ON MACAZINE

AMY L FORSYTHE BEN FINK BLONDE CARLEIGH HERBERT DEVIN S MORALES DON'T WORRY DARLING ELVIS HEBA THORISDOTTIR JOE DULUDE II JON HENNESSEY MINX **NOBLE DEEDS PAULA JANE HAMILTON PAULA LANZADOR PREY PRIYA MAHARAJ SAMANTHA J RUMBALL SHANE THOMAS STRANGER THINGS** TINA ROESLER KERWIN **VIRGINIA DERVIL WORLD BODYPAINTING FESTIVAL**

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WELCOME

I'll be honest. Time has gotten the best of me. Somehow I have arrived at the end of 2022.

They say time flies. It's incredibly true.

There is no time to waste. Not one minute.

No time to waste on excuses.

No time to waste on fear or self doubt.

No time to waste on things that don't feel important to you.

No time to waste standing still.

It's time to move forward.
Pick up the pace.
Explore the unknown.
Try something new, go someplace new.
Maybe revisit something you've left behind.

Forge a new path.
Explore a new focus.
Make a new connection.

If the past few years have taught us anything it is that life can change at a moments notice.

Will you make the most of every day? Will you live a life filled with curiosity?

Work hard. Play hard.
Dream of the career and life that you want.
Do whatever it takes and do it now.
There is no time like the present
and the present will be gone before we know it.

Michael DeVellis Editor, On Makeup Magazine

INSIDE

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On Makeup Magazine, Fall 2022 Issue
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NEW PRODUCT



OMNIA Pro artists master radiance with this travel-friendly OMNIA Rose Gold brush set. For the professional that enjoys convenience and taking your quality tools on the go, this kit contains nine vegan face and eye brushes with travel-size Silk-Touch handles. The high-quality, zippered brush case keeps brushes clean, safe, and in their proper place, ready for the next look. Cruelty free and 100% vegan. Brushes Included: BOM-05, BOM-06, BOM-08, BOM-12, BOM-13, BOM-15, BOM-21, BOM-23, BOM-25. The collection makes for a perfect travel brush set, individual client set bags, or even a pro focused gift for your favorite clients. \$109.99 omniabrush.com



Smashbox One of this seasons most exciting launches from Smashbox adds a new vegan eyeshadow to the must-have product list of every makeup pro. The Always On Cream Eyeshadow ten shade collection is a rich, comfortable, matte color that's easy to apply and blend. The product won't crease, cake, smudge or fade for 24 hours and its cushiony, mousse-like texture glides on easily for a mistake proof monochromatic look, and blends easily with your finger or a brush. The ten shade collection makes for a strong range of as-is shades or blend together for countless options. Also new is the Always On Shimmer Eyeshadow — a five shade collection that makes a great texture-focused addition to the Always On product family. \$22.00 smashbox.com



MustaeV New from MustaeV is the brand's Fix Lasting Powerproof Mascara in Black 01. The innovative new formula dramatically curls lashes without smudging, smearing or flaking. The deep, rich black shade is perfect for a light application or a deeper, layered effect and the long-lasting waterproof formulation takes curling and lengthening to a whole new level with fibers that provide major lift and length for extraordinary curl and dimension. The launch coincides with the launch of the company's new Super Fit Tone Up Primer, a new moisturizing and brightening formula created to help bur and diffuse skin imperfections while brightening and smoothing the skin. \$20.00 mustaevusa.com



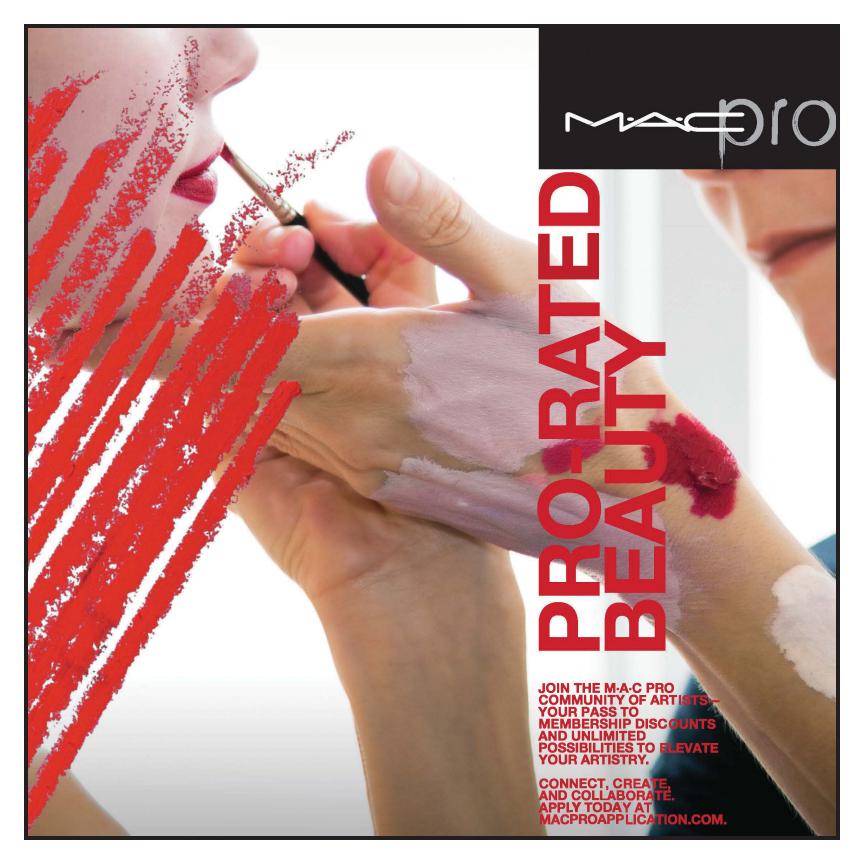
TEMPTU Meet the newest innovation from TEMPTU, the brand that invented airbrush excellence, and fall in love with a whole new way to give your clients, or yourself, that sun kissed glow. The TEMPTU Mist is a game-changing spray tool that is a reusable, refillable system for easy and effective use on face and body. The precision-engineered spray tool delivers an ultra-fine mist, an even, continuous spray and no-compromise 360° spray technology. The system consists of two clean beauty, botanical-infused formulas, the BHA Exfoliator Spray to prep the skin, and a Gradual Self-Tanning Spray which can be used on its own or in conjunction with the Exfoliator Spray. Self-Tanner Spray \$42.00 BHA Exfoliator Spray \$32.00 temptu.com



Rebels and Outlaws An updated take on founder James Vincent's family recipe of this classic, sacred spiritual and beauty tonic, Rebels and Outlaws Florida Water Tonic is the latest launch from the most energetically connected company in pro beauty. With its sweet floral scent and lemon overtones, Florida Water—named after the Fountain of Youth— is commonly used for ritual offerings and purification. Made with floral waters, spices, herbs, lavender, and citrus oils, it can be used as a simple perfume for protection, to draw in good fortune, and to block out negativity and harmful entities. It is perfect as a beauty mist, applied on energy points like the third eye, sprayed in the air to smudge or utilized to clean and prepare a counter or work station. \$18.00 rebelsandoutlawsnyc.com



Melanie Mills Hollywood Renowned makeup artist and founder Melanie Mills has once again created the tools that pros need to do their best work in every area of makeup artistry. Her new Precision Brush collection includes seven brand new brushes that will take detailing your work to the most precise levels. The line is 100% vegan and has been designed for use in lip, eye, brow and complexion work with clean, tight fiber bundles allowing for the tightest lines, spot correction and product application. The line will be launching this Fall online and at Melanie's new The Makeup Altar boutique in Nashville. \$5.99 - 7.99 themakeupaltar.com



NEW PRODUCT



Kevyn Aucoin Beauty New from the artistry experts at Kevyn Aucoin Beauty comes the four palette collection of the Contour Eyeshadow Palette. Each palette includes six highly pigmented, buildable and blendable shades — three matte shades designed for creating dimension, one light enhancing shimmer to highlight and two playful shimmer shades to create washes of color. The versatile wet/dry formula is talc-free, with a silky formula created with finely milled powders for smooth application and high impact finish. The magnetic palette system allows you to mix and rearrange the collection to create your ultimate pro palette. \$36.00 kevynaucoin.com



ANISA Beauty The brand known for changing the brush game with their skin care brush and tools collection has added four new eye brushes to their ever growing family of vegan and cruelty free makeup brushes, complexion and body brushes. The new brush collection, launching to coincide with the brand's three year anniversary, includes four one-of-a-kind head shapes — Eye Primer Brush, Eye Fan All Over Brush, Crescent Crease Brush, and Eye Prinnacle Detail Brush. The brushes have been designed with a results-based approach for each step of eye makeup application, and crafted with consciousness to ensure the best possible experience for artist and client. Pro makeup artists will love the attention to detail and unique shapes making their tool belt more complete than ever. \$26.00 - 32.00 anisabeauty.com



ESUM The brand that brought us the pro makeup artist's favorite dual pencil collection have once again upped the artistry game with the addition of their newest launch ESUM has launched three new jewel-toned hues paired with complementary reflective shades that will take your work from scintillating to sublime. The high performance pencils, deliver a pro-wear, creamy formula that glides on effortlessly. The collection is vegan and cruelty-free and all shades are waterproof, smudge proof and transfer-resistant and come in three shade combinations of Amethyst/Luster, Sapphire/Brilliance, Garnet/Fire. \$22.00 esumcosmetics.com



Beekman 1802 The clean skin care experts at Beekman 1802 have added two new complexion enhancing boosters to their Clinically Kind skin care collection. Blotting Booster PHA & Calamine Blemish Serum is a concentrated serum for a calming way to clearer skin, targeting blemishes and sebum control. Collagen Booster Electric Daisy & Peptide Firming Serum was developed to help boost collagen production and help reduce the appearance of fine lines and wrinkles, giving skin a more lifted, firmer appearance all while being safe for sensitive skin. Both new Boosters can be used on their own or mixed into Beekman 1802's makeup artist pro favorite moisturizer Bloom Cream prior to application. \$28.00 beekman 1802.com



MOB Beauty The latest creation from the labs of MOB Beauty is another game changer for the pro makeup industry Cream Clay Eyeshadow is an innovative new product in a unique cream formula infused with clay for a semi-powder dry down as you blend. The payoff is incredibly pigmented, but easily sheered out for an ethereal wash. The line is infused with skincare, two types of clay and four plant waxes. Ingredients are earth-first: bio-degradable, ethically sourced, cruelty-free and vegan. The formula blends like a cream and dries like a semi-powder and comes in eight rich shades ranging from a butter yellow and ballet pink to seafoam green and cyan blue. \$15.00 - 18.00 mobbeauty.com



Sara Happ The Lip Elixir is the newest lip perfecting launch by lip care expert Sara Happ. This intensive yet lightweight treatment oil instantly hydrates and conditions lips, leaving them with a glossy finish. Created with seven botanical oils and active ingredients including hyaluronic acid and Konjac Root, this nutrient-rich elixir is designed to help minimize fine lines, improve elasticity and restore lips, making them soft and supple. A soothing rose quartz roller-ball applicator works to increase blood circulation and stimulate collagen. \$30.00 sarahapp.com

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INDUSTRY NEWS



Half Magic From the imagination of award-winning makeup artist Doniella Davy — makeup department head for the acclaimed HBO show Euphoria — comes her new makeup line, Half Magic. Much like her designs for Euphoria, the vegan and cruelty free line is full of eye-catching blasts of color and subtle pops of glitter. The dozens of products across lip, eye and face categories use saturated pigments in bold mattes and multidimensional shimmers providing pro artists all the tools they need to create looks as unique as you and your clients are. \$18.00 - 34.00 halfmagicbeauty.com



Anisa International This year Anisa International celebrates 30 years of creating the brushes and tools makeup pros and makeup artist brands trust. Since the organization's inception, founder, Anisa Telwar Kaicker's name has become synonymous with high-quality craftsmanship, responsible production practices, and a serious approach social advocacy. All in addition to becoming one of the industry's top brush manufacturers with an overwhelming percentage of the top-selling brushes at Sephora and other beauty retailers made by Anisa. She has been an industry leader in advocacy and philanthropy since her company's inception, with key partners such as LifeLine, Fernbank, The Atlanta Mission and Families First, with a yearly percentage of resources dedicated to these charitable organizations and more. anisa.com



The Artist Summit 2023 The most inspirational and community focused event in pro beauty is back in 2023 and just in time to coincide with the 20th Anniversary of the company that created it. The Artist Summit will return to iconic Provincetown, MA next October 1 - 6 with three full days of keynotes from more than 18 industry leaders and followed by two days of hands-on experiential workshops. The program focuses on both personal and professional development programming as well as inspirational creative artistry and wellness sessions. The event will also mark the celebration of two decades since founder, Michael DeVellis launched The Powder Group in 2003. \$690.00 - 990.00 the powder group.com the artists unmit.com



ATWATER Founded by beauty industry veteran, Chris Salgardo, ATWATER is a new premium skincare and grooming range offering high-performance, superior-quality skincare essentials that are smart, simple, and solve everyday grooming concerns with an uncomplicated routine. The line has been formulated avoiding harsh, abrasive treatments that compromise skin's health, while including active ingredients with clinical benefits that achieve brighter, healthier skin. The range consists of a series of collections ordered around skin-type and regimen — Skin Armor, Heavy Armor, Oil Regulator, Smooth Target and Clean Impact: Facial Moisturizer, Eye Moisturizer, Face Scrub, Lip Moisturizer, Facial Cleansing Bar, Shaving Cream and Body Cleansing Scrub Bar. \$12.00 - 35.00 atwaterskin.com nordstrom.com



Alcone Company New York City's premier pro makeup resource Alcone Company has announced the re-launch of Alcone Pro with new program offerings and an updated website. Alcone Pro is designed for industry artists offering exclusive discounts on the professional brands and products they love. As a member of Alcone Pro, pro makeup artists will enjoy discounts of up to 40% off both online and in-store, as well as access to exclusive sales, workshops and events. Membership is complimentary and can be done completely online. Just fill out the online application and submit your credentials for quick approval and access to all that Alcone Company has to offer. alconemakeup.com



Make-up Designory The pro makeup education experts at Make-up Designory have launched the industry's next evolution in online makeup training. The school's initial launch will focus on the beauty professional by providing educational content that is targeted to help those in the beauty industry to expand their knowledge in the art of makeup. The short intensive classes are designed for professionals with busy schedules and can be taken in succession or as one-offs. Following the beauty program launch, MUD's educational offerings will expand into hairstyling, specialty makeup courses, and courses with award winning artists. \$69.00 - 599.00 mud.edu



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- Smoothing & Non-Irritating
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INDUSTRY NEWS







MakeUp in Los Angeles 2022 brought with it the return of the live, and in-person, MakeUp in World programs with MakeUp in New York making a triumphant return and the upcoming MakeUp in Los Angeles slated for February 15 and 16, 2023 at the LA Convention Center. The events are the premier shows for makeup and skincare product development and The Powder Group and On Makeup Magazine are thrilled to be joining the programs as a brand partner. The events are free to attend and open to all beauty professionals: brands, distributors, trend agencies, makeup artists, journalists, influencers. The event is not a retail trade show - with no on-floor sales or makeup brand exhibitors, but a place to source the latest innovations, meet suppliers and build tomorrow's skincare and makeup markets. makeup-in.com



MrEyeliner This season brings with it a relaunch of MrEyeliner and along with it, the brand's important anti-bullying messaging. The brand's founder Zach Garfinkel created the line as a celebration of individuality and freedom of expression and has recently relaunched the line with a new, reformulated, 12 shade collection from neutrals to bold, bright shades. Each shade was named after a loved one, memory or statement, among them are Margie Fire in honor of Zach's Grandmother who passed last year, Pink Ink in honor of Breast Cancer awareness and Golden Desire named after true dreams. MrEyeliner hopes to inspire anyone who has been the object of bullying or been made to feel afraid to express themselves freely. mreyeliner.com



B3 Balm If you have ever dreamed of starting your own skincare line or want to add another source of revenue to your already flourishing beauty business, B3 Balm all natural skincare, founded by veteran makeup artist Julia Dalton-Brush, has launched B3 Private Labeling and Custom Manufacturing. The new opportunity is a perfect way for artists to create your own single product or complete line — with your own branding — through a company you, and the industry, trust. You can private label already existing formulas or work with one of B3's in-house formulators to come up with your own formulas. Either way, B3 can help you achieve your vision of having your very own skincare line in an easy, efficient and affordable process. b3balm.com



Norcostco Driven by a mission to more completely support the pro artist community, Norcostco Atlanta is proud to now focus their efforts exclusively on makeup supplies, kit essentials, and expendables. The renowned costume and makeup shop now offers exclusively makeup and related products including a wider variety of pro-focused brands including Ben Nye, Kryolan, RCMA, Senna, Danessa Myricks, Cozzette, FACE atelier, Graffobian, Viseart, Kett, Skindinavia, Temptu, Mehron, PPI, Vueset, bdellium tools and The Makeup Light. They have also launched a production services division serving the Atlanta film, television and theater community and beyond and will launch an education profram in the coming months. To set up an account, contact makeupatl@norcostco.com or call 404-874-7511 @norcostcoatlanta



ISSE + Premiere Three leading Business to Business trade shows organizers, BolognaFiere, Informa Markets, and PBA - Professional Beauty Association, have announced a landmark joint venture to deliver the largest and most impressive series of beauty events in the US beauty market. The joint venture will combine the industry-leading brands under the new USA Beauty Portfolio. As a part of the joint venture, PBA, who currently organizes ISSE in Long Beach, will now evolve the show to become a part of the Premiere Beauty expansion. Beginning next year, ISSE Long Beach will be replaced by Premiere Anaheim and will be held April 2-3, 2023. This adds to the schedule of existing Premiere shows in Orlando, Columbus and Birmingham along with another new show in San Antonio launching in 2023. probeauty.org premiereshows.com



MILESTONE 25 YEARS OF THE WORLD BODYPAINTING FESTIVAL

Summer 2022 was the occasion of the 25th anniversary of the World Bodypainting Festival and it was a celebration like no other. Back in person after a two year absence due to the pandemic, WBF took Klagenfurt and Lake Woerthersee by storm once again. Since its inception, the event had drawn attendees and competitors from around the world to Austria and been continuously led by the events founder and producer Alex Barendregt. We spoke to Alex about the return of the event and the announcement that this would also be the last WBF of this version.

During the pandemic you went virtual with the festival and this was your first year back live and in-person in Klagenfurt. What was that like for you?

It was a bia liberation to me, a release to finally be able to welcome my artist community in person and to be able to show emotions, talk and laugh together and hug each other. Just a beautiful feeling we all wanted to have back.

This year marks the events 25th year in production. What was your original inspiration for the event?

Originally, I wanted to invite artists to paint in a public park where visitors and photographers should enjoy the expression of the artists on their canvas. There was no competition in the first year, just a small gathering with big impact.

The event is quite an undertaking with workshops, live music, food and retail vendors and of course lots of body painting! How many people does it take to produce such a big program and how far out do you start planning?

I start planning after finishing up the previous festival. We need about a month to finish, then in September we start for the year after. Our core crew is small, it's just four people at WB Production, when it comes to the event the crew grows.

How has the event changed over the years?

The event has added a lot over the years. The concept from year two though stayed pretty solid the same, just we added over the 25 years various categories in bodypainting, then special effects then also beauty and creative makeup. We had photography and video awards implemented, show and model awards. We added workshops, entertainment, shows, parties and music so in the most recent years the WBF developed into a very intense full festival week.

Over 25 years how many competitors did the event have?

Oh wow, well 2019 was the year with the highest attendees in the competitions, with 370 teams in 14 categories. Over the years I guess something around 4,500 - 5,000.

How many countries have been represented overall?

In all these years we had about 70 countries represented, in

2019 there were 48 nations. Then in the Covid Online edition 55 nations. This year we had 35 nations.

What has been the most challenging thing about producing an event of this size for so many years?

Persistence is probably the biggest challenge. And the motivation of the crew that comes together once a year only, after Covid a very difficult situation but we managed.

You announced this year that you have made the decision to end this version of the event. What was the catalyst for that decision after 25 years?

It was very difficult to kickstart a live event back from the pandemic. The biggest issue is always to get the budgets for such an event and that was a strugale. Many countries still have a Covid issue that was also the reason many Asian groups didn't come. The Russian war against the Ukraine came next and our participants from these areas dropped out. Flights are complicated and expensive so that some participants couldn't come, even exhibitors. All in all a very fragile construction. I still wanted to go ahead as the 25th anniversary should be something very special. Maybe not as many participants that it used to have, but still it was a beautiful — but expensive — feeling. While the current format of the WBF will not continue, we have ideas for the future. Everything at this stage is open, the format, location, time.

What has been the thing that you have loved most about producing World Bodypainting Festival?

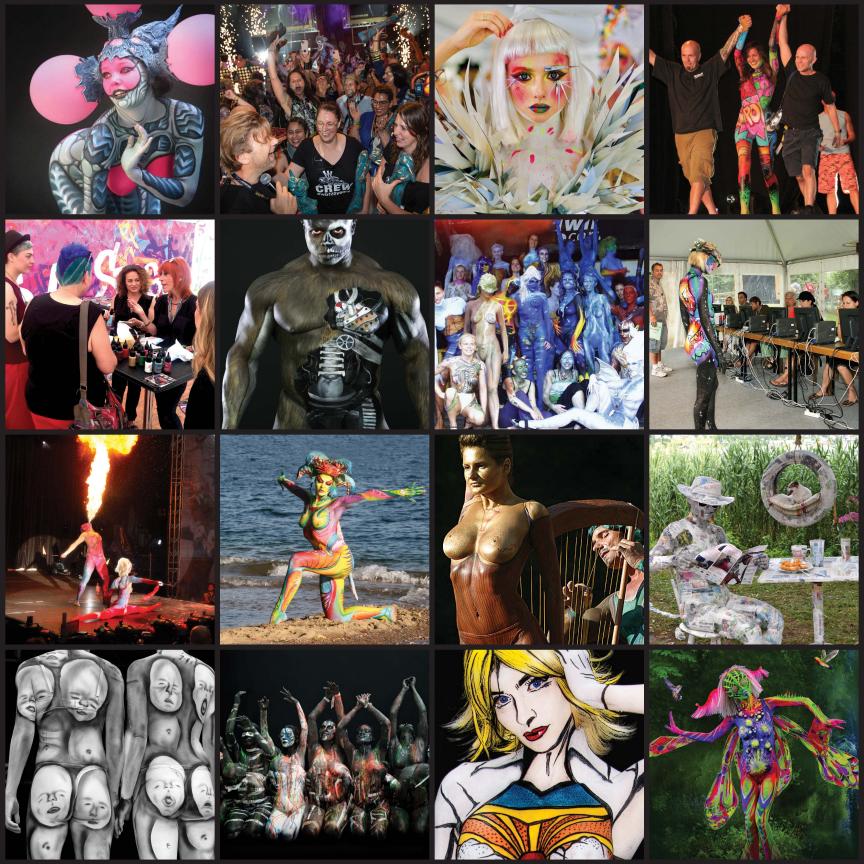
Growing a community that comes together only once a year and seeing how they enjoy every part of the festival.

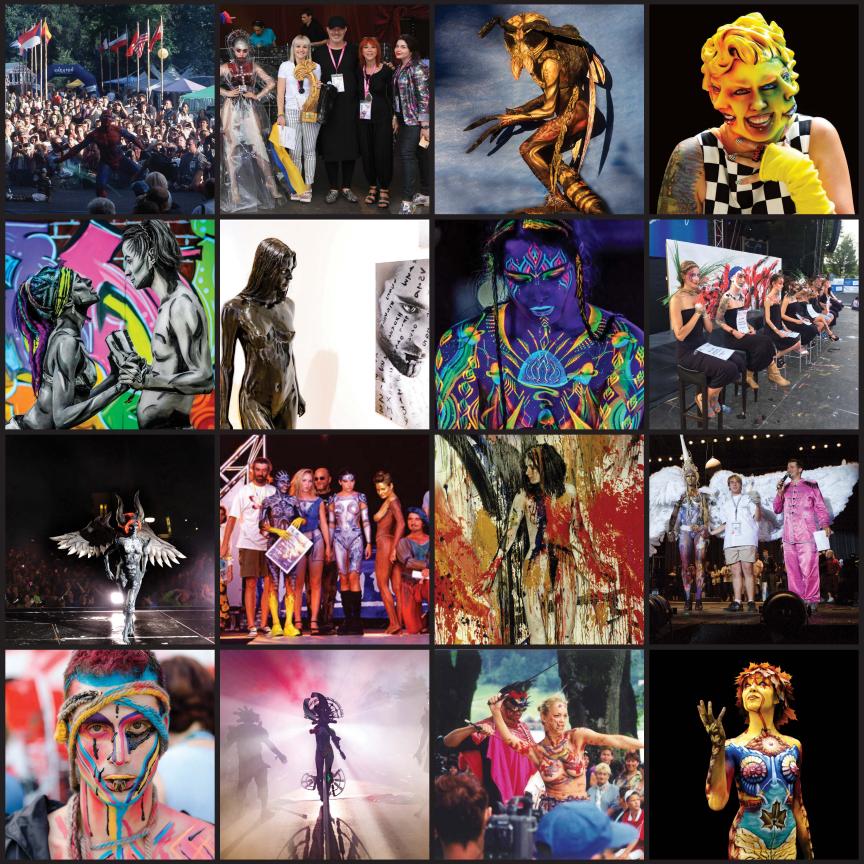
Let's not forget the competition from 2022! Who were the winners this year?

- Brush/Sponge Sanatan Dinda (India)
- Airbrush Alla Krasnova (Italy)
- SFX Bodypainting Alejandra Huert Gayol (Mexico)
- Team Show Enrico Lein and Claudia Kraemer (Germany)
- Camouflage Bodypainting Olena Semenets (Úkraine)
- Facepainting Nadja Hluchovsky (Austria)
- Special Effects Makeup Alejandra Huert Gayol (Mexico)
- Creative Makeup Grace Castillejos Iglesias (Spain)
- Commercial Rich Makeup Olena Semenets (Ukraine)
- Makeup Battle Olga Levitskaya (Ukraine)
- Brush/Sponge Bibi Jeong (South Korea)
- Bodypainting Open Laura Colangelo (Ítaly)

Words Michael DeVellis

Photos courtesy of World Bodypainting Festival











DOUBLE DOME BLENDER







PROFILE JOE DULUDE II

Where were you born?

Pawtucket, Rhode Island

Where do you live now?

Pawtucket, Rhode Island

What's your sign?

Libra

As a kid, what did you want to be when you grew up?

An archaeologist or a paleontologist. I was a big nerd even back then. I loved the idea of traveling around the world and discovering remnants of the past and trying to put it together to tell the story of these people who left these items behind.

How did you get your start in makeup?

I always had a fascination with makeup since I was a kid, watching old horror movies like Dracula and Frankenstein. I did theater, as both a performer and backstage, throughout high school and college. In college I took one makeup class for stage with one of the most interesting and knowledgeable women I have ever known — Barbara Matheson. I learned so much about reshaping the structure of the face, and transformation, in her class. She brought me on to design the makeup for a production of Sweeney Todd that the college was putting on.

After college I moved to Atlanta and worked in a clothing store where I'd do makeup for our fashion shows and shoots. Then I moved to NYC and was working at yet another store, Trash & Vaudeville, when my best friend James Vincent, who had been working for MAC for years, said I should apply to work at MAC and be a makeup artist. I didn't even think that was a thing. I thought makeup artists were only special FX and that it took lots of training and you had to live in LA to do that. But I took his advice and applied at the MAC in Soho that had just recently opened. I interviewed and was hired as a cashier. That was the best school I could have ever gone to. I worked with, and learned from, some of the most amazing artists.

What was your first memorable work as an artist?

The first thing I remember doing that really struck me was an event I did with MAC called Take Home A Nude. We were paired up with models and then given a design created by a notable celebrity in the fashion, creative, performance and business worlds. Once done, the models were photographed and then were on display at a cocktail event, naked in just body paint. I was so nervous and for no reason. We had a great model to work with and the final work was something I was very proud of!

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

For me creating character and creating worlds is the thing that I

love doing the most in this industry. I love being able to take a script or an idea and then doing the research, finding the inspiration, creating a design and finally executing that design on myself or someone else. For example with Wicked, here was a world that already existed and was so well known, whether through the movie The Wizard of Oz or through all the L Frank Baum books. And here I got to create my own version and idea of this world. The same for Beetlejuice. Here is a design that is so ingrained in everyone's heads. Ve Neil's work on the movie is iconic. Then I get asked to design the musical using inspiration for Tim Burton's art. How amazing is it to be asked to recreate something so iconic and make it your own?

What are the challenges you face working as a freelance artist?

The biggest challenge is getting work or knowing that work is coming. I have always had to put my faith in the universe that it will provide for me. Whenever I start to have doubt, the work disappears. Whenever I trust that I will be taken care of and that the right projects will come, they do. It is a hard journey to trust in your talents and trust that work will come your way. It is a struggle every day.

Part of that struggle is choosing the projects to work on. Sometimes I think, well I'll take this because I need the work or I haven't designed a Broadway show in a while and I should keep my name out there. Then I take that project and suddenly all these other projects start to present themselves; projects that seem more exciting or that I would love to be a part of. So you're always having this give and take. Should I take this? What if something better comes along? I just have to trust that the universe puts things in front of me for a reason.

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

This industry is tough. It is long hours and hard work. It is designing a Broadway show and getting paid less than what you deserve for the amount of work you're putting into it. It is working 12 to 18-hour days on set in the heat, the cold, the rain. It is waking up for a 2:30am call when your body is used to waking up at 8am. It is dealing with some difficult personalities both on screen/stage and off. It is being the best you can be even when you don't feel the best that you are. But it is also one of the most rewarding experiences you can have. When you see your creation come to life on stage or on screen — there is nothing to describe how that feels and how much joy it brings into your life. It is an amazing path to walk down, but it is not easy.

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

Kindness, respect, patience, determination and a positive attitude. The ability to be aware of specifically what you were hired to do and to do it — and to be where you need to be, when you need to be there. Talent goes without saying, but you may not be as talented or as fast as the person next to you, but what will make you stand out is a positive attitude and a willingness to do the job and do what is asked of you. Producers, department heads, performers will see this and this is why they will want to work with you again and again.



How do you continue to grow as an artist?

I love to learn. I feel like there is always something I can learn – and not just from someone who is more experienced than me. I love to learn from artists at all levels of experience. expose myself to art in all its forms — theatre, dance performance, museums, concerts. I also take time for myself. We are always concerned with the next job and we work and work and work and we don't take those self-care moments. If we've learned anything through the pandemic, it is that we need our "me" moments. Take yourself out on artist dates. It is so important to recharge so that you can come back more powerful and be an even better and more focused artist.

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

I'm proud of most of my projects, But, I have to say, the one I'm most proud of is Jesus Christ Superstar Live on NBC. This was the first television production I designed. I loved every moment of it. Here was a production that you could tell everyone from the highest level down wanted to be the best it could be. It was so collaborative and creative. I got to design makeup I don't usually have the opportunity to. I was able to design custom tattoos that were mentioned in a Bill O'Reilly tweet. And I was nominated for an Emmy Award and got to attend the Emmy's which as a young gay boy growing up in Rhode Island and only seeing these events on TV, I never imagined that one day I would be walking that red carpet and having my picture taken at the step and repeat. Aside from the accolades, there was a really emotional moment when we were in tech and I was out in the audience seats watching the monitor. I got a little overwhelmed and I began to tear up. This was my work and people all over the world were going to be able to see it on their television. At that moment I think I was the most proud and the most grateful for my career and my work.

What project was the most challenging?

Beetlejuice had to be the most challenging show I've designed. That being said, it is one of my favorite shows I've designed. Usually when you are working on a show a director wants you to pull back or figure out ways to make things simpler. Alex Timbers, the director of Beetlejuice, didn't want that. He pushed me to go further and push my design to a place I didn't even think it could go. In most shows, if the ensemble have to be different characters, I try to design a makeup that can be built up so that very little has to change. But for Beetlejuice I have ensemble members who are getting in and out of full makeups at least four times in the show. It was a big challenge to figure out.

You work in many areas of makeup artistry — film, theater, educator, performance artist. What type of work is most transformative for you in your career?

The moment that I started doing drag and created the character of Mr. Drag has probably been most transformative for me. Drag has allowed me to open up and allow these qualities that are inside of me to be manifested externally. This is the power of drag and makeup, hair and costume. It allows you to be something you can't be in your every day life. Mr. Drag has satisfied my performance itch, but also it has allowed me to write, direct and produce. I've created a whole world with several other characters and have performed shows in my former home of Western MA. It is truly rewarding to have people come up to

me and say "Your show is something that our whole family can come to and enjoy and it is now a family tradition." Who would have ever thought that would happen?

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

I think people love working with me because they know I will do my job to the best of my ability. They know I am talented at what I do. I also approach each space with a very calm attitude. I don't stress out about things. I try to stay positive and happy and feel I give off that energy. Clients and actors take that energy in and it calms them as well. I am also able to think quickly on my feet and change things up or fix things when they need to be fixed. I thank my days at MAC for that. Having worked runway shows and events where things changed at the drop of a hat, you had to be adaptable, you had to be quick and you had to be good. I truly don't think I could have had any better training than that.

What inspires you?

Everything inspires me! Art, history, people, nature, books, films, TV shows, cooking, music. I can walk down the street and see the color of a sign and be inspired. Once I designed makeup for a runway show based on the color of killer ants that I saw in a documentary. Provincetown and its light is a constant inspiration. Walking through a museum and looking at the paintings or sculptures — seeing how those artists used color, shape, texture to create something very believable or totally abstract. Walking down the streets of New York or London and seeing people's personal styles. I pull from everything around me.

Whose work do you admire?

The painting masters like Francis Bacon and Salvador Dali. The brilliantly talented film artists of Hollywood such as the Westmores, Ben Nye and Rick Baker to name a few. Photographers such as Avedon and Mapplethorpe. Then of course there are the pioneer makeup artists such as Pat McGrath, Ve Neill and Kevyn Aucoin. People who transformed the makeup world and showed us that you can think outside the box and be creative. Currently one artist that blows me away is Wendy Miyake. She is a brilliant artist, a beautiful person and I feel like she works miracles on everyone she touches

Any final thoughts on your life as an artist?

This career has allowed me to live an amazing and beautiful life. As a young gay boy growing up in the suburbs in Rhode Island, taping pictures of Cybil Shepherd on my wall and listening to Duran Duran, Eartha Kitt and Madonna, never would I have imagined the life that I have lived. I have had the opportunity to design some of the most iconic looks for Broadway, have worked with some of the most amazing artists and performers and I have gotten to travel the world. Not all of it was puppies and flowers and there have been some very tough times and some very hard lessons learned. And I have worked hard to get to where I am. But every day I wake up, I am so grateful for this life that the universe chose me to be a part of and I look forward to seeing where the next 50 years takes me!

Words Michael DeVellis

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Model Scarlet Ross @telracssor at Stranger Agency
Hair Tania Becker @taniabecker at Nobasura
Styling Marchel B. Eang @mrchymrch with RM Artists
Lighting Patrick Ménard @pattmenard
Assistant Maya Francis @mayaafrancis
Makeup Assistant Maxine Munson @maxine munson at Nobasura















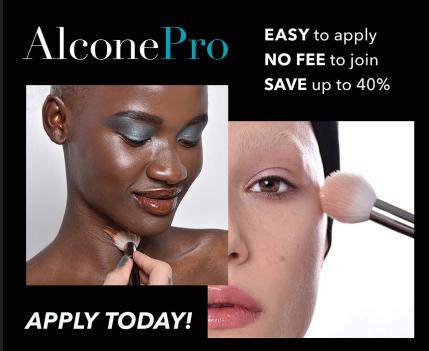
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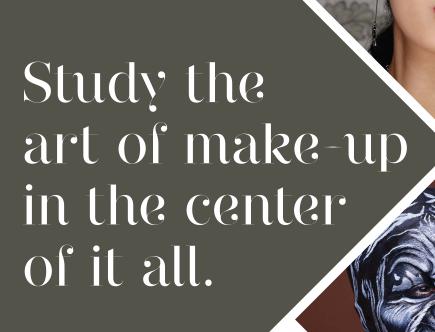
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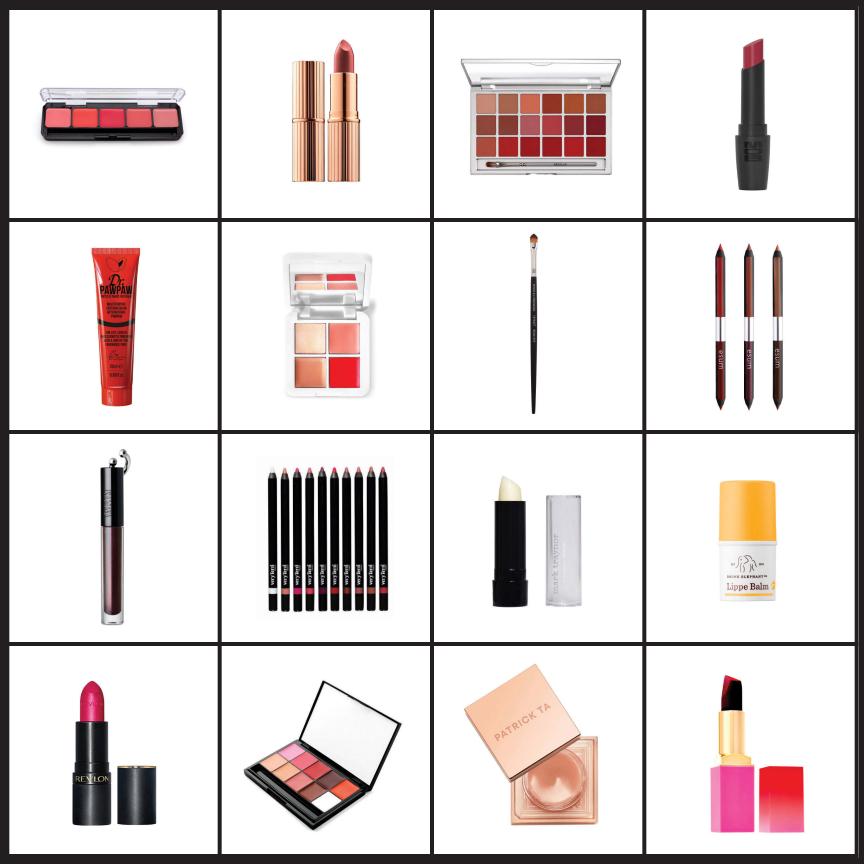


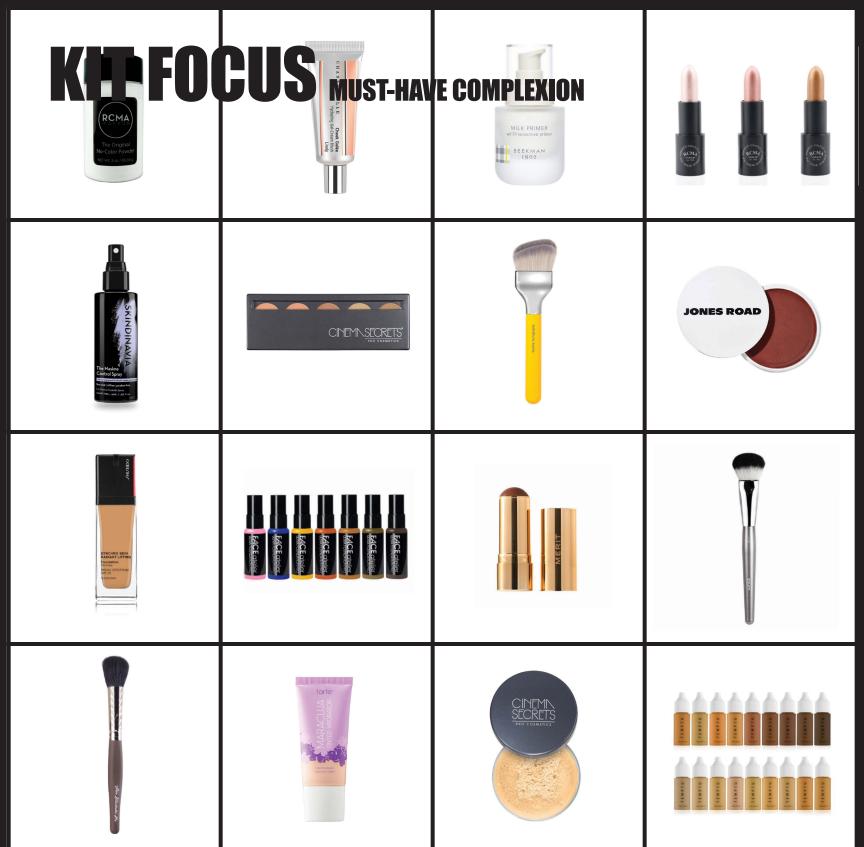


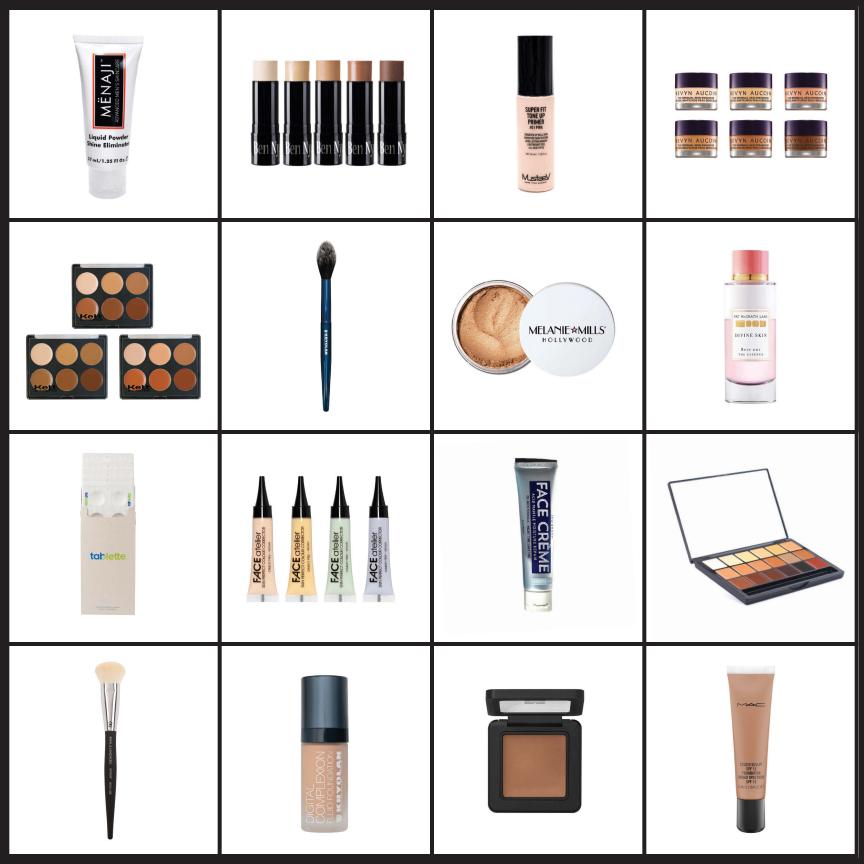














Must-Have Eyes Page 40

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Must-Have Eyes Page 41

Kryolan Eye Shadow Variety 18 Colors V2 69.95 Alcone Company Luxe Gel Eyeliner in Mahagony 12.00 ANISA Beauty Eyeshadow Brushes 26.00 - 32.00 LashLash Individual Lashes Mona 25.00 Make-up Designory #500 Mini Fan Mascara Brush 17.00 Kryolan Pure Pigments Metallic in Pure Silver 19.95 MOB Beauty Cream Clay Eyeshadow in M83 18.00. Hourglass Voyeur Waterproof Gel Eyeliner in Chestnut 28.00 ESUM Pro Detailing Buds \$/150 6.00 L'Oréal Paris Voluminous Original Washable Bold Eye Mascara in Cobalt Blue 9.99 Stilazzi Lashes Whip It Good 7.00 Attn! Beauty Makeup Mixing Medium Drops 16.00 Stilazzi Mini Angle Brush \$203 5.00 Kevyn Aucoin The Contour Eyeshadow Palette 36.00 Stila Stay All Day ArtiStix Graphic Liner in Jitterbug 22.00 Skin Illustrator Pro Brushes PB 10 19.00



Must-Have Lips Page 42

Biossance Squalane + Rose Vegan Lip Balm 14.00 Shiseido Shimmer Gelgloss in Sumire Magenta - 08 25.00 ESUM T20 - Square Retractable Lip Brush 24.00 Mehron LipStix Lipstick Sealer 6.95 Kosas Wet Lip Oil Gloss in Jaws 22.00 Ben Nye STP-30 One-For-All Lip Palette 58.00 Westman Atelier Lip Palette Lip Suede: Les Rouges 85.00 FACE atelier Lip Putty 30.00 Julie Hewett Rubis Lip Liner 20.00 B3 Balm Lip Balm in Sheen 18.00 MAC Lipglass Clear 21.00 Three Custom Color Specialists Favorites Palette 53.50 Danessa Myricks Dewy Lip & Cheek Palette in Flirty 32.00 Kevyn Aucoin The Unforgettable Lip Definer in Minimal 22.00 Bésame Cosmetics Red Hot Red Lipstick - 1959 28.00 MAC Powder Kiss Velvet Blur Slim Stick in Brickthrough 27.00



Must-Have Lips Page 43

Graftobian Pink Lip Palette 30.00 Charlotte Tilbury K.I.S.S.I.N.G Lipstick in Stoned Rose 34.00 Kryolan Lip Rouge Sheer Palette 18 Colors 78.50 MOB Beauty Lip Balm in M24 25.00 Dr. Pawpaw Multi-Purpose Balm 8.50 RMS Beauty Lip2Cheek Glow Quad Mini 28.00 OMNIA BOM 418 7.99 ESUM Dual Lip Pencil 22.00 ISAMAYA Liplacq Maximizing Lip Serum 38.00 veryTerri Beauty Stay Put Lip Liner 18.00 Mark Traynor Vitamin Stick 9.95 Drunk Elephant Lippe Balm 18.00 Revlon Cherries in the Snow Super Lustrous Lipstick 9.49 MustaeV 10 Shade Lip Cream Pro Palette 50.00 Patrick Ta Major Glow Softening Lip Masque 22.00 Juvia's Place The Reds & Berries Velvety Matte Lipstick 15.00



Must-Have Complexion Page 44

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Must-Have Complexion Page 45

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WHERE PRIYA MAHARAJ'S ATLANTA

In the ever growing world of Georgia film and television production, Local 798 makeup artist Priya Maharaj is not only a rising star, but a trusted staple in the community of Atlanta pro makeup artists. Her steadfast commitment to teamwork and artistry have made one of the most sought after artists in the industry. She has taken the reigns as Department Head on such projects as Ruthless, The Oval and All The Queens Men and has been a part of the team on dozens of productions including Ms. Marvel, Monarch, Secret Headquarters, Lodge49 and Madea Homecoming. We asked Priya to share with our readers the must-know spots for pro artists to restock, recharge and relax when working in Atlanta.

1. NORCOSTCO

Established in 1884, Norcostco is a pro makeup artist's dream. Your one stop cosmetic supplier geared toward pros in every part of the industry — film, television, bridal, fashion and more. When I'm gearing up to department head my various projects, Norcostco is my first stop. Meghan, Mary, and Ash are always on hand to support and go the extra mile every time. @norcostcoatlanta

2. DECATUR HEALING ARTS

Working in the film industry can be taxing on our bodies and minds at times and whenever I need a little boost after wrapping up a long TV/Film project, there is nothing like a little energy healing session to get me going again. I love visiting Decatur Healing Arts and receiving an energy tune-up from my favorite energy healer Chandra like Lotus Healing and Energy, Sound and Tuning. @chandra_energy_medicine

3. THE ATLANTA BELTLINE

The Atlanta BeltLine trail is an old rail corridor, turned greenspace and art exhibit. It is a nice escape into nature in the middle of the busy Atlanta streets. The Eastside trail of the BeltLine runs from Piedmont Park to Reynoldstown. Walking along the BeltLine you are sure to see a myriad of unique art that represents artists from across Atlanta featuring sculptures, murals, music and dance. @atlantabeltline

4. MODERN HOLISTIC

One of the top Holistic facialists in Atlanta, Jamie at Modern Holistic knows how to get your skin glowing again with her unique skin brightening holistic approach to facials using all natural ingredients and techniques that helps you leave your day at the door, enjoying 90 minutes of bliss. One visit and your skin will feel brand new. My favorite is the Brightening Facial and the Lift and Flow. @modernholisticskin

5. BRASSTOWN BALD

The highest point in Georgia, and part of the Blue Ridge Mountains, Brasstown Bald is a great escape from the hustle and bustle of the city. I recommend camping out overnight and hiking one of three trailheads up to the summit right before sunrise. There you will find an observation deck with the most spectacular 360° views and if you're lucky enough to catch the sunrise the experience is purely divine. You are above the clouds like heaven on earth. It's a great place to both feel grounded, meditate and practice your mindfulness.

6. THE HIGH MUSEUM

Whenever I need a little bit of artistic inspiration, The High Museum is the place to visit. Located downtown Atlanta, The High Museum was founded in 1905 and in 1983, the modern contemporary building we are familiar with today opened. The museum features various artist exhibits such as Warhal, Dali, the Obama paintings and more. Plus every Friday night The High Museum is host to various musical events where you celebrate with a cocktail or two dancing your way through the exhibits enjoying the live bands or featured DJs.

7. PONCE AVENUE CORRIDOR

Ponce Avenue Corridor represents all that is Atlanta, and before electricity, Ponce use to be a horsecar line. Starting at the Fox Theater in Midtown Atlanta and winding its way through some of the well-know neighborhoods along the way, like Virginia Highlands, where you can find great eateries like Murphy's or local bookstore Virginia Highlands Books, to Little Five Points, a quirky, artsy, hippy hood and ending in Decatur that's home to Fernbank Museum of Natural History and little India with all its restaurants and Indian shops.

8. PHOENIX AND DRAGON

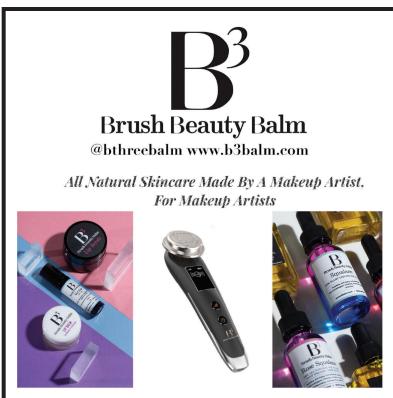
An Atlanta metaphysical staple for the last 30 years Phoenix and Dragon is your spiritual shop for crystals, personal-growth, candles, energy cleansing tools and much more. When I need to refresh my supply of crystals gemstones, jewelry and sage, Phoenix and Dragon is where it's at! They also host lectures and meditations throughout the month, every month! @phoenixdragon

9. REFUGE COFFEE COMPANY

Originally started with one coffee truck in an outskirt neighborhood of Atlanta called Clarkston known for its diverse population, as well as being an area for newly settled refugees, Refuge Coffee Company centered around the concept of "Welcome." The business also doubles as a job training hub for newly settled refugees, focusing on language development, mentoring and helping refugees with their goals. What started with one food truck has now expanded into three brick and mortar locations. @refugecoffeeco













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CONCEPT BEN FINK + NOBLE DEEDS

Concept and Photo **Ben Fink**Makeup and Hair **Imperial Court**

Where did the idea for this series come from?

The series Noble Deeds is based on my work following and documenting the various International Imperial Courts of the Americas. The Imperial Court is said to be the oldest LGBTQ+ fundraising and social organization in existence. They first originated in San Francisco in 1965 as gay community social events with a camp Imperial theme. The annual main event featured the coronation of elected monarchs — a King and Queen — who then selected a royal court. Imperial Court events soon assumed a more serious purpose of community-oriented fundraising, while retaining their irreverent, festive spirit.

What are some ways the organization has given back?

The Imperial Court System has grown to over 70+ courts throughout the Americas and has been instrumental in many LGBTQ focused endeavors such as spearheading the setting up of college funds for LGBTQ communities, donating funding to The Matthew Shepard Foundation, and setting up the equivalent of Toys For Tots, because early on the Marine Corps would not accept Toys from openly gay organizations. They have also made some major historic accomplishments under there titular leader the Queen Mother 1 of the Americas, San Diego City Commissioner, Nicole Murray Ramirez. Nicole led and organized the successful national campaigns that resulted in the Harvey Milk US postage stamp, The National Wall of Honor in the historic federal landmark The Stonewall Inn in New York City, the commissioning of the USNS Harvey Milk, and the dedication of a public street in San Francisco named after the Courts founder Jose Julio Sarria.

This is a group of men and women from the LGBTQ+ community and beyond who come together to raise money for organizations and individuals in need. Noble Deeds is the title that I gave to the project because of the organization's philanthropic nature.

How did you become involved with the organization?

I first was introduced to the Imperial Court in 2017 when attending one of their yearly Coronations. I was completely mesmerized by the opulent costumes and personalities that I witnessed. As I always do, I had my camera but only snapped a few images as I wanted the full experience of just being there.

What was the process like for this project?

Over the last four years, I've been documenting this community, and my vision has evolved from photographing people in the environment of the coronation to creating an environment post-shoot to craft more of a fantasy world. Just like the organization itself, I'm taking on the same role as a photographer/artist changing our perspective and direction towards a brighter and more crafted future, one of our own

making, where everyone, no matter how different you are, can still find a place of acceptance love and family.

How does makeup artistry play into the images?

There were so many levels and styles of makeup and wardrobe they were fairly new to me. Makeup played an important role in my interest because my boyfriend Anthony Gordon is a makeup artist in the TV and movie world. The makeup varies tremendously depending on the style and taste of the participant. There are Sisters of Perpetual Indulgence like Anni, a very exaggerated white face with exaggerative lips and eyes, and often in this category men leaving their facial hair.

There is a high drag with big lashes, often exaggerating cheekbones lips, and eyes, very contoured like Bobby Friday. Then there are the more dramatic with extreme angles, over painted lips with dark liners. There are softer makeup looks that are super blended with shimmery highlights, and there are often looks with applied jewels to the face the way Chuchote Sarawut has done.

There is a group of people in the organization that are extremely traditional, and it's all about looking as beautiful and flawless as possible such as Coco LaChine, Dimas Ramirez-Wells, Jaylene Tyme, and the Queen Mother Nicole. Then there's an element of makeup that represents what I think of as the performance artist, a fine example of that is Josef, Jesse, and Travis, Clowns, Amber St. James, Jessica D'Nalga Harrington, and Buganvilia Thorns, and finally Kow.

What's next for Noble Deeds?

We have a lot going on over the next six months with the completion of a short film by Dara Bratt and I about Nicole the Queen Mother, directed by Dara, produced by Sara Eolin and I am executive producer, The film is being submitted to film competitions, the first one being Sundance. And then we have the continuation of the still shoot which will go into production as a book in the spring of 2023. I will be attending 10 to 12 more coronations before going into production mode. In addition to the book in the film we will be setting up exhibitions in galleries and museums around the country to introduce people to the court with large encaustic mixed media works of art that will range in sizes from four to eight feet.

Photographing and creating these final pieces in this incredible, creative, generous community has truly been one of the most magical projects of my career. I'm so very grateful to the Imperial Courts for allowing me the access and the privilege of celebrating them through my art.

Check out the full Noble Deeds collection at benfinkart.com











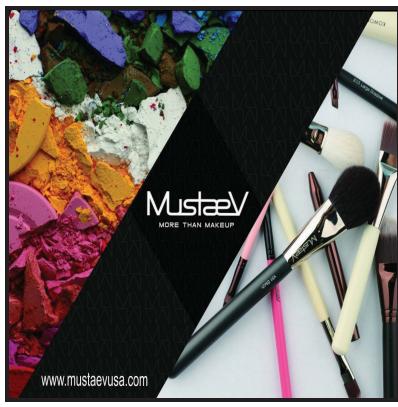














ON SET SHANE THOMAS + ELVIS

How did you come to work on Baz Luhrmann's film, Elvis?

I started work on Elvis just before Covid changed the world. Two weeks after starting we were shut down. A force majeure was called and all crew stood down. Borders closed and the world was in lockdown. The future of the film was unclear at that time. Three months into the lockdown, the studios contacted me after restrictions had eased slightly and traveled me to Queensland to begin prep again. I pulled an amazing team together and we started over. [Director] Baz Luhrmann and [Producer/Costume & Production Designer] Catherine Martin asked me to design the film, and again we were up and running. To quote Tom Hanks' famous line from the film, "He was my Destiny".

What was your makeup and hair design process like?

It was one of the most collaborative design processes I have ever experienced in my career. Reference, reference, reference... Mr. Presley was one of the most documented individuals ever, so I had a lot of material to draw from. Baz is super hands-on with all the design, as is Catherine Martin. Together, we created a whole world of Elvis beauty. I feel testing is the key to great design, so we tested very diligently every look that Austin Butler and every other character had to look like crossing three decades.

The film takes place over a few decades of Elvis' life throughout the film, how did the makeup, hair, and prosthetic design help tell the story?

With a film like this, crossing over three decades, it is very important to be as accurate as possible whilst keeping nuance to change. Elvis' hair alone was like its own character; he was so famous for his hair and eventually sideburns. So, along with the brilliant prosthetic designs of the great Mark Coulier, I plotted a path for the hair, Elvis' eye makeup, sometimes sideburns, and Mark's prosthetics. The talented Jason Baird and his crew applied the prosthetics to match all the stages in Elvis' career – the '50s, '60s, and '70s.

Elvis was known for wearing makeup at a time before many men were doing so. How did you research and design his makeup looks over his career?

Baz and I had conversations about how Elvis was like the Punk of the '50s. I wanted to portray him as such for the early days and took reference from bands like The Stray Cats who with their look expressed a time of rebellion and change, just like Elvis. Later on, it was about movies and live performances, so to be seen as a Hollywood actor and onstage performer, makeup was an essential part of the act. All of this had to be adapted to work on Austin's face to make it work for him and make him feel the essence of Elvis. Not to impersonate but to represent and respect.

How did you approach the makeup and hair design for Elvis' aging and weight gain?

Along with using different prosthetics and six different wigs to cross the span of time, I played around with skin tone. In the '50s, I used fewer prosthetics so Austin appeared more round and fresh-faced with youthful rosy cheeks and lighter skin. In the '60s, Hollywood Handsome man had more chiseled features and warmer skin tones, and in the '70s Hawaii was one of Elvis' favorite places so he was super chiseled and very tanned. This is the period of many different sideburns and very coiffed hair. The weight gain was achieved with suits made by JMBFX to show his slow weight gain over time.

What were the key elements to transforming Austin Butler into Elvis?

The key elements were showing changes between periods subtlety. Everything with his design needed to be executed with flawless precision to tell the story of his life seamlessly and always be true to Elvis Presley. To believe Austin was the essence of Elvis was intrinsic not only to tell the story but to be mesmerized by his beauty and talent. Austin embraced all of this so, so graciously.

How large was your team?

My amazing team was made up of 20 full-time artists, as well as Jason Baird's effects team, and some days 80 hair and makeup people in the crowd room with over 350 wigs from every period in the film! This was a little challenging at times, as we were right in the middle of a global pandemic.

Were you involved in the makeup design of Tom Hanks as Colonel Tom Parker?

Mark Coulier designed Tom's makeup with Jason Baird and JMBFX team applying. My part was the wigs and hair for Tom. A great collaboration.

Are there products you couldn't have worked on this film without?

Everything black from Chanel and hand sanitizer.

Priscilla was and is such a strong beauty influence in entertainment. Was there any additional pressure to get this right given she is a living historical figure?

Yes, the pressure was on. Priscilla is a true beauty and style icon for the ages. She is so historically documented for this. I took on all of her iconic looks and adapted them to the beautiful Olivia DeJonge's face. Priscilla wore big makeup, sometimes three sets of false eyelashes, and hair as high as the sky. Again, I had to represent rather than replicate to show respect for a living legend.

Words **Shannon Levy**Photos courtesy of **Warner Bros.**



ON SET CARLEIGH HERBERT + MINX

Where did you look for references when designing the looks for the characters on this show?

During the initial research phase, I looked at the pop culture of the time, staying specific to the early '70s and late '60s, including the most significant influences from fashion, models, and icons of the time. I utilized Pinterest a lot and found makeup manuals that showed everyday makeup placements on the face and facial hair options. I pulled from '70s cosmetic ads, magazines, Sears catalogs, nude magazines, history write-ups and so much more. I also looked up adult actresses/clips of the late '60s/early '70s, which influenced many of the Bottom Dollar models' looks.

How did you stay true to the era when designing the makeup for Minx?

The 1970s were all about light foundation, bronzers, slim eyebrows, soft upper liners, light mascara, muted earth tones, and muted pastel colors. The styles were more expressive with groovy facial hair. For the individual characters, I broke down the script and imagined the world they were in, their experiences, and their characteristics. I began putting together photo boards with tones and influences and would pick the color, look at original research ideas, and then specify depending on the character. An example of this is the character Bambi (Jessica Lowe), a bombshell babe ex-adult model. Her board was made entirely of bronzed models, smokey shimmery eyes, and influences like Goldie Hawn and Susan Anton. On the other hand, the character Shelly (Lennon Parham) comes off as a slightly sheltered housewife, so her board and makeup erred more in the late '60s since she wasn't as up on the latest fashion trends.

What is the biggest challenge of working on Minx?

I put a lot of pressure to be correct about the period and help make the audience feel they are thrown back into the early '70s without distraction, so that's an overall challenge I push myself on every time. I would say the most challenging makeup was the Billy Brunson (Austin Nichols) penis prosthetic. It was about 8.5 inches long and needed to be erect when on and off set throughout the day. Because we saw the character 360, we wanted to do a silicone prosthetic that would stop around the front of the crotch area and not have a belt attached. To make it movable, Autonomous FX created a prosthetic with a wire inside that could manipulate the piece's angle. Penis prosthetics are already in a delicate area and position to stay properly glued in for 12-15 hours a day before adding a gag. Throughout the day, we wrapped a fishing line around the prosthetic for a couple of shots to help with the weight after many hours and ensure the prosthetic sat right where everyone wanted. Shout out to Mark Neiman for applying, troubleshooting, and "fishing" with me that day.

What was the process like for creating that prosthetic?

The first part of the prosthetic process always began with a discussion with Ellen Rapoport, the showrunner and creator. about the characters and overall concept of said prosthetic. After meeting about the design, function, and scene context, Ellen or myself would pull images to reference — my favorite image Ellen has sent me was a reference photo of a Shar Pei dog! Then, Jason Collins and Mike McCartney at Autonomous FX would take over the prosthetic creation from there. Autonomous would sculpt, mold, and create each prosthetic with different techniques. We had two types of prosthetics, either it was glued straight on the body and edged off near the crotch, or the prosthetics were silicone with a belt attached to secure it. After the prosthetic was created, Jason and his team gave it back to us on set. From there, a team of two consisting of myself and a handful of amazing artists who came out to play would apply the prosthetic, paint match, lay hair, and off they went.

Tell me about Joyce's (Ophelia Lovibond) subtle makeup transformation once she becomes more established.

Joyce goes through a bit of a transition during the season, which was fun to play with. She starts off a bit conservative with her makeup and hair, mostly makeup consisting of light neutral tones. There's an assumption she had played with makeup before because we see her pop up her eyes and lips for events. As she becomes more engulfed in Minx and more comfortable in her skin and pushing her boundaries, her look is elevated. Everything about her became more playful so we would throw a light pastel or shimmer on her eyelids, a brighter color lip when going out, and for press and interviews, we added lashes and liners. I was fortunate to be putting these looks together daily with Christopher Fulton (Head Hair) and Beth Morgan (Costume Designer).

What are some key products you couldn't have done Minx without?

To get the mood of the '70s, we took modern brands and thinned them down or used light washes of color. Overall, Armani and Koh Gen Do liquid foundations; my go-to concealer was Cle De Peau; Viseart, Urban Decay, Anastasia, MAC, Senna, and Mented powder eyeshadows. I fell in love with the bronzers from Kosas and Mented. Red lips were always Armani liquid, and lip liners included Armani, Besamé, and Charlotte Tilbury. When called for, Ardell and Kiss lashes and nails were used.

We had a ton of tattoo cover and body makeup throughout the season. Both of Richie's (Oscar Montoya) arms are tattooed so for coverage and evening out skin tone, some of the products used were Skin Illustrator, Dermablend, and MAC Face and Body. Alcohol colors and either Telesis Matte or Super Baldiez were used for facial hair.

Words **Shannon Levy** Photos **HBO Max**



ON SET AMY L FORSYTHE + DEVIN S MORALES + STRANGER THINGS

How did you come to work on Stranger Things?

Amy L Forsythe: Winona Ryder brought me on for the first season as her personal, and I became the Department Head at the end of season one. It's been a surreal journey.

Devin S Morales: Amy and I worked together previously and I worked on the show a bit in between other jobs. I was so happy to join the team as co-department head for season 4.

How closely did you work with Winona Ryder to create Joyce's makeup design?

AF: Winong and I were on the same page about Joyce from day one. Each season she starts off more polished than the last but winds up with a deconstructed look by the end. I loved her arc this season with the dirt and blood we were able to play with; my favorite shot was her and Hopper clutching each other in the Demogorgon pit.

How did you approach evolving Eleven's look over time?

AF: Eleven has been a "no makeup" makeup unless we want to add something different to her story. In season 2, the punks give Eleven her first real makeover, then she adopts that style for the snowball dance. In season 3, she is brought to the mall, exposed to what a normal adolescent girl is exposed to, and we see her choose her own look for the first time. In season 4, we see her make the effort to go pick up her boyfriend from the airport only for it to end in tragedy. The minimal makeup she put on allowed us to convey her sadness as her mascara leaves a tear streak on her cheek.

You use some unconventional products to create the show's many looks. What are some of those items?

AF: Each season brings another supernatural element to put into the recipe box: Season 1 introduced interdimensional slime: Season 2 added a mud creation with espresso grounds mixed in for grit; Season 3 was all about MAC Lipglass on the flayed characters and the delicious espresso and granola fertilizer; this past season we used a lot of Tatcha Dew Spray and sunscreens in the Upside Down to reflect the lighting off the characters' skin.

DM: We love mixing formulas for our supernatural world. We use a lot of MAC Lipglass and KY Jelly for shine. Monistat Chafing Gel is great for making sure tattoos aren't sticky.

The authenticity of the makeup design really comes into focus when you look at the background as well as the main characters' looks. How do you achieve that?

AF: The Duffers want to be able to push in on any background actor and have it read as authentic. Because of this, we have a very detailed approach to our background world. There are no modern lash extensions or nails, and we always have an array of period-correct polishes, eyeshadows, and blushes in the tent.

DM: There are definitely some challenges to erasing modern traces from a large group. That means communicating your expectations with the background actors and the makeup artist coming in. We are always looking out for modern elements that take you out of that '80s moment like ear piercings or tattoos that don't make sense for the time.

Did the design change much for the characters after they moved to California?

AF: The background world changed in that we wanted to immerse our Hawkins characters in a world unknown to them like they were plopped into an '80s movie where everyone around them is a perfect cinematic version of themselves. Skin prep was important for a glowing quality that the residents of Hawkins aren't capable of possessing.

What was your process like for the men's makeup design?

AF: Men's makeup design is all about facial hair, sideburns, and skin texture. We gave Chief Powell a mustache this season as a nod to his fallen friend Hopper. We had a lot of fun with Yuri and his weathered mechanic look, keeping the mustache and scruff and adding some coffee-stained teeth with gold molars to go with his maniacal laugh.

Tell me about the different types of blood you use on the show, for example, nose blood vs Eleven's tears of blood?

AF: The nose blood is all about the speed at which we want it to drip depending on the moment we're trying to achieve. When it drips on camera sometimes we want it to be more dramatic and have it stop just before it hits the lip and other moments we want to merely suggest it and have it stop almost immediately. The eye blood is a little different as we don't see it pouring from the eyes. Adding a little gloss sealer to the blood also gave a little more tear-like transparency.

DM: There are three different formulas of nose blood that Amy created. We use a lot of the same brands of blood but mix thickening agents in them to control how fast they drop. For the tears it's more about the applicator that you use to get the streaks thin enough.

What about the tattoos?

AF: The tattoos were a blast. I always collaborate with my good friend Jeremy Sutton when it comes to my tattoos for film/TV. Jeremy made a flash page for the rest of the possible Eddie tattoos. The spider and the other chest piece were pulled from this. Lastly, I needed a final splash on Eddie's elbow, and bats came to mind as I knew Steve was getting mauled by them at the end of episode 5, which was the last episode script I had been given when the tattoo design was happening. Very cool that Master of Puppets was played by Eddie in the finale and that he met his demise by a demobat. The foreshadowing of his character via his tattoos couldn't have been more serendipitous.

Words **Shannon Levy** Photos courtesy of **Netflix**



ON SET TINA ROESLER KERWIN + BLONDE

How did you come to work on Blonde?

I had completed work on Top Gun Maverick with Producer/AD Scott Robertson. We had a great working relationship and he called to ask what I was working on next. Once I told him, he said, "No that's going down, I was on it too but I'm doing something else. I can't tell you anything about it, but it's something special and it's a great makeup and hair job. You've got to trust me; someone will call you soon." A few days later, I got a call, was told a few details, set up an interview with Director Andrew Dominick, was sent a script to read, and I started my journey on Blonde.

What type of research did you do to prepare for this film?

My research included anything and everything that I could get my hands on—reference books, Marilyn Monroe movies, fan sites, and even Drag Queens. They so often do beautiful Marilyn makeup and I wanted help from every source available!

What were the key elements to transforming Ana de Armas into Marilyn Monroe?

Besides the incredible production design by Florencia Martin, inspiring cinematography by Chayse Irvin, beautiful costumes by Jennifer Johnson, and beautiful wigs made by Rob Pickens and styled by hair department head Jamie Leigh McIntosh, there were a few key elements for me to transform Ana into Marilyn.

One of them, I was in denial about at first. In order for the wig to work on Ana, her dark hair and hairline needed to be covered by a bald cap daily. Because we realized we would need to change the wigs often in a day, a regular bald cap wouldn't hold up to that treatment.

Steve Proudy from Fusion FX made me three custom prosthetic transfers to cover Ana's dark hairline, so it didn't show through the very pale wigs. Other elements to finding our Marilyn were lightening and minimizing Ana's brows, lots of individual lashes, heavy on the outside corners, and reshaping Ana's mouth to have a period shape with a more rounded top lip. And of course, the beauty mark.

What did you do for Ana's look as Norma Jean vs Marilyn?

Norma Jean started working as a brunette and then became a golden blonde. For the early years, the makeup was not unlike most young, fresh-faced women of the era—brows, lashes, and a great lip. Once Marilyn found her signature look with makeup and hair, there was always an expectation for her to be Marilyn, with the shape of the eyeshadow, liner, doe-eyed lashes, beauty mark, and a beautiful lip. Plus of course, the iconic hairstyle.

How did you choose the red lip shades to create Marilyn's iconic looks?

The choice of lip colors was dictated by the many Marilyn photos that we were matching and whether we were shooting in black and white or color. Some shades didn't work well in black and white. We did a pre-shoot day of photography, that day we matched about 36 well-known images. This was a great opportunity to test a zillion lip colors and land on several favorites.

Were there any key products you couldn't have done this transformation without?

I couldn't have done this transformation without full collaboration and support from Ana and Jaime Leigh, hair department head. But, as far as products, three things helped turn the corner for me: the Fusion FX prosthetic transfers, changing her brows, and the Charlotte Tilbury Hollywood Flawless Filter Foundation. I was able to build from there.

What are the challenges you face when transforming an actor into such an iconic character who has been so well-documented?

Marilyn is known from photos even more than for her movies, but everyone knows what she looked like! No pressure! During my interview with the Director, Andrew, he was very clear; he said that I couldn't just put Marilyn's makeup on Ana, that I had to transform Ana into Marilyn. At that time, I hadn't met Ana yet, and I needed to, very quickly, understand her face and find the techniques to transform her. So, then one of the biggest challenges became time. Some of the many looks we were only able to try the day they were photographed. Terrifying!

Do you have a favorite look you recreated of Marilyn from the film?

There was always a fun, rewarding moment when we felt like we managed to make a look work. But to the surprise of both me and Jaime Leigh McIntosh, our favorite look was the same, and not a look we really appreciated until it was on camera. That is when Ana stepped on the stage with the girl band from Some Like it Hot and began singing, I Want to Be Loved by You, it was all so perfect. Even crew members noticed.

Words **Shannon Levy** Photos courtesy **Netflix**



ON SET HEBA THORISDOTTIR + DON'T WORRY DARLING

How did you come to work on Don't Worry Darling?

When we were wrapping Once Upon A Time In Hollywood, Arianne Phillips the costume designer, mentioned she was going to call me for an upcoming project with Olivia Wilde. I loved Booksmart and got really excited about this new film. When it was finally in production in 2020, I was booked on another film and was so disappointed. Then everything shut down for Covid and the stars aligned. Seana Chavez was my co-department head and went ahead and prepped for me until I came in a few days before shooting started.

What inspired Florence Pugh's look as Alice?

Alice was more `60s inspired than the other wives. I just followed Olivia and Arianne's inspiration which was more the beautiful but far from perfect, Brigitte Bardot. Her character is questioning her world and it made sense that she is a little different. Less perfect. More realistic.

What was the process for covering Harry Style's tattoos?

We airbrushed him and I believe he was under an hour for a waist-up full tattoo cover. Now don't get too excited—it was not because he is naked throughout the film. Because his tattoos show through his white shirts, he had to have them covered and cleaned up at the end of the day. It definitely was a process.

Once reality begins to crack for Alice, how does her makeup change?

In the beginning, she has a matte put-together look, and as she gets deeper in, I started doing less makeup and made her skin dewy. I started by taking lips away and mixed oil into her foundation to look dewy. We went from full lashes to individual to no lashes, until she was just wearing sunscreen! I want you to relate to her and feel how she feels, so we had her really raw and showed her vulnerability by stripping away her makeup.

Tell me about the makeup design of the dancers that look very Marilyn Monroe-esque and then very twisted and dark.

These two looks were very important for Olivia from our first meeting. She wanted them the polar opposite of the Monroe looks—dark eyes, white cracked skin. Cracked skin! I had done The Suicide Squad and I had to do cracked skin on Harley Quinn in that, and we tested and tested until we came up with the right formula, and voila! On Don't Worry Darling, we were able to save time, not needing to test to get that cracked skin, but just a day to see exactly how much eye makeup and what else we were building around it. Those two looks were a pre-shoot and shot in one day. We had all the dancers start in the Monroe look, and then had to change them over in a minimum amount of time! Crazy day but creative and so much fun!

You have collaborated with both Arianne Phillips (costume) and Jamie Leigh (hair) on past projects. What was the design process like for this film?

It was such an effortless collaboration. There had been a tremendous amount of research between Olivia, Arianne, and production designer Katie Byron that Jaime Leigh and I benefitted from. Let's just start with the legend Arianne is! I think Don't Worry Darling is the film where her background in fashion and film really merged. Every outfit tells a story and is literally sculpted to each actor but so spot on and could have been in Vogue! She showed us the costumes and her inspiration for each character, and she let Jaime Leigh and I do our thing after that. We discussed and tested hair up and hair down, red lips versus light lips, and compared notes. Both Jaime Leigh and Arianne are beautiful artists and so detailed, and I love collaborating with them. Jaime Leigh is a wizard! She makes everything seem effortless and beautiful.

What were your key products on set for the film?

Our go-to's were Armani Luminous Silk foundations and concealers along with Charlotte Tilbury Flawless foundations. When we wanted a dewy look, but still coverage, my team, Seana Chavez, Alex French and Alex Storm, mixed a few drops of oil such as Iconolab or Saint Jane's Luxury Beauty Serum into the foundation. When we wanted Alice's no makeup look, Kosas foundations were a perfect choice. Tower28 Cream Blushes give the perfect subtle pop of color that looks beautiful on camera. Black Swan of Denmark makes the most beautiful lashes, band for a stronger look/clusters and individual for a natural look. Lots of Dior eyeliners and Hourglass eyebrow pencils. I used Hourglass Immaculate Foundation for Alice's "morning look" when she had to look a little matte. MAC Stubborn brown eyeliner for definition for a natural look, and for shading in the crease for a formal look. Masks and red lips were a nightmare until we discovered Stila All Day Lipsticks! The lips get very dry using long-wear lipsticks and we went through a lot of Lip Luffas to exfoliate followed by Monastery Attar balm to keep the lips moist throughout the day.

Before and after makeup, we prepped the skin with Arcona Triad Pads followed by moisturizers such as Peptide Moisturizing Complex or Kat Burki Vitamin C moisturizer followed by Arcona Reozone Sunscreen. Everyone practically bathed in Epicuren Body Moisturizer. We went through a lot of Kai and Glossier Body Spray for the pool scenes.

Do you have a favorite makeup from Don't Worry Darling?

This film was so creative and highly stylized with lots of fun makeup looks but my favorite design is one I cannot talk about yet!

Words **Shannon Levy**

Photos Courtesy Warner Bros. Pictures



ON SET SAMANTHA J RUMBALL + PREY

What was your design process like for Prey?

Very quickly in the process, I realized I wasn't simply designing a makeup look for a Predator film, I was going to be part of telling a historical story about a strong young woman who has to fight her way through the world. It took many weeks of research to be authentic to the Indigenous Comanche world of the 1700s, while still maintaining and infusing my stamp of originality. The European influence at that time was just starting to arrive in North America which meant there weren't many resources like old photographs to rely upon. It meant digging deep to find and absorb indigenous period paintings, drawings, and descriptions.

The makeup team also immersed themselves in the of historical information from our illustrious and well-informed Comanche producer Jhane Mayer, director Dan Trachtenberg's vision, and costume designer, Stephanie Porter's wardrobe. Through this research, we were able to come up with design features for each character. I created a makeup chart for each character who had their own color palette and assigned namesake symbols that were further extended into their costumes and set decoration and props.

How large was the makeup team?

We had four full-time artists and had additional assistants on the days we were filming the many background actors that made up the Tribe or the Trapper days. We were thrilled to be working side by side with Maiko "Mo" Gomgo's amazing special effects makeup team. The collaboration between us was seamless. The Predator character had its own creature effects design team from ADI studios.

Given that the cast was primarily Indigenous, were they involved in the face paint and war paint designs?

The cast themselves were from many different Nations. We spent a couple of weeks trying design after design with each cast member, working closely and being sensitive to their ideas as well. One of the cast was a modern-day Indigenous dancer who had a grandfather who had passed down his dancing design to him, which had a graphic horseshoe as part of it and we incorporated it into his character drawing horseshoes on his arms. The namesake was Bear character so we painted white lines on his face to represent the claw marks of a bear. Naru, her brother Taabe and her mother Aruka all had a stripe down the chin to unite them and indicate their tribe.

What products were used for the Comanche looks and also specifically for Naru?

We used pertinacity paint colors for Indigenous skin. Starting with four different pigments of powders in period Comanche Correct Earth colors we matched Ben Nye and Kryolan pancake color, mixing them with Liquid Fix to recreate the fat

texture. We used natural Bentonite Clay to create a cracking texture. We wanted it to look hand-painted and lived in — spraying Opsite, a medical spray, to seal the makeup.

The face paint design for Naru (Amber Midthunder), our hero, was extremely specific. We wanted her look to be fierce, so she would look undeniably strong next to the men in her tribe. The simplicity of the shape of black around her eyes helped intensify Amber's own eyes and stand out in an immediately recognizable and impactful way.

In the first half of the film, we used black Mehron Paradise pancake mixed with a forest green to give the black an underdone of earthiness. In the latter part of the film, it was straight black mixed with fuller earth to create a soot effect.

Were there any especially challenging elements of the makeup design or maintenance?

Primarily filming outdoors and at night meant we had to contend with the natural but extreme elements of a Prairie summer — heat, rain, and changing weather every twenty minutes. The locations called for in the story, like the mud-pit and river, added to those ever-changing conditions, making makeup maintenance particularly challenging. Naru had days of ongoing mud-pit scenes. She had to get into a bathtub and literally be hosed off between takes. Then the makeup was reapplied every time. Sometimes it rained and we had to add layers and layers of sealant — but not so much as to interfere with the progression of breakdown for the story.

How did you approach the design for the trappers?

We again dug into historical research. It was fascinating to learn that some of their tattoos were prison markings. The Director was specific in that he wanted them to appear dirty, and unkempt, which would have been accurate to the times as they were in the wilderness for weeks or months at a time.

How did you create the green luminescent effect?

Naru's distinctive Predator Blood face paints were a mixture of Mo's luminescent slime, non-toxic acrylic paint, lime green pancake, and liquid set to a constancy of runny blood – thick enough to be controlled. To keep it shiny, I would apply KY Jelly before every take.

What did you love most about working on Prey?

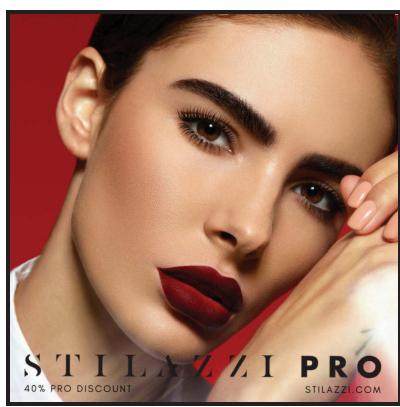
What I loved most about working on Prey was the people. It was a privilege getting to know the Indigenous cast, especially Amber. Learning about the meaning and beauty of Indigenous traditions and beliefs increased our awareness. My crew and I were honored to be entrusted with the obligation to design and fulfill a look for them.

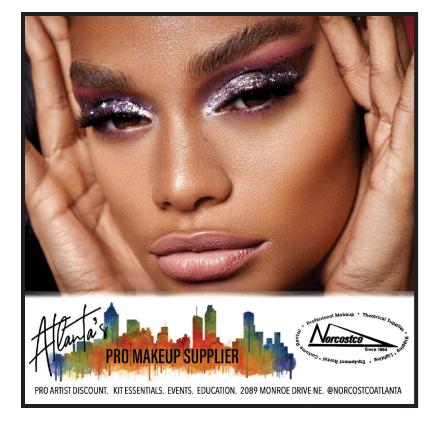
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