technical Description**
Make up A Celebration of the Music from Coco shot live at The Hollywood Bowl designed around beloved Disney animation feature Coco and Mexico’s Día de Muertos. The cultural celebration of life and death aptly depicted in the story involving the boy Miguel and his family. Artistic authenticity honoring Day of the Dead and character look from the movie Coco was paramount. Explosions of vibrant yellow, pink, purples, red and blue denoted from regions of origin were painstakingly applied in intricate symmetry for each Folklorico dancer make up. MAC, Mehron and Ben Nye provided smooth looking complexion to principal cast both for high fashion beauty and gentleman’s grooming. Deep reds lips and KISS Couture Lashes boldly adorned the Mariachi Divas performing throughout the show. Replication of makeup from film Coco on the performer playing Miquel and all the painted faces of dancers who sweat performance after performance were painstakingly maintained.
Chasing Happiness

Synopsis
From humble roots in New Jersey through their meteoric rise to fame, the Jonas Brothers’ bond was unshakeable—until a surprising and painful breakup led Joe, Kevin and Nick down separate paths. With deeply personal interviews, exclusive footage and music, Chasing Happiness is the Jonas Brothers as never seen before.

Technical Description
While filming Chasing Happiness the overall goal was to make them look like the best versions of themselves. The department used Clea de Peau concealer to correct any discoloration on the face, MAKE Beauty Bronzer to add warmth and depth, and Pat McGrath Labs Skin Fetish Sublime Perfecting Setting Powder to set and cut shine. Prepping the skin with a toner to remove excess oil then hydrating with Embryolisse Lait-Creme Concentre all over the face and neck. Other products used to improve texture and appearance: Embryolisse Radiant Eye, Lucas Papaw Ointment, Kiehl’s Breakout Control Targeted Acne Spot Treatment, MUD Cream Concelaers, Face Atelier Ultra Foundation diluted with 244 silicone ran through Temptu Air and Airpod Pro and RCMA No Color Powder and a light mist of Urban Decay All Nighter Setting spray to remove any excess powder, leaving a skin finish.

Dancing With The Stars

Disney Night

Synopsis
Disney magic returned to the ballroom as Dancing with the Stars celebrated Disney Night! The entire DWTS cast danced to music from classic Disney films including Cinderella, The Lion King, Mary Poppins, and The Little Mermaid.

Technical Description
A reality dance competition with celebrities paired up with pro ballroom dancers, it’s Disney Night. The large number of cast in the opening number, to individual dances, and the Frozen number made the entire team vital to executing all makeup looks. This night was all about beauty, glamour with a touch of character. A variety of princess looks were achieved with clean, luminous foundations, highlighters on the cheek, and with glitter, shimmer, and rhinestones. Other dancers were transformed using sultry, smoky dark eyes and strong lashes. Additionally, paint and powder was added for freckles and for stippling beards. The men were dapper and groomed to dirtied with charcoal powder, guyliner, chiseled with contour, and a few goatees and sideburns as well. Looks were all applied by hand and using airbrush techniques. All the while maintaining classic and retro Hollywood makeup looks as well as quick changes during a live show.

Desus & Mero

PJ Boys

Synopsis
Desus Nice and The Kid Mero sound off on pop culture, politics, sports and more. Illustrious guest: David Letterman.

Technical Description
Desus: men's grooming, cream foundation lightly applied and blended to even out skin with combo of powders/bronzers to create a matte look. Mero: men's grooming, including skincare, foundations/concealers/bronzers to create a natural, refreshed look. Particular focus on growing and grooming both Desus and Mero's beards this season as talked about in many of their episodes.
ENCORE!

Godspell

Synopsis
Twenty-one years ago, high school classmates from Dwight D. Eisenhower High School in Houston, TX performed the Broadway classic Godspell. Now, the cast returns to reprise the roles of their youth with the help of Broadway professionals.

Technical Description
Set during Harlem Renaissance: 20’s drama and 30’s femininity were blended to keep each player recognizable, simultaneously considering all players are onstage for performance’s entirety. Makeup had to last, be readable for live audience, and television close ups with no touch ups for theatrical duration. A deeper matte color palette was used to compliment skin tone, wardrobe and add drama to speakeasy set. Skin was under painted with creams and set with loose powders. Blush was applied to the apples of the cheeks to emphasize fuller face shape. Brows were arched higher, rounder and elongated downward using pencils and powders working with players current brow shape and trend. Long lasting matte liquid lips were used for longevity and color intensity. Men were kept clean and matte using anti shine and loose powders. Facial hair was groomed in accordance with face shape and skin concerns keeping in mind cultural trends during.

John Mulaney & The Sack Lunch Bunch

Synopsis
John Mulaney and his kid pals tackle existential topics for all ages with catchy songs, comedy sketches and special guests in a nostalgic variety special.

Technical Description
For this comedy special, we used traditional and airbrush makeup to give John Mulaney, the dozen children in the Sack Lunch Bunch, plus celebrity guests including Andre De Shields, Annaleigh Ashford, Shereen Pimentel, David Byrne, Richard Kind, and Jake Gyllenhaal their wholesome looks for a modern day variety show. Women and men of every age and every skin tone were featured. Everyone’s skin was extra polished to help the characters look overly pleasant like actors on classic variety shows, or Mr. Rogers Neighborhood, or contemporary music videos. The cast was left more underdone for their documentary style confessionals, but mustaches, fake tears, and glamorous showgirl makeup was spread out as needed across nine music videos and Broadway style musical numbers, plus several sketch comedy segments.

The Kacey Musgraves Christmas Show

Synopsis
Kacey Musgraves' update on the classic holiday variety special features new songs and time-honored classics. Special guests include Camila Cabello, Kendall Jenner, James Corden, Lana Del Rey, the Radio City Rockettes, and many more.

Technical Description
The makeup was inspired by the spirit of Christmas for a total of 39 talent. Skin was kept winter fresh and smooth with luminizer applied to high points of the face including the tops of cheeks and in body makeup for extra sheen. Tones were warm, vibrant, and festive with caramel, gold, pink, and wine shimmer eyeshadows with sprinkles of glitter to reflect holiday décor. Cheeks looked rosy pink with a wash just as if being kissed with winter chilled air. Lips transitioned from baby and bright pinks to spiced shades of nutmeg, chestnut, wine, and velvet reds. Eyes were completed with delicate winged eyeliner and soft fluffy eyelashes. Makeup endured transitions under bright, hot stage lights on 7 different sets and roughly 16 hour days filmed in 4K UHD. The looks were maintained through numerous conditions including artificial snow, wind machines, mechanically rotating boxes, and multiple dance sequences.
Last Week Tonight With John Oliver

Episode 629

Synopsis
Main Story: A look at how SLAPP suits are designed to stifle public dissent, featuring both an update on a lawsuit against the show, and a musical number on the streets of New York featuring a troupe of dancers, Brian D'Arcy James, and a barbershop quartet of squirrels.

Technical Description
For this episode we had a midnight musical piece on the streets of Manhattan with a variety of dancers. The looks were inspired by Fosse, Cabaret, Swan Lake and Moulin Rouge amongst others. We chose color palettes for each look, used a lot of doubled up lashes on the dancers and glitter gel on the swans for an ethereal look. We also had some man on the street types, male dancers and their makeup and facial hair was groomed accordingly. John Oliver was in his classic, groomed show look for this piece, using Dior Airflash and M.A.C. blot powders.

Legendary

Once Upon A Time

Synopsis
A fairytale ball heats up as the Houses walk in hair, face, and runway categories. Actor and model Tyson Beckford joins the judges' panel.

Technical Description
The makeup team created customized looks within the episode’s theme Once Upon A Time for 40 contestants. This was done using direction they received from each house 1-2 days before the ball, but often changing last minute. This required constant innovation to invent dramatic, cohesive looks during showtime. Techniques used: contouring, highlighting, brow covering, glitter, applique, crystals, feathers, lashes, liquid and powder colors for body and face painting, airbrushing and custom stenciling. Products were chosen for longevity to withstand live physical performance without touch ups. Balmain’s dangling fringe rhinestones were designed and applied alongside fixed crystals, glitter, and face paint, to create movement while dancing. Escada’s card makeup was an airbrushed white base and freehanded card details. Body painting, Airbrushing, custom lashes, and beauty makeup were all used for houses West, Gucci, Lanvin, St. Laurent, Ninja, and Ebony*. *Ebony’s 3 pigs noses were prosthetics and should not be considered.

The Little Mermaid Live!

Synopsis
Done + Dusted

Technical Description
The 36 ensemble and lead actors had 3 makeup changes during commercials in 3 minutes or less, requiring artist teams working together to complete. Ariel’s incandescent glow achieved with foundations, mixed shimmer, seamless blush, light shading, defined eyebrows and eyeshadow with defused eyeliner, flair lashes framed doe shaped eyes. Reddish-rose lipsticks completed her ethereal beauty. Ursula’s half theatrics, half fashion look used dark elongated eyeliner and shadow pulled out toward temples, glitter lashes with rhinestone eyelids captured a wink of light to eyes, burgundy-purple lip color topped her image. Chief Louie’s vintage character was created with cheek-to-cheek moustache, hand-stroked eyebrows and sparse sideburns. Daughters of Triton costume matched bright pigment, metallic powders randomly applied to eyes, cheekbones and forehead. Glowing foundations, luminous blush with shimmer lipstick. Metallic-lace, stencils and reflective- adhesive designs judiciously used on ensemble in the performance Under the Sea.
Making It
What Are You Made Of?

Synopsis
Ten new Makers join Amy Poehler and Nick Offerman in the craft barn to show off their making skills. For their first Faster Craft, they will make a physical representation of themselves as a food item. For the Master Craft, they’ll recreate a favorite craft from their youth.

Technical Description
Making It worked indoors as well as outdoors with little to no time for transitional touch ups. Makeup looks needed to be set to last but also look natural and polished. We had made tattoo covers and piercings to dermaflage for a more neutral contestant esthetic. Amy and Nick had a soft corrective makeup that needed to handle long takes with no touch ups. With emotion running high and sweat happening frequently for the contestants all makeup needed water resistance. The Judges were able to wear a little more color and soft corrective makeup. All looks were built and designed to last long periods of time with minimal touch ups to keep the contestants in the game and not concerned with appearances.

Next In Fashion
Red Carpet

Synopsis
In it to win it, 18 designers pair up to concoct fabulous red-carpet looks. Will they go glam or hooch- wench for Monique Lhuillier and Eva Chen?

Technical Description
The make up for Episode 1 Red Carpet for Next in Fashion was corrective and beauty makeup. Our makeup team was responsible for providing all makeup to the design contestants. Many of the men required corrective makeup covering blemishes and dark circles, some requested facial contouring. The woman needed to look natural, like themselves but still look polished for camera. The celebrity judges required more of a glam look as they were attending a red carpet runway show. We gave them all a variety of false lashes, and various levels of evening smokey eyes. We had to do several different ethnicities and a wide range of skin tones. All makeup needed to be subtle enough for HD cameras. We were responsible for touching every contestant and judge up for the entire show and personal interviews throughout the episode.

The Oscars

Synopsis
A global broadcast honoring the filmmaking community, televised live in the U.S. and in more than 250 countries/territories, featuring 24 awards categories from Cinematography to Best Picture, with presenters including Rami Malek and Regina King, performances by Elton John and Idina Menzel, and wins by Laura Dern and Brad Pitt.

Technical Description
One of the biggest performance casts in recent Oscar history. We created a plethora of character and effects makeup including Janelle Monáe opening performance. A musical montage with 30 dancers dressed in costumes reflecting characters in films of 2019. Using lace sideburns, mustaches, afro-tech recreating the look of the male cast of Dolemite. Cracked, runny, distressed clown makeups using aqua color and grease paint illustrating The Joker, Shimmer metallic eyeshadow, bright deliberate slashed blush and glossy, bright lipsticks to create eighties beauty for dancers in Rocketman. Early 19th century period beauty with blush dragged into the hollows of cheeks, flushed stained lip color on the dancers representing Little Women. Executed beauty makeup for 10 singers representing countries from around the world, the international voices of Elsa singing Into The Unknown from Frozen II. Rebel Wilson/James Corden presenting Visual Effects award in Cats makeup painted with aqua color paints.
RuPaul’s Drag Race
I’m That Bitch

Synopsis
The 12th season of RuPaul’s Drag Race introduces 13 new queens who are ready to pledge allegiance to the drag. In the premiere, Nicki Minaj guest judges the new cast. The first step toward the crown is having to write and perform an original rap number.

Technical Description
*PLEASE NOTE: The submitting makeup artists’ work DOES NOT INCLUDE THE CONTESTANTS’ makeup on this show.* Judges makeup and grooming, includes skin care, airbrushing, body makeup, and adding special touches to whatever makeup look the guest is going for. For RuPaul’s drag looks, we use the proper shades of eyeshadow, lipstick and blush to compliment the look that will present with hair and costume. On Michelle Visage a range of looks is created from a smoldering smokey eye, to a bold lip with colors like red, fuchsia and orange. Inspiration for makeup looks are drawn from Michelle’s wardrobe and the runway theme for each episode.

Savage X Fenty Show

Synopsis
The Savage X Fenty Show is a visual event, giving us a look into Rihanna’s creative process for her latest lingerie collection. Modeled by incredible, diverse talent; celebrating all genders and sizes; and featuring performances by the hottest music artists.

Technical Description
The Fenty Beauty artistry team, led by Hector Espinal and Priscilla Ono, created beauty looks designed to match the various landscapes and performances throughout this dynamic Savage x Fenty show. Within each scene, the beauty looks were then tailored to each model’s unique features and personality, as a celebration of diversity and individuality. No two concepts were the same - ranging from showstopping shimmers to sultry mattes, monochromatic faces to all-over body shimmer – but each exuded bold, sexy glam with an irreverent edge.

So You Think You Can Dance
Top 8 Perform

Synopsis
Each dancer has another opportunity to impress the judges and fight for the nations vote after two said goodbye last week.

Technical Description
Dancers performed 17 numbers during the episode. The females started with a carnival number in which they wore a monochromatic color scheme for lips and shadow adorned with glitter and crystals glued to their foreheads and faces using duo adhesive. Other looks included but were not limited to, a smokey eye and red lip for a Polynesian number, natural beauty for solos, a shimmery shadow with winged tipped liner with a neutral lip for a jazz number, a bronzed glowing fresh face, classic period beauty, hip hop glam, a group with tribal markings using waterproof white and red paints, and a moody smokey eye and black lip for a group number. The episode was taped to Live and changes were done using real time turn arounds for looks.
**Songland**

**H.E.R.**

**Synopsis**
Songland's a show of 4 undiscovered songwriters pitching original material to a known performing Artist. 3 chosen songs will be assigned and produced by Shane McAnally, Ester Dean and Ryan Tedder. The winning song will be recorded for the episode by the guests recording artist.

**Technical Description**
We also covered tattoo's for every on camera moment. It was important that the makeup is seamlessly blended since they are shot in locations including exterior's in direct light and sun. The stage makeups considered close ups, different and moving angles, changing lighting colors mid song and side lighting as a condition for blending. Makeup coverage for skin conditions including discoloration and textures were perfectly executed without looking visible. This episode included 4 singers and 3 producers on camera with beauty makeup and mens grooming facial hair. Cream, liquid and powder foundations were combined and also used as highlight and contour. Color pigments and current style trends were used. Lashes were designed and layered for application on all females per show. The makeup department kept continuity for the episode.

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**The Voice**

**Top 10**

**Synopsis**
The Voice Top 10 episode is a two part show. Night one, 10 Artists performed their songs for Coach's Gwen Stefani, Blake Shelton with Kelly Clarkson and John Legend also performing a duet. Night two revealed the results of voting. Kane Brown with Meghan Trainer were guest singers.

**Technical Description**
Singers were applied full makeup on all exposed skin for high definition camera's and monitors. This would include body makeup, neck, hands and ears for females and males. We also covered tattoo's for every on camera moment. It was important that the makeup is seamlessly blended since they are shot in locations including exterior's in direct light and sun. The stage makeups considered close ups, different and moving angles, changing lighting colors mid song and side lighting as a condition for blending. Makeup coverage for skin conditions including discoloration and textures were executed without looking visible. The episode included 10 singers, 4 Coach's, background vocalists and dancers on camera with beauty makeup and mens grooming facial hair. Cream, liquid and powder foundations were combined and also used as highlight and contour. Using color pigments and current style trends. Lashes were designed and layered for application for females per show.

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**We're Here**

Farmington, New Mexico

**Synopsis**
The Queens visit the Four Corners area of New Mexico where they meet a mother and daughter mourning a family member who committed suicide, a public defender who runs a local LGBTQ charity, and an indigenous, gay photographer trying to bring attention to the Native community.

**Technical Description**
For the episode shot in Farmington, NM, we worked with cast regulars to execute drag makeup that accentuated their outlandish entrance looks through color and texture while keeping them recognizable to the audience. We collaborated with locals of different genders, ethnicities and backgrounds to create special, onstage looks for each of 3 drag daughters. We utilized tools of drag makeup like sweat-proof foundation, glue stick to cover and draw expressive eyebrows, over-exaggerating eyes shapes, emphasizing lips for perfect lip-syncs, and adding beautiful pops of color and glitters to catch the light. We were able to enhance everyone's unique beauty - from heightened femininity to the bold androgyny. The exaggerated features coordinate with larger than life costumes and provide enhanced facial expression fit for stage lighting and performance. Makeup has the power to completely change one's demeanor and bring out a side of one's personality completely unknown to even themselves!
**World Of Dance**

The Callbacks

**Synopsis**
Acts that received a callback during The Qualifiers have one last chance to showcase their artistry, precision and athleticism to earn a spot in The Duels, where they’ll earn their right to perform on the iconic World of Dance stage and ultimately win a prize of $1 million dollars.

**Technical Description**
A total of 84 dancers (50 female and 34 males) came through the makeup department on this episode. In addition to the contestants, we are also responsible for the Celebrity Judges, Jlo, Derek Hough and Ne-yo as well as our Host, Scott Evans. Female makeup looks included: fresh and age appropriate, sexy glam with a winged liner and nude lip, polished and sophisticated, bronze and dewy, soft glam eyes paired with a neutral pink lips and others had street vibes with blush stained lips and neon green shadow. Males were groomed, spot concealed and anti-shined. All groups makeups were adjusted to match and be uniform in intensity for the overall collective look.
**Outstanding Prosthetic Makeup For A Series, Limited Series, Movie Or Special**

**American Horror Story: 1984**

**Synopsis**
Mr. Jingles closes in on the one who got away as the counselors rally to escape Camp Redwood.

**Technical Description**
In true camp slasher fashion Prosthetics in this episode included all facets of the craft. Everything from transfer bullet entry wounds to a silicone tree impalement makeup thru the back of the head and out the mouth. We saw the aftermath of Chet's Punji pit wound in his chest w/ a syringe stab followed by an on queue blood squirt. Hand laid hair. A progressive burn makeup from being shoved into an oven. Xavier's silicone blisters baldies sheets and a lot of painting. Bertie's severe beating and stabbing, a few camp councilors dispatched with extreme prejudice. As well as Margaret's solid decision to cut her own ear off. On top of some more distinct makeups we stabbed, gutted and sliced our way thru this season of American Horror story 1984.

**black-ish**

**Everybody Blames Raymond**

**Synopsis**
Halloween is around the corner and the Johnsons are not seeing eye to eye on the family costume; the Johnsons agree that Jack's new friend Raymond has got to go; Junior wants Devante's first trick-or-treating experience to be perfect.

**Technical Description**
On this Halloween episode, Marcus Scribner's character, Andre Johnson, Jr. decides to dress up as Professor Klump from a 1996 movie The Nutty Professor. Koji Ohmura designed and applied this makeup with Glen Griffin. Koji created an overweight silicone prosthetic at his workshop. We glued it on Marcus's face and neck with Telesis 5. We airbrushed liquid RMGP and alcohol base inks. We painted stubble after the skin tone match. We added a mustache on top on the prosthetic.

**Blow The Man Down**

**Synopsis**
Welcome to Easter Cove, a fishing village on Maine's rocky coast. Grieving the loss of their mother, Mary Beth and Priscilla Connolly cover up a gruesome run-in with a dangerous man, leading them deeper into Easter Cove's underbelly where they uncover the town matriarchs' darkest secrets.

**Technical Description**
As we were unable to get a lifecast of Eben Moss-Bachrach, I used a generic positive neck cast for the fabrication. I sculpted the neck prosthetic and designed a thermoplastic plate to secure the fake harpoon. The finished neck prosthetic was a silicone encapsulated appliance. For the application we first attached the thermoplastic plate to the actors neck and chest, and the blood rigs were attached. The plate and blood bladders were then covered by the silicone prosthetic, using Telsis as an adhesive. The prosthetic was airbrushed with Skin Illustrator liquids and sealed.
**Carnival Row**

Aisling

**Synopsis**
Philo investigates the murder of a mysterious fae. Tourmaline introduces Vignette to a new group of faeries. Imogen tries to have Agreus removed from the neighborhood. Jonah disappears.

**Technical Description**
Carnival Row - Where creatures mingle with humans: Pucks, with horns and hooves, had flocked ears and foreheads. A cap held magnets which any horns could clip into. Foreheads ended with the same detail so any horn and any forehead would marry, allowing a large mixture of characters. Agreus, along with Afissa, and the Puck Surgeon were among our principle prosthetic makeups. The Pix were winged fairies who all had iridescent ear pieces. Wing sockets were applied to their backs if unclothed. Aisling the Pix required major prosthetic scars for her autopsy scene. The centaurs were flocked prosthetic makeups.

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**Chilling Adventures Of Sabrina**

Chapter Twenty-Eight: Sabrina Is Legend

**Synopsis**
The lines between past, present and future blur as Sabrina stages an act of heroic restoration. But will her powers prove to be enough?

**Technical Description**
The Centurion, King Herod, Batibat, Sycorax, Medusa, Pan, and Beelzebub characters were all designed, sculpted, ran, and pre-painted at the MUFX shop, Amazing Ape, under the direction of MUFX HOD Werner Pretorius and applied onset under the supervision of onset key Mike Fields. The applications consisted of applying and blending foam latex, silicone, and bondo prosthetics, with custom ventilated beard and hair pieces in the case of Beelzebub, Pan, and Batibat. The King Herod design also included a fully body fabricated latex suit, blended into a foam latex prosthetic cowl, with silicone face and hand prosthetics. Batibat, Centurion, and Medusa characters all had overlapping multi-piece silicone prosthetics, which included hand and body prosthetics as well as face and neck. Medusa and Batibat had custom made dentures, as well as contact lenses to complete the look.

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**A Christmas Carol**

**Synopsis**
An original take on Dickens’s iconic ghost story, A Christmas Carol is a spine-tingling immersion into Scrooge’s dark night of the soul.

**Technical Description**
Our aspiration for A Christmas Carol was to ground it in the gritty, reality of Victorian London. Prosthetics were used for the jaw-less Marley. This involved a life size replica of Stephen Grahame’s jaw-including a rigid copy of his teeth and tongue. Additionally stubble punched hair had to be inserted into a soft-painted silicone. It proved so effective it made both actors nauseous. Factory explosions and mine disasters in the show presented opportunities to create burns and wound prosthetics for both cast and crowd. We felt it was essential to highlight Scrooge’s disregard for his workers, and the contrasting horror at their suffering. The Future Spirit actor was re-cast incredibly late- this tight turnaround presented a lot of challenges. Primarily the mouth prosthetic. We had to create a design that showed lips fused together after being sewn shut, while allowing the actor freedom to open his mouth between takes.
Doctor Who
Ascension Of The Cybermen

Synopsis
In the far future, the Doctor and her friends face a brutal battle across the farthest reaches of space to protect the last of the human race against the deadly Cybermen.

Technical Description
The character Ashad is a partial cyber-conversion. A human body housed in an incomplete weathered cyber suit with the left side of his face and left hand exposed. Direct apply silicone was used during the makeup tests to discuss position and depth of scaring to the cheek, neck, hand and wrist. Scars were sculpted and probondo moulds made for speed of application and durability. Due to the pre-watershed and editorial policy no blood simulation could be shown so an alcohol based illustrator pallet was used to give depth to the scaring, discolouration and veining to the complexion. I commissioned hand painted vac form teeth with a tarnished metallic appearance and a blood shot scleral contact lens. All these elements came together creating the image of memorable Doctor Who monster.

Dracula
The Rules Of The Beast

Synopsis
An unconventional nun helps a tormented lawyer piece together the details of his doomed business trip to Count Dracula's castle.

Technical Description
For episode 1, we created extensive progressive stages of makeup for the two lead characters - For Dracula, there were 3 stages of multi-piece appliances. First the oldest version, and then gradually de-aging to the youngest stage. We used wigs, and finally a bald cap as his hair darkens and thickens out. We created dentures to match his age, as well as fangs. For Jonathan Harker, there were 4 prosthetic stages. Silicone appliances to depict his slow, painful, degeneration as he becomes a vampire. We also employed thinning wigs, and fingernail appliances to show his hair, nails falling out and fangs were also used. For the other characters and FX there were 5 zombie vampires, and a sequence where Dracula grows out of the carcass of a wolf. We created an animatronic wolf with membrane and withered stages of Dracula.

The Eddy
Sim

Synopsis
Up against a deadline, Elliot scrambles to find the missing cash. Julie tags along as Sim tries to raise money to send his grandmother to Mecca.

Technical Description
Character in this episode has been severely beaten up; his right eye has been seriously wounded with the risk of permanent damage. My work consisted of designing and making a special effect look, using custom-made prosthetics; the goal being to realistically and dramatically deform the face of the actor. In order to create the swollen and damaged parts, I made a silicone-based cast of the actor’s face. A polyester plaster cast was then prepared. Based on forensics examples and medical documentation, I prepared various versions of the make up and suggested them to the movie directing team. Prosthetics were then created using silicone-based material matching the actor’s skin color. Eyebrows and stitches were then added to each prosthetics, and finally applied on the actor. I also prepared directly transferable prosthetics, simulating wounds and scars for the main character Elliot.
Evil
Book 27

Synopsis
David, Kristen and Ben assess whether a pregnant woman is possessed when she claims one of the twins she's carrying is evil. Their investigation leads to a fertility clinic where they discover a connection to all of their encounters throughout the season.

Technical Description
George is comprised of a foam latex sculpted body suit and feet with punched hair. These elements are glued onto the actor to anchor them. His finger length is extended by the use of plastic finger cups built into his hands and feet. He has a silicone prosthetic cowl, face, lip and ears, combined with contact lenses, dental prosthetics and lace hair pieces. The Therapist is extremely extensive. Comprised of a full sculpted body suit with extensive hair punching, glued to the actor to anchor. Legs are extended by mechanical goat foot extensions. Fingers are lengthened with extensions in sculpted gloves. Head is a combination of a servo driven mechanical facial movement glued around the actor's mouth. Dental prosthetics. The foam latex skin is punched with extensive hair work. A tied lace hair piece blends the chin to the upper head. Lightweight horns are mounted, removably, to the skull understructure.

Future Man
There Will Be Borscht

Synopsis
Josh puts his faith in The Voice while Wolf basks in his element and Tiger struggles to adapt.

Technical Description
Used tattoo transfers, hand-layed beards, blood effects, face painting and prosthetic injuries, robot plug in prosthetics. Wolf has a scar that we reduced the redness of to tell time passing. It required a delicate 3-part transfer prosthetics with stencils, sealing and painting. The Old Man was created by applying two large Cabo-transfers on each side of the face, dressed in blood and bandages.

Hightown
Everybody's Got A Cousin In Miami

Synopsis
When Jackie realizes Junior's involved with Sherry Henry's murder, she enlists Ray and the entire CCINU to track him down – before Frankie has him murdered. Renee finds herself deeply questioning her budding relationship with Ray.

Technical Description
This was a busy and bloody episode for us. JR went through the ringer. We start with a severely beaten look. We achieved this with a combination of custom-made, Silicone Prosthetics, and Transfer appliances. This look was applied multiple times. Later we find JR with a needle sticking out of his arm. This was done with a prop needle, that we fabricated a safety plate onto, and attached this to the actor. We then applied a custom-made prosthetic to go on top of that, and blend away. We also fabricated the custom Tattoo transfers, and prosthetic Transfers, for multiple cast members. All this work was done in 8 days.
Hollywood
Jump

Synopsis
Avis contemplates the possibility of making history. Meg finds its cast. With pre-production underway, Dick has notes for Raymond and Archie. Ellen decides to follow her heart as Jack’s past comes back to haunt him.

Technical Description
Jake Pickering played Rock Hudson; 6 piece silicone makeup was designed by VVDFX which consisted of a nose, ears, eyelids, and lower lip as well as false teeth which he wore everyday. Painted with Skin Illustrator and silicone-based makeup as well as a corrective makeup; eyebrows were thickened lids shadowed and bronzer used on cheeks for a healthy look. Jim Parsons played Henry Wilson who wore a silicone bald pate with under structure made from a vacuform piece to keep it smooth. Jim also wore false teeth and contact lenses to change his normally bright blue eyes to brown. Injuries were also applied for one of our actors playing a ruthless journalist who was beat up and silicone prosthetics were applied to the nose and bruise and blood were added.

How To Get Away With Murder
Stay

Synopsis
Annalise discovers there’s a surprise witness that threatens her case. Meanwhile, Connor tries to persuade the K3 to go along with a new plan. A flash forward reveals cast members aged 30 years into the future.

Technical Description
For the finale episode of the entire series How to get away with murder, we were tasked with aging 6 of the cast members 30 years into the future. Each character had custom created silicone prosthetics ranging from 3 pieces to 10 pieces depending on their age, created at Vincent Van Dyke Effects. These pieces were all glued with Telesis 5 adhesive, colored with skin illustrator, age stipple on lids and hands along with prosaid hand transfers for the older looks. Custom lace brows, and individual hair pieces were also used to complete the looks.

I Know This Much Is True
Episode Six

Synopsis
After a startling confrontation, Dominick seeks reconciliation with those closest to him and receives an answer to the question that has haunted him all his life.

Technical Description
I Know This Much Is True is a period show set in the 1910s to 1990s. To achieve the several aging, de-aging, and trauma looks of the show the following techniques were executed. Custom design and fabrication of silicone prosthetics, 3D transfers, dental appliances and bleeding rigs, for several cast members including Mark Ruffalo, Melissa Leo, Rosie O'Donnell, and Marcello Fonte. These prosthetics were applied to the actor and actress airbrushed and then hand painted.

Locke & Key
Dissection

Synopsis
The Locke family faces their worst nightmare when the person responsible for shattering their lives resurfaces and demands one of the keys.

Technical Description
The Fear Monster, was a prosthetic character make-up designed to be worn on a dancer/stunt double, made to look like Kinsey Locke (Emilia Jones) so they could interact in the scene. It consisted of a silicone face and neck, silicone and acrylic clawed finger extensions, dentures, and contact lenses. Also for this episode, various pros-aide transfer cuts and wounds were created for the other characters, showing the attack from the Fear Monster and Sam Lesser.
**The Loudest Voice**

2015

**Synopsis**
Gretchen Carlson has been secretly taping Roger’s harassment for over a year and is working with a lawyer specializing in sexual harassment. Roger goes all in to achieve his political end of electing a president, with his perfect candidate, Donald Trump. But Roger makes a mistake—he fires Gretchen.

**Technical Description**
In episode 6, the action is taking place 20 years after the beginning of the series. All of the 3 actors that I was in charge of, Russell Crowe, Sienna Miller and Simon McBurney, had to age significantly, with a much frailer and sickly Roger Ailes leading the pack. A variety of different techniques were used for each actor. All of them had extensive silicone or gelatin prosthetic work, dentures and bald caps covering most of their faces and heads. Each specifically sculpted for this episode to mark the passage of time. In addition, we started using a blend of old age stipple to change their physiognomy in specific places like around the eyes and on their hands.

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**The Mandalorian**

Chapter 6: The Prisoner

**Synopsis**
The Mandalorian joins a mismatched crew of cutthroat mercenaries to infiltrate a New Republic prison ship and break out a prisoner. Betrayed by his associates, Mando must act alone to escape the ship and stop one of the mercenaries who has discovered the existence of the Child.

**Technical Description**
For Mandalorian Episode 206, The Prisoner, besides our straight makeup characters, we had 3 prominent prosthetic makeups for principal characters. Xian, played by Natalie Tena. Her makeup look comprised of a fiberglass under skull to mount the foam latex Lekku horns to, and prosthetic transfer brow covers along with the beauty makeup. Xin, played by Ismael Cordova. His makeup look comprised of a fiberglass under skull to mount the foam latex Lekku horns to, a forehead/upperface silicone prosthetic, and several prosthetic transfer scars. The Devorian, played by Clancy Brown. His makeup was a fiberglass under skull to mount the removable magnetic horns. Six silicone prosthetics made up his head, ears, both cheeks and neck. Prosthetic transfers were also used around the mouth and nose. For Xian and Devorian, we also had to make up stunt players on the heavy days.

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**Marvel's Jessica Jones**

A.K.A. I Did Something Today

**Synopsis**
After a shocking blow, Jessica's forced to choose between protecting Trish and destroying Sallinger. Jeri seizes a chance to get back in Kith's life.

**Technical Description**
This was rough episode for the character of Sallinger. We have a custom-made Silicone appliance for the left side of his face to show the deep tear wounds. The Prosthetic goes from his forehead to under his chin. This was built from Lifecast of the actor. We applied this prosthetic multiple time during the episode. Later, in the episode, the same large wound on him has to be stitched up. We re-sculpted the appliance to match the wounds, but gave a slightly stitched look. Once the silicone piece was fabricated, we hand stitched each appliance. This Prosthetic was applied multiple times.
**Mindhunter**

**Episode 5**

**Synopsis**

Bill's devastating family situation spills over during his interview with Holden's holy-grail subject: Charles Manson. Wendy's new romance heats up.

**Technical Description**

Charles Manson Makeup: We created prosthetics, contact lens and temporary tattoos. Prosthetics included eyebrow/forehead, nose, a pair of cheeks. All in platinum cured silicone. Brown tinted contact lens to change actor's eye color. Eyebrow and beard, mustache hair piece. Hairline of beard was applied by hand. Because of the filming schedule, sculpture was 3D scanned then printed out, then used 3D print for hair pieces block. Tattoo on arms were painted by hand daily. Arm tattoos were also designed on 3D scan data.

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**Narcos: Mexico**

**Alea Lacta Est**

**Synopsis**

Verdin taunts the DEA agents torturing him. Félix offers opium dealer Guerra a partnership deal. Benjamin's sister Enedina poses a new business idea.

**Technical Description**

With our work we wanted to give strength to the actor for the dramaturgy of his tortured character (Verdin). We made this happened by applying special effects make-up in 3 different stages using silicone applications prosthetics, to show the progression of the wounds: First stage: We used prosthetic bondo wounds on his face, bruises and a denture with missing teeth. Second stage: We made the inflammation of the cheekbone and left eyelid, and the cut of 4 hand fingers Third stage: We increased to a higher level the inflammation of the eyelid and a cut with a continuous bleeding system in the forehead. In this episode we can also see flashback scenes of Kiki's character torture, which was handled with the same technique. Due to a collaboration with mechanical effects (gun shot) and visual effects (blood splash in the finger cut) -- quite a real torture atmosphere was achieved.

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**New Amsterdam**

**A Matter Of Seconds**

**Synopsis**

When multiple patients throughout the hospital begin to show similar, alarming symptoms, Sharpe and Bloom scramble to figure out the root of the issue.

**Technical Description**

Our team created several injuries for Dr. Shin to examine upon his arrival. Dillan's magnet in the stomach was created by encapsulating a very slim neodymium magnet in a small and thin gel-filled silicone blender piece. Lucas's impaled fingers were created by using a custom 2 piece finger prosthetic. These silicone pieces were hollowed out to allow for prosthetic mobility and for a practical nail to go through the first finger into the second finger and then out. We created Kip's lacerations using several cabo-transfers and a custom silicone appliance made for the actor after a life-cast; adhered using telesis and brought to life using PPI Skin Illustrators, EBA Transfusion Blood (for continuity) and Ky Jelly (to reanimate the alcohol blood). The six (6) scaffolding accident victims received injury appliances, cabo-transfers painted with skin illustrator and finished with blood drips/splatter and dirt effects. All of Casey's tattoos are custom transfers.
The New Pope
Episode 6

Synopsis
A confrontation with Spalletta leads Brannox to deliver unwelcome news to Voiello. Sofia learns what her husband has been hiding. Voiello ties up loose ends. Ester expands her business and takes action when she’s met with opposition. Brannox agrees to a live televised interview asking him to reveal his past.

Technical Description
For the character of Attanasio, we created a full silicone make-up that covered the actor’s entire face and neck to look exactly like himself. We could then hair insert every piece with fine angora and mohair so that we could control perfectly the hair patterns and get them looking much more fine and realistic than if we used lace pieces or hand layed hair. He had deformed elongated fingers made from fingers extensions and silicone pieces. For the other disfigured boys we used multi-pieces silicone make-ups, some had hair inserted eyebrows. We used bondo prosthetics for some of the finer pieces. These were pre painted to allow really detailed paint work especially for the character with a strawberry birthmark. One character with a hair lip had a special dental prosthetic produced to hold the actors real lip up with prosthetic piece covering it.

9-1-1: Lone Star
Yee-Haw

Synopsis
The crew races to an outbreak of mercury poisoning leaving its victims in a zombie-like state; Owen must come to terms with his illness; Michelle follows a new lead on her missing sister.

Technical Description
To achieve Rob Lowe’s bald look we used a multi-piece silicone bald cap. The cap consist of a back of the head/nape of the head appliance, a forehead and over the ear pieces. The choice to break it down like this was to avoid the heavy price tag and lengthy process of a collapsible mold system. We used Opsite medical tape to compress Rob’s hair applied a vinyl cap then applied the 4 cap pieces. For this episode we also created a silicone forehead with punch brows plumbed to bleed to simulate blunt force trauma. Flat silicone scrape molds as well as cabo transfers wounds were also used to simulate self mutilation.

NOS4A2
Scissors For The Drifter

Synopsis
Vic finds herself trapped. Manx runs into trouble and calls Bing for help.

Technical Description
Initially we find Zach Quinto in his 100 year old prosthetic look. This consists of a fourteen piece overlapping silicone makeup, contact lenses, dentures and fingernail extensions. He spends the beginning of the episode in this extensive prosthetic look under various lighting conditions (both interior and exterior daylight and night). As Manx continues through the episode, we next reveal his 135 year old man look. Again, consisting of the same amount of prosthetics but created from an entirely new sculpture. In addition, dentures, nails and contact lenses. The episode also features Manx in his 40 year old look consisting of dentures and nails. In addition, we showcase the children of Christmasland. All have custom dentures and paint makeups. Finally, Sheriff Bly is attacked and eaten, using a series of prosthetic trauma prosthetics.
Orange Is The New Black
Baker's Dozen

Synopsis
Neri takes Piper on a wilderness retreat. Taystee tutors Pennsatucky. Suzanne tends to the chicken coop. Nicky has a difficult conversation with Red.

Technical Description
For this episode we had to Fabricate a custom Silicone Broken Nose Prosthetic for the character of Dwight. This was applied multiple times over the course of filming. In the previous episode, we saw a character smash her face onto a toilet, we do the reveal in this one. The character had to have her Jaw wired shut. To achieve this effect, we started with a Lifecast of the actors’ teeth. We then built upper and lower, custom fit, dental vacu-forms, with the hardware for the Wired effect attached. She was able to pop these in and out for her comfort. The character of Red wears a custom-made cheek Scar transfer. And finally, we design and fabricate all of the tattoos and Scars for the entire cast.

Outlander
Free Will

Synopsis
The growing Regulator threat forces Jamie, Claire and Roger to embark on a mission to raise a militia. When one of their settlers reveals he’s a bondservant, and asks for help freeing himself and his brother from their abusive master, Jamie and Claire are forced to make a difficult decision.

Technical Description
Character- Beardsley: Emaciated body- stroke and torture victim. There was tape applied to the face to pull down his right eye and corner of mouth covered by a prosthetic skin. A sparse patchy beard was laid on with hair over the face and piece. Pro bondo sores on temples. Face and body painted with maqpro to lighten skin and fade tan, blotchy patches of death grey added. Pixi gel fresh and bruise yellow dotted round eye area skin illustrator soot painted in to skin creases and sprinkled lightly all over. Makeup dry lip on mouth. Fingertips coloured with lake and black grease nails painted with nicotine tooth enamel. The challenge was to make a bloodless near death look and not lose the effect with the grime that needed to also be apparent.

The Outsider
Must/Can’t

Synopsis
The group finds itself in a climactic showdown in their last-ditch effort to root out El Cuco.

Technical Description
For 110, silicone prosthetics, Prosaide pieces, and tattoo bruises were custom made to create the beaten look on Jack, as well as his swollen snake bites and bubbling neck. Howie also wore burned prosthetic pieces to match the dummy. Claude/Cuco had multiple silicone prosthetics that were made from his lifecast to created a distorted look to his forming Doppelganger. He also had special lenses and teeth made, for some versions of his stages. Also a custom bashed head prosthetic was made for the actor to wear to look mortally wounded from the cave in.
Patriot Act With Hasan Minhaj

Why We Can't Retire

Synopsis
With the help of Sen. Bernie Sanders, Hasan breaks down the financial burden of younger generations caring for their aging parents -- and themselves.

Technical Description
With a limited budget and a day of shoot, We spent three hours doing a stretch/stipple process with aging grease paint for specific liver spots veining highlights/shadows. John Caglione applied liquid Aging while I stretched and he dried. We had one prosthetic piece to work with for the pull-off. Materials: Homemade Dick Smith Liquid Aging Stipple made with de-ammoniated High Solids latex gelatin/pancake formulas for Ager 1 & (Ager 2 for bigger wrinkle textures), foam latex forehead prosthetic (for pull-off/reveal gag), custom skincolor PAX paints for prosthetic. Rubber mask: GreasePaint colors for prosthetic/aging painting—highlights, shadows, liver spots and veining on Hasan's face/neck/hands. Custom made liquid tooth stains for aging teeth. Illustrator Hair Grey palette and liquid hair greys for beard, eyebrows.

Penny Dreadful: City Of Angels
Josefina And The Holy Spirit

Synopsis
Tiago scours Sister Molly's beach house for clues. Councilwoman Beck proposes an alternate route for the Arroyo-Seco motorway. Peter invites Elsa to a party. Lewis asks the gangster Benny Berman to help battle the Nazi menace in LA. Mateo seeks retribution as Josefina pursues spiritual enlightenment with Sister Molly.

Technical Description
Penny Dreadful: City of Angels shows the underbelly of 1930’s Los Angeles and the lore of Santa Muerte, a deity who is the personification of death. She wears a custom silicone wraparound neck appliance giving her a skeletal, elegant yet ghostly look. Florence Moore, an apparition of a little girl whose eyes are wired open and limbs severed. By applying a custom prosthetic to her cheeks and eyes we were able to place hand painted eye shells in for removal between takes aiding visibility comfort. Silicone wraparound limb prosthetics with custom eyebrow punching into the prosthetic completed her look. Officer Reilly, a beat cop is brutally beaten, and his neck slashed. We applied full custom silicone facial appliances for swelling, broken nose and various deep slashes with hand punched brows and custom contact lenses. His neck was a full custom silicone wraparound prosthetic that concealed custom blood bladders beneath.

The Plot Against America
Part 4

Synopsis
Evelyn and Bengelsdorf receive an invitation from Mrs. Lindbergh to a state dinner for Nazi Germany’s foreign minister, as Evelyn makes Sandy the face of the Jewish youth assimilation program. Back from war, Alvin takes a job at his uncle’s warehouse. Philip is traumatized by a death in the neighborhood.

Technical Description
The complexity of the build was determined on all the shots of Alvin’s left leg amputee, in the entire episode. By this it was decided that two life casts needed to be taken. The leg was sculpted from mid thigh to below the knee in two different positions. Telesis adhesive was used to glue down this appliance as well as another scar on opposite leg. Alcohol color palettes and blood gel was used to color and blend edges. Green paint was used on the skin for a marker of removal for VFX completion. This episode shows how the Artists replicated our historical research on wounds and Presidential candidates like Henry Ford. Ford’s face consists of 8 appliances to recreate the real Mr. Ford’s bone structure and age. All of the appliances were applied the same way as the leg prothetic.
Pose

Love's In Need Of Love Today

Synopsis
After falling ill while organizing his annual AIDS Cabaret, PrayTell lands in the hospital leading to a series of unexpected visitors.

Technical Description
Lead Actor Pray Tell (Billy Porter) is in advance stages of AIDS in 1990 and is hospitalized. One scene in Episode 6 is when Pray is hallucinating from the illness. In his hallucination he is performing a cabaret for 50-60 men who have died there from AIDS. Life casts were taken of actors to create the appearance of advanced stages of AIDS and dramatic weight loss. Custom silicone appliances were molded to emphasize cheekbones (supraorbital, zygomatic bones) and jaw lines. Custom acrylic dentures made the appearance of the maxilla bone protrude and discoloration of teeth. Contact lenses were fabricated to give glazed over and jaundice appearances in the eyes. Prosaide transfers of lesions were also painted and applied. Telesis was used for chapping lips. The actors skin were painted to appear dead. The rest of the 50+ characters were also painted to appear dead and transfer lesions were applied.

SEE

Godflame

Synopsis
A journey of survival begins when an army of Witchfinders attacks the village of Alkenny.

Technical Description
The challenge, Rethink Everything! Designs had to be justified in relation to senses other than sight, still appealing to a visual audience. Departments designed cohesively keeping the look restrained and grounded in reality. Creating rich cultures in this post viral-apocalyptic future. Their struggle evidenced in scars from battle with others or nature. We made tactile keloid scars and piercings signifying their social hierarchy or fanatic dedication. A language we developed. Also: so many beards (laid and sprayed, ventilated and hand laid); dental veneers; body modification enhancing senses; wounds and live action effects; pregnancy prosthetics. Pre-planning to age these characters 17 years as the season progressed.

Silicon Valley

Exit Event

Synopsis
Ahead of a career-defining moment, Richard makes a startling discovery that changes everything and sends the entire Pied Piper team racing to pull off the biggest bait-and-switch that Silicon Valley has ever seen.

Technical Description
For the age makeups in the series finale of Silicon Valley, we began with silicone life casts of all the lead actors. Subtle age sculptures were done on each. These sculptures were molded using a custom formulated blend of water clear silicone. The molds were filled with thickened pros aide tinted to match individual skin tones. This technique allowed us to transfer the prosthetics directly from the clear molds on to the actor. Green marble sealer was used as an ager stipple around the eyelids. Light washes of skin illustrator were used to dial in the coloration. All actors were wearing a minimum of 5 individual prosthetic transfers. Makeups had to work in direct sunlight as well as interiors.
**Snowpiercer**

Prepare To Brace

**Synopsis**

Layton (Daveed Diggs) uses his new position as train detective to investigate the murder while gathering intel for the revolution on the side. Meanwhile, Melanie (Jennifer Connelly) faces a resource crisis, with potentially drastic consequences for the entire train.

**Technical Description**

The prosthetic effects on Episode 2 consisted of a frozen smash-able arm with matching prosthetic arm stump, and the Breachman Boscovic character, who’s look consisted of many overlapping bondo prosthetics. All pieces were designed, sculpted, and built by the MUFX crew of Amazing Ape productions. The smashable frozen arm was made to match the frozen makeup look applied and established by the Makeup Dept. The delicate breakable frozen arm fit into a silicone stump prosthetic applied and blended into the actor’s shoulder. Two versions of the stump were created, one as a fresh break after the arm had been smashed, and a 2nd version of the arm that had begun to rot and needed debriding. The Boscovic character is a 13 piece overlapping bondo prosthetic application, with the actor’s eye being glued down before application.

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**Star Trek Picard**

Absolute Candor

**Synopsis**

The Crew Journey to freecload takes a detour when Picard orders a stop to plant Vashti, were relocated Romulan refugees 14 year earlier, Elnor a young romulan he befriended, meanwhile, Narek on the BORG Cube continues his attempts to learn more about soju.

**Technical Description**

Borg Cube, Romulans, and Vulcans (oh my!) Hundreds of makeups were glued down and applied in Episode 4. More than fifty artists achieved the Romulan planet Vashti. Romulans were created with full forehead and 3/4 forehead prosthetics or silicone prosthetics and Pros-Aide transfer eyebrow blockers to achieve the classic Romulan brow line, with hundreds of custom lace eyebrows. Prosthetics were glued with silicone adhesive, airbrushed, and hand painted with alcohol colors. Hundreds of pairs of ears were applied and painted to match the actors’ skin with alcohol paints and creams. Lead cast Romulans: Narek, Narissa, Elnor, young Elnor and five Vashti romulans nuns. Jeri Ryan 7of9 Borg was a four piece silicone prosthetic. Romtha was a Romulan and Romulan XBorg, both makeups were four piece appliances. All Borg parts were 3D printed and applied as prosthetics. Getting the hundreds of pieces organized, on stations was challenging in this episode.

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**Stranger Things**

Chapter Eight: The Battle Of Starcourt

**Synopsis**

Terror reigns in the food court when the Mind Flayer comes to collect. But down below, in the dark, the future of the world is at stake.

**Technical Description**

5 stages of Silicone prosthetic leg pieces for Eleven. Initial bite, infected bite, swollen infected bite, post surgical bite, practical surgical piece for an on camera incision/insert made into the wound, puss/blood oozing out, gloved fingers go searching underneath the skin. Pock mark pros aide transfers run in the trailer used on evil Russian Grigori, silicone prosthetic slashes on face for finale. Custom silicone swollen eye/sliced lip and trauma contacts for Steve Harrington. 33 prosthetic transfers for Billy / stunts / photo double. Fresh black bleeding cuts transitioned to wounds that the skin was growing over in a strange Flayed healing process. Painted purples and greens for depth, discoloration around wounds tying them together, dry brushed with his paled out skin tone for texture with black wet scabs. Custom shattered teeth for Bruce. Multiple prosthetic transfer cuts/scabs/scrapes for the many wounds that play throughout the show.
The Substitute
Cooper Barnes

Synopsis
Actor Cooper Barnes goes undercover as The Substitute where he is transformed into three outrageous characters: an archaeologist who thinks he’s psychic, a wacky motivational speaker, and a paranoid spy.

Technical Description
All of the character makeup disguises on Cooper Barnes for The Substitute consisted of multiple facial prosthetics made from encapsulated silicone and encapsulated bondo that covered the majority of his face, altering the overall shape of his face while also adding mass, eyebags, and age. The prosthetic appliances were blended to his skin, and then colored with alcohol-based makeups in order to be more durable, as touch-ups were not possible as his character worked live in a classroom. The makeup was completed with custom-tied, lace mustache and beard, brows. The exciting part was that this makeup had to work all day in real time with real people often inches from his face. If the makeup was not convincing, the show would not have been possible.

Swamp Thing
Episode 9: The Anatomy Lesson

Synopsis
Powerful forces descend on Houma, intent on exploiting the swamp’s mysterious properties for their own purposes, Abby will discover that the swamp holds mystical secrets, both horrifying and wondrous — and the potential love of her life, Alec Holland, may not be dead after all.

Technical Description
Swamp Thing’s lead title character is in a full prosthetic makeup from head to toe without any CGI. Body consisted of a foam rubber upper suit and lower, separate hands and feet appliances, 8 separate facial appliances, contact lenses, and dental veneers. Actor Derek Mears played over 60 days in full prosthetic makeup throughout the season. On top of the Swamp Thing prosthetics, this episode held heavy amounts of prosthetics for secondary characters like Blue Devil, Frozen Swamp Thing, slant board Autopsy appliances, Burn and injury effects and full head to toe creatures suit prosthetics.

This Is Us
After The Fire

Synopsis
Randall reflect on what could have been.

Technical Description
For young Kate we created a likeness make up using prosthetics to fill out her face in conjunction with prosthetic dental plumper’s. The plumper’s are fitted first with the prosthetics applied on top. We also created several aging make-ups for the characters Rebecca, Jack and Miguel. Aging all of them from there 30’s all the way into their 60’s. We would life casted each of the actors, sculpt, and mold the prosthetics. Two different stages of aging where created for Rebecca and Jack. We would custom color match the actors skin tone as well. Jack is wearing 5 separate pieces and Miguel is wearing 3 separate pieces. For Rebecca she is wearing 9 separate prosthetic pieces including a full chest piece. Combining this with stretch and stipple we completed the look with make-up and facial hair. All the prosthetic pieces are hair punched and pre painted for each actor.
**Troll (Cake)**

**Synopsis**
Snapshots from a series of therapy sessions as an actual troll struggles to make progress in his life in New York City.

**Technical Description**
This makeup was particularly difficult given the extreme design of the character and the need to allow the actor to emote in a convincing way. Our Troll character began as a clay sculpture on the life cast of the actor. Multiple overlapping foam latex and silicone prosthetics were created from custom molds, along with foam latex gloves, slip on silicone feet, a custom set of acrylic dentures and a lightweight expanded foam and spandex fat suit. The thick neck was made hollow to allow for better movement and the hair was ventilated into the head prosthetic for continuity and realism.

**Vikings**

**Death And The Serpent**

**Synopsis**
Bjorn is forced to act quickly in the aftermath of the election for the King of all Norway. The bandits attack Lagertha’s village again but victory for the bandits looks less certain. Back in Kattegat, haunted and paranoid, Hvitserk continues to unravel.

**Technical Description**
In Death and the Serpent, our prosthetics, consisted of a full-body custom prosthetic suit made of silicon and intrinsically coloured for translucency transfers and silicone 3D-transfers. We back painted the mould prior to pouring, this was done to speed up our application process. We then coat the prosthetics in waterproofing film to help prevent and inhibit the migration of moisture between sub-straightes, this acts as an impenetrable coating preventing dampness and sweat perishing the prosthetics, creating a stronger bond to skin and broader latitude in terms of colour application. We used thermoplastic jigs for placement and accuracy to maintain time premiums for each prosthetic makeup application.

**Virgin River**

**Under Fire**

**Synopsis**
Under pressure, Mel and Jack respond to a medical emergency on a remote illegal pot farm. Charmaine and Hope exchange words.

**Technical Description**
Calvin's cauterized gunshot wound - leg (Sc 5, 8, 9) -- Custom designed and sculpted sock type silicone prosthetic appliance; with entrance wound in back of leg and gory, meaty exit wound in front. Detailed with punched hair and matching ultra-realistic skin tones. Plumbed for blood. Cauterized in Sc 9 -- Jack's back wound with embedded shrapnel (Sc 36) Custom designed and sculpted 3D appliance with embedded shrapnel; dressed with blood.

**Watchmen**

**A God Walks in to Abar**

**Synopsis**
Angela’s mysterious past in Vietnam is at last revealed.

**Technical Description**
For the Watchmen episode A God Walks In To Abar, we created prosthetics for Dr. Manhattan. In order to capture the iconic look of this character, we utilized a custom bald cap prosthetic, custom prosthetic for his genitalia, tattoo transfer for the hydrogen symbol as well as 2 layers of colors covering his entire body to hide the actors natural skin tone. The look was finished with shadowing to accentuate his facial features and give more definition to his muscular physique. The final make-up was used without augmentation with the exception of scenes which required his ethereal glow.
Watchmen

It's Summer And We're Running Out Of Ice

Synopsis
In an alternate America where police conceal their identities behind masks to protect themselves from a terrorist organization, Detective Angela Abar investigates the attempted murder of a fellow officer with Chief, Judd Crawford. Meanwhile, the Lord of a Country Estate receives an anniversary gift from his loyal servants.

Technical Description
Working only from some selfies provided by Mr. Gossett, facial prosthetics were sculpted on flat glass, then negative molded in Sortaclear 40. The molds were filled with a skin of Mouldlife Baldiez then Prosaide Cream to achieve thickness. Layers of Bluebirdfx stipple were used in specific spots, then the prosthetic transfers applied directly out of the clear molds onto the skin. Thinned down Reelfx tattoo inks were used for color. The look was finished off with some chopped human crepe hair. To our knowledge, this is the first time for this technique to be used on-camera specifically for aging makeup.

Westworld

Crisis Theory

Synopsis
Season finale. Hale seeks retribution from Dolores, who sets Caleb on a path to destroy Rehoboam. Bernard meets with old acquaintances and discovers his role. Maeve has a change in heart and helps Caleb defeat Serac. As the world begins anew, the Man in Black has a fresh agenda.

Technical Description
Gina Torres wears a full aging makeup to age her visually about 25 years. Prosthetics include; silicone cheeks, neck, chin, hands, forehead, furrow, eyeballs, and upper lid appliances. - Mech-Dolores has a full VFX body with an exposed silicone neck/chest, cheeks and arm appliances. This gives her the look of a full mechanical body provided by VFX with a layer of skin over the mech in some areas. - Dolores in torture extraction port implants; consists of silicone open wound appliances with small mounting ports to connect glowing tubes into her body. - Hale’s post 3rd Degree burns consist on transfer appliances and overlay clear membrane techniques to create a realistic pigment-less healed burn look. In addition to these key prosthetic scenes, this episode is packed with prosthetic injury simulation on Evan Rachel Wood, Ed Harris, and Tessa Thomson among the many other extras and stunt players throughout the episode.

What We Do In The Shadows

The Return

Synopsis
The vampires offer shelter to an old nemesis who's down on his luck.

Technical Description
For this episode, multiple custom platinum silicone gel, foam latex and urethane prosthetic appliances were designed created and applied onto our many vampire performers, ranging from subtle facial prosthetics to extensive character prosthetics to achieve the various undead looks required. For our sewer dwelling creature Carol, oversized custom polystyrene eye forms with translucent intrinsic colouring were integrated into the custom created full facial silicone prosthetics, allowing full vision for our performer but reading as blind on camera. Her look was completed with silicone finger extensions, clear acrylic oversized dentures, custom hair pieces and a distorted cranium prosthetic from which protruded multiple urethane quills. A more subtle prosthetic makeup was required for Nick Kroll to play the vampire Simon the Devious, made difficult due to Nick’s overly sensitive skin. This was solved by using custom formulated barrier cream, over which was applied with specially created platinum silicone transfer prosthetics.
Year Of The Rabbit
Framed Rabbit

Synopsis
Things are not looking good for Rabbit - he's either been framed for murder, or committed a murder. Whichever way, he's on the run, but Strauss and Mabel refuse to believe he's guilty.

Technical Description
As well as cut throats and facial scarring's we were also tasked with re-creating the Elephant Man. Our primary concerns were flexibility, this being a comedy series the actors’ ability to express and deliver a performance despite the layers of prosthetics was paramount, and familiarity. As he’s such a familiar and iconic figure any deviation from how an audience expected the character should look would be detrimental. It might look like we parred it back, so the changes had to be imperceptible. Another technical challenge is dealing with issue of weight as the prosthetics are silicone. By both reducing the scale of facial appliances as well as using light weight foam inserts in the head piece we kept the weight at a minimum allowing actor David Dawson maximum comfort and flexibility despite the extent of the prosthetic makeup.

ZeroZeroZero
Tampico Skies

Synopsis
When the infighting within the 'Ndrangheta puts at risk the Lynwood family's business and A1:N11 the latter have to take the matter in their own hands.

Technical Description
The makeup effects was made for the uncut sequenced scenes. Two prosthetics in silicon for the hand of Don Minu, one for the broken finger when he falls down the ladder, and one for the amputation of his finger with a blood rig. He also had a contact lens on so we could simulate his cataract. For La Chiquitita a pregnant belly was made for her nude scene, where it had to be visually perfect from every angle so the director had no restrictions during the scene. Varas had a prosthetic wound for when they cut his throat, with a blood rig. All the tattoos of Nacho and the other soldiers and narcos are original drawings that we made.