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- African Style
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- Hair styling and make-up
- High Definition
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VOLUME 4 NUMBER 3

Summer 2008
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1946-2008

Cover photo: Courtesy of Warner Bros™ ©DC Comics

PRESIDENT

FROM THE PRESIDENT

For several months, we have known that IATSE International President Thomas C. Short would be stepping down from his office after 14 years. If you read the official IA Bulletin (quarterly magazine), you might have wondered what all the stories were leading up to—the perspective of what has been accomplished and what lies ahead. Unlike most industries, the union membership in the entertainment industry has doubled in the last 14 years. In 1993, there were only two national agreements across the entire Alliance. Now there are more than 1,600. Members who have been in the business more than 15 years will remember that in film and television there were no low-budget contracts, there were no union commercials, there was no digital agreement, no union music videos and theatrical agreements were Pink—no “light pink” or “yellow.” Certainly there were no theme park members in the Alliance. New technologies have been a continual challenge, but President Short and the IATSE have met each with determination to provide contracts which will give us better working conditions where there used to be no protections at all.

There will always be members who disregard the accomplishments, those who love to make references to their imagined “giveaways.” You can’t give away something you didn’t have to begin with. Those who complain about low-budget contracts never seem to realize that those are new contracts which were only non-union a few short years ago. Networks such as Fox Sports and ESPN have contracts and union representation, as opposed to the NFL network. Even the make-up and hair stylists in regional theaters are getting representation through many of the wardrobe Locals—artists who rarely had any kind of representation and were always left behind. All because President Short realized 14 years ago that he needed to assemble a team who would be watching the future of the entertainment industry and resolve to get every single member of this union into some form of a health, pension and annuity plan.

At the General Executive Board meeting in San Diego, President Short announced his retirement and the Board unanimously elected Executive Vice President Matt Loeb to fill the presidency. Matt has served as a member of the Executive Board since February 2002 and has been a member of the United Scenic Artists Local 829 since 1989. Matt has been working at President Short’s side for 15 years and is a tremendously skilled negotiator who will go on to fight the many uphill battles for us. Effective immediately, Eighth International Vice President Michael F. Miller, Jr. will take over Loeb’s former responsibilities as Division Director of Motion Picture and Television Production, continuing to be based at the IA’s West Coast Office in Toluca Lake. In the position, Miller will oversee all aspects of the International’s motion picture and television production operations in both the United States and Canada, reporting directly to Loeb. In addition, President Loeb has appointed Dan Mahoney to the newly created position of Assistant Division Director of Motion Picture and Television Production. Mahoney, who has been an International Representative since 2002, is a member of Local 52 and was that Local’s Business Rep from 1997 to 2002. He will be based at the IA’s General Office in New York.

As President Short leaves office, he has also been warning us about the dangers that lie ahead for our Alliance—there are other labor organizations that are trying to encroach upon and undermine the IATSE. You may have read about the WGA attempting to take over IATSE jurisdiction in animation. Now, NABET is attempting to infiltrate into areas that have been contractually negotiated for many years, offering substandard wages and benefits—eliminating IATSE union member jobs. He leaves behind a tremendous legacy and proof that one person can make a huge difference in other people’s lives. His leadership has made us a much stronger force in the entertainment industry, but we are the ones who must maintain that diligence, caring and protection for each other.

SUSAN CABRAL-EBERT
President



THE ARTISAN

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Make-up Artists & Hair Stylists.

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

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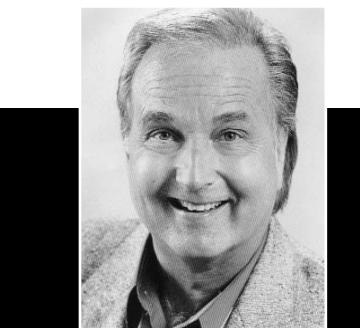
Business Representative
Tommy Cole



THE ARTISAN

In June of this year, I had the honor of attending the funeral for one of our talented make-up artists, Stan Winston. Stan made an indelible impression on me during the '70s as a person and as an artist, one that helped me, along with many others, to become better at our craft. Stan had the innate quality of infusing a room with energy no matter where he was. He was one of those kinds of people who transfix you not only with his talent, but with his electric personality and sense of humor. He helped to change and enhance special make-up effects forever and brought his genius to the forefront with a mix of clever make-up designery, puppetry and CGI, bringing the art to a level of genius that helped to raise the bar for many of our make-up artists, designers and sculptors. For many of us, they broke the mold when he was born, and he will be sorely missed.

That being said brings me to a related matter. As new members join our Local each year, many of our icons, our "old-timers," industry leaders who brought culture and history to our craft are gone such as Stan, or they are leaving the business to retire and embark on other adventures. With their departure so goes their expertise and knowledge. Years ago to be a make-up artist or hair stylist you had to be well-rounded and be trained in just about everything there was to know as an artisan. Now, with someone being able to get on the Roster and join the Local in as little as 30 days, we have many members who have not been fortunate enough to be able to have the training that many of us got from either the apprenticeship programs or from our peers and mentors. For this reason, every year, Local 706 offers comprehensive classes in many of the different facets of our crafts. Through CSATTF sponsorship we also offer instruction in many areas dealing with subjects that will enhance your job skills. The best advice I can give make-up artists or hair stylists working in this industry is to of course, work hard, but beyond that, take any and every class that may help to improve what you do.



" The better trained you are, the more of an asset you will be to production and to your peers. **"**

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Please enjoy this issue of *The Artisan*.

Tommy Cole

2008

September 1

Labor Day holiday: offices closed

September 7

Board of Trustees Meeting

September 15

Executive Board Meeting

September 27

Malibu Festival of Film honors Local 706—everyone invited!

October 5

Board of Trustees Meeting

October 13

Executive Board Meeting

October 20

Theatrical Meeting:
Local 706 office 7 PM

November 2

Board of Trustees Meeting

November 3

SF General Membership Meeting

November 10

Executive Board Meeting

November 16

General Membership Meeting

November 27 & 28

Thanksgiving: offices closed

December 7

Board of Trustees Meeting

December 15

Executive Board Meeting

December 24

Offices close 2 PM:
Merry Christmas

December 25

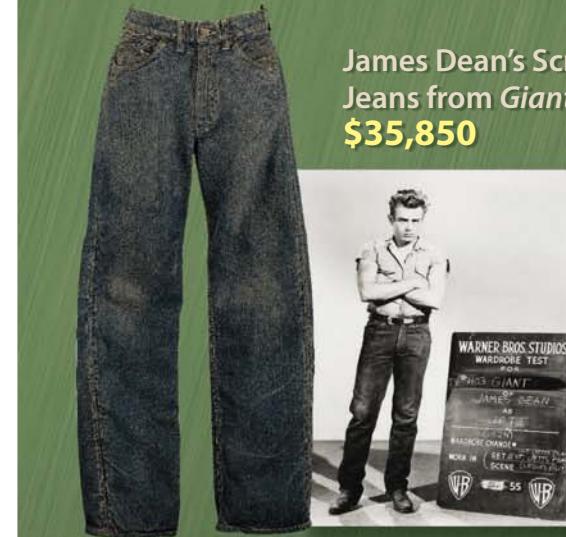
Christmas: offices closed

December 31

Offices close 2 PM:
Happy New Year

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Body Painting

by Bernd J. Rantscheff

I GOT A CALL FROM MS. MARTHA CECILIA, DEPARTMENT HEAD MAKE-UP OF THE TELEVISION SERIES *THE UNIT*. SHE NEEDED TO TRANSFORM ONE OF THE PRINCIPAL ACTRESSES INTO A SNAKE.

It was for a nightmare sequence that occurs while the character's husband is incarcerated. It had to be made without using elaborate prosthetic make-up and there was very little time to prepare. To realize the image, I needed to draw and cut eight snake-scale stencils. I then mixed and matched to create a reptilian-looking woman. Having no contact lenses to make snake eyes, I got around it by painting with UV colors on her eyelids and enhancing it with a UV LED flashlight I gave to the DP. Lighting it that way really made her eyes pop.

With Ms. Martha's assistance we were able to accomplish the task in *under* two hours, and the production was very happy it worked without complication. I have used airbrush since 1970 when I discovered that it was a great time-saving tool in the make-up field.

Above is the snake picture, with some other examples of my creations, including a bird and some body painting I did for an instructional DVD that shows the processes of using the airbrush for face or body application. My website is www.rantscheff.com. •



The Rockettes (Santas) with Tony Gorzycki (middle) & Judy Blanchard and Dorinda Carey on the sidelines.

The Rockettes in Orange County

THE LAST THREE WEEKS OF DECEMBER 2007, THE HAIR DEPARTMENT OF THE RADIO CITY CHRISTMAS SPECTACULAR HAD A WONDERFUL RUN AT THE COSTA MESA PERFORMING ARTS CENTER.

Hair and Wig Supervisor Tony Gorzycki (Local 764, New York) tells of how last year the Phoenix/Costa Mesa Company had the busiest schedule that the Radio City Companies sent out. "Sixteen days, 50 performances."

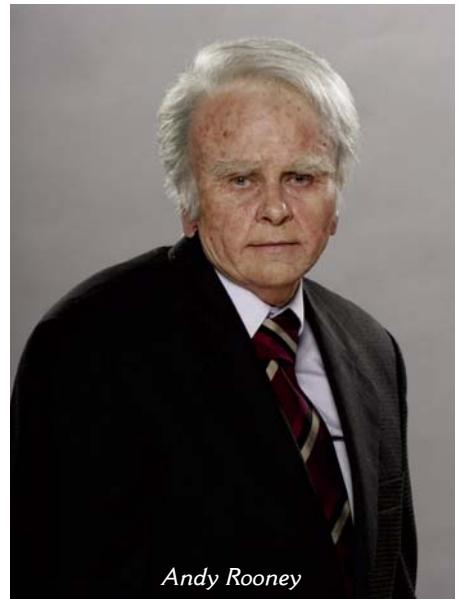
The Rockettes are all dancing four performances per day. Eight costume changes, and they are just as pleasant, polite and have a smile on their faces. I have nothing to complain about. Thank goodness for Local 706 members Dorinda Carey and Judy Blanchard. They came in not knowing what was in store."

Dorinda says, "Judy and I were each responsible for 10 Santa wig and beard sets. We had to learn the technique Tony had so all of the Santas looked the same no matter who combed them out. The wigs looked wonderful when they arrived from Phoenix. We kept busy the first two days, then all of a sudden, we were into a heavy performance schedule."

"We made a wonderful team," Mr. Gorzycki said. "Dorinda and Judy hit the ground running. They kept pace with the schedule and their work was excellent. I could not have been happier. We have more than 80 pieces to maintain, Santa and Mrs. Claus, the little people with wigs, moustaches and beards, and the three kings for the Living Nativity. All of the hair had to be touched up for every performance and some of them washed and reset. Keep in mind we only have 1/2 hour between performances on most days. We do have a rotating schedule for washing and setting, which kept us busy after the last performance of the day."

With the Rockettes and the Clauses loving how they looked, the audiences were delighted. At the end of the day, we are all happy with our work, we are a little disheveled, exhausted, and may even need to have someone point us the way home. Not bad for a 14-hour day. The best part is we get to do it again tomorrow! •

THE ARTISAN



Andy Rooney

TRACEY ULLMAN STATE OF THE UNION

BY MARTIN SAMUEL,
DEPARTMENT HEAD
HAIR STYLIST

It was great fun and a challenge to work with Tracey Ullman on researching and developing each of the 50 characters for *State of the Union* (2008). We had chosen wigs out of a multiple collection of hair-lace wigs and pieces and decided which ones would be suitable to be transformed into each of the 50 characters by coloring cutting and styling each one. I had three weeks prep to put this together and Tracey was around to try on and make comments as we went along. This was hilarious as she went into character each time.

We needed everything ready on blocks and perfect for the two-week shoot of five episodes as when she worked each character. For example, for David Beckham, we would shoot his coverage for the five episodes at one time so it was great in that respect. They shot five characters each day which were long and intense days especially the Andy Rooney, Ronnie Rooney, David Beckham and Tony Sirico wigs which were laid on bald caps so their hair had to be completely whited out.

My favorites of course, were Helen Mirren, Judy Dench, Renée Zellweger, Suzanne Somers, Gretchen Pincus, Chanel Monticello and Beckham.

I would like to thank hair stylists Anthony Wilson and Cyndra Dunn for their help on this project. Also, the great prosthetic and straight make-up done by make-up artists Matthew Mungle and Sally Craven. ●



Helen Mirren



David Beckham



Sandra Stevens



Padma Perkish



Renée Zellweger

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ABC, ABC Studios

Norman Leavitt, Department Head Make-up Artist Brigitte Bugayong, Key Make-up Artist Shauna Giesbrecht, Additional Make-up Artist Michele Teleis, Additional Make-up Artist

MAD MEN ("The Hobo Code")

AMC, Lionsgate Television

Debbie Zoller, Department Head Make-up Artist Ron Pipes, Key Make-up Artist Suzanne Diaz, Additional Make-up Artist

PUSHING DAISIES ("Dummy")

ABC, Living Dead Guy Productions, The Jinks/Cohen Company in association with Warner Bros. Television

Todd A. McIntosh, Department Head Make-up Artist David De Leon, Key Make-up Artist Bradley M. Look, Additional Make-up Artist

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MADtv

(Episode 1308: With Kathy Griffin)
FOX, Girl Group Company

Jennifer Aspinall, Department Head Make-up Artist Heather Mages, Additional Make-up Artist Christopher Burgoyne, Additional Make-up Artist Ned Neidhardt, Additional Make-up Artist

SO YOU THINK YOU CAN DANCE (Episode 311)

FOX, 19 TV Ltd and Dick Clark Productions

Amy Strozzi, Department Head Make-up Artist Heather Cummings, Additional Make-up Artist Crystal Wolfchild, Additional Make-up Artist

TWO AND A HALF MEN ("City of Great Racks")

CBS, Chuck Lorre Productions, Inc., The Tannenbaum Company in association with Warner Bros. Television

Janice Berridge, Department Head Make-up Artist Peggy Nichols, Key Make-up Artist

Outstanding Makeup for a Miniseries or a Movie

(Non-Prosthetic)

COMANCHE MOON ("The Firm")

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Tarra Day, Department Head Make-up Artist

JOHN ADAMS

HBO, Playtone in association with HBO Films

John R. Bayless, Key Make-up Artist

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JOHN ADAMS

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John R. Bayless, Special Make-up Effects Artist

Christopher Burgoyne, Special Make-up Effects Artist Matthew Mungle, Prosthetic Make-up Designer & Creator

MAD MEN

("Nixon vs. Kennedy")
AMC, Lionsgate Television

Debbie Zoller, Department Head Make-up Artist Joel Harlow, Special Make-up Effects Artist Brian Penikas, Additional Special Make-up Effects Artist Jake Garber, Additional Special Make-up Effects Artist

PUSHING DAISIES

("Smell of Success")
ABC, Living Dead Guy Productions, The Jinks/Cohen Company in association with Warner Bros. Television

Todd A. McIntosh, Department Head Make-up Artist David De Leon, Key Make-up Artist Sara De Pue, Additional Make-up Artist

TRACEY ULLMAN'S STATE OF THE UNION

(Episode 104)

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Matthew Mungle, Special Prosthetics

Outstanding Hairstyling for a Single-Camera Series

DESPERATE HOUSEWIVES ("In Buddy's Eyes")

ABC, ABC Studios

Gabor Heiligenberg, Department Head Hair Stylist Dena Green, Additional Hair Stylist James Dunham, Additional Hair Stylist Maria Fernandez DiSarro, Additional Hair Stylist

DIRTY SEXY MONEY ("The Bridge")

ABC, ABC Studios

Dennis Parker, Department Head Hair Stylist Polly Lucke, Key Hair Stylist Kay Majerus, Additional Hair Stylist Anna Maria Orzano, Additional Hair Stylist

MAD MEN

("Shoot")
AMC, Lionsgate Television

Gloria Pasqua Casny, Department Head Hair Stylist Lucia Mace, Key Hair Stylist Anthony Wilson, Additional Hair Stylist Barbara Cantu, Additional Hair Stylist

PUSHING DAISIES

("Smell of Success")

ABC, Living Dead Guy Productions, The Jinks/Cohen Company in association with Warner Bros. Television
Daniel Curet, Department Head Hair Stylist Yuko Tokunaga-Koach, Key Hair Stylist

TRACEY ULLMAN'S STATE OF THE UNION

(Episode 104)

Showtime, Showtime Presents in association with Allan McKeown Presents, LLC

Martin Samuel, Department Head Hair Stylist

UGLY BETTY

("A Nice Day for a Posh Wedding")

ABC, ABC Studios

Mary Ann Valdes, Department Head Hair Stylist Lynda K. Walker, Key Hair Stylist Norma Lee, Additional Hair Stylist Kimi Messina, Additional Hair Stylist

Outstanding Hairstyling for a Multi-Camera Series or a Special

DANCING WITH THE STARS (Episode 510A)

ABC, BBC Worldwide Productions, LLC

Mary Guerrero, Department Head Hair Stylist Lucia Mace, Key Hair Stylist Cynthia P. Romo, Additional Hair Stylist Maria Valdivia, Additional Hair Stylist

TWO AND A HALF MEN ("City of Great Racks")

CBS, Chuck Lorre Productions, Inc., The Tannenbaum Company in association with Warner Bros. Television

Pixie Schwartz, Department Head Hair Stylist Krista Borrelli, Key Hair Stylist Ralph Abalos, Personal Hair Stylist for Jon Cryer Janice Zoladz, Personal Hair Stylist for Charlie Sheen

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Robin Maginsky Day, Department Head Hair Stylist—Ms. Sarandon

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Anji Bemben, Department Head Hair Stylist



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THE ARTISAN

Why So Serious?

BY PETER ROBB-KING,
DEPARTMENT HEAD MAKE-UP



Photo: Courtesy of Warner Bros.TM ©DC Comics



Photo: Stephen Vaughan.TM ©DC Comics

THE CREATIVE TEAM WAS HEADED BY MYSELF, JAN ALEXANDER, HAIR, AND CONOR O'SULLIVAN, PROSTHETICS.

This project was the highly anticipated follow up to *Batman Begins*, and we knew from day one that this was to be a special movie. It had all the elements ... iconic characters, large cast, major prosthetics and make-up and hair challenges to be met daily. It was a very ambitious schedule and this necessitated minimizing the make-up and hair times right down. This was truly a team effort and without everyone's total commitment, it could not have been achieved.

The shoot took place over three continents and the international crew that worked throughout comprised of Sue Robb-King and John Caglione Jr. (make-up), Kimberley Spiteri (hair) and Rob Trenton (prosthetics). We also had wonderful local help on all of these locations.

The word most used on the set was "real" and this is the effect of the looks of the characters that we strived to achieve. Our prosthetic method was the very latest and comprised of encapsulated pre-colored silicone pieces which remained in the mould which was then applied to the skin.

This allowed for very accurate placement and a substantial time saving. None of the principal prosthetic characters had just one member of the team working on them exclusively. Each character had a hand-picked team, to enable both the time frame and the schedule to be met.

A large percentage of the film was shot in IMAX and the whole film can and should be seen that way. IMAX absolutely sees everything, and it certainly puts any problems with HD in perspective. It's well worth taking a look because you really see your work on those screens. With that aspect alone plus the chance to work with the very latest silicone prosthetics, it was a great show to be part of.

The final results as seen in the movie could not have been realized without the incredible input from all the actors. A big hand for them please and on a serious note—who knew cell phones could be so dangerous?

The whole *Dark Knight* crew deserves our thanks for making this such a special shoot and their and our results are there for all to see. Enjoy the movie. Thanks again to all those who worked with the make-up and hair team. ●



Photos by Stephen Vaughan.TM ©DC Comics



Photo: Courtesy of Warner Bros.TM ©DC Comics

Pushing Daisies FOR A LIVING



DANIEL CURET, DEPARTMENT HEAD HAIR STYLIST

How does the design of the characters come about?

Honestly ... on the fly! We really don't have a lot of prep time between episodes, and it is almost impossible to manufacture hair goods for time and budgetary reasons. Most of the impetus for the design comes from the costume designer who has already sat in on a ton of meetings on our behalf. Sometimes we rent wigs to create the characters or use hairpieces out of our stock. Our show has a timeless mid-20th-century look to the production design yet our characters look like they live in the modern world. Our lead actress wears a lot of vintage stock from the studio archives that Bob then revamps. Hair-styling ideas can change up until the time they're dressed when we decide how to finalize it incorporating all the input from the actors, costume designer and producers. Generally, I like to be respectful of the costumes and juxtapose a hair style that gives it a modern flair.

Do you do any research?

I particularly like these books like *World of Movies 70 Years of Film History* by Richard Lawton, *The Way We Wore: Styles of the 1930s and '40s* by Marsha Hunt, *Hurrell Hollywood: Photographs*, the photography of George Hurrell, and the *Library of TIGI Collections* that comes out every year with their hair-trend forecasts.

What influences your design work?

Real people (on the streets, out at restaurants and in clubs), print advertising and fashion layouts.

Who is on your team?

My associate on the show is Yuko Tokunaga-Koach. She's like the wind beneath my wings and helps me fly. We also get to bring in day checkers every episode that can make it or break it depending on their level of skill and ability. Sometimes I get really lucky and catch a fantastic hair stylist in between other projects.

What are some of the techniques used to cut, color, style some of your characters/actors?

For the Emmy-nominated episode "The Smell of Success," the main gag was that a gal gets blown up when she opens a scratch-and-sniff book. Our "mod squad" brings her back to life in the morgue to ask her how it happened and she's completely charred. To make it funny we decided to only have the hair be burnt from the front ... so I styled a machine-made lace wig to look like the actresses' hair style and singed the front with a blow torch when applying it (with spirit gum) to the prosthetic suit that Todd had designed. I cut away the hairline to line up with the ridges of the make-up and later painted it in with some streak and tips for better blending on set. Paul Reubens' character had a full-lace wig styled into a soft, curly Afro.

Do you use any wigs/hairpieces/extensions on the characters?

All the time ... if it isn't a $\frac{3}{4}$ wig, it's a halo piece (a weft that doesn't use clips to attach) or a clip-in bang (fringe) or a "rat" made from hair wrapped in a stocking cap to use as a filler, falls, pastiches ... you name it. If it's made of hair and it's the right color, we'll use it somehow!

Who made the wigs?

Natasha at Favian Wigs has made the full-lace wigs, $\frac{3}{4}$ wigs, bang pieces and halo extensions as well as provided us with some rental wigs. The stunt-double wigs and machine-made lace wigs I get from Ron at Cal East Imports.

Any last words?

I'm extremely grateful to my peers for the Emmy nomination from the Academy of Television Arts and Sciences ... who knew you were watching our show. Thank you!

TODD MC INTOSH, DEPARTMENT HEAD MAKE-UP ARTIST

Congratulations on your double Emmy nomination. Did you ever think you would garner this distinction?

Well, after winning an Emmy for *Buffy, the Vampire Slayer*, I sort of thought, "Well, that's great and I've done it!" so I never really expected to be in the running again. What makes this time around so special is that we were nominated in two different categories (Beauty & Prosthetics) for the same show! That's pretty special and quite an honor. First time ever that the same show is nominated in the two categories, I believe.

How does the design of the characters come about?

I learned how to be a thorough (read: old school) department head from Mike Westmore. I like to coordinate the creation of the designs myself. Then I work with the actors/producers/directors/other make-up artists to set the final looks. The show has a "nod" to period. We work closely with our costume designer, Bob Blackman. He inspires us with his amazing designs and collaborative style. I draw initial ideas for the special effect prosthetic creations from the show's fantasy/cartoonish style. I ask myself, if this happened to Wile E. Coyote, what would it look like? The drawings go to Bryan Fuller for approval, then to the lab for sculpting.

Who is on your team?

My team is made up of make-up artists David DeLeon and Steve Anderson this year with occasional day checkers as needed. Last year, our third was Sarah De Pue. I like to hire artists at the top of their game.

What are some of the make-up application techniques used?

For beauty make-up, Anna and Kristin represent the two ends of the 1960s. David DeLeon has worked closely with Anna giving her an innocent doe eye with Twiggy-looking individual lashes. He keeps her fresh-looking with sheer bases and lipstick colors from the '60s. I've created a late-'60s early-'70s feel for Kristin's frosty eye shadows and glossy lips. I like mixing frost and matte textures in unusual ways. Ellen Greene and Swoosie Kurtz are also done in period '30s and '50s make-ups respectively, suitable for their eccentric characters.

Our Emmy-nominated prosthetic make-up involved application of a full body suit, individual hands, a full head and face with extensive blenders to hide all the seams and joints. The charred suit had tubes rigged to waft smoke making the suit look like the girl was still smoldering. At the time we were developing the design, it was a difficult concept to "Wile E. Coyote"—I mean, she's burnt to a crisp! I finally hit on the idea that she might look like smoldering carbon; like a burnt

fireplace log. What made the whole thing slide into comedy so well was the slightly charred but bright blonde hair designed by Daniel Curet and her wide, white-toothed smile. Simultaneously, creepy and funny.

And for the nominated beauty episode we not only had the beauty on our regular cast as I've already described, but David DeLeon constructed some wonderful eyelashes with silk dandelion petals for the dandelion car-show girls. With beautiful 1960's make-ups and those fantastic lashes, I think the results were wonderful.

Who manufactures the prosthetics?

We use make-up effects labs.

Have you had a mentor or someone you've looked up to?

Both Mike Westmore and Dick Smith have been very inspirational in different ways.

Any last words?

I am very worried about the state of our craft. The last of the studio-trained artists are retiring or (worse) dying and taking their legacy with them. Our schools and the classes we provide through Contract Services can't replace the kind of intense long-term training these artists received under the studio system and out in the field. I find that many of our members nowadays won't have access to the skills once considered "standard" in our industry. It is now up to the individual to become proficient on their own by practicing over and over to improve their skills. As a teacher, my goal is to provide the same kind of fire and inspiration I found long ago watching *Dark Shadows!* •



Pushing Daisies crew from left: David DeLeon, Ellen Green (actor), Yuko Koach and Daniel Curet.

Hellboy II: The Real Deal

BY MIKE ELIZALDE

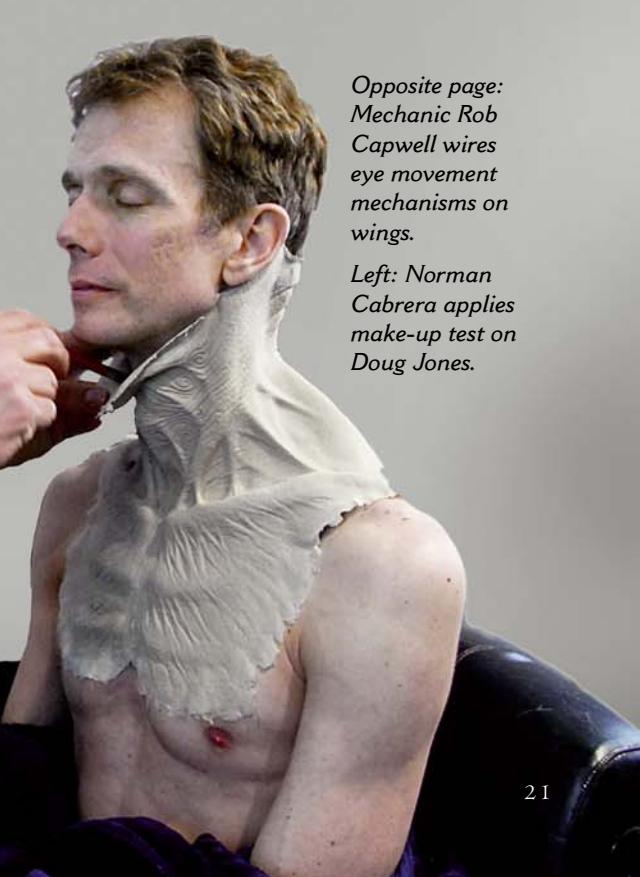


In a world where many filmmakers turn to digital effects to solve their visual effects challenges, imagine how refreshing it was when Guillermo del Toro, the man responsible for the hauntingly beautiful and tragic *Pan's Labyrinth* and the first *Hellboy* film, approached me with the intent of making *Hellboy II* with "as few CG effects as necessary" to quote him directly. I was ecstatic as I heard these words on my cell phone in Vancouver, B.C., while shooting *Fantastic Four: Rise of the Silver Surfer*. He then went on to explain that my Spectral Motion team and I would be creating more than 15 creatures which would involve prosthetic make-up effects, animatronics and a combination of the two for some of the characters. With the help of my wife Mary, co-founder of Spectral Motion Inc., and my production coordinator Brian Walsh, we laid out our plan for what would prove to be the most challenging assignment of my career.

During our first few meetings, Guillermo asked me to assemble my team and help him put together an international team of effects artists that would include Academy Award® winners David Martí and Montse Ribé of DDT Efectos Especiales out of Spain, Cliff Wallace and his creature effects team, Leo

Burton's Solution Studios, Nigel Booth's Euroart Studios from the U.K. and the Budapest, and Hungary-based Filmefex led by Ivan Pohárnok. All told there would be nearly 40 unique practical characters designed by the collaborating effects companies.

Part of Spectral's assignment included re-creating the eponymous Beast of the Apocalypse, Hellboy himself, and his cool blue partner, the aquatic empath, Abe Sapien. Under orders from Guillermo, these two characters were to remain true to their original incarnations. To that end we contacted Cinovation Studios where the *Hellboy* prosthetics had been created for the first *Hellboy* movie to see if we could procure any of the initial molds. We also secured the services of Matt Rose and Chad Waters, the original designers to come and be a part of the Spectral team. Our search for the original Hellboy molds proved only partially fruitful. We were able to obtain some of the original body molds and some of the other components such as the Right Hand of Doom but in the end, Hellboy's facial prosthetics would be re-sculpted from scratch. Rose blocked out the sculpture under Guillermo's watchful eye and once the main forms were rendered, Mitch DeVane applied the skin texture and final detail. The

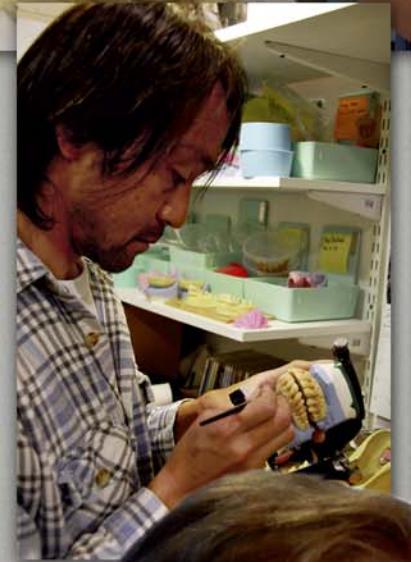


Opposite page:
Mechanic Rob Capwell wires eye movement mechanisms on wings.

Left: Norman Cabrera applies make-up test on Doug Jones.



Mike Elizalde glues a full head prosthetic to John Alexander during a Bethmoora Goblin make-up test.



Above left: Art Sakamoto creating teeth.

Above: Fabricator Jim Beinke integrates the Chamberlain's pup-peteered arms with wardrobe.

Animatronic designer Larry Odien tests a mechanical head.



Doug Jones during an Angel of Death test.

result was a more natural-looking facial quality than the first iteration. Some color adjustments were also made after the first film tests were shot in Budapest but aside from these improvements, the character remained true to its origin. Ron Perlman wore the make-up, which I applied with my assistant, Anthony "Ant" Parker from the U.K., for nearly 100 shooting days.

To say that I feel extremely fortunate to be among those whom Guillermo del Toro entrusts with bringing his brightest and darkest visions to fruition would be a gross underestimation of the facts. Indeed, the responsibilities of preserving the power, beauty and elegance of practical make-up and creature effects and of delivering those visions to Guillermo are not ones which I or my team will ever take lightly. A film as important as *Hellboy II: The Golden Army* will resonate as a milestone in the renaissance of practical effects within the filmmaking community. Thanks to visionaries like Guillermo del Toro who champion our cause and truly understand that there is a special magic which occurs when what we see on screen is what was filmed on the day. The absolute physical presence of tactile effects together with computer-generated enhancements can enable an apt storyteller to deftly bridge the gap between credibility and the incredible. The wisdom to harness all of the creative tools in the dream weaver's repertoire will unfailingly yield the enchantment which drew us all here in the first place. ●

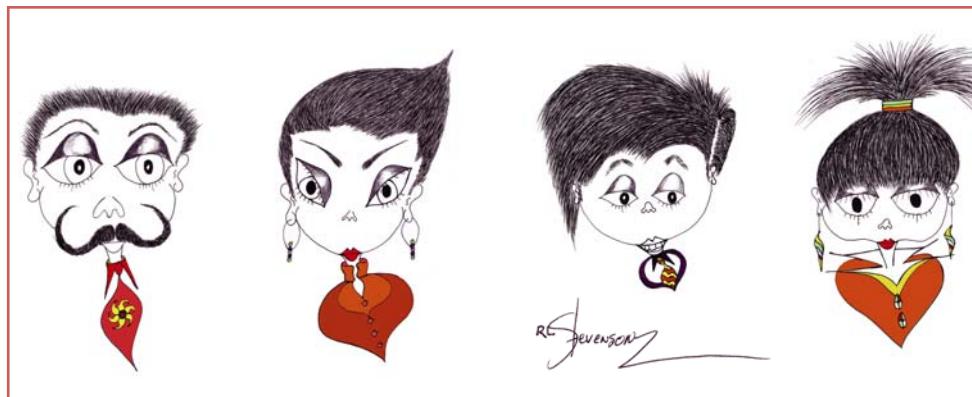
THE ARTISAN



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'Head Trips' ART EXHIBIT

BY ROZ STEVENSON



A new art exhibition by Local 706 hair stylist Robert L. Stevenson is scheduled to open August 17 through October 31 at the Museum of African-American Art.

It is located at Baldwin Hills-Crenshaw Mall (Macy's third level), 4005 Crenshaw Blvd. in Los Angeles. Entitled "Head Trips: Art as Seen Through the Eyes of a Hollywood Hair Stylist," the exhibit will display a collection of 40 limited edition lithographs of Stevenson's pen-and-ink art.

An Emmy-winning hair stylist, Stevenson began pursuing art late in life. In the last four years of his 40-year film career, his creative talents began to flow as a pen-and-ink artist. Stevenson's "Head Trips" collection includes contemporary portraits of men, women or children in caricature with intricately drawn hair styles and hair-related accessories. The drawings are completed with bold, bright Prisma color art markers.

Through his artistic eyes as a hair stylist, Stevenson recognizes very keenly how people use hair designs, hats, wraps, ribbons and other accessories to adore themselves, express themselves and, in many cases, identify who they are. A self-taught artist, Stevenson began doodling on movie sets as a way of

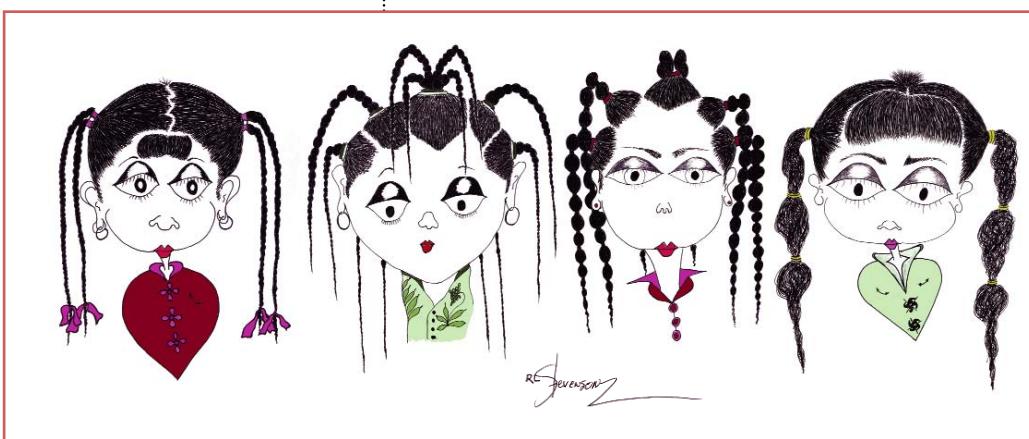
passing time during long production days. His work eventually developed into a style unlike any other. Today, his creative juices continue to flow and there seems to be no end to the delightful images he creates.

"My artwork is simply fun. When you look at my renderings, you will, no doubt, identify with some of them or they will remind you of people you have seen. More than anything, I hope they bring a smile to your face," Stevenson says.

The exhibit will also be a retrospective of Stevenson's career displaying pictures of him working with top stars throughout the years. Wigs worn by stars in well-known films will also be displayed, including Richard Pryor (*Which Way Is Up?*), Jennifer Beals (*Flashdance*), Margaret Avery (*The Color Purple*), Samuel L. Jackson (*Jumper*, *Black Snake Moan*, *Unbreakable*, *Jackie Brown*, *Caveman Valentine*), Angela Bassett (*Waiting to Exhale*, *What's Love Got to Do With It?*), Vanessa Bell Calloway (*Coming to America*) and more.

Stevenson has been married for 31 years to film publicist Rosalind Stevenson, who recently retired as President/CEO of Roz Stevenson Public Relations. They have four adult children and seven grandchildren. •

*Above and right:
Illustrations by
Robert Stevenson*



Cutting-Edge Theme

BY SHERYL BLUM

Hair Styling Craft President

Our June Hair Craft Meeting was aptly themed "Cutting Edge" as Gym Grooming was the principal sponsor introducing their men's grooming and skin-care line. Chris Phillip, creator of Gym Grooming, narrated the session while Heather demonstrated two haircuts using regular/thinning shears with point cutting and chipping techniques. Check out their products online at gymgrooming.com or call 1-888-205-3355.

Next up was John and Joseph of the Netwerk Academy, an institution of learning avant-garde hair styling. John and Joseph specialize in architectural haircutting. They simply took the stage and cut to sounds of techno-retro music finishing with a 10-minute explanation of the cut. Thank you Kelsey Fry for being a model—the innovative cut is fab on you. Check them out at Netwerks.net.

Our other vendors were Kelly Fitzpatrick of Big Happie Hair with her invention "Bumpits," a volumizing insert. Kelly is infectious with her enthusiasm for her Bumpits. Rightly so. Great idea, great packaging, great product! www.BigHappieHair.com

Mike from 4420 Handcrafted Precision Shears showed his wares. He probably has the best deal for new shears of all kinds. Look for his booth at the hair shows. The weight and balance of the shears are really nice.

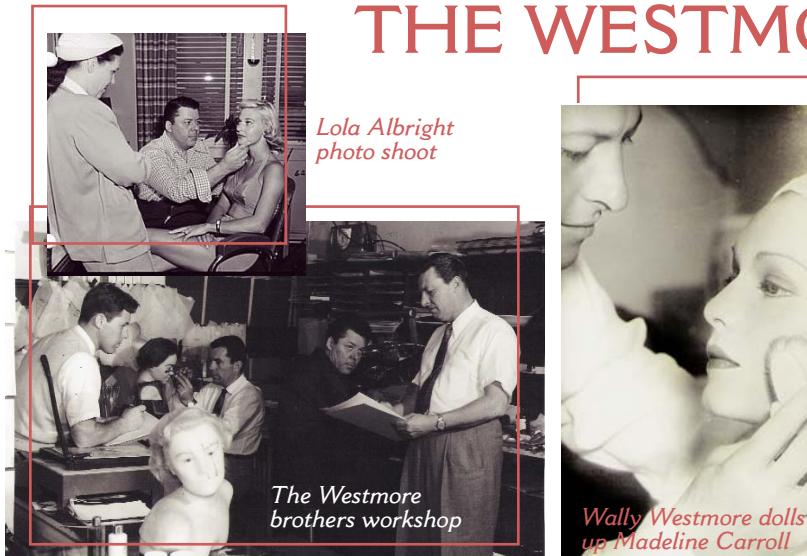
Our thank-you to Nigel of Nigel Beauty Emporium for sponsoring the delicious buffet.

To Bobby Grayson and Diane Martinez, thank you for coming to your first-ever craft meeting. To Robert Randall, Ora Green, Anthony Wilson, David Larson, Suzan Bagdadi, and Margaret Dempsey—may you enjoy your prizes and use them well.

The October Craft Meeting will be held at the Academy of Arts and Sciences at which time we will take nominations for the next Hair Craft President and Secretary. At the December Craft Meeting (to be held at the Pickwick Gardens), we will vote. This meeting is one not to be missed. Expect many surprises...•

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THE WESTMORES of Hollywood



BY CHRISTIANA BENSON

Never again has a family dynasty made such an impact in television and film and influenced the way we perceive beauty and the way beauty is achieved. Pioneers of their industry, the Westmores not only created, but they also defined the role of make-up artists in motion pictures. The astounding accomplishments of six brothers, their visionary father, and their third and fourth generations of Westmore offspring, span more than 90 years with their ground roots in the earliest days of Hollywood filmmaking.

George Westmore, a wig maker from the Isle of Wight, opened the very first make-up department in the motion picture studios at Selig Studios in 1917 and a second make-up department at Triangle Studios soon thereafter. It was at Triangle Studios where he created the first false eyelashes for actress Billie Burke and introduced the technique of cutting hair into layers on none other than, actor Douglas Fairbanks.

Monte, George's eldest son, worked as a freelance make-up artist. He began his career working as a personal valet to Rudolph Valentino and perfected his signature look. In Clara Bow's *It*, he taped down her breasts and unknowingly created a sensation that would be immediately adopted by flappers everywhere. David O. Selznick insisted that Vivien Leigh's hazel eyes appear green throughout the film *Gone With the Wind*. Monte achieved this seemingly impossible request by simply applying hues of green eye shadow and asking wardrobe to dress her in green.

The twins, Perc and Ern, came onto the scene in 1921 jointly opening the first make-up department at 1st National Pictures. Perc secured a lifelong contract at Warners, while Ern moved on to RKO Studios and opened his own make-up department there. Ern became the first-ever make-up artist to be awarded the Academy Cup, the forerunner to the Oscar for his work on the film *Cimarron* in 1931. Another make-up artist would not be recognized by the Academy for 26 years. Together, Ern and Perc were the first to delineate the Seven Basic Face Shapes: Oval, Round, Square, Triangle, Diamond,

Oblong, and the Inverted Triangle. This principal theory became adopted by hair stylists and make-up artists and is still widely practiced today. Using their father's hair-lace technique, the twins patented Percern Wigs, the first commercial toupee, that were created for Max Factor.

Wally's steady hand earned him a place at Famous Players-Latsky, which later became Paramount Studios. He was Make-up Department Head for 41 years and over the course of his longstanding career, he made more than 378 movies. He is credited with inventing one of the first flesh-textured prosthetic hands and patented his masks from the 1935 film *Alice in Wonderland*, that allowed the actors own facial expressions to directly control the facial animations of the mask.

Bud apprenticed under the direction of his brothers, Perc, Ern and Wally, and took position as Make-up Department Head at Universal Studios. Most notable of all his creations was the molded foam rubber suiting he designed for the *Creature From the Black Lagoon*. Bud also created the make-up for the brand-new plastic teen fashion doll Barbie, that would go on to become an icon, recognized and loved worldwide.

The youngest Westmore brother, Frank, worked on Cecil B. DeMille movies. He devised a correct make-up color chart for NBC for the first full-color dramatic TV series *Bonanza*. He was the first Westmore to win and Emmy for his groundbreaking work in 1971 for the TV feature film *Kung Fu*.

History will be made this October, when the Westmores receive their star on the Hollywood Walk of Fame. Masterminds behind the scenes, these family members have defined glamour and set the trends for many decades. Over the years, they have delivered believable characters that we love in more than 1,500 movies, TV shows, and specials.

The remarkable achievements of this family, whose resume could easily rival any given name, have long been revered—their techniques imitated, but none compares. Their artistic hand has influenced Hollywood in film and in television where stars were made, and most were made up by the Westmores. •

"**Theater**" is certainly not confined to our Theater and Pink Contract units; the skills and techniques honed for work on the stage are present throughout our various classifications: the characters that walk around Disneyland Resort and

perform in the parades and shows (as well as those pirates in the Caribbean and the ghosts in the Haunted Mansion)—all theater. Soap operas, sketch comedy shows, sitcoms, sci-fi fare, and celebrity roasts—all theater. Whether you are styling hair on *Dirty Sexy Money* or *Two and a Half Men*, applying make-up on *CSI* or *Grey's Anatomy*, or spraying glitter body spray on a *Dancing With the Stars* contestant, your roots go all the way back to when a masked Thespis stepped out from the Greek chorus and uttered the first solo lines for the audience's entertainment. It's all theater. Today's "theater" can now be seen on an arena concert stage, or via simulcast on a 'diamond-vision' screen at your local sports stadium, or at home on a widescreen plasma television—with hi-def or Blu-ray technology, or via digital projection at your local art house, megaplex or IMAX in 3-D cinema.

Whether one is creating the character of Falstaff for the stage, an outrageous *MADtv* caricature or one of Tracey Ullman's many (brilliant) *State of the Union* characters for the small screen, or the vision of Hellboy for the large screen, the techniques and goals are the same: to take what we know (or assume) about the human anatomy, play up (or play down) those attributes that amplify/diminish the characteristics that we want to portray, and using a great deal of planning, skill, and design create a portrait that seems both lifelike and 'real'—out of sheer artifice. Hair & make-up (carefully coordinated with costuming and art design) take us to other time periods and eras: *John*

Adams, *Deadwood*, *Mad Men*, and the many worlds of *Star Trek*, as well as the 'normal'—if not slightly skewed—worlds of *Desperate Housewives*, *Pushing Daisies*, and *Ugly Betty*. Thanks to "us," the apes can talk, the Grinch gets to steal Christmas, and the stars really sparkle and shine when they dance...

“ The theater? The ‘theat-ah’... What book of rules says, ‘The Theater’ exists only within some ugly buildings crowded into one square mile of New York City? Or London, Paris, or Vienna? Listen, junior. And learn. Want to know what The Theater is? A flea circus. Also, opera. Also, rodeos, carnivals, ballets, Indian tribal dances, Punch and Judy, a one-man band—all theater. Wherever there’s magic and make-believe and an audience—there’s theater. ”

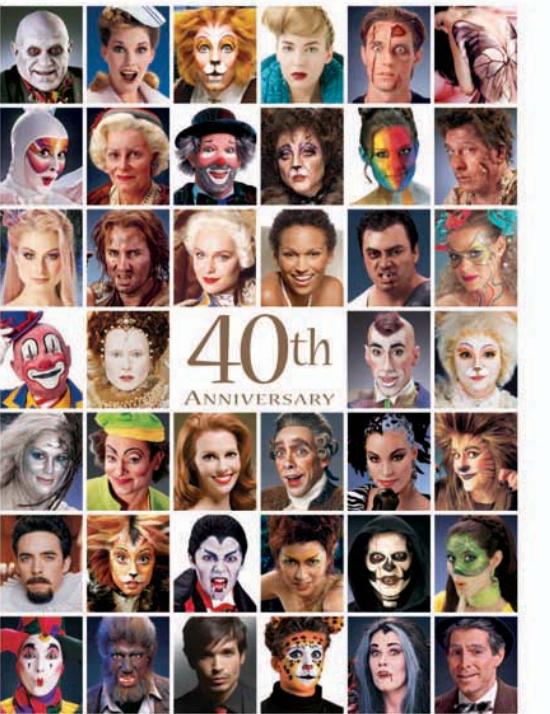
—Gary Merrill as Bill Sampson in
All About Eve (1950)

Every classification has its rewards—and its detractions. While some jobs are artistically demanding (and thereby both taxing and gratifying), others reward you with a nice paycheck—but can be unchallenging to your designing muscles. Some high-paying jobs are very short-lived, while other employment opportunities provide a steady paycheck—and benefits—throughout the year; year after year. In the end, each job is what YOU make of it...

Feel that you are overqualified and underpaid/unappreciated? Tired of the same ol' same ol' every day? Want new challenges and to learn new skills? Take advantage of the Local 706 education; attend a class. Elevate to a higher classification or switch to a new classification. Challenge YOURSELF to make the most of your job; hold yourself to a higher quality of work; learn new job skills; change it up; approach

today's work as if it was your first day on a new project; look at yesterday's work and see where YOU could have improved...

The grass does always seem greener on the other side of the fence. Don't plow up your lawn (well, not just yet...); your fellow members may be looking at your yard and saying, "Wow—I wish my work looked that good..."



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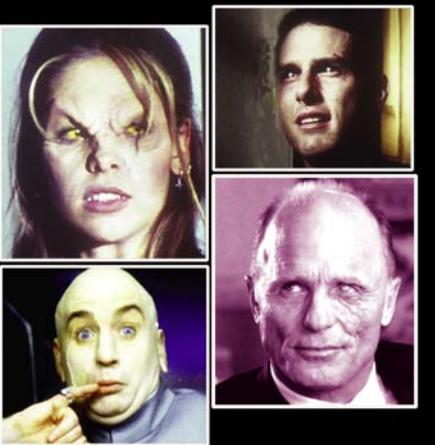
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EMMY AWARD WINNER MARGIE PUGA



Winning in style
**Official mum or
costs for part**
Savvy details, from the S.F. resident receives Emmy
for her work on the show "The West Wing." She's been nominated for an Academy Award for her role in "The Iron Man." She's also been nominated for an Academy Award for her role in "The Iron Man." She's also been nominated for an Academy Award for her role in "The Iron Man."

CHAMBER OF COMMERCE VISIT

A delegation of representatives from the Hollywood Chamber of Commerce visited legislators in Sacramento late last month to advocate issues of importance to Hollywood. Chamber representatives met with Assembly members Kevin DeLeon (D-45), Mervyn Dymally (D-52), Mike Feuer (D-42), Betty Karnette (D-54), Paul Krekorian (D-43), and with staff from the office of Governor Schwarzenegger.

"The Chamber's Sacramento trip was a great success," remarked Chamber Chair and leader of the Sacramento delegation, Mark Panatier of the A.F. Gilmore Company. "The annual trip provides an important opportunity for our Board to have direct interaction with our lawmakers and to openly discuss issues of concern not only to Hollywood businesses but to the entire Hollywood community."



Hollywood Chamber
members meet
with Assemblyman
Paul Krekorian

NEWS
EXTENDED FAMILY NEWS

In Memoriam

Stan Winston (1946–2008)



Four Oscars, six nominations; two Emmys, two nominations; six Saturn Awards, 10 nominations; three BAFTA Awards, three nominations, and in 2001, his own star on the Hollywood Walk of Fame.

Producer Gale Ann Hurd said of Winston: "He never looked at anything as a problem. It was always an opportunity. I never saw him as a defeatist, regardless of what may have happened. And he had an incredible childlike

passion for films and make-up effects and animatronics. Having him on the set, regardless of whether you were going into your 19th hour or your first, he always gave 100% and inspired everyone else around him."

"Stan was a fearless and courageous artist/inventor," director Steven Spielberg said. "And for many projects, I rode his cutting edge from teddy bears to aliens to dinosaurs. My world would not have been the same without Stan. What I will miss most is his easy laugh every time he said to me, 'Nothing is impossible.'"

Stan had been personally less active in recent years as digital visual effects took a greater part of the available work and his illness advanced, but his studio continued to work on films such as *Iron Man* for which it provided the practical Iron Man suits, and *Indiana Jones and the Kingdom of the Crystal Skull*. At the time of his death, Winston was in the process of morphing his physical make-up and effects studio in the new "Winston Effects Group" with the team of senior effects supervisors heading up the new company. Winston refused to discuss his illness outside his intimate circle, and even when an old friend spoke to Stan directly, Stan admitted to having stomach surgery, denying any other illness. Stan was surrounded by his family when he passed on June 15, after a seven-year struggle with multiple myeloma. He is survived by his wife Karen; son Matt, an actor; daughter Debbie; a brother and four grandchildren. So many Local 706 make-up artists began their careers working with Stan that it would be difficult to mention all of them. His guidance, enthusiasm, creative spirit and genuine love of filmmaking opened doors for many of us, and he will never be forgotten.



Marriages

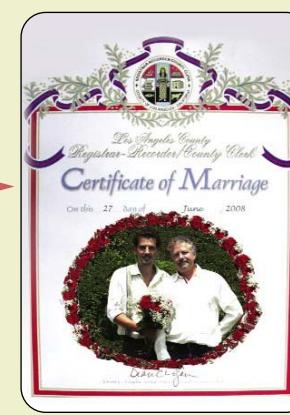
Member **Laura Caponera** married her life partner **Rachel Gibas** on June 17.



Member **Thomas Nellen** married his life partner **Ueli Steiger** on June 27.



Member **Rick Geyer** married his life partner **Michael Todd** on June 23.



Member **Erynn Krueger** and **Mike Mekash** were married in Rancho Mirage, Calif., on June 7, 2008.

THE ARTISAN

Genie in a Bottle



*Hair stylist Carol Meikle touches up
Barbara Eden in I Dream of Jeannie.*

THE ARTISAN