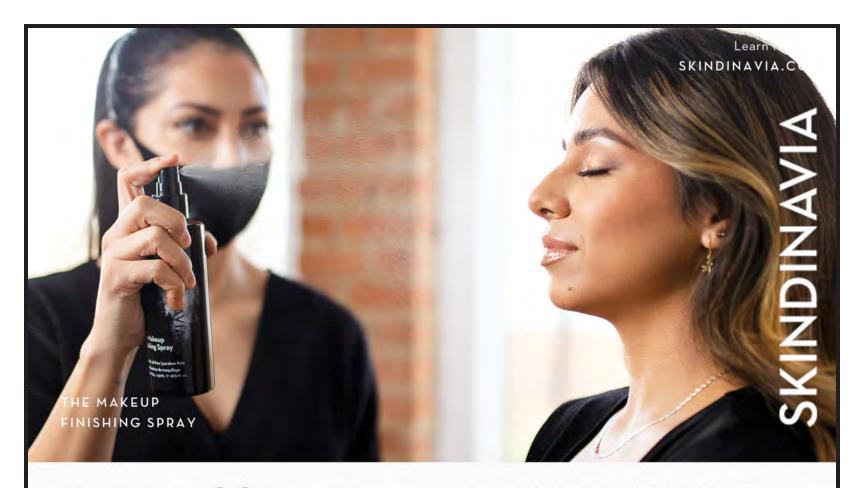
ON A KEUP MAGAZINE

ALEX BOX ALICE AN CREME FATALE DAMONE ROBERTS EINAT DAN FRANCES HANNON HALSTON **HOUSE OF GUCCI JANA CARBONI LINDA DOWDS MIKE RUIZ MIMI CHOI PATRICIA REGAN RACHEL GOODWIN SARAH TANNO STEPHANIE FLOR** THE EYES OF TAMMY FAYE THE FRENCH DISPATCH THE HARDER THEY FALL TYM SHUTCHAI BUACHARERN **WORLD BODYPAINTING FESTIVAL**

FALL 2021



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WELCOME

When is the last time you stepped out into the sun?

Not with purpose, or to take in its warmth. Not to see more clearly, or to run an errand, or to do a chore.

When is the last time you stepped out into the sun simply to be in the sun. To spend time with yourself, to find a moment in your day where there was nothing but you.

We have all dealt with stressors, and managed circumstances, beyond imagination over the last couple of years. And yet, here we are.

Here we still are, on the other side and still moving forward, yet maybe also still running on that hamster wheel of life that just keeps moving.

We have all felt it sometimes. The energy of constant motion that, in the end, seemingly doesn't lead us to where we thought it would.

We move forward but, in reality, maybe not forward at all.

What if a moment in the sun — breathing in the calm, and light and the possibilities — is just what we need to regroup, revive and renew.

What if stepping off that hamster wheel completely and stepping out into the sun is what we need to allow us take a moment to reflect and not react — to plan and not constantly push forward.

Just imagine if then, we woke up each morning ready to accept everything that is meant for us and allowed our path to unfold before us the way it was intended?

What if we rose to meet our journey in the sun with a complete and total willingness to be everything we can be?

Seriously, what if?

Rise and shine.

Michael DeVellis Editor, On Makeup Magazine



INSIDE

Michael DeVellis Creative Director/Editor James Vincent Director of Artistry Shannon Levy Editor-at-Large Stacy Robinson Business Development Director Priya Maharaj Online Editor Nina Corpuz Online Editor Bradley Farrell Happiness

On Makeup Magazine, Fall 2021 Issue
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Editors Note: Due to a printing error in our Spring 2021 issue, our Profile Alex Box feature was incorrectly printed. The interview has been reprinted in its entirety in this issue - Fall 2021.

The reprinted feature includes 16 new images of Alex's work. We apologize for the error.

o ensure you are informed of all new developments with The Powder Group, On Makeup Magazine and our websites, please register for email updates on the JOIN page at thepowdergroup.com and visit and subscribe to updates for onmakeupmagazine.com

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Industry News

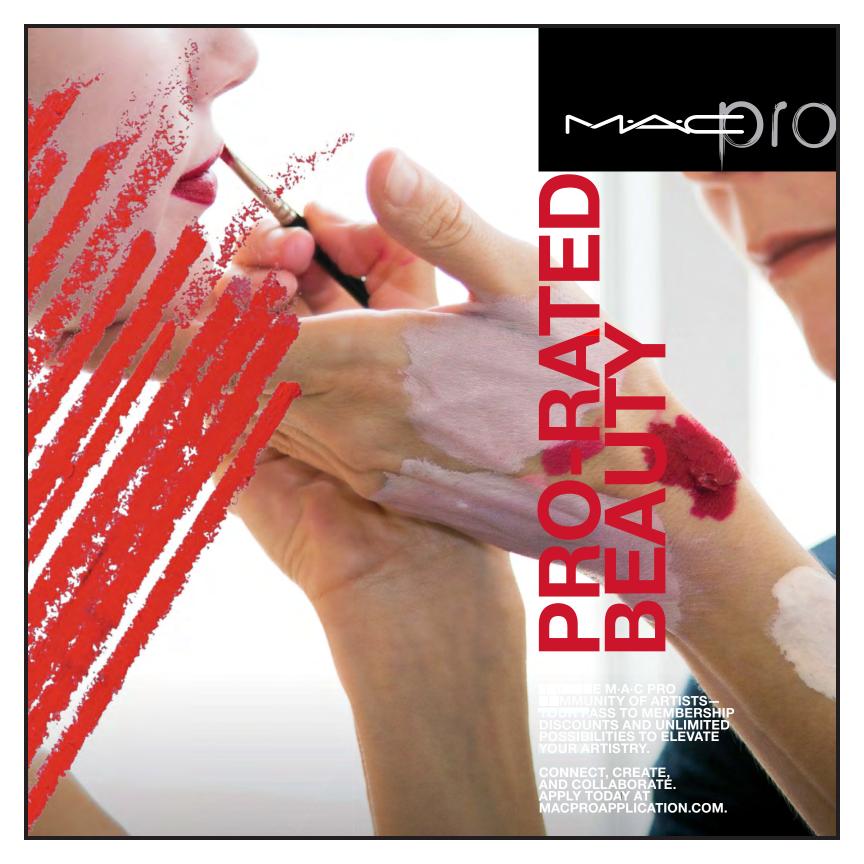
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Tym Shutchai Buacharern Makeup Artist Los Angeles MakeupByTym.com @makeupbytym On Set The Harder They Fall



NEW PRODUCT



The Makeup Light TML's high standards for light output are upheld with its new Jet Light Kit. At 12x12 inches, the edge-lit LED panel provides bright, uniform, soft lighting for photo and video needs. Color temperature is fixed at 5200K and is a full spectrum beam with near perfect C.R.I. It is lightweight, thin, and center-mounted via a highly adjustable "universal" arm to any light stand using a standard 14/20 threaded socket. Kit comes with a Jet Light Panel, felt pouch, the Universal Arm, power supply and light stand. \$475.00 themakeuplight.com



Mented Cosmetics The newest launch from Mented, a brand known for creating makeup products pigmented to match skin tones from light to dark, is a trio of wearable gloss in three shades. The Sheer Gloss trio formula is highly moisturizing, long-lasting, and never sticky. Shades include Unpinkable (sheer pink), Loud and Clear (shiny clear) and Redhot & Bothered (sheer red). Glosses are vegan, paraben-free, non-toxic, gluten free, cruelty-free, and made in the USA. \$40.00 mentedcosmetics.com



MAC Swipe away makeup, smudges, dirt, oil and grime while providing hydration to skin with the new Gently Off Wipes + Micellar from MAC. This quick and convenient makeup remover immediately moisturizes and balances skin with an instant boost of hydration: skin feels plumped, smoothed, and nourished, revealing a clean, healthy glow. Created specifically for sensitive skin and eyes, these extra soft, biodegradable towelettes infused with micellar water purify skin, leaving the face feeling clean, refreshed and conditioned. Available in mini and full sized. \$16.00 - \$30.00 maccosmetics com



B3 Balm This specially formulated, all-natural Algae Glow Powder Mask from B3 hydrates and purifies the skin, while the Rose Hydrosol activator reduces inflammation, skin redness, and puffiness. This all-in-one mask combo is rich in amino acids and antioxidants, hydrates, revitalizes and tones skin, and can be used for all skin types. Available individually or as a 6-piece kit that has everything you need for an at-home spa moment including bamboo bowl, spoon, brush and mixing knife. Kit \$75.00, Individually - Mask \$30.00, Rose Hyrdosol \$26.00 b3balm.com

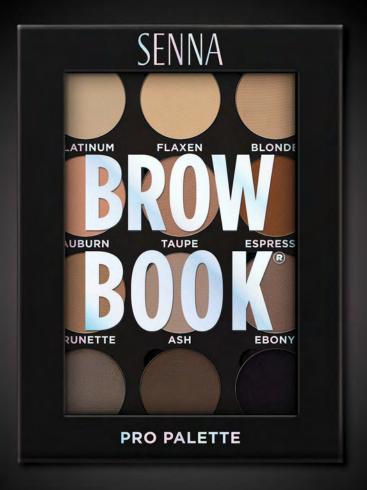


Kryolan Digital Complexion Primer is the newest addition to Kryolan's Digital Complexion range. The primers come in a formula for both dry and oily skin. The oily skin version is a matt primer that has a smoothing effect. Elastomer powder particles in its vegan formula reduce shine by absorbing excess sebum and oils. Working in synergy with silky elastomers, the velvet gel fills pores and fine lines, reducing texture and masking minor imperfections. While the dry skin formula is perfect for rehydrating dry to combination skin types. Its formula contains anti-inflammatory properties which reduce mild skin irritations and smooth areas of dryness and textured skin. \$19.90 kryolan.com



Bdellium Tools Lavender is the newest scent addition to Bdellium Tool's Cosmetic Brush Cleansers which already come in their popular fragrances of Citrus Lemon and Ocean Breeze. The vegan formula is used to clean, sanitize, and condition both natural and synthetic bristles quickly and efficiently. The brush cleanser also includes a silicone cleaning pad, located inside the cap, to help remove makeup residue for a pro-level clean every time. \$20.00 bdellium tools.com

SENNA BROW POWER IS IN YOUR HANDS



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Created by Emmy nominated makeup and brow artist and educator, Eugenia Weston.

12 universal high-pigmented powder colors • Super slim & kit friendly • Refillable magnetic base

NEW PRODUCT



Senna The pro artist brow super palette is back and better than ever. "I gave my Senna Brow Book a brow lift to include every shade pros could ever need for a perfectly customized brow on every skin tone and hair color," says Senna's founder Eugenia Weston. The kit features a comprehensive collection of 12 highly pigmented, long wear matte powder brow shades that sculpt, define and complement all hair colors and skin tones. The shades are suitable for brows and as the perfect neutral eye shadow range. Customize your shade and add dimension by mixing several colors. Magnetic Palette is refillable and compact for easy updates. \$88.00 sennacosmetics.com



Face Atelier Complexion Perfector is a pre-makeup application that perfects the skin while creating a unique finish that grips and binds foundation to the skin. The formula has six superstar actives, including three peptides, making it a unique combination of a makeup primer and skincare. The skin care benefits elevate the effective application of makeup while dramatically enhancing how the face looks when finished. Oil, heat and moisture resistant, Face Atelier's new Complexion Perfector also eliminates slip while creating a more steadfast, long-lasting finish. \$69.00 face atelier com



Cinema Secrets Cinema Secrets cult-favorite Makeup Brush Cleaner is now available in a lemon scent and clear formula! The easy to use formula makes it easy to wipe away makeup, dirt and oils in seconds. Stubborn dried on makeup melts away and brushes dry quickly without a drop of water. Starter set includes an 8 oz. bottle of brush cleaner and tin. The tin is perfect for dipping in brushes for a deep cleaning. Cruelty-free and packaging can be recycled. \$26.00 cinemasecrets.com



RCMA Makeup The iconic brand RCMA has launched its largest product range since 1963 with the expansion of its high-performance complexion products. The range includes new Premier Pressed Powder in four shades, Premier Loose Powder in three shades, Liquid Concealer in 16 shades, and Liquid Foundation that offers flawless coverage in 36 shades. The collection becomes the next in must-have pro makeup artist products joining the brand's iconic VK pallette collection and No-Color Powder as makeup artist staples across the industry. All products are cruelty free, vegan, talc free, paraben free, and gluten free. \$26.00-36.00 rcmamakeup.com



ANISA Beauty Introducing the Pinnacle Body Brush, a luxurious body brush featuring ANISA Beauty's patented Pinnacle brush head shape. The large triangular domed brush head evenly applies product on the skin by shaping itself around the body's curves. Densely-packed fibers press product into the skin for buildable, even coverage without streaking. The easy-to-grip handle has a flat base to stand upright and keep hygienic. Can be used with all body products including creams and powders, makeup and skincare. \$50.00 anisabeauty.com



MOB Beauty Known for its sustainable products, packaging and refillable components, MOB Beauty is launching its first refillable mascara. Volumizing Mascara creates bold, fluffy, lashes. The clean, vegan lash conditioning formula is easy to build with no tackiness or flaking, and a multi-functional film former gives exceptional curl, hold and smudge-proof wear. The formula is free of traditionally used carbon black and non-biodegradable micro-plastics, silicones, and acrylates. The refill is fully recyclable and snaps into the outer Capsule 2. Refill is \$24.00, capsule 2 is \$5.00, a loaded mascara is \$29.00 mobbeauty.com



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- Lifts and smoothes fine lines and wrinkles
- Fights dark circles and depuffs
- Lightweight serum texture instantly absorbs















BEEKMAN 1802







INDUSTRY NEWS



Alex Box This iconic series of the work of artist Alex Box is available for the first time as fine art prints, marking the moment the artist transitioned into creative direction, and allowing her work to become indicative of the contemporary discussions surrounding beauty. The five limited edition prints have been personally selected and curated by Alex Box, and created in response to a range of art movements — from Baroque, Cubism and Dadaism, as well as Modernism and Romanticsm. While always continuing to the push the boundaries around innovative practice, the works will take you on a creative journey that is indicative of her pioneering practice. 40.6 cm x 50.8 cm museum quality C-type print with white border on thick Premium Fuji Matt paper. Available @thealexbox Instagram shop. £200.00 with free shipping.



Nu Iconic beauty brand YSL Beauty has launched Nu, a Gen Z-driven five-piece collection of products that include sustainably-sourced botanicals as well as packaging made from recycled materials and printed with vegetable inks. This is the brand's first launch in the category of skin care-makeup hybrid products. YSL Beauty's Nu Collection includes Bare Look Tint in five shades, Glow In Balm, Blotting Lotion, Tone Corrector in three shades; and a Dewy Mist. All products are free of parabens, talc, mineral oil, BHT and animal-derived ingredients. \$34.00 - \$38.00 yslbeautyus.com



The Brown Skin Agenda Vitality Institute, known for creating the VI Peel, has launched The Brown Skin Agenda in an effort to promote the advancement of treatment protocols and skincare solutions for skin of color through education and awareness. The panel is made up of renowned dermatologists and plastic surgeons specializing in treating melanin-rich skin tones. Information and education will be available through its website, educational workshops, a virtual content series, and social media groups. thebrownskinagenda.com



Bridal & Beauty School of Makeup Introducing a makeup school with a curriculum that goes beyond just makeup. The seven-day course offers hands-on practice with models of various skin types and tones; men's grooming; the complete business of bridal including how to interact with event planners, venues and photographers. The two awardwinning bridal artist instructors – Tami Bernard and Ashley West — will provide students with the tools for success in starting a business. Courses are coming to the following cities in 2022: Phoenix, Indianapolis, Denver, Salt Lake City, Seattle, Greenwich and Charlotte. bridalandbeautyschool.com.



Chinchilla Beauty After six years of custom-making lashes for clients including Ariana Grande, celebrity makeup artist Daniel Chinchilla has launched Chinchilla Beauty and created his own line of affordable lashes. The featherweight lashes are made from wispy faux mink fibers with flexible, transparent bands that make lash application effortless. The lash collection includes seven lash styles from subtle to bold, as well as an eyelash applicator. All lashes are cruelty-free. \$12.00 - \$18.00 chinchillabeauty.com



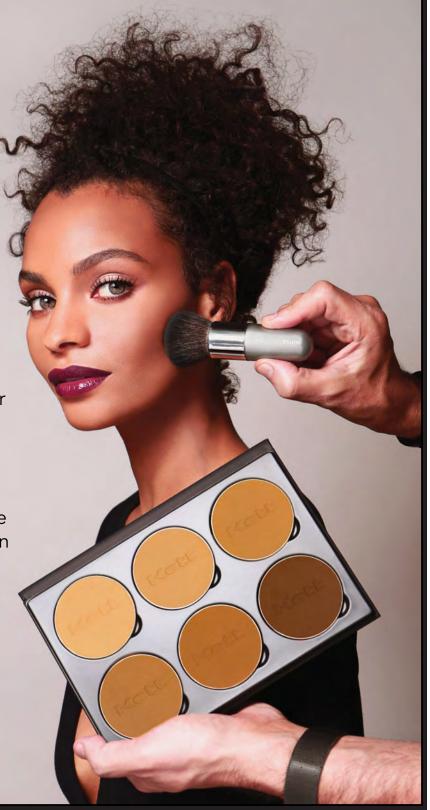
ISSE 2022 The biggest and best beauty event on the west coast is back and in person in 2022! International Salon + Spa Expo (ISSE) is returning to Long Beach Convention Center in Long Beach, CA on January 29-31, 2022. The event is one of the largest and most well-respected events in pro beauty with attendees across the industry including salon owners, students, hairstylists, makeup artists, estheticians and industry influencers. Attendees can participate in a curated offering of over 100 classes including a pro makeup education track, once again produced by The Powder Group. Hundreds of vendors will be showcasing the newest trends and products from the industry's leading brands, and creative connections. probeauty.org

Kett

perfect, shape & shade

Bring a new DIMENSION to the complexion with KETT Fixx Powder Foundation. This soft-focus, modern matte medium leaves skin looking polished and fresh.

Magnetic and refillable palettes are available in Fair to Medium and Tan to Deep shades for endless uses.



kettcosmetics.com

INDUSTRY NEWS



Fashion Fair Cosmetics The iconic brand founded in 1973 and known as the first prestige cosmetics brand to cater to women of color has relaunched at Sephora with cleaner ingredients. Makeup artist Sam Fine is Fashion Fair Cosmetics Global Ambassador and actress Kiki Layne has been announced as the face of the beauty brand. In 2019, Fashion Fair was bought by former Ebony executives, Desirée Rogers and Cheryl Mayberry McKissack. It was previously owned by Johnson Publishing group. Rogers and McKissack also own Black Opal which recently relaunched with Ulta Beauty. fashionfair.com



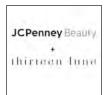
Legends Makeup Academy Industry icons Ve Neill, Lee Joyner and Paul Esper have combined their experience, artistry and business knowledge to introduce a new film and TV makeup education experience — Legends Makeup Academy. Threaded throughout each class is in-person, hands-on training, utilizing the most up-to-date materials, technology and techniques taught by some of the most renowned artists in their field. Students choose what skills to learn, focusing in on specific training needs. The Academy is located in Studio City, CA and courses include all levels of makeup artistry, and ares of artistry from beauty to special makeup FX and conceptual artistry as well as life casting, hairstyling, airbrushing, body casting, business and more. legendsmakeup.com



The Powder Group The Powder Group, is heading into Fall 2021 with two of their online iconic Industry Intensive programs. Each program will take place over two days online and will consist of 10 sessions focused on one specific area of the industry, presented by more than 16 industry experts from that area of focus. TPG Industry Intensive TV & Film will take place on October 23-24 and focus on career, artistry and a behind the scenes discussion from the most inside of industry insiders. TPG Industry Intensive Global Complexion will take place on December 5-6 and will address a wide range or artistic focuses while maintaining a focus on diverse range of skin tones and cultural considerations. \$190.00 per program for TPG Pros, PBA and Union. \$290.00 for others. the powdergroup.com



Submission Beauty With the motto "glitter not litter," Submission Beauty has launched an environmentally conscious brand with a line of biodegradable and plant-based glitters. Made from eucalyptus tree-derived cellulose for its iridescent effect, glitters are 100% free of plastic, antimony and aluminum, safe for use on the body and face and have earned the highest independent certification for fresh water biodegradability worldwide. Three years in the making, every element of the packaging is completely non-toxic and recyclable. \$25.00 submissionbeauty.com



JC Penney Beauty x Thirteen Lune JC Penney has partnered with e-commerce beauty destination, Thirteen Lune, to offer a new inclusive shop-in-shop beauty experience set to debut in retail locations and jcp.com in October. Thirteen Lune is an e-commerce platform dedicated to the discover of Black and Brown-founded brands and their collaboration with JC Penney will consist of a mix of 30 mass and prestige brands created by founders of color and Thirteen Lune allies across skincare, hair, and other product categories. The innovative retail space will be staffed by sales associates, specially trained to service all skin tones and hair textures. jcp.com



Rose Inc. Model turned entrepreneur Rosie Huntington-Whiteley has launched a clean color cosmetics brand. Rose Inc.'s debut Modern Essentials collection features nine makeup and skincare products, beauty brushes and reusable cotton pads. Its non-comedogenic formulas are developed with proprietary bioengineered and sustainably sourced ingredients. Committed to vegan and cruelty-free products, the collection includes concealer, lip color, brow gel, lip and cheek color, brightening serum and a clarifying toner. Rose Inc.'s product launch strategy will center around seasonal collections rather than one-off products. \$18.00 - \$72.00 roseinc.com



PROFILE RACHEL GOODWIN

Where were you born?

Smithtown, Long Island.

Where do you live now?

Smack dab in the center of Hollywood, California.

What's your sign?

I am a double Scorpio with a Libra moon, so basically I've got mystery and beauty running through my veins LOL!

When you were young, what did you want to be when you grew up?

I had a moment around 10 when I thought I wanted to be a veterinarian because I love animals so much, but then lost interest the minute I heard the words makeup artist at 14.

How did that transpose into makeup artistry?

They don't seem to overlap but I did make myself into my cat Lou Lou in my very first makeup class. It was a stage makeup class at my community college and they had us bring in a photo of something that inspired us. I brought a photo of my black and white cat. I never connected those dots until just now!

If you hadn't gotten into makeup what do you think you'd be doing right now?

For sure a singer in a goth/punk band! I've always had a flair for the dark and dramatic and love to sing, so in an alternate universe somewhere I would have been a bad ass front woman with loads of ferocious lewks! All I know is that I never wanted a conventional life, I like weirdos because I am one. I've always wanted a life surrounded by art and artists so anything that has me creating with other creatives and expressing ourselves fully is where I belong.

How did you know that the makeup industry was where you wanted to be?

I didn't! I was brought to a wedding in LA when I was 14 and the bride happened to be a makeup artist. The moment I realized that there was such a thing in the world I knew it was my path. I can't exactly explain it but I was fully called to it. I had no idea that their was an industry or what it took to be a working makeup artist but somehow just knew that beauty was my path and that I had to find a way to make it my life.

What was your first memorable work as an artist?

I would say that the first job that felt like a big deal for me was the cover of Flaunt Magazine with Brittany Murphy in 2000. It was photographed by David LaChapelle who I was dying to work with at the time and it my first real celebrity cover, which felt like a huge accomplishment because at the time I was mostly shooting only fashion with models. I would spend hours at the magazine stand being so inspired by other makeup artists work

and that cover was the first time I saw my own work next to theirs on the shelf. I was flying high, I remember thinking, I can officially call myself a makeup artist! I wanted to shout it from every rooftop.

What are the things about work in makeup that you love?

Freedom is at the core of everything I do in life and I would say that the biggest gift my career in makeup has given me at this point is my freedom. I worked really hard for it though and it took decades to earn. I said yes for years before i could say no, but to finally arrive in a place where I can choose what jobs I take and which I don't which is something I value above all else and never take for granted. The other thing I love the most about it is how collaborative it is. I adore the co-elevation that happens when I'm working on a project with an amazing team and we all make each other better just by pushing each other. for me it's the most fun part of what I do and I'll never get tired of that feeling. It's better than any drug or pair of designer shoes.

What are the challenges you face as a makeup artist?

As makeup artists we ingest enormous amounts of rejection, sometimes even multiple times daily. If you take it all personally you will quickly begin fall apart. I think developing healthy coping skills both mentally and physically early, on and building a strong village outside of the industry is of the utmost importance if your want to maintain longevity in our crazy business.

Balance can be really hard to achieve because our schedules often require putting your life aside for the lives of others. The reality is that a successful career is an amazing accomplishment but at the end of the day your clients are not your friends and won't be there for you when the real shit goes down. Making sure your personal life is in order can support your business in radical and amazing ways. Make time for family and friends and trust that the clients who respect and value your talent will always ask for you again because you valued yourself first.

What should someone who is looking to develop a career in makeup know before getting into the business?

You won't be for everyone and thats a good thing. I believe that having a clear sense of who you are what you bring to the table as an artist is the key to a rewarding career. Your point of view is your most valuable asset, it defines you and sets you apart from everyone else doing this craft. Being a technician is not the same as being an artist. Everyone can do a cat eye but knowing when and why makes you a expert who is valued for their eye not just their skill.



What makes you a good makeup artist?

I think it's that I listen. Not just with my ears but with my heart. Whether it's my client, a photographer, a hairdresser or stylist, I understand well how to digest their opinions and interpret their inspirations and bring them to life in new and surprising ways. I think that emotional intelligence is so important in what we do as makeup artists and it's underrated compared to other aspects. It's never just about me, so knowing my role within a team and leaving my ego at the door is something that has served me well over the years.

What are some of the most important qualities that a makeup artist can have?

Being nimble and unattached is so important. You don't get too attached to an idea or concept or client, it changes your work in subtle but degrading ways. Things change constantly in our industry and you can't be everything to everyone. Stay true to your vision, try not compromise to much to fit into someone elses idea. Your point of view is your ultimate currency and your livelihood will depend on it over time. Protect it like a dragon protect's its gold.

How do you continue to grow as an artist?

I keep the mindset of a student. I am always learning and could fill books with what I still don't know about our craft which excites me to no end. I am constantly inspired by other artists and their unique approaches to beauty as well and stay open to all forms of inspiration including nature, music travel, literature. I see my life as art in itself and makeup is just the medium I use to express it.

What has changed most about the industry in the time that you've been working in makeup?

I feel like literally everything has changed since I started in this business. First of all their are hundreds of thousands of us now where there used to be just a few hundred. There were maybe a handful of artists that got to work in the upper echelon and whose work defined beauty for the rest of us. The business has been blown wide open in a good way, and the opportunities that exist today are so much broader than ever before.

How has social media affected your career or work?

It's ultimately been great a business tool for me, I probably don't utilize it as well as I should honestly. I have days when I am super excited by all the possibilities it offers, and others when it feels like an albatross. It's certainly added another layer of responsibility to my job, making me a photographer, editor and occasional journalist which can be exhausting. On my good days it's the ultimate key to artistic freedom on my bad days it's painfully overwhelming. I was lucky to have embraced it early on and built a strong following out of the gate. The biggest joy it's given me is that it's allowed me to share other parts of myself outside of being a makeup artist. I'm a mom, a crazy foodie and a million other things. I love sharing the non makeup artist parts of myself with my followers and hopefully show them an example that it's possible to be super successful in our business and not be fully defined by your work alone.

Do you have a signature style?

I think my style is ever evolving but for me color has always been my first language. Color is what moves me the most joy. That and helping women feel like their most bad ass versions of themselves. I think my makeup always has a playful aspect to it, at least thats what I've been told. Also, for me a makeup has to make me feel something. Whether its mine or someone else's. It can be an uncomfortable feeling, I don't care, I just want to be moved by it. I don't like make up that's too perfected because it makes me feel alienated from the person. I like so see and feel the humanity in the makeup. My favorite makeup look is one that is a little fucked up.

What would your clients say is the best thing about working with you?

I think they would say that we laugh a lot. Seriously we have the most amazing conversations. I hope that they would say that my makeup makes them feel the most like themselves, for me that would be the ultimate compliment.

Whose work do you admire?

So many! Serge Lutens is my ultimate, Peter Phillips is a friggin genius, Isamaya French is always fun to watch. Anyone whose work isn't defined by beauty standards. I find standards so limiting as an artist and always love to see them challenged.

You are one of the founders of The Makeup Museum. How did that project come about?

I was introduced to the museum's co-founder, Dorren Bloch, in the Bay Area a little over three years ago and when she told me the idea It felt like a dream. I've always wanted to see a makeup up museum happen but couldn't imagine how. She is a great facilitator and was able to move mountains to bring it to life. I came on board as a co founder in 2018 and when the pandemic hit it was so sad as it was our grand opening was set for May 2020. We had to pivot completely and the whole thing was very analog and simplistic rather than visually immersive.

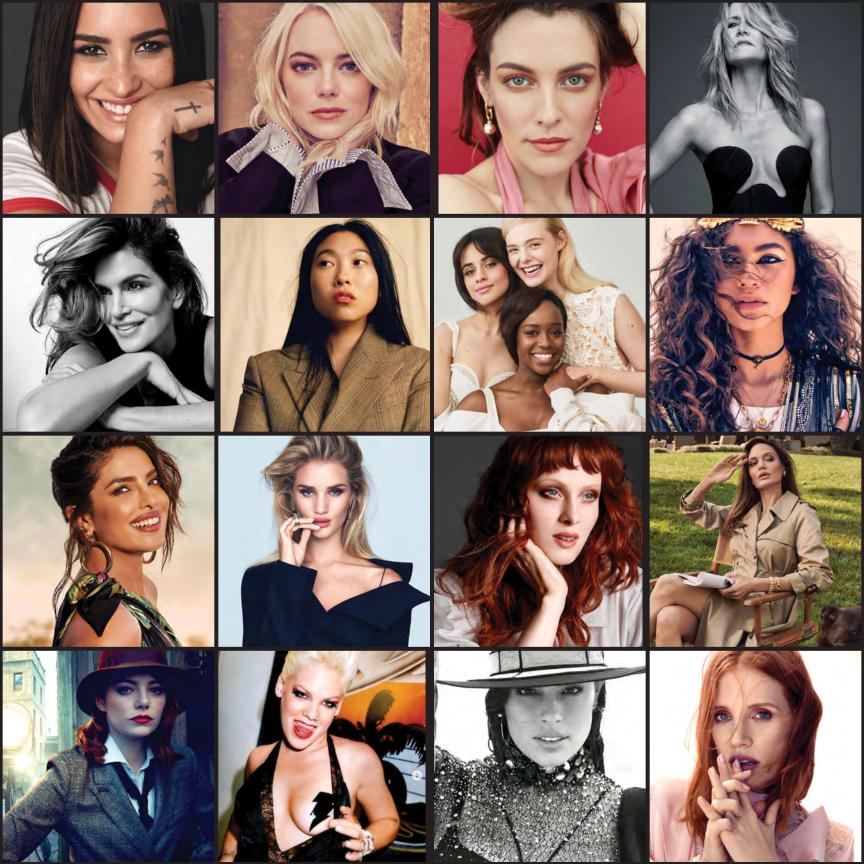
We are the first institution of its kind dedicated to makeup and its history. Our first exhibition Pink Jungle 1950s makeup in America ran for six months in the Meatpacking district in NY. We hope to create on a whole new exhibition at a new location in the near future.

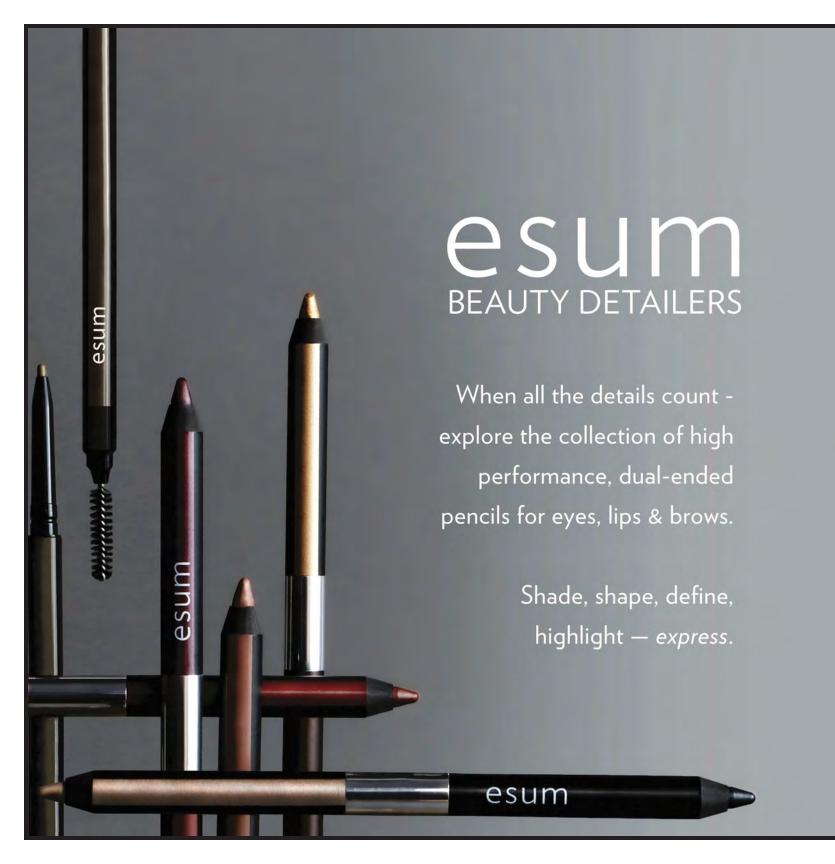
I am proud of what we were able to achieve considering the insane circumstances we were handed but I do hope to have the chance to see our full vision come to life one day.

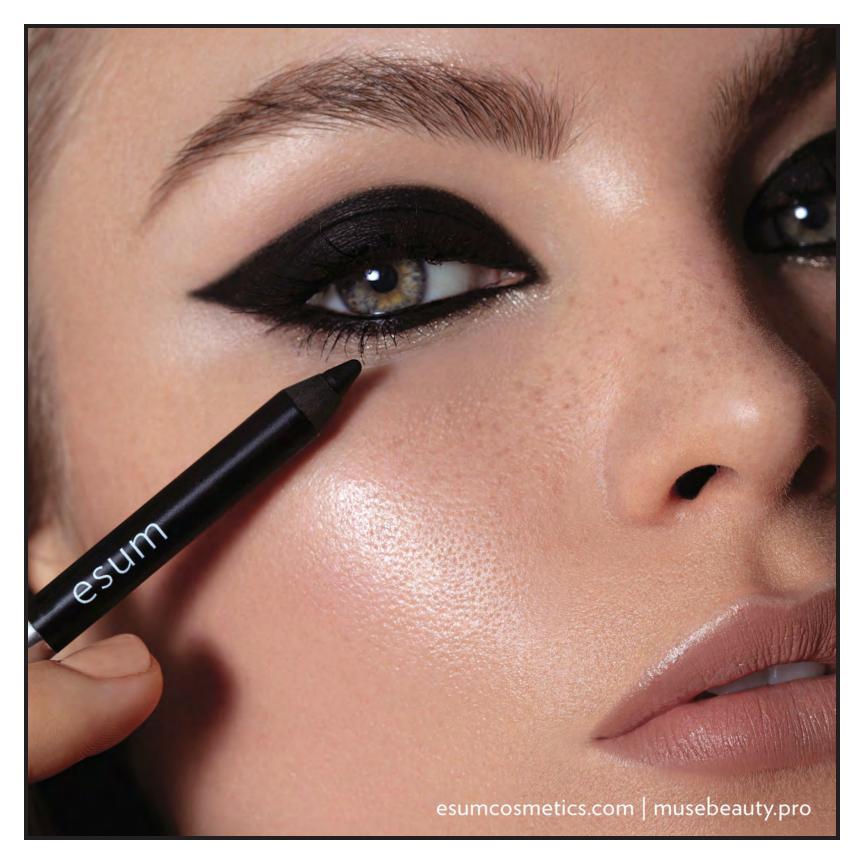
What's next for Rachel Goodwin?

So much! I am working on a very special project right now that has been in my heart for a very long time and I cannot wait share with he world. More soon I promise! I am also very much looking forward to traveling again for work again and having fabulous adventures with my beloved Glamily.

Words Michael DeVellis
Photos courtesy of Rachel Goodwin
Rachel Portrait Kate Jones







PROFILE MIKE RUIZ

Where were you born?

Montreal, Quebec

Where do you live now?

I live in a small rural town about 15 minutes from Princeton, NJ.

What's your sign?

I'm a Capricorn and a textbook one at that.

When you were young, what did you want to be when you grew up?

I didn't know what I wanted to do specifically but I knew that I wanted to be in show business in some capacity.

How did that transpose into a working in photography?

I became a photographer quite haphazardly. I didn't set out to become one, it sort of just happened. I was working as a model/waiter for a few years when, at the age of 28, I got a camera as a gift from a very good friend of mine. Up until that point, I was just coasting, working as a model, which did take me around the world. I credit those travels for my art and cultural education.

Once I received that camera, something magical happened. It became a conduit for self expression that I wasn't able to tap into prior. I instantly became consumed and obsessed with photographing everything in sight including architecture, still life and people. I had some model friends whom I photographed who went on to show their agents the images that I took. The agents, in turn, asked me to photograph more models. I quickly developed a reputation for taking some pretty decent images. From there, I started getting requests from magazines to shoot fashion editorials. Once some of the magazine editorials began hitting the stands, I got a flurry of requests from ad agencies and other magazines. Before I knew it, I was in the thick of a blossoming career.

If you hadn't gotten into photography what do you think you'd be doing right now?

I honestly don't know. I tried so many things before tapping into my passion but nothing stuck. I was considering medicine early on, went to culinary school very briefly, even learned to fly small aircraft in hopes of becoming a pilot. Honestly, I had zero interest in any of it. I'm so incredibly grateful that I figured it out before the doors of opportunity closed on me.

What was your first memorable work as a photographer?

The first major gig that I got was shooting Rod Stewart's CD cover for When We Were The New Boys in 1997. I had shot some ad campaigns internationally prior to that but it was Stewart's CD cover that I felt was my big break. Turns out, it wasn't. I didn't work for six months after that!

What are the things about your work that you love?

I love the childlike feeling of excitement that I get everytime I create something visual. To this day, the entire process, from conceptualizing to executing to seeing the final result, gives me so much satisfaction. Not to sound like a Hollywood cliche, I could never wrap my head around that I could actually get paid to have this much fun.

What are the things about your work that makes it the most interesting to you?

The best part of my career is that I get to meet so many fascinating people. Not only the ones that I photograph, but also everyone I meet along the way. I feel like that has given me such a unique perspective on everything. The travel has also been spectacular. Photography is the gift that just keeps on giving.

What are the challenges you face as a freelance photographer?

Challenges? Not sure that there are any. I whine and complain about stuff every now and again but in the back of my mind, I'm revelling in the fact that I've had such a rich and fulfilling life and career. I think that gratitude precludes me from perceiving anything as a real challenge.

Was there ever a time when you thought you'd give up?

Yes. My mom died in December of 1998 which plunged me into such a deep depression. I didn't know what it was at the time but I lost interest in everything. I just thought that the passion I had for photography was gone and that I'd have to come up with a new plan. Fortunately I figured out what was wrong with me and took care of it.

What are some of the most important qualities that a photographer can have?

I've always found that people skills are the most valuable assets a photographer can have.

What makes you a good photographer?

What makes me a good photographer is my ability to problem solve. Everyone that I work with knows that they can count on me to get the job done well, fast and without incident.

How do you continue to grow as a photographer?

I tend to surround myself with people who are either younger or smarter than I am which pushes me to try new things and see things from a different perspective. Also, being an autodidact. If there is something that I want to know about or learn, I Google the shit out of it. I'm a voracious consumer of information which all manifests in my work at one point or another.

What has changed most about the industry in the time that you've been working in photography?

Everything and nothing.



Would you say that you have a signature style?

Yep, my point of view is my signature style. Only I see things the way that I do and as a result, the way I regurgitate information is unique to me.

How has social media affected your career or work?

Don't get me started. I've always tried to stay ahead of the tech curve as it relates to photography but as we all know, social media has become the scourge of our culture and society. I do my very best to navigate it without being consumed by it.

Do you have a project that you've done that you are especially proud of?

I have used my skill as a photographer extensively on philanthropic projects, supporting the LGBTQ+ community and helping animals in need. Two organizations in particular that I support are Ali Forney Center and Stand Up For Pits Foundation those are the projects that I am most proud of.

What project was the most satisfying?

The more creative freedom I have on a project, the happier I am. During the pandemic I was feeling creatively stifled so I inserted myself as creative director for three magazines - PhotoBook Magazine, L'Officiel Fashion Book Monte Carlo and L'Officiel Fashion Book Australia. Since I call the creative shots at all three, I now have platforms to continue shooting while maintaining the freedom of expression that is most gratifying to me.

What project was the most challenging?

There's that word again! The most physically demanding shoot was one where I was chest deep in a lagoon in the British Virgin Islands shooting an ad campaign for eight hours while being eaten alive by jelly fish. Good times!!!

What project did you have the most fun working on?

The most side splitting fun I have EVER had on any project has to be when I directed the feature film, Starrbooty. It was non-stop, uproarious laughter from the first day of filming to the last day of promoting. Fun fact, The Academy Of Arts and Sciences recently requested that the screenplay for Starrbooty be made part of their permanent archive.

What do you look for in creative partners - makeup artists, hair stylists, fashion stylists?

The first and foremost thing that I look for are people who are fun to work with. All things considered equal, I will ALWAYS work with people that I enjoy.

What inspires you?

Decent, kind hearted, funny and intelligent people inspire me.

Do you ever get stuck creatively?

Nah.

What would your clients say is the best thing about working with you?

You'll have to ask them. I can't be objective. My answer would be "because I'm FUCKING AWESOME!" Haha.

Is there someone you have always wanted to work with who you haven't had the chance to do yet?

Nope. I've worked with everyone that I've set my sights on so far. That's not to say that there are people I don't know about yet with whom I would like to work with. Once I learn who they are , I will make those shoots manifest too.

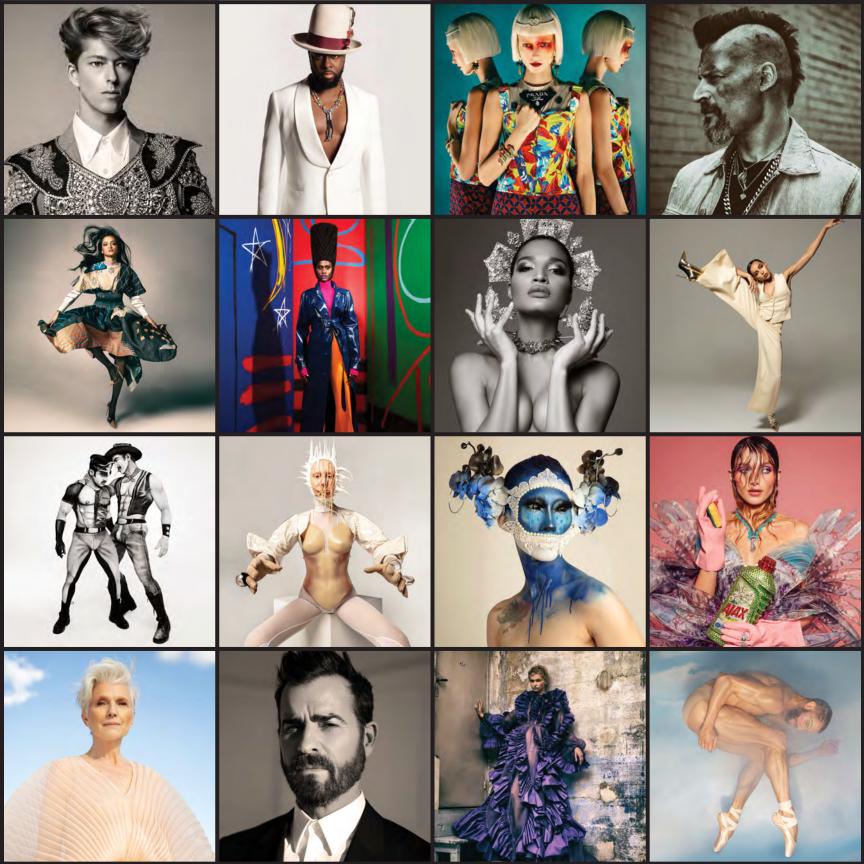
What should someone who is looking to develop a career in photography know before getting into the business?

My only advice is to be realistic and self aware enough to know that only passion to the power of ten will bring you success as an artist of any kind. I was given so much advice, mostly negative, when I started. Had I listened to any of it, I would not be doing this interview. No one could have stopped me because I had the raging fire burning in me. If you have it, you'll know it.

What's next for Mike Ruiz?

Who knows? My entire life has been one unexpected turn after another. I don't even try speculating anymore. I just take the opportunities as they come.

Words Michael DeVellis
Photos Mike Ruiz





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PROFILE ALEX BOX

Where were you born?

Grimsby, UK.

Where do you live now?

The Cotswolds.

What's your sign?

Cancer.

When you were young, what did you want to be when you grew up?

Archeologist, hairdresser, magician; it changed daily.

How did that transpose into a working with makeup?

As a fine artist, I began exhibiting in the '90s. I explored body and environment using material aesthetics of makeup and prosthetics in my practice, much like Mathew Barney or Cindy Sherman. I was asked by a fashion designer to collaborate on dance and movement piece and make body structures, and I used prosthetics, medical splints and paint. As the show was viewed in the fashion context, and the work I had done was on the body, people at the show asked who had done the makeup. So, the more I collaborated in a fashion sphere, the more my artwork and body architecture was called makeup.

You have worked in the worlds of beauty, fashion and art – what do you find the most connection to?

I see all the disciplines as the same and maybe it's me that's different in my approach. I set out with the same frequency and longing to create something with resonance, integrity and intrigue, whether it's a personal work or client brief. As an artist, I look for the narrative and human connection of surface and storytelling. I hope in my career I have brought the worlds of fashion, art, and the beauty world together to create an immersive, and new narrative that recontextualizes the body.

What about working with makeup as a medium was first appealing to you? Has what appeals to you about working with makeup changed over the years?

At the beginning, I used makeup as a medium, as it has an instant connection to the observer; it's recognizable, trusted, and has a human and emotional resonance. Textural connections and why we are drawn to image, art and sculpture are subliminal and subconscious, layered with the synergy between the surface and texture. When I used makeup in my art, it crossed a barrier and connected more directly and humanly with the viewer than when I used paint.

Rather than being the point of your work, it seems that makeup is more a means to an end – a tool used to create a concept or idea. Would you agree?

Absolutely. I'm totally texturally driven and often play with an

object I've found until a narrative and concept presents itself. The conduit is the face and body, and characters and worlds appear as I play. Concepts unfold as if they always existed, and I just have to catchup and make them.

The textural language of makeup inspired me to use it as a medium, and the exploration of the body and its architecture naturally required substances that were harmonious with it. I learnt the hard way that I couldn't use my acrylics and oil paints on the face! Yet that hasn't stopped me attaching anything I'm drawn to in a hardware store, or I find on a natural trail, to the face and body — all be it now with a skin-friendly glue.

One of the things that is most fascinating about your work is the many unique process you use in your artistry. Drawing over prints, using makeup as sculptural elements and sculptural elements as makeup. Where does the line between makeup and art come for you or is there one?

Hopefully I've eroded that line or at least helped defined a new space for telling visual stories. Cross pollination of materials, mediums and disciplines has always excited me and drives my fascination with interpreting the body. I work with people who are dedicated to pioneering new visual languages and are curious to experiment. I think it's really important to blur lines, new thought, curiosity and conversation around old definitions are vital for progression.

You have spoken of a concept you call Emotional Makeup; can you share what that means to you?

With emotional makeup, I'm saying you can feel without seeing. Emotional makeup is reestablishing the narrative and conversation around makeup. Talking more about creating an ambience to the face, a mood that was felt and not seen. So much of makeup is a range of historical motifs, or trends, or corrections. I wanted to challenge this to create a new language around how makeup can be, and how it can be applied holistically. I explored this idea with detail within seven years at Issey Miyake and Veronique Leroy.

Looking more anthropologically into natural phenomena on the skin's surface, change in texture and temperature and hue, where veins pulse, or skin sweats, or ears glow with warmth, and mimicking those tiny collections of auras in makeup. At Issey, I was creating cold, optimistic, clear sky skin bathed in light, emotions and aura felt.

Emotional makeup is reestablishing a new narrative about what it actually is to convey a feeling or emotion, an ambient holistic landscape.



You have recently been working in way that combine digital and physical work — a visual language you call Phygital. Where did this come about and how much of the work is makeup application versus digital manipulation?

If you haven't heard the word Phygital yet, it's coming. I can't take credit for the word, Phygital is a current tech buzz word that truly fits what I've been making for a long time. Technology has always been key in my work as my life-long partner and collaborator is a digital pioneer. Over the years, I have applied a lot of tech research into developing new ways of mark making, and visually rethinking the body. Several of my processes have been accelerated by the pandemic and having to work remotely. I've arrived at an exciting process that allows me to direct physical surface data capture in different parts of the world remotely, and work on them digitally combining my photography, sculpture, and painting and digital drawing. All surfaces are digitally painted on the face and body using Photoshop and Illustrator. The only point real makeup is existing is if at the point of real-life data capture, the subject has makeup on of their own.

How do you meld art and commerce as a creative?

It's always a fine balance and something to reinvent and update. Commerce needs to be strategized creatively. I've always loved making products and creating brand narrative and helping others conceptualize theirs. So, I brand consult in a wonderful arena from gaming to beauty, fashion, tech, social, and film hired for my vision and passion for new ways of storytelling. I'm currently exhibiting and selling my photography prints with the LA magazine/gallery/collective, The Laboratory Arts Collective, which is super exciting as it's the first time I've exhibited my photography work. These passionate supportive platforms like King Kong Magazine where I've been beauty editor from the conception has been the most incredible free-spirited world in which to share my narrative vision and introduce incredible collaborators.

What was your first memorable work as an artist?

In 1994, I was at Chelsea Art college and created the first digital art pieces in my year, using Photoshop 3! I remember I had to go to a print store in Soho, one of the only ones with a sublimation printer to get it printed out. It was memorable because it was such a new process and the beginning of a love affair with tech as a medium.

What are the things about your work that makes it the most interesting to you?

Emotion. Whether it's a cathartic deep pouring of pain or exhalations of overwhelming joy, I'm present, I'm in there; it's a diary. It's my escape and my savior at times. I think people connect with that emotion and that has brought me so much joy, reaching out and connecting people through artwork and storytelling.

What are the challenges you face working as an artist?

I think we live in a time of great comunication and beauty, but filterd through appaling channels. Individuality and unique voices are stifled by algorythims desgind to show you more of the same. Wanting to reach out and connect with people through art, but disagreeing with the structure of social media and what its current unimaginitive incarnation has evolved, can

be difficult. I talk to students a lot and fear for them to be heard in this sea of noise and fake expectation and value. It's so hard for them t create when all they see is endless comparisons. We need to move into a time of alternative spaces to create without comparison and with expansion and freedom.

Was there ever a time when you thought you'd give up?

In the early days, yes over and over again. When I was younger, I was hard on myself about getting results fast. So, the exasperation for waiting to feel like something was happening was make or break. Now I'm older, I still feel these anxieties, but trust the process of time. I know now I am the art and it is me, so how do you give up on that without giving up on yourself?

What type of work do you find most satisfying?

Zone Alone meditative, intuitive work, alone drawing /sculpting /creating to music in my studio.

What makes you a good artist?

Curiosity.

How do you continue to grow as an artist?

By staying playful, unlearning, breaking and remolding, pushing out your comfort zone, being with children.

Do you have a project that you've done that you are especially proud of?

I'm proud to say I have a few, but one that sticks out for its simplicity, but profundity is the 'play date.' I created a safe and playful space for kids to put makeup on adults with good quality makeup products, not kids' face paints. The child would bring their adult sitter and conduct the whole event over two hours of makeup, paint and transformation. What happened was both moving and unforgettable. So many stories of love and liberation and connection. Personal stories of parents who hadn't sat and let their children play/touch or be that concentrated on just one-on-one for that amount of time in years bonded closer than ever. Very simple, but powerful, and each time I've done one, it's incredible and moving to see barriers you didn't even know where there fall away.

What inspires you?

My son, my partner, nature, Buddhist teachings.

Whose work do you admire?

So many but if I have to choose — Pina Baush, Francis Bacon, Louise Bourgeois, Tom York, Brian Eno, Bill Viola, Ambrose Akinmusire.

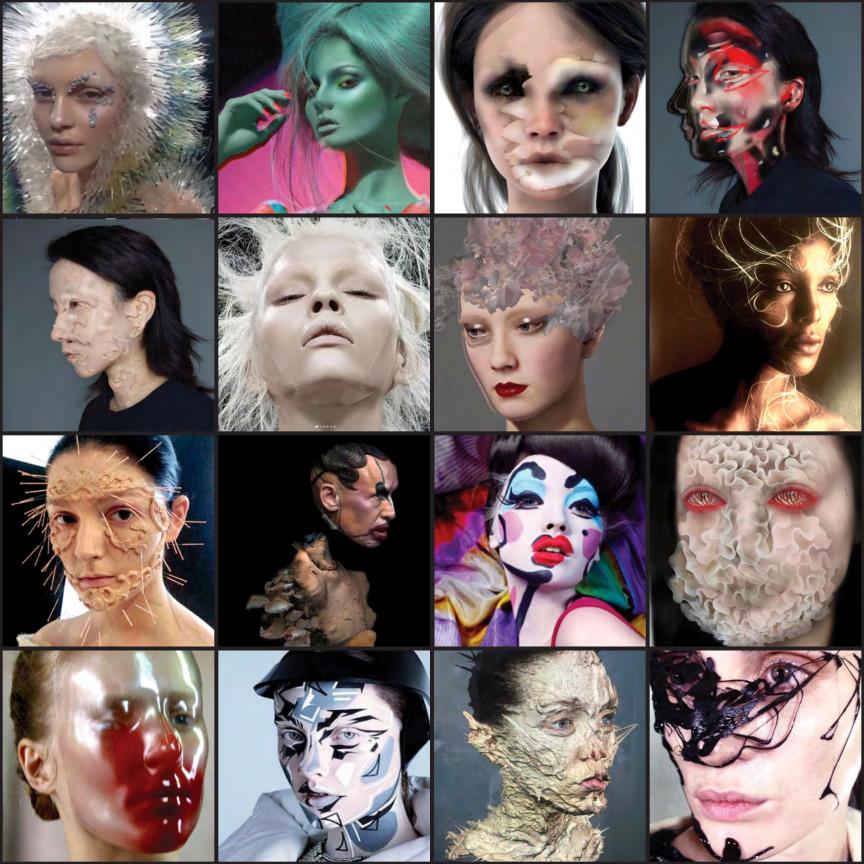
What's next for Alex Box?

There's always a next. Next is what drives me. I'm on the edge of one of my most exciting developments to date, a pivotal tool for the industry; a culmination of a career-long dream. I just had to wait for the tech to catch up!

Words **Michael DeVellis**

Photos courtesy of **Alex Box**

This feature has been reprinted in its entirety, including 16 new images, due to a printing error in our Spring 2021 issue.



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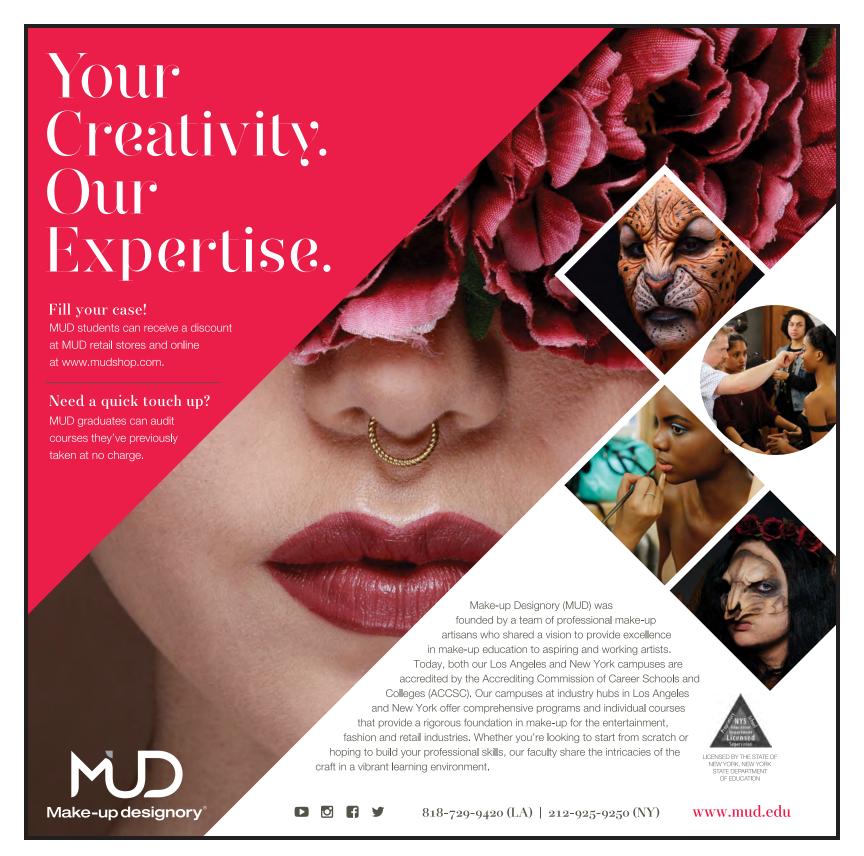






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INSPIRED BY MIMI CHOI

How did you get your start in makeup?

After graduating from university, I worked as a Montessori preschool teacher. While I still love working with children, I felt that I wasn't completely myself because I had to act and dress a certain way. I've always been a very expressive person and adventurous with my fashion, so I felt that side of me was being suppressed. As an outlet and creative release, I'd paint intricate designs on my nails when I got off work. After three years as a preschool instructor and with the encouragement of my family, I decided to pursue my passion and enroll at Blanche Macdonald Centre here in Vancouver at the age of 28. During my first Halloween as a student, I tried my first illusion which was a cracked face look using only a black and white liner. I received a lot of positive feedback and many people recreated my look on social media which inspired me to further explore this style.

Did you start out as a creative artist or were you focused on more traditional means of artistry in your early career?

I did every style of makeup as part of the Global Makeup Program at Blanche Macdonald including beauty, fashion and prosthetics. Illusion makeup was something that I explored during my free time because it was intriguing to me and I felt that it was a style that would elevate other aspects of my artistry.

So many artists have been inspired by your work and have tried their hand at your style of artistry. Is that a blessing or a curse to have others copy your energy and designs?

I am flattered that artists enjoy my work enough to recreate it and I'm humbled to know that I've helped pioneer a style of makeup that people are interested in. However, I like to encourage my students and followers to attempt their own creative looks that are authentic to themselves because it is much more rewarding to create from within. However, I know that for the most part, those who recreate my looks are genuine fans and have good intentions so I definitely feel blessed. Of course I've also come across dishonest artists. The worst case was one who had copied several of my looks and initially had credited me, but retroactively removed all credits and tried to claim them as her own when she gained popularity. This type of action does annoy me at first, but I use this negative energy to motivate myself and continue improving as I know these plagiarists will always be steps behind me in terms of creativity and ability.

Your work on Ezra Miller for the Met Gala in 2019 was one of the talked about moments of the event. What was that like?

Creating the Met Gala look was a very spontaneous process as we didn't even have time for a trial. Ezra loved the kaleidoscope face look that I did on myself in 2018 so I adapted it to fit a different face structure. We started the makeup process at around 3AM and finished at 8AM for a photoshoot. By the time Ezra made it to the red carpet, it was 7:30PM so it was vital that the makeup last all day. It was such an incredible experience to

showcase one of my most iconic looks and I couldn't have asked for anyone better to rock the look than Ezra.

Your work is often compared to that of a fine artist or painter. Do you also paint or doing any other fine art work?

I never received formal art training, so it wasn't until after I started doing illusion makeup that I realized I could do other types of art as well. As I improved my skills and evolved my style, I started incorporating props, drawings, and paintings to my looks which I feel elevates my work to another level.

What inspires your designs?

I'm inspired a lot by other forms of art including surreal digital art, photography, sculptures, paintings, films, and music. I also suffer from sleep paralysis which is a condition in which I see visions right before I wake. During these episodes, my body is asleep but my mind is awake and I often see frightening images like split bodies, faces with multiple features, and spiders. I started painting these visions on my face and realized that once I paint them, I don't dream about it anymore. It's a blessing in disguise as it has inspired some of my morbid looks.

When you are creating multiple facial features as a part of a design, is this all hand drawn or do you ever use stencils?

Everything I do is hand drawn and I never use stencils for my illusions. I take lots of photos of my features (or spend the time to study my model's features) and then try my best to replicate every detail and color with makeup and fine art brushes. It has taken me a long time to train my eyes to pick up the smallest detail and I continue to learn each day.

How long does one of your more technically difficult pieces take to create?

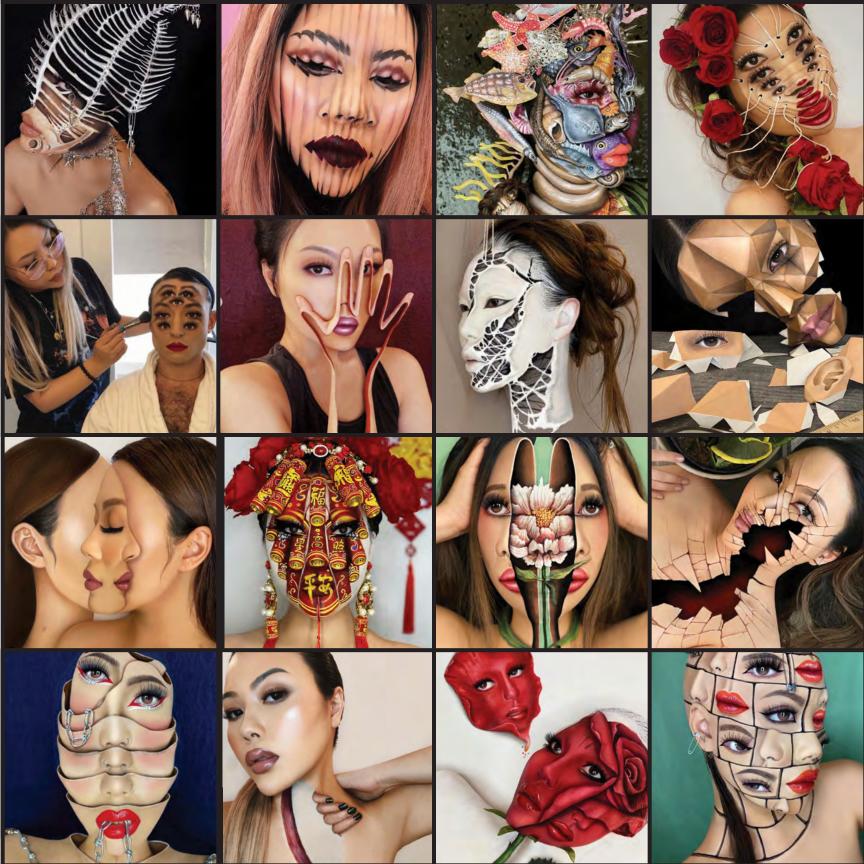
It can take up to 10 hours to complete but I've started taking naps in between. It can take several more hours to craft props, photograph and record my looks so by the time I post the content, it may have been a full day since I started.

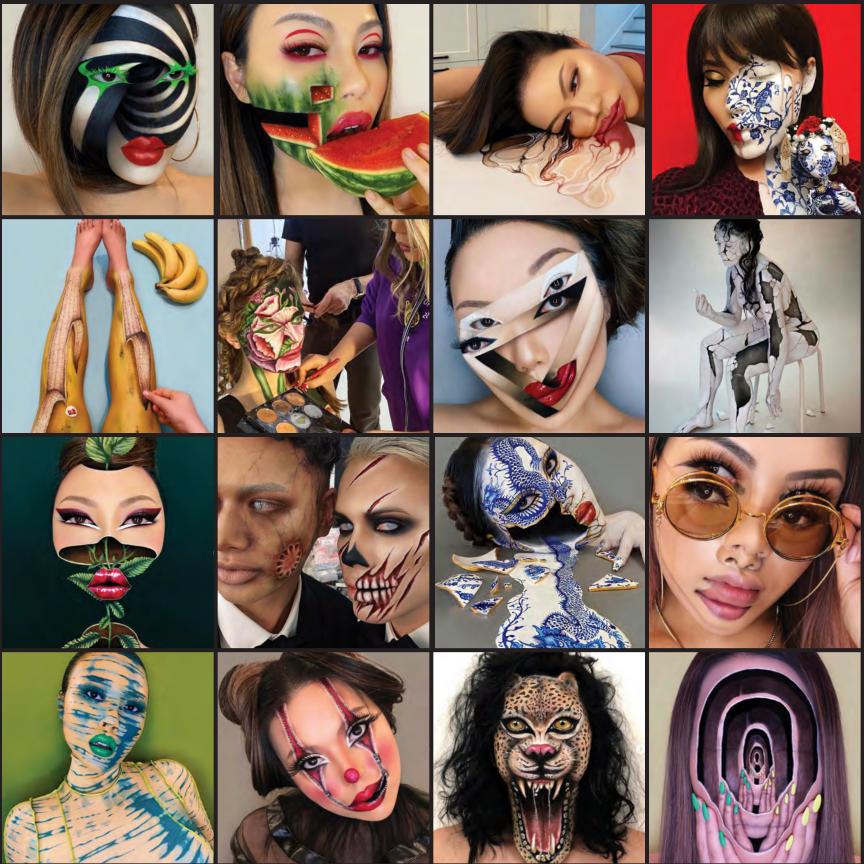
Do you do much post-production retouching of your images?

I take pride in the fact that I create my illusions through makeup only and not through digital manipulation or Photoshop. One of the biggest compliments I receive when I am on set or teaching a class is that people tell me that my illusions are just as effective in person as they are online.

What's Next for Mimi Choi?

My only aim is to keep evolving my style and improving my technique. Whatever opportunities come my way as a result are just bonuses. I never want to limit myself and I want to continue creating spontaneously and following my instincts. I hope to continue shocking the world by creating art that nobody has ever seen before and pumping out content that evokes a visceral response in people.











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How did you get your start in the beauty industry?

I sketched a charcoal image of Diana Ross in high school and it won first place out of all 50 States, which allowed me the opportunity to study for a Semester at Rutgers University under all the great art teachers. One day the makeup crew didn't show up for the Drama Dept. and the teacher asked us to step in after explaining to us that painting a canvas and face are basically the same thing. Looking back I now realize that this was my intro into the beauty industry. First makeup job was at a counter for Fashion Fair and then I graduated to MAC in the late 90's. From there I went on to do brows at Anastasia where she personally taught me about balance and structure.

Do you approach working with a celebrity differently working on other clients?

Actually I don't. I treat all my clients with respect. I think it's your birthright as a human being. My staff and my celebrities always tease me because I have no idea who anyone is, and haven't seen most of their projects. I've been busy building my own dreams. It's a lot of work running your own company. I remember saying one night at closing to the staff how pretty the client that came in earlier by the name of Megan was — they laughed and said you realize that's Megan Fox? Robert Downey Jr always toys with me because I've done him for every Avengers/Iron Man film, but have yet to see one. I'm embarrassed to admit, but I had been doing The Kardashian's for years and truly had no idea.

You have been working with some of your clients for many years. What is it about working with you that keeps them coming back?

I've worked with some of these clients for over 20 years. Madonna and I were just reunited again recently and we were talking about all the changes in our lives since we first met. I never take my clients for granted. I realize they have choices. I think the secret is to always do your best. Realize you are in the service industry and it's about your client, and not you. Try to stay more on the positive train, than the negative. Your clients don't want negativity touching their face. It's all about your energy. Lastly, you will be exposed to many things. Keep them to yourself. People are watching and know who they can trust, and who they can't.

Your work on a celebrity can literally shift what people define as a beautiful brow. How do you decide when it's time to make that sort of shift?

I'm an expert in my craft, but I'm still in the service industry, and am working for the client. I consult on what I think is best, but ultimately I'm going to give them what they want. Many are very clear of exactly what they want. Rihanna flew me to New York for The Met Gala and literally knew the exact shade she wanted her brows dyed and the shape she wanted to complete her look, and it worked out perfectly.

Is there a shoot or project that you found especially satisfying artistically?

It's been such an incredible journey. Every time I think it can't be topped, something else comes along. Being a question in Trivial Pursuit and on Jeopardy was huge, having OPI name a Polish after me, seeing Sophia Loren order a "Damone Cocktail" during NY Fashion Week, or Tony Robbins showing a video of my career to a sold out stadium of his fans are just some of the moments that made me stop, look up and just give gratitude. Meeting Diana Ross backstage in her dressing room at Radio City and seeing my products on her vanity (full circle moment), or designing and being the face of MAC's "Brows Are It" Global Campaign (another full circle moment) are very exciting to me. I remember watching my girls Beyonce, Kelly Rowland and Michelle Williams perform at The Super Bowl and thinking WOW I'm a part of that. It's been a magical carpet ride.

You use your social media to show your work but also to inspire and to speak your truth on causes that are important to you. Do you find any risk in mixing so many perspectives in your voice or is it all a benefit to your brand?

You learn in beauty school not to talk politics, or religion with your clients. I've gotten a bit more brave as my brand has grown, but I always try to be respectful because that's a natural part of who I am, but I'm learning that there's power in being truthful as well. Some things that have occurred politically in the last several years almost do one a disservice to not speak up. It's a thin line, but I believe it can be navigated in a way that's not to severe. Honestly I have lost a few supporters with some of my comments, or when I post pics of Madame Vice President (who's also a client), but interestingly enough — when you lose 5 for something like that, you end up gaining 10.

What's next for Damone Roberts?

I want to keep pushing myself to my next. I recently closed both Salons — 5th Ave NYC a few years back, and Beverly Hills right before The Pandemic. I knew I had to go smaller, in order to grow bigger. I recently opened up a small "beauty therapy lounge" in Beverly Hills, which allows me the freedom to create more products. I'm so proud of them and can honestly say they are the best on the market for brows. Eventually I would like to get into full makeup products and skincare — maybe even hair at some point. I also used to host a TV series on TLC called 10 Years Younger. I definitely have the urge to step in front of the cameras again, but it will have to be different than what we've done before. I'm not interested in making people over again. This time I want to show them they are perfect just as they are.

Words **Michael DeVellis**Photos **Damone Roberts**

Stop taking swimming lessons from drowning people!



If you ALWAYS
have to be the
bigger person,
maybe you
shouldn't ALWAYS
be around such
little people!





Don't be upset when people reject you.
Nice things are rejected all the time by people who can't afford them.



When you've been in the basement for too long, you're likely to mistake the first floor for a penthouse.





Remember you had a purpose BEFORE they had an opinion!





Rock bottom has built more heroes than privilege



Don't let anybody that hasn't been in your shoes... tell you how to tie your laces!



Don't confuse the people who are always around, with the people who are always there!



You are
First Class.
Stop
walking
back to
Economy!





#NoHate against Blacks
#NoHate against LGBTQ+
#NoHate against Jews
#NoHate against Armenians
#NoHate against Asians
#NoHate against Muslims





Be careful of following the Masses, because more often than not, the "M" becomes silent!



Maybe you're stuck because your pushing a door that says pull!





Before you write an ugly/negative comment on someone's photo, perhaps exfoliate your skin, set some life goals & contemplate why you've reached this point.





Be kind enough to accept people for who they are, but be smart enough to put people where they belong.



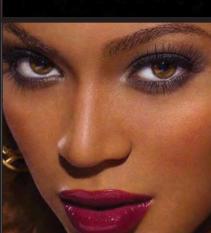
Be mindful of whom you share advice.
Everything is not for everyone. Bees don't waste their time telling Flies that honey taste better than shit.

Just because you did something wrong in the past doesn't mean you can't advocate against it now! It doesn't make you a hypocrite... you grew.



No one else is supposed to understand your calling. It wasn't a conference call!





Be careful who you trust, love, befriend and share your energy with. Salt & sugar look the same.



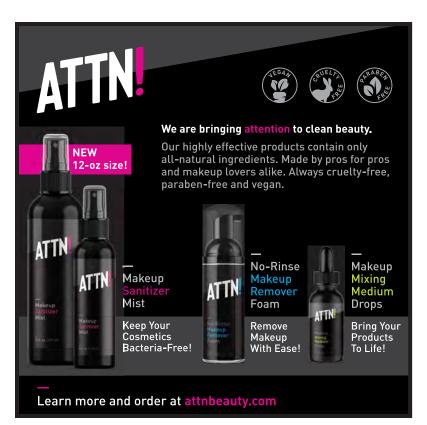
I'm mostly
Peace, Love,
Light... and just
a teeny, weeny
bit of go fuck
yourself!

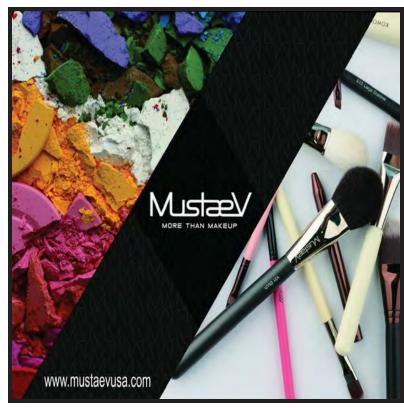
You can be the perfect package and still be delivered to the wrong address!



That risk you're afraid to take could change your life!













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INSPIRED BY EINAT DAN

How did you get your start in makeup?

Since I remember myself as a young girl I had a passion to make art. I grew up in Israel where my mother was a fashion and bridal dress designer. We had a beauty salon, so I was always around beauty, fashion and style, I did makeup on all my friends for parties — mostly carnival parties. I was also a dancer performing on stages and doing the makeup for my dancer friends.

After my military service in Israel, I was walking in the streets of Tel Aviv and I saw a makeup school in front of me. In the school window was incredible creative makeup and body painting photos, really masterpieces. When I saw then I knew immediately, that is what I want to do in life, I entered the school and registered for the next course. That was 26 years ago.

How would you describe your style?

My style is creative and fashionable. Whatever I create, I try to do it trendy, fresh and unique.

You are known equally for your beauty work as much as your super creative work. Is there one style of artistry that you prefer over another?

I started my career with body painting, which was my first passion, but when I moved to Milan in 2006 everything changed. I started doing a lot of fashion editorials and fashion shows and I changed my style completely. Today I'm using many techniques I use on the body for the face. I love creating creative makeup. It is always a story telling for me.

Where do you start your design process?

My design process first starts with the general idea, with a concept, I do a lot of research and then I create a mood board. I share it with my team so they will understand my ideas. Images are the best way to share your thoughts for this type of work.

What inspires your designs?

Everything inspires me — fashion designers, painters, films, art shop, colors, textures, patterns, nature and also my models. I have a really creative mind so wherever I go I can see inspiration. Immediately I translate what I see to makeup — in my way of course.

What makes a design the most challenging to execute?

For me the most challenging is if somehow the model doesn't look they way I thought she would look or if I saw a photo of her but in the real life she has bad skin or in the last moment I have another model. It can really change my mood. I'm very picky about my models, that's why I always insist on seeing them before or to choose the models myself.

Do you always start out with a final end result in mind or do you let the creative process take control sometimes?

It's funny, but I never know what the end results will look like, I have the general idea but not the details, I just work with feelings and i'm creating on the spot so for sure the creative process takes control.

How do you know when a creative makeup is finished?

I'm working with feelings, everything I do comes from the stomach and also the steps of makeup, sometimes when I don't know if it's enough or not, I leave the room for a second and when I come back I know if it's done or something is missing.

You often use three dimensional elements in your designs - crystals, appliqués and so on. What is the deciding factor for you as to whether a design will get this treatment or stick with traditional makeup products?

I love using 3D on my makeup up, I think it makes it unique and different. I go to many art stores to get my inspiration and I always find new products that I can glue on the face. It can be anything as long as it light weight enough to glue on the face and not toxic of course.

Your social media is such an inspiration for makeup artists and creatives overall. How much time do you spend on your social media and do you have a strategy you use to determine what you want to share?

Well social media is something we must deal with these days, I'm posting almost every day and trying to share many stories of me working and some of my personal life because people want to see that as well, but I don't think I do much because I don't have the time to spend few hours per day in social media, but I'm doing the best that I can.

What are you most excited about right now?

Well I just worked with the most world famous opera singer Anna Netrebco. I created her new Album cover and Universal Music will release it in November, it was amazing working with such an amazing Diva. Also, for the past 10 years I'm based in Berlin Germany but in this very moment I'm writing you from the train to Paris, I decided to give it a try I'm moving there for 2 months to try and see if I like it and then decide if I will move there, I'm very excited about it.

What's Next for Einat Dan?

Oh, what next for Einat? This must be a long list! I have a lot in mind — my own makeup line, makeup Academy, Hollywood film, another makeup book, to be a judge in makeup reality show. But for sure to keep inspiring people to show the world that it's possible to be successful and still humble.

Words Michael DeVellis
Photos Einat Dan









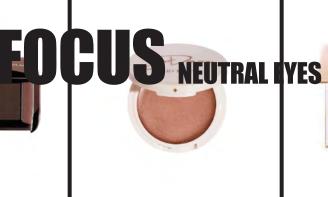






























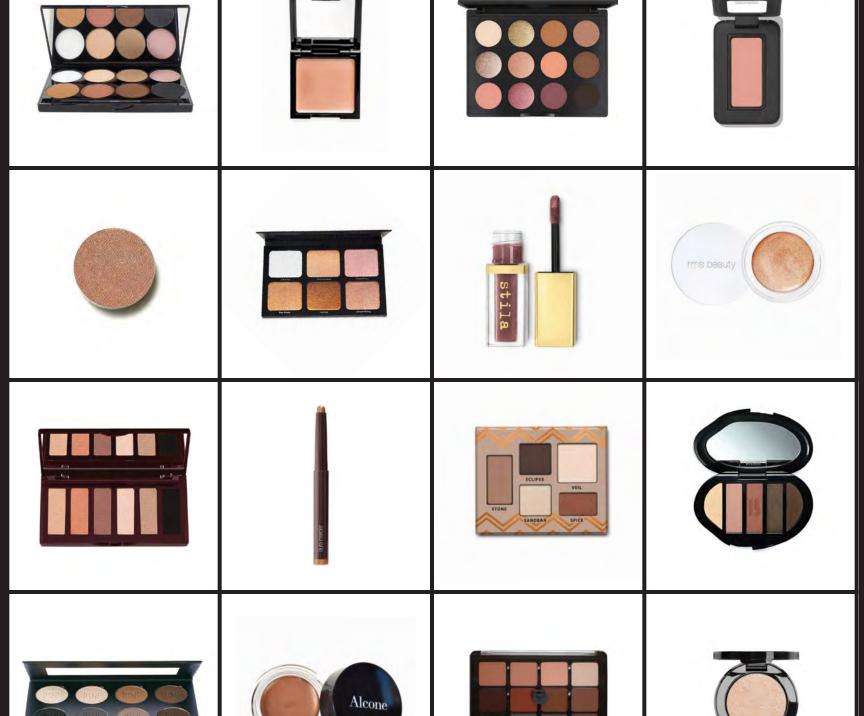








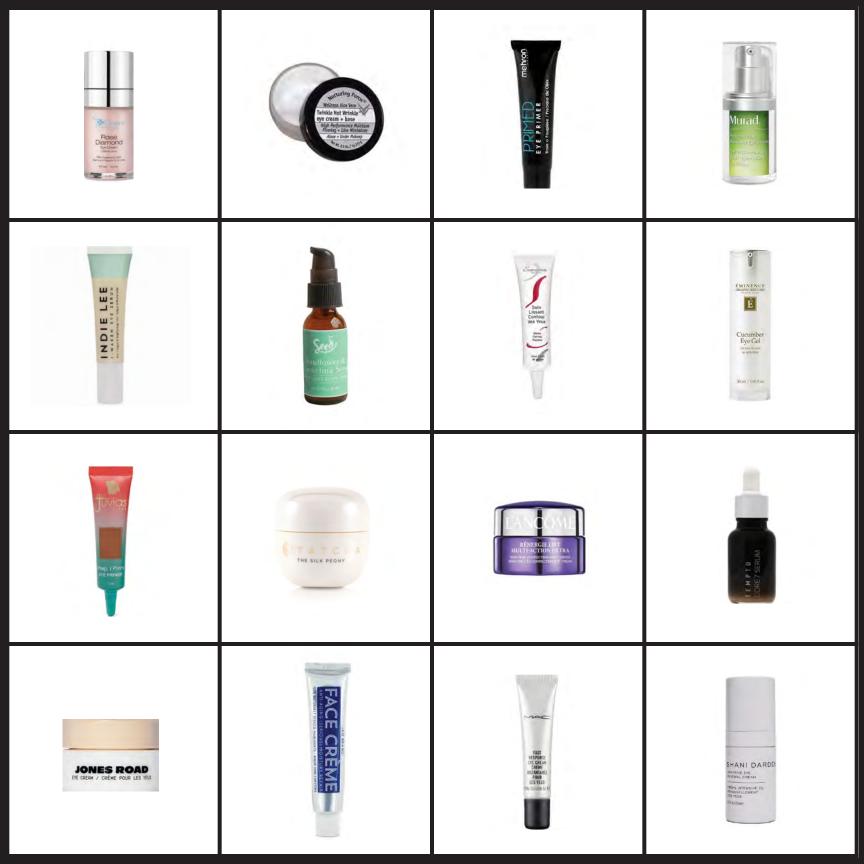


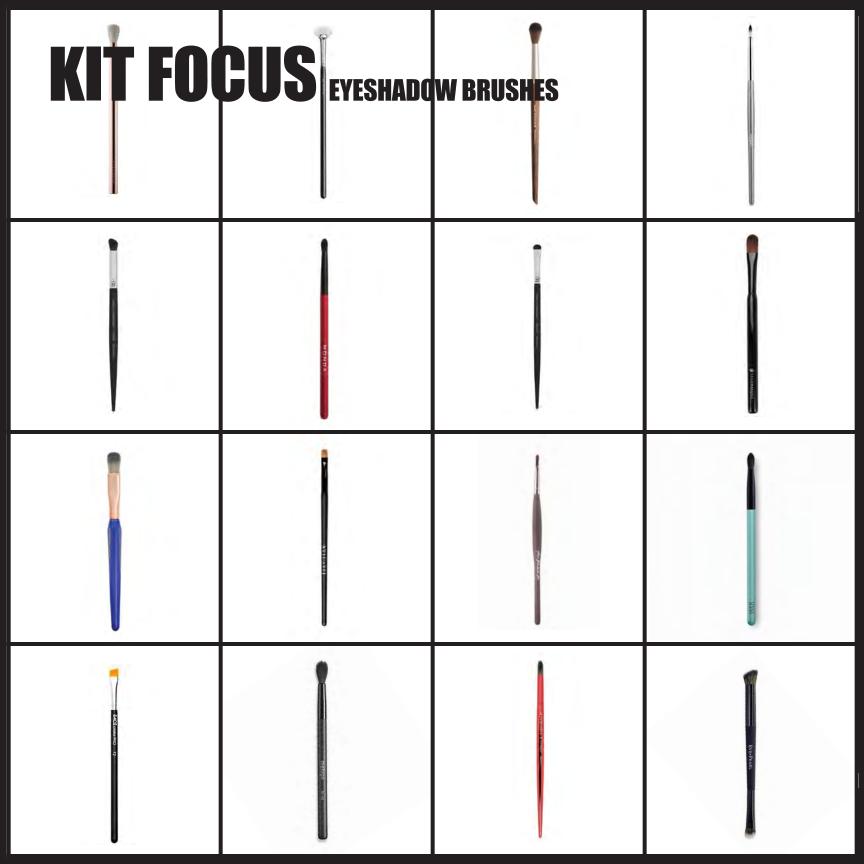


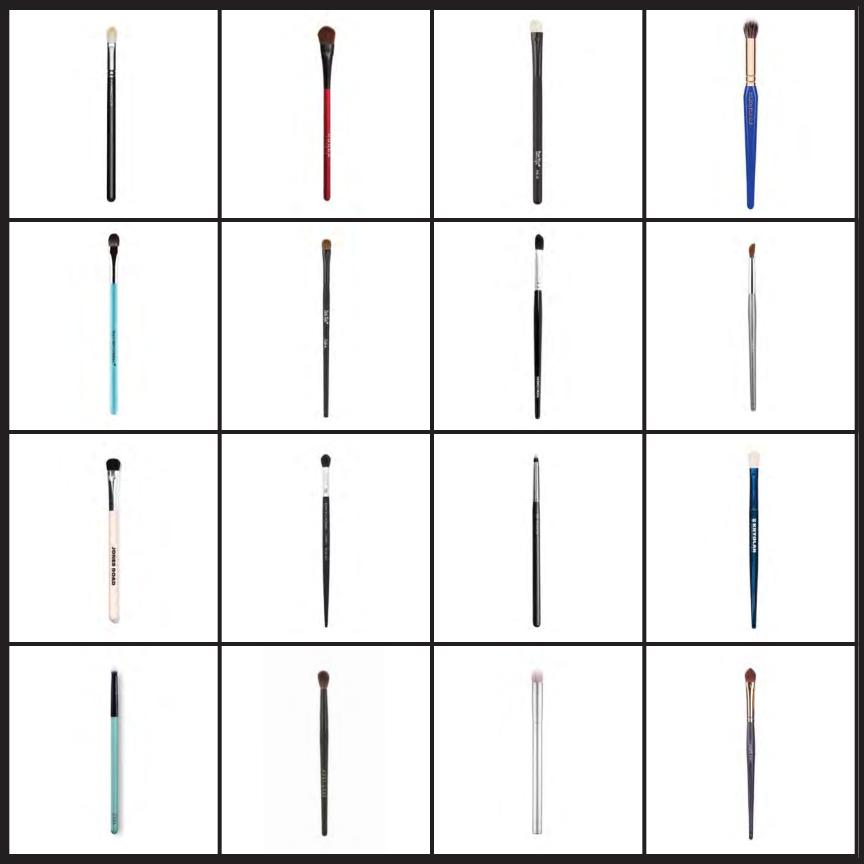














Neutral Eyes Page 58

Hourglass Graphik Eyeshadow Palette in Ravine 58.00 Jillian Dempsey Lid Tint in Bronze 28.00 Juvia's Place The Nude Eyeshadow Palette 14.00 MAKE UP FOR EVER Aqua Resist Smoky Shadow in Cinder 23.00 Graftobian Mineral Eyeshadow in Gentle Mauve 13.00 Mented Everyday Eyeshadow Palette 28.00 MAC Extra Dimension Eyeshadow in Havana 21.00 Nars Mini Voyageur Eyeshadow Palette 32.00 Three Custom Color Specialists Trio for Blue Eyes 67.50 Kosas 10 Second Eye Shadow in Globe 28.00 Beauty Bakerie Proof is in the Pudding Eyeshadow 38.00 Temptu Perfect Canvas AirShadow Starter Set 60.00 Fenty Snap Shadows Mix & Match Eyeshadow Palette in True Neutral 25.00 Pat McGrath Labs Venus in Fleurs Luxe Quad in Voyeuristic Vixen 58.00 Tom Ford Emotion Proof Eye Color in Abyssinian 46.00 Kevyn Aucoin Beauty Kaleidochrome Cream Foil Trio 32.00



Neutral Eyes Page 59

Mehron E.Y.E Powder Matte Palette 47.95 Surratt Beauty Lid Laquer in Hadaka 36.00 MAC Art Library Palette Nude Model 48.00 MOB Beauty Matte Dusty Plum Eye Shadow 18.00 Face Atelier Ice Champagne Eyeshadow 12.00 Danessa Myricks Beauty Lightwork Palette 42.00 Stila Suede Shade Liquid Eyeshadow in Midnight Espresso 24.00 RMS Beauty Eye Polish in Utopia 28.00 Charlotte Tilbury Super Nudes Easy Eye Palette 57.00 Laura Mercier Caviar Stick Eyeshadow in Caramel 29.00 Senna Earth Pigment Palette 40.00 Byredo Eyeshadow 5 Colours Corporate Colours 70.00 Ben Nye Essential Eyeshadow Palette 50.00 Alcone Eye Canvas Cream Eyeshadow in Good to Gold 18.50 Viseart Eyeshadow SlimPro Palette 01 Neutral Mattes 80.00 MustaeV Eyeshadow in Skin 13.00



Mascara Page 60

Colourpop BFF Mascara Blue Ya Mind 9.00 Nars Climax Mascara in Explicit Black 24.00
Chantecaille Longest Lash Faux Cils Mascara 73.00 Armani Beauty Eyes to Kill Mascara in Black 29.00 BLK/OPL Color Splurge High Impact Mascara in Royal Blue 10.00 YSL Mascara Volume Effet Faux Cils Volumizing Mascara in High Density Black 29.00 Lancome Monsieur Big Volumizing Mascara in Big is The New Black 26.00 Ciate London Keep an Eye on Coloured Mascara in Be Bold 16.00
Beauty Bakerie Eyelash Icing Mascara 18.00 Mehron Brazen Mascara in Black 10.95 Beautycounter Think Big All-In-One Mascara 27.00 Face Atelier HD Mascara in Midnight 30.00 Clinique High Impact Mascara in Black 21.00 Ben Nye Mascara in White 10.00 Lime Crime Astronomical Volumizing Vegan Mascara in Blue Moon 20.00 Uoma Beauty Drama Bomb Extreme Volume Mascara in Black 19.50



Mascara Page 61

Charlotte Tilbury Pillow Talk Push-Up Lashes Mascara in Super Black 29.00 Senna Lash Detail Mascara in Black 20.00 Byredo Mascara in Space Black 45.00 Pat McGrath Labs FetishEyes Lengthening Mascara 30.00 Ilamasqua Masquara in Raven 26.00 Kryolan Lash Innovation Mascara in Black 12.50 Temptu Built To Lash Mascara 24.00 Ilia Limitless Lash Lengthening Mascara in After Midnight 28.00 Stila Huge Extreme Lash Mascara in Black 24.00 MAC Magic Extension 5mm Fibre Mascara in Extensive Black 25.00 Eyeko Colored Lash Alert Mascara in Blue 24.00 MOB Beauty Volumizing Mascara in Black 29.00 Kosas The Big Clean Volumizing + Lash Care Mascara 26.00 Shiseido Controlled Chaos Mascaralnk in Sapphire Spark 25.00 Kevyn Aucoin Beauty The Volume Mascara Rich Pitch Black 28.00 Dior Diorshow Waterproof Mascara in Catwalk Blue 29.50

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Eye Prep Page 62

Sunday Riley Auto Correct Brightening + Depuffing Eye Cream 65.00 Kiehl's Creamy Eye Treatment 32.00 Senna Sculpting Eye Cream 40.00 Dr. Brandt Needles No More No More Baggage 42.00 Pacifica Vegan Collagen Recovery Eye Cream. 16.00 Viseart Seamless Eye Primer 24.00 Beekman 1802 Dewy Eyed Illuminating & Depuffing Eye Serum 42.00 Epara Eye Serum 147.00 B3 Balm Nourishing Under Eye Cream 42.00 Joanna Vargas Bright Eye Firming Mask 15.00 MËNAJI 911 Eye Gel 36.00 Bioderma Sensibio Eye Contour Gel 19.99 Eve Lom Time Retreat Eye Treatment 75.00 Tatcha Luminous Deep Hydration Firming Eye Serum 85.00 TwinMedix Pro:Refine Eye Corrector 35.00 Elemis Pro-Collagen Eye Revive Mask 82.00



Eye Prep Page 63

The Organic Pharmacy Rose Diamond Eye Cream 130.00 Nurturing Force Twinkle Not Wrinkle Eye Cream + Base 38.00 Mehron Primed Eye Primer 14.95 Murad Retinol Youth Renewal Serum 85.00 Indie Lee I-Waken Eye Serum 42.00 Seed Phytonutrients Superseeds Glow Serum 44.00 Embryolisse Smoothing Eye Contour Cream 35.00 Eminence Cucumber Eye Gel 68.00 Juvia's Place I Prep, I Prime 14.00 Tatcha Silk Peony Eye Cream 60.00 Lancome Renergie Lift Multi-Action Ultra Eye Cream 78.00 Temptu CORE7 Anti-Aging Hydration Serum 45.00 Jones Road Eye Cream Undereye Armour 34.00 Jao Brand Face Creme Night Time/Anytime 60.00 MAC Fast Response Eye Cream 33.00 Shani Darden Intensive Eye Renewal Cream 68.00



Eyeshadow Brushes Page 64

Patrick Ta Eyeshadow Brush 22.00 MustaeV Secret E91 Mini Fan Brush 28.00 MAKE UP FOR EVER
Artisan #242 Large Blender Brush 30.00 ESUM T03 Precision Liner Brush 16.00 OMNIA BOM-460 9.99
Monda Studio Fine Liner Brush 9.95 OMNIA BOM 402 7.99 Illamasqua Large Eyeshadow Brush 29.00
Bdellium Tools Golden Triangle 792 Eye Double Dome Blender 15.00 Stilazzi L206.5 Ultra Precision Flat Liner 8.00 Illustrated Brush Company LR1 Slanted Liner Brush 14.0 Senna Mini Feather #19 Brush 20.00
Face Atelier Pro Series #72 Angled Flat Liner Brush 28.00 Mehron Blending Beauty Brush 14.95
Melanie Mills Hollywood Long Detail Brush MM05 x OMNIA 9.99 Eve Pearl B205 Microsilk Dual Crease
Blender Brush 38.00



Eyeshadow Brushes Page 65

MAC 217 Synthetic Blending Brush 28.00 Monda Studio Large Shadow Brush 14.95 Ben Nye Eye Sculpting FDB-35 10.00 Bdellium Tools Golden Triangle 788 BDHD Phase III 17.00 MYKITCO 1.4 Pro My Cream Shadow Brush 20.00 Ben Nye Petite Shader FDB410.00 Alcone Professional Makeup Brush, Tapered Crease 8.00 ESUM W36 Small Round Angle Eye Contour Brush 32.00 Jones Road Eye Fluffy Brush 25.00 OMNIA BOM 425 8.99 MustaeV Secret E39 Twinkle Eye Brush 28.00 Kryolan Blue Master Eyeshadow Blending Brush 29.00 Senna Rondo Smudger #48 Brush 28.00 Stilazzi L215 - Crease Blender 8.00 RMS Beauty Eye Polish Brush 22.00 Smith Cosmetics 256 Arrowhead Laydown Eyeshadow Brush Large 24.00

BEAUTY BY CREME FATALE

Makeup Creme Fatale Photo Albert Sanchez Creatve Director Pedro Zalba Hair Wigs By Tips @wigsbytips



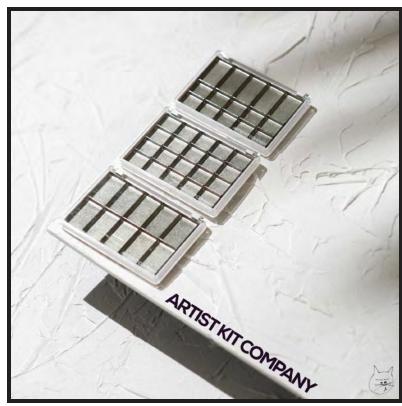


















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SEEN WORLD BODYPAINTING FESTIVAL

In 2020, due to the pandemic and for the first time in its more than two decade history, The World Bodypainting Festival live program had to be cancelled. But not being one for sitting on the sidelines waiting to be able to join together again in person, the program's founder Alex Barendregt decided to go online with the event. The virtual event was a great success and while the 2021 event was originally planned to go live again in Klagenfurt, Austria, the ongoing pandemic issues made this impossible so Alex once again went online with the program with an even more spectacular program that the first virtual program.

This will mark the second year that the World Bodypainting Festival has been held virtually. How was this year's event received by the WBF community?

The community fully understood that we had to cancel the live event again. The response to another virtual event was incredible. They loved being able to create some art at least from their home countries. Within the week of the program, the world was busy creating bodypainting and makeup art — a beautiful thing during a difficult time for our community.

Why was it important to you to have the event again virtually this year instead of simply postponing it?

Postponing for me personally is giving up. I do not give up ever, and next year we are celebrating the 25th anniversary. It will be amazing.

How many artists took place in this year's competition? We had 450 participants from 48 countries.

What were some highlights from this year's program?

We had more competition categories online — eight in total — plus one live competition, the World Camouflage Award. There were also many more art installations taking place every day on various squares in the old town of Klagenfurt. Each day we had five installation plus exhibitions in some galleries. We also streamed eight workshop programs within the week.

You included. an educational element — the WB Academy as well again this year?

Yes, the educational experience is a big part of the annual program and this year we had eight instructors: Filippo loco, Einat Dan, Bella Volen, Michael Müller, Silke Kirchhoff, Bella Volen, Mike Shane, Paul Merchant and Ernst Wieser. The events took place in the first four days of the festival week during mornings and evenings. Bodypainting, Makeup, Airbrush, Action painting, Hair and more areas were covered. There were over 150 participants in the workshops. It was a very successful WB Academy!

Can people still watch any recording of the event?

Yes you can go to our website WB-festival.com for much of it.

What will be next for World Bodypainting Festival?

Next year is our 25th anniversary so it will be very special. We are working on our biggest live show for July 17-23, 2022 in Klagenfurt with a full program including the music festival that is such a big part of the event. All of the details will be on bodypainting-festival.com as they are confirmed. We are so excited to bring our community together again for an amazing celebration of artistry!

The first prize winners in each category are listed below. Images on the opposite page are in the below order top to bottom, and left to right.

Special Award: Rich Smokey Makeup Sponsored by Kodi

Mandy Cheuk/ China

World Award: Airbrush Sponsored by Kryolan Alex Hansen / Brazil

World Award: Facepainting Sponsored by Superstar Jin Low Guan / Malaysia

World Award: Special Effects Bodypainting Sponsored by Kryolan

Moona Jin Weaner / South Korea

World Award: Camouflage Bodypainting Sponsored by Base Formula

Vilija Vitkutje / Sweden

Special Award: Special Effects Makeup Sponsored by Kryolan

Melissa Thompson / USA

Special Award: Creative Makeup Sponsored by MAC

Atly Kateryna / Ukraine

World Award: Brush/Sponge Sponsored by Kryolan

Francesca Cavicchio / Italy

Amateur Award: Brush/Sponge Bodypainting Sponsored by Kryolan

Su Yeon South / Korea

Words Michael DeVellis

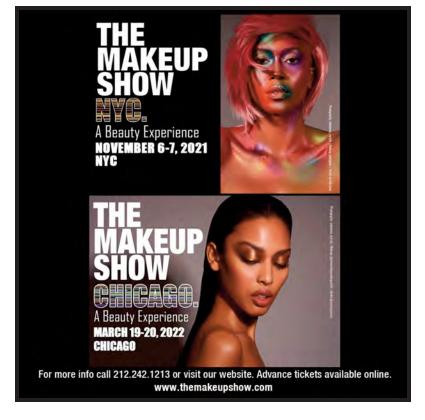
Photos provided by World Bodypainting Festival













ON SET PATRICIA REGAN + HALSTON

What was your research process like for Halston?

I studied extensive research. I often find replicating hues of colors from books, old magazines or photographs a challenge. In order to find authentic shades true to the period, it is best to create a color scheme. Shades of lipsticks or blush often require the mixing and blending of colors in order to find the right hues that translate, for example, on the actor's lips to match the era. Finding nuances requires tweaking. Whether it's lipstick, blush, contour, eyeshadow, all needs to translate appropriately. We shot in high definition, a further challenge to replicating shades of colors. On occasion, it has happened that I was not aware of filters that were used, which can be a startling revelation, not necessarily the fun kind.

You shut down during filming due to Covid. What was that experience like?

We started filming Halston about four weeks before we got shut down. News started trickling in of other shows shutting down and of friends getting sick. We came in on a Friday the 13th in March and were sent home for two weeks which turned into seven months. I went on unemployment for the first time in my life! There were no shortage of worries, and of course losing friends to the virus was heartbreaking. You get to a place where you wonder if you should even go back to work. Eventually, I just wanted to get back to work. I love what I do, and especially in the last few years, I've gotten to do period projects which I really enjoy.

Whose makeup did you personally do?

Ewan McGregor portraying Halston, Krysta Rodriguez as Liza Minnelli and Kelly Bishop as Eleanore Lambert were my main characters. Margot Boccia took care of Rebecca Dayan's recreation of Elsa Peretti. Claus Lulla did David Pittu as Joe Eula and Gian Franco Rodrigues as Victor Hugo, among others. Joseph A. Campayno and Michael Laudati ran our vast background department.

What was key to getting the look for Liza Minelli right?

Her eyes! Dr. Mitchell Cassel and Sandy Fenner at Studio Optix fit hand painted the dark brown Liza contact lenses for Krysta's blue eyes. We were challenged by super sensitive eyes covered with contact lenses, and various amounts of long lashes and often heavy eye makeup. Zach Ripps, our lens tech, kept my heart at peace, just knowing he was on hand in case of trouble, especially during stage performance scenes. Part of the key was finding a balance of bringing Liza and Krysta's faces together; Liza's outer corner of eyes droop a touch, demanding a change of eye shape with makeup. Many sets of lashes gave me great fun recreating Liza. Double layers of lashes, I usually cut just right. Krysta was such a joy and trouper; her Liza is simply wonderful. We portrayed Liza over decades from the early years in a more natural look; the Versailles days and stage

performances featuring heavy 'muddy brown' contour; then wedding days with a softer look; wild days of fun at Studio 54 in full-on big eyes, flashier makeup, and finally a touch more mature sophisticated look in the '80s.

What about Ewan McGregor as Halston?

I met Halston in the early '80s. He was stunning and his presence commanded attention in the room. Ewan brought that charismatic personality. I didn't want to do any latex or aging makeup, I simply painted. Ewan is of an age where I could create fine lines and shadows by painting, or erase them with skincare. I often tweak my makeups after seeing the set and lighting, only then I would really know whether we were spot on. I would go through pictures and find little nuances to incorporate to help make the transition and tell the story. I never want to change an actor's face to look completely different; It's the actor's craft that creates the character, we just find ways to support that and merge the two into one. I would do everything with highlights and shadow, painting some silver brow hair, darkening lashes or taking the color away...just little things to create what age brings you. And then it would just be Ewan. I thought he was fantastic.

What are the products you couldn't have worked on this mini-series without?

Honestly, I use the same products. I can do foundation with just about anything but there are certain moments when RCMA is my best friend or I use Armani Luminous Silk foundation. Those are my go-tos. The other products I loved using – YSL Touche Eclat, MAC Blacktrack Fluidline, Suratt Auto-Graphique eyeliner, Three Custom Color cream to powder blush. For lashes, I mixed and cut them all into needed shapes, some were by Kiss and some were Sephora's mink lashes.

How difficult was it coming back to work with the new Covid restrictions?

There were times where I honestly questioned whether I could continue to work. I wear glasses only when I'm applying makeup, trying to get those on and off with a shield and a mask, having both glasses and shield fog up continuously was really difficult. Hopefully that is in the past now! Still we got through it, I feel we did well all things considered. Mike Moffa, our Covid safety department head, is much to thank for keeping us safe and healthy. Our collaborations with our hair department led by Michelle Johnson and especially with our gifted costume designer, Jeriana San Juan, and her team was essential and joyful. As was being led by our director, Dan Minahan. Beyond all, it was my fantastic crew and their continued beautiful makeups and unwavering support that got me through it.

Words **Shannon Levy**

Photos Jojo Whilden, Atsushi Nishijima Giovanni Rufino All courtesy of Netflix



ON SET TYM SHUTCHAI BUACHARERN + THE HARDER THEY FALL

How did you come to work on The Harder They Fall?

I was originally asked to be a part of The Harder They Fall back at the beginning of the year as Regina King's personal makeup artist. However, due to a scheduling conflict I was not able to do it. Then the whole industry was shut down due to the pandemic. When the film industry opened back up, the Makeup Department Head that was hired became unavailable for the project. The opportunity came back, and at this time I was available.

What were the challenges of filming during Covid?

There were so many challenges of shooting during Covid. Aside from the masks, goggles and shields, we also had to deal with the heat, snow, dust and many more elements. We just had to speak up if we were not feeling the most protected and safe. The constant changing of Covid protocols was hard as well. Getting additional artists tested so that they would be eligible to work was a challenge because of where our set was located in New Mexico.

Whose makeup did you do?

My main responsibility was Regina King. As well, I was consulting and designing the looks of the main characters along with the artists that were responsible for creating their looks daily.

With such a large ensemble cast, did you face any challenges in terms of prep or continuity?

My challenge was mostly because I was the last one to come onto the project. My prep time was very limited in dealing with the schedule and making sure that all the prosthetics were available to shoot when needed. I had such a wonderful team working with me on the show. We all were responsible for the continuity of our cast and characters.

Where did you look to for reference when designing the makeup?

The characters were loosely based on real-life black cowboys and outlaws, so we were able to find actual images of the characters. But we have taken a bit of liberty; we weren't doing "dusty cowboy," instead we created a more "stylized cowboy" movie. There are three separate towns in the movie, so we had to have distinct looks and feels for the people in each town.

How large was your makeup team?

I had a large team due to the large cast and Covid compliance. We had a regular team of 10 makeup artists that included myself, Vera Steimberg (assistant department head), Sabrina Cruz Castro (key makeup fx), Michelle Lewis (key makeup), Rocky Calderon, Jonathan Shroyer (fx artist), Jennifer McDaniel (background makeup supervisor), Kelly Robinson (Idris Elba's personal), Natalie Young and

Kato DeStefan. Aside from those great artists, we hired many talented New Mexico makeup artists. It was an amazing team and we worked really beautifully together.

What was important in terms of creating the look for the females such as Regina King and Zazie Beets?

In creating and designing the looks for Regina and Zazie, we kept the afro-centric vibe of the movie in mind. We needed to create a difference between the two ladies. Regina is from a town that has affluent status, think Beverly Hills, So, I designed her makeup to be crisp and clean to gives her a feeling of always being put together. Zazie is from a town where the outlaws are hiding in plain sight. Vera and I talked about her makeup and wanted her to look natural but a bit sexy. Her eye makeup is smudgy and smoked out lightly. To stay true to the period, we did not use any eyelashes or lipsticks.

What was Regina King's makeup breakdown?

For Regina's foundation, I mixed Shiseido Synchro Skin liquid foundation in 440 and 450 with 530 as contour. Her concealer was Shiseido Synchro Skin concealer in 304. I set her with Fenty Pro Filt'r Instant Retouch setting powder in Honey and Laura Mercier Secret Brightening Powder for under eves in a mix of shades 1 and 2. For cheeks, I used Besame Cream Rouge in Crimson and Bobbi Brown blush in Apricot. For contour, I applied Danessa Myricks Balm Contour in medium 3.1 used Viseart Neutral Matte eyeshadow palette and lined her upper eyes with MAC Fluidline Gel Liner in Blacktrack and under eyes with MAC Dipdown. I topped off lashes with Lancome Monsieur Big mascara. I used Senna Sketch a Brow in Dark Taupe for her brows and set them with Senna's brow gel. All I used on her lips was Burt's Bees Red Dahlia tinted lip balm. To seal it all in, I finished with Temptu AirPod in Caramel lightly spayed over the makeup.

Any other key products you couldn't have done the project without?

I have fallen in love with Black Girl Sunscreen. It truly does not leave a white residue on the skin. The Shiseido Synchro Skin Foundation formula gives a beautiful skin-like finish. The Temptu Air system sprayed over makeup seals it in and makes it last all day.

I also had the opportunity to develop a custom Skin Illustrator Palette with PPI that got used around the trailer that was absolutely gorgeous. We talked about my needs on set and worked together to find the best solutions to those needs. I think we came up with a pretty great collaboration.

Words **Shannon Levy** Photos David Lee/Netflix



ON SET FRANCES HANNON + THE FRENCH DISPATCH

How did you come to work on The French Dispatch?

Wes Anderson contacted me in November of 2017 for filming, end of 2018 on The French Dispatch. It is my sixth film with Wes, and I have also had the pleasure of being part of various commercials for Wes.

Wes Anderson films have a very stylized look, what is the collaboration like in terms of makeup and hair design?

As I'm reading Wes's script, it is so detailed you can begin to visualize the characters as soon as you start to read. On The French Dispatch, I started by researching historical people with similar characteristics to his characters. Once I have my background character references in art or photographic, I share with Wes and our dialogue begins. Wes likewise may already have references he likes

Whose makeup did you do?

In The French Dispatch, I made up Frances McDormand, Bill Murray, Benicio Del Toro, Owen Wilson, Edward Norton, Rupert Friend, Tony Revolori, Liev Schreiber, Griffin Dunne, Mathieu Amalric, Hippolyte Girardot, amongst many others.

This film was very different from my previous films with Wes, in that it could be described as four films within one. Each film we completed before moving onto the next, so I was in the very unusual situation of filming every day whilst designing the next new film. Because of this format, it made my availability to do artists less than I would like.

In collaboration with Wes, I designed the look and fit all the principle actors. Often, I have wigs made without ever having met the actor once Wes and I have found the look of the character.

How large was your team?

I had the most fantastic team. Sian Miller was my key makeup and hair artist, Laura Solari, the most talented crowd supervisor for hair and makeup. Zoey Stones, Monique Giamattei, Cheryl Mitchell, Jeanette Brown, Manon Orance and our very talented French crew headed by Romaric Colombini and Fabienne Robineau under Laura. My UK crew all do hair, makeup and prosthetics.

Does it make it easier or harder to collaborate with a cast of actors whom you've worked with before?

It is so much easier to collaborate with an actor if you've worked together before. I already know what colors suit them and the sort of styles that work on them, so I have time on my side when I need to get wigs or prosthetics made.

The actors on Wes's productions usually arrive a day or two prior to shoot so it's important to preempt work that's needed on them.

How much does the lighting and Anderson's limited color palette for sets/costumes play into the makeup and hair design?

It 100% has an effect on the makeup and hair design as much as it would with the color choice for costumes. An example of how the lighting affects my work is when considering aging an artist, and if one needs to take the level of the aging a step more than usual because the lighting can often make a subtle aging makeup look washed out.

For Tilda as J.K.L Berensen, I met with Milena Canonero and Wes in Paris. We discussed the set palette, the spotlight to be used, fabric colors and hair color. In the scene, every department complements the others work.

Were there adjustments in application that were needed for the changes of filming between monochrome and color?

Adjustments in application didn't apply on this production but I did make many adjustments in color choice for hair and wigs as hair can look very dense and flat in monochrome.

What did you enjoy the most about working on The French Dispatch?

I loved Wes's concept. It was the most intense film I have ever done with regards to levels of design and work needed, and that made it even more enjoyable. When we completed filming, I felt a huge sense of achievement.

Words **Shannon Levy**Photos courtesy of **Searchlight Pictures**





















ON SET LINDA DOWDS + THE EYES OF TAMMY FAYE

How did you come to work on The Eyes of Tammy Faye?

Jessica Chastain asked for me — we have collaborated on 15 projects and I feel very fortunate that we do so well together. She always chooses such interesting characters to play, and from my perspective, that allows me to be constantly challenged as an artist.

What sort of research did you do?

One of the first things I did was watch The Eyes of Tammy Faye documentary. I also pulled from TV interviews, vintage magazines, vintage photos and albums from eBay — the album covers were particularly useful, as they provided period color reference and showed how Jim and Tammy looked during specific years of their life. I created boards with images for each of them in the time periods we were featuring so we always had a quick reference. I had binders filled with images from the decades we were working that were helpful for the makeup team to reference for other cast and background performers alike. I collected original images from PTL and watched segments from the show, not only for the Jim and Tammy elements, but for the looks of the guests, audience members, people that manned the phone lines and the backup singers, for example.

What were the keys to transforming Jessica Chastain into Tammy Faye Bakker?

There were basically two key elements in creating our characters — the beauty side of things which I will speak to, and the prosthetic elements. It was important to me that we never lost sight of the beauty aspect of Tammy's makeup. Her look was large in real life, and combined with prosthetics I was aware of the risk of crossing a very fine line between being authentic, and going over the top. The way Tammy presented herself was important to her and she took great care with her look; this was the Tammy that needed to be reflected through her beauty makeup. I left the coloring of the prosthetics pieces to the prosthetics team, covering off her basic foundation element. I covered off brows, lips, cheeks, eyes and nails. In the case of both Tammy and Jim, I asked the prosthetic team to use a more "bumped up" foundation color on the pieces when we were doing TV scenes — the TV makeup from some of the years we featured had a particular look and feel, and I wanted to see that differentiation. For Andrew Garfield, I had several different sideburns made to authentically reflect Jim's look for the periods.

Costume is such an important element and I loved working with Mitchell Travers, our Costume Designer. Tammy Faye was a very matchy-matchy person when it came to coordinating her clothes with her makeup and nails.

The last, and very important piece of the equation is that without an actor's complete willingness to go there, and

without the fullest of collaborations, it would be incredibly difficult to achieve an authentic transformation. Jessica is a wonderful contributor to the process and there is a definite sharing of ideas between all of us. Without that passion to achieve the highest level of work from each of us, I believe the transformation would suffer.

How did you create Tammy Faye's iconic eyelashes?

Obviously the eyes were her strongest feature. It definitely took some doing to get the right lashes. I had bought many styles, and had some hand-made, looking to not only achieve the right look, but to find ways that we could cut back on application time. With the exception of the very early years, we individually applied lashes each day to enhance Jess's own dyed lashes and used multiple applications of L'Oreal Voluminous mascara. Tammy Faye actually used the L'Oreal Lash Out which has been discontinued since 2012 I believe. We opted to use the L'Oreal Voluminous mascara because it felt the closest in texture and volume to the Lash Out, which I was familiary with.

We also sometimes reused some of the removed lashes so that we had an authentic buildup of mascara — the real Tammy never removed them at night, she just replaced what fell off at any given time. For the early years, the lashes appeared very separated and spiky, and for these, I took a favorite lash we used, and cut out two of every three lashes from the strip to create that separation and style.

How did her makeup change over the years?

Tammy loved color; pinks and pink reds for lips, cheeks and nails. In the later years, we saw her with some stronger color influences in the red range for lips and burgundy, reds and purples for nails. In those same later years, Tammy had her brows drawn in and eyes and lips lined with tattoo color. For the tattoo effect, I used a stencil and waterproof pencil for the brows to maintain the integrity of the look and period and used a black waterproof pencil for the eyeliner and a very strong plum/burgundy waterproof pencil for the lip liner. We wanted something that would stay but wanted to stay clear of alcohol-based products. For the nails, I opted to have multiple sets of press on nails on hand, all painted with our chosen colors. Multiple sets in multiple colors and pretaped so that it was a quick and easy press on.

Any must have products on set?

Aside from the L'Oreal Voluminous Mascara, I'd add Ardell lashes, "old school" drug store brand quads from Revlon, L'Oreal and some others, and Kiss press on nails.

Words **Shannon Levy**Photos courtesy of **Searchlight Pictures**



ON SET JANA CARBONI + SARAH TANNO + HOUSE OF GUCCI

How did you come to work on House of Gucci?

Jana Carboni: I worked for a long time with the amazing Tina Earnshaw as her key makeup artist, also on some of Ridley Scott's films. When Ridley started to crew up for Gucci, I was asked to join them. The movie was going to be filmed on location between Northern Italy and Rome and they were looking for some Italian fashion and glamour knowledge and they thought of me.

Sarah Tanno: I have worked with Lady Gaga since 2009. I've had the most wonderful opportunities to learn and expand my career because of the versatility of her artistry. Ridley Scott has been a huge inspiration in a lot of my fashion work so having the opportunity to work with him and Gaga together was sensational.

What sort of research or prep did you do for the project?

JC: I started with a massive photo reference. I went through countless photos, books, documentaries about that era and the Gucci Family, and watched films shot in those years. Together with hair designer Giuliano Mariano, we had several Zoom meetings with Ridley, and we went through his ideas about all the characters and his vision. He is really inspiring; his vision is so important to him and it's such a beautiful feeling knowing you are giving him exactly what he has in mind. It was also important relating to Janty Yates (costume designer) and Dariusz Wolski (cinematographer) in finding the perfect balance between all these areas.

With such a prominent cast, I imagine you had a large team. What was the collaboration like?

JC: Giuliano Mariano, with his team, did a fantastic job as hair designer — he is a hair magician! Frederic Aspiras and Sarah Tanno, Lady Gaga's hair and makeup artists, looked after her and they were delightful to work with. Alexis Continente and Daniel Lawson did Adam Driver's hair and makeup. When you leave your ego aside, beautiful things happen. We worked together as a strong team and this collaboration was the key for the success of the project.

My main team was six incredible artists and human beings: key makeup artist Stefania Pellegrini, principal makeup artist Maria Solberg, Lidia Mini, Giulia Maran and my lovely trainee Claudia Mancini. All the prosthetic work, except for Jared Leto's character, was supervised by the very talented Leonardo Cruciano and his company Baburka Factory. Makeup supervisor Glenda La Rocca and hair supervisor Paola Genovese worked with the crowd and what they did with the help of their dailies is beautiful and major.

Whose makeup did you do?

JC: As the movie makeup designer, I supervised all the looks. I personally did the makeup for Al Pacino, Salma Hayek and Camille Cottin but I am a perfectionist, so it was important to

me to follow the creative process for all the looks from scratch, from the smallest roles to the last extra in the crowd.

ST: As Gaga's personal makeup artist, I was responsible for helping her get into character as Patrizia Reggiani. I did tons of research months before the movie started filming. As House of Gucci spanned decades, it was important for the changes to grow with her character and be subtle, so it wasn't distracting to the scene. It's a challenge, but my favorite part is seeing it all come together.

What was the design process like for Jared Leto's incredible transformation?

JC: Jared Leto's transformation was all thanks to Göran Lundström: he designed the whole look. He and his team worked really hard, endless hours to achieve a beautiful result. It was crucial to have someone like Göran with those incredible skills and work ethic to join us in the adventure of The House of Gucci.

Do you have a favorite beauty look in the film?

JC: I love every look of every single character in this project: Sarah and Frederic of Team Gaga pushed all the boundaries and gave us all the glamour of the Patrizia Reggiani look. Daniel and Alexis worked on Adam Driver's iconic Maurizio Gucci look. Al Pacino, Salma Hayek, Jeremy Irons, Camille Cottin looks are all such massive makeovers; they have never looked anything like that before. It was fun to work with those incredible actors and gain their trust. It was a real joy for me to be able to design the vision of those super cool Studio 54 iconic artists and vibes, and the Milan fashion catwalks from the '70s to the '90s who made the history of Italian Style.

Where there any challenges due to Covid when working on this project?

JC: While we were filming, Italy was on a lockdown. We wore PPE masks, visors and followed a very intricate safety protocol and social distancing instructions. It was our responsibility to follow the rules as not to put any of the cast and crew in danger. We felt pretty gifted to work on such an epic project, so the hardness of working within the safety protocols was absolutely worth it. The production staff was incredibly helpful looking after us and making us feel safe at all times.

What was the best part about working on this project?

ST: Bringing a character to life from when you read it in the script and then work on your inspiration. Once you finally get to do the actual makeup, and watch that scene come to life, it's incredible and gratifying. I love collaborating with other artists. I had the best time working closely with Jana and her team to make sure everything was cohesive.

Words **Shannon Levy**

Photos **Courtesy MGM** - additional images can be found online at www.onmakeupmagazine.com



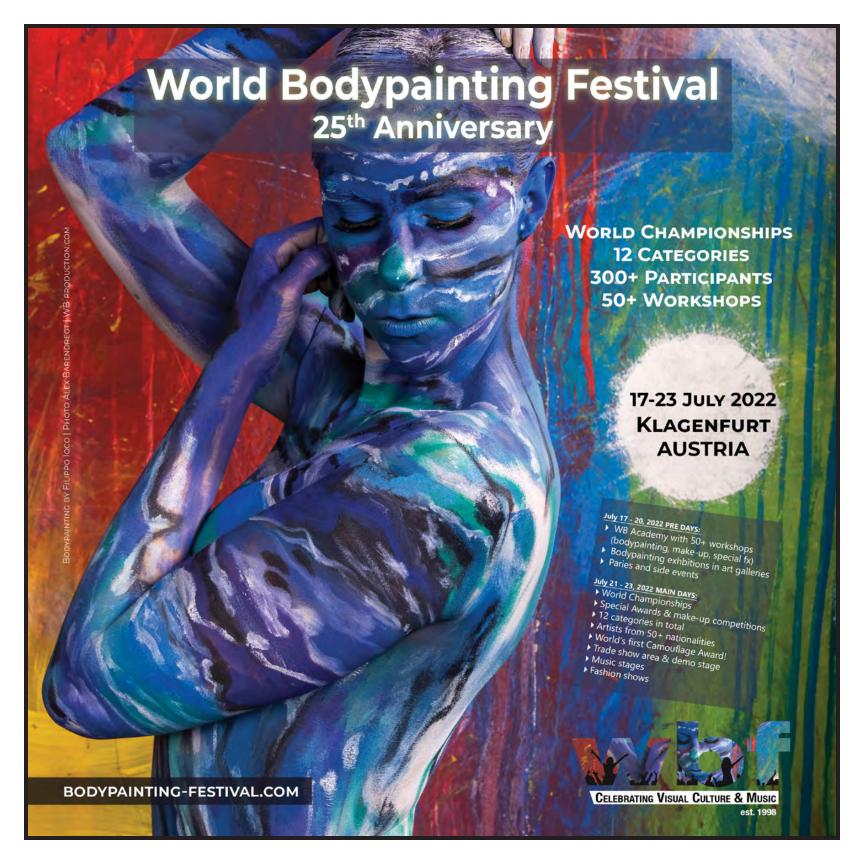


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