

ON MAKEUP MAGAZINE

20 YEARS OF THE POWDER GROUP

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ASTEROID CITY

BARBIE

DAISY JONES & THE SIX

DANY SANZ

DARIAN DARLING

DONALD MOWAT

EINAT DAN

GUY RITCHIE'S THE COVENANT

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LOVE & DEATH

MAXINE CHRISTIANS

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WELCOME

When we think about the passing of time, we often can visualize it most easily from the perspective of photographs.

Photos of ourselves, and the people and places around us, can call into memory very specific moments and emotions, and both good times and challenging ones.

This portrait from 2004, just a few months after I launched The Powder Group, is the first professional headshot I had ever had taken.

It was shot by a photographer named Arthur Cohen. Arthur is no longer with us but at the time he and I shared a studio space in Chelsea for our businesses.

This photo, along with so many of the photos in the Milestone feature in this issue, remind me of many things about the early days of my business.

My excitement in starting something completely new. The chance that so many people took on me. The fear and stress when things were their most difficult. The joyfulness I felt every time someone said that this new thing called The Powder Group that I created made a difference in their life and career.

Time passing can be kind and exciting in some ways and brutal in others. The greying hair and more textured skin that comes with the passing of 20 years are signs of wisdom yes, but also signs that we all move on and forward. How we choose to manage that path is up to us.

I have chosen to see the present and future as opportunity filled and a time for continued commitment to my purpose, to my personal growth, and the continuing evolution of my business.

At the same time, I still will continue to look back at my two decade TPG journey with the presence of mind to be filled with gratitude for all that has come and hopefulness for all that will come next.

Michael DeVellis
Editor, On Makeup Magazine



INSIDE

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On Makeup Magazine, Fall 2023 issue

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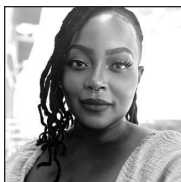


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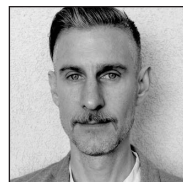
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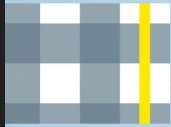
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NEW PRODUCT



SENNA Cosmetics Eugenia Weston, has created a new skin care-makeup hybrid, Barely Base Luminous Skin Tint SPF 20. The four-in-one product is a broad-spectrum sunscreen, well-aging serum, moisturizer, and makeup foundation in one. The dewy sheer tints give natural coverage and reflect light to even skin tone and diffuse imperfections. The formula has antioxidant Vitamins A and C, line-smoothing Ginkgo Biloba, and hydrating Sodium Hyaluronate to help rejuvenate collagen and make skin look plump and youthful. The photogenic, skin mimicking finish glides on smoothly for buildable coverage and is perfect for HD, film, TV and editorial makeup. Six tinted shades self-adjust to suit virtually every skin tone. Convenient tube packaging with a pump dispense. \$40.00 sennacosmetics.com



Kosas The clean beauty brand has launched Wet Stick, a tinted lip balm that melts onto lips for a sheer wash of color and a touch of soft shine. The hydrating lip balm is like skincare for your lips, packed with nourishing ingredients such as squalene, ceramides hyaluronic acid, peptides, and mango butter to soothe, soften and moisturize lips. No stickiness, just a "your lips but better" shine in 12 neutral shades. \$24.00 kosas.com



Danessa Myricks Beauty Industry icon and award winning beauty entrepreneur Danessa Myricks has introduced the Groundwork Defining Neutrals Palette. The multi-use, talc-free palette consists of two unique textures across ten coordinating shades: Velvet Pomade to define, line and shape, and Shape N' Fix Powder to fill, blend and set. Danessa has reimagined the traditional shadow palette beyond eyes with two unique textures that multi-task to work on face, eyes, brows and lips. Strategically designed to give every artist the confidence to play, Groundwork was developed with high-performance formulas in universal shades perfect for all skin tones and any look. \$65.00 danessamyricksbeauty.com



Tower 28 Swipe Serum Concealer is the newest launch from Tower 28. This hydrating concealer glides on like a serum with medium to buildable coverage to instantly cover dark circles, redness, and blemishes. It's weightless, easy to blend, and has a skin-like finish that doesn't cling to dry patches. Swipe all over to visibly even skin tone and smooth the look of texture without silicones. Designed for sensitive skin, this skincare-infused formula is fragrance-free, alcohol-free, and won't clog pores. Available in 20 shades. \$22.00 tower28beauty.com



Ben Nye Grime FX Quick Liquids from Ben Nye are the perfect addition to every FX artist's kit. The collection can be used to distress skin, costumes, prosthetics, and hair. The six colors include: Quick Dirt - simulates dark brown mud, Quick Grease - replicates grease and motor oil, Quick Death - mimics a deathly pallor or undead complexion, Quick Grit - resembles dark soil and debris, Quick Slime - evokes ectoplasm and organic refuse, Quick Stone - simulates industrial waste and rubble. Each color can be applied in many ways such as airbrush, sponge, stipple brush, splatter brush or hydra sponge. You can create irregular, mottled texture and extend drying time by applying with a baby wipe. Available in both 1oz and 2oz sizes. \$15.00 bennye.com



Merit Beauty The two-year-old makeup brand known for its minimalistic, clean products has launched its first eyeshadow. Merit Beauty's new Solo Shadow is a buildable, blendable, cream-to-powder eyeshadow with a matte finish. Not only is it waterproof and transfer-proof but antioxidant-rich ingredients help soothe and smooth the eye area while peptides help reduce the appearance of fine lines. Like all of Merit's products, it is vegan, gluten-free, cruelty-free, and comes in recyclable packaging. Available in eight shades. \$24.00 meritbeauty.com

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NEW PRODUCT



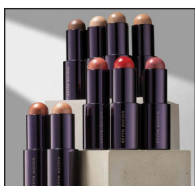
Beekman 1802 The clean skincare experts at Beekman 1802 have introduced a new pro makeup artist kit must-have with their new Milk Tint SPF 43 Broad Spectrum Tinted Primer Serum. The product is a 3-in-1 tinted primer with SPF protection, light weight tinted coverage and skincare benefits. It is power packed with skincare ingredients, Elderberry to decrease the effect of UVB rays on skin cells that cause inflammation and photoaging, Niacinamide to repair cells and brighten skin, and Squalene base to support skin barrier and reduce inflammation with the added benefit of Goat Milk prebiotic and milk postbiotic feed the skin's microbiome for healthier, balanced skin. Perfect for that barely there coverage, the no-makeup makeup look and for men's grooming. \$48.00 beekman1802.com



FACE atelier FACE atelier's new Glass Skin Water Powder features cutting-edge technology that instantly results in clear, poreless and luminous skin. The moment it's applied, the cooling powder creates a refreshing sensation as encapsulated hyaluronic acid both cools and hydrates the skin. Simultaneously, the cutting-edge formula absorbs oil while creating an exceptional optical blurring effect. Invisible upon application, the result is clear, smooth, even skin with a radiant glow. Colorless Glass Skin Water Powder performs brilliantly in hot, humid weather and is ageless, ideal for all skin tones and skin types. Vegan and cruelty free. \$46.00 faceatelier.com



ESUM THE ARTISTRY PALETTE SERIES continues with the latest launch in the series – No4 ELEVATE, an expressive collection of 15 reflective pigments that create movement and variety with pro-formance textures from multi chrome-metallics to tridescent finishes. The squalene base adds a seamless application locking in reflective pearls for a wet-looking finish. Also making its debut, THE PEN LINER; a waterproof, black ink with a precision nylon flex-tip applicator that glides across the eyes or face for expert detailing. The formula was developed with a non-nano charcoal powder pigment, delivering an ultra-black matte, safe yet impactful finish. NEXT LEVEL BEAUTY - Pro-formance formulations developed with modern, clean, talc-free and vegan ingredients. \$25.00 - \$120.00 esumcosmetics.com



Kevyn Aucoin Beauty The Signature Sculpting Sticks Collection is the newest launch for artist favorite Kevyn Aucoin Beauty. As an homage to Kevyn Aucoin, the original contour authority, the brand continues the iconic makeup artist's legacy, with the introduction of 9 high-performing contouring products across three categories — The Lighting Stick, The Contract Stick and the Color Stick. Crafted with skin-loving formulas by professional makeup artists, the creamy, ultra-blendable formulation makes the artistry of three-dimensional sculpting effortless. The entire collection is vegan, cruelty-free, gluten-free, paraben-free, phthalates-free, talc-free, and fragrance-free. \$53.00 kevynaoucoin.com



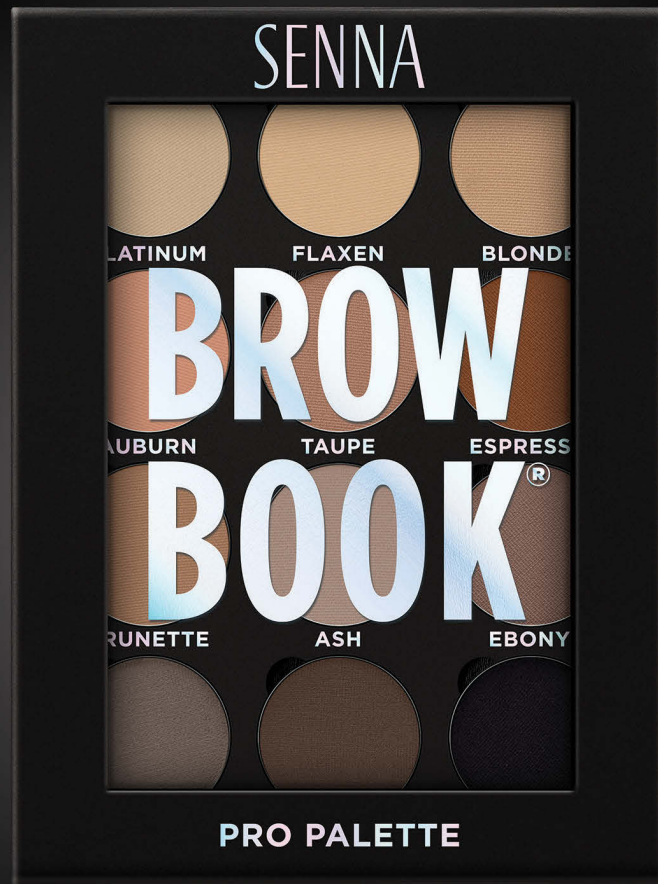
Kryolan Halo Gloss, by the creative artistry experts at Kryolan, is a new multipurpose gloss based face product that can be used sheer or layered for a denser opacity effect. The collection is in gloss form with a doe foot applicator for easy, controlled, product distribution. Its super glossy texture pairs with a luxe, multi-shade, iridescent finish making this a go-to for every creative artist looking to up their texture game with light-reflecting, wet-look gloss for creative statements. Five multidimensional shades round out the collection - Parrot, Butterfly, Chameleon, Hologram, Pink Hologram. \$21.90 kryolan.com



MAC The pro makeup experts at MAC have launched their Studio Radiance Serum-Powered Foundation, a breakthrough foundation. The all-new foundation has an 80% skin-enhancing serum base and was formulated through MAC's 39 years of experience in developing foundations that cater to all skin tones, resulting in a first-of-its-kind foundation that provides both skincare-level hydration with the high-performance and artistry you expect from MAC. Available in 56 shades, this foundation stars an Artist-Curated Radiance Blend, made from silver and gold pearlescent particles specifically crafted to complement unique undertones of light and rich skin. 46.00 maccosmetics.com

SENNA

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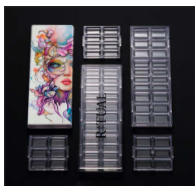
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INDUSTRY NEWS



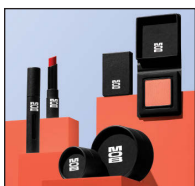
Kizo Lab Introducing science-forward, products geared toward transforming men's skin with minimal effort. Kizo Lab is a curated collection of skincare by Le Mieux created by a team of scientists and skincare specialists that boast pure, potent formulas featuring proprietary new molecules and skin-energizing electrolytes. Products are geared toward transforming men's skin and hair, with minimal effort. Founded and formulated in Los Angeles, the product line includes a cleanser, moisturizer, eye cream and sunscreen. \$28.00 - \$55.00 kizolab.com



Viktorija Bowers After two years of development, makeup artist, Viktorija Bowers, and her husband Michael David Adams have created Kit Ritual, a company that caters to the professional makeup artists' kit organizing needs. Viktorija's artwork will be featured on the packaging designs and incorporated into future products. The first product launching is the patent-pending modular, sleek, and user-friendly depotting palette system they built from the ground up. kitritual.com



North American Hairstyling Awards Orlando is the new home for the 35th annual North American Hairstyling Awards. NAHA, and its student program Beacon, will now be in conjunction with Premiere Orlando for beauty's biggest weekend. "Premiere Orlando is the largest beauty show in the US, and this move will allow an expanded audience of beauty professionals to leverage the power of leading industry events in one place," shared PBA Executive Director Nina Daily. The events will be held June 2, 2024 at the Orange County Convention Center in the Chapin Theater. probeauty.org



MOB Beauty After more than three years in research and development, MOB now offers biodegradable, plastic-free components to hold their makeup refills. The brand's new biodegradable packaging can be recycled or discarded after use and is made with mono-material fiber pulp that turns to dirt end of life. There are no coatings or embellishments that create soil toxicity during decomposition. All MOB refills easily pop out of the biodegradable packaging and should be recycled via the Pact Collective, which the brand co-founded with a mission to create awareness and solutions around hard-to-recycle beauty packaging. mobbeauty.com



American Beauty Tour The Powder Group returns to the road this year with the relaunch of their American Beauty Tour. The program will take a cross-country look at beauty from a wide range of artistry focuses from film and commercial work, to bridal and creative artistry. The program will consist of different formats in different markets from in-person seminars or hands-on workshops, to virtual sessions. The tour will stop in 12 coast-to-coast cities including San Francisco, Chicago, Atlanta, NYC, LA, Providence, Dallas, Philadelphia, Fort Lauderdale, Nashville, New Orleans and Las Vegas. Program details, locations and presenters will be announced in early Fall 2023. The American Beauty Tour is sponsored by ESUM, Beekman 1802, RCMA Makeup, Senna, Skindinavia, OMNIA and Cinema Secrets. thepowdergroup.com



Rabanne Beauty The original purveyor of the metal dress loved by Beyoncé, Taylor Swift and Cardi B, has entered the world of luxury beauty for the first time. The brand formerly known as Paco Rabanne unveiled its range of makeup packaged in chrome tubes and capsule-like compacts with a Space Age aesthetic. Overseen by makeup artist and creative director Diane Kendal, the product range includes a full collection for eyes, lips and face. Rabanne Beauty will be bringing its futuristic new makeup line to Ulta Beauty this fall. \$20.00 — \$40.00 rabanne.com

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INDUSTRY NEWS



The Flesh Tone Fan Makeup artist Terri Tomlinson has created the next evolution in her color theory revolution with the launch of The Flesh Tone Fan, a companion to the Flesh Tone Color Wheel®. Both were created to use as a tool for working with color theory in skin. The Flesh Tone Fan™ allows for an up-close and advanced experience for studying color while the color wheel, shows the spectrum of skin tones and helps calculate the principles of color theory. Use the fan to determine undertone, see how neutrals look against the skin, or create color stories. \$20.00 makeup101.com



Clinisoothe+ Skin Purifier This new pro-friendly skin care launch is the first of its kind to use a unique scientific process to produce a stable, skincompatible formula featuring their star ingredient, High Purity Hypochlorous. Produced by our bodies' natural defense, hypochlorous protects skin from pollutants and impurities, prevents breakouts and promotes rapid skin recovery from redness, irritation, maskne, and more. Clinisoothe+ Skin Purifier features advanced purifying technology whilst soothing and calming the skin. The vegan-friendly formula features a skin neutral pH, great for everyday use on the face and body and for all skin types, even the most sensitive skin. It provides an optimum environment for rapid skin recovery, restoring balance to skin's microbiome. \$19.95-27.95 clinisoothe.com



Beauty 4 Beauty In an effort to assist the pro beauty community impacted by the ongoing WGA and SAG-AFTRA strikes, Lashify founder Sahara Lotti, makeup artist Matin Maulawizada, and Coterie Global founder Ellen Maguire have launched Beauty4Beauty. This initiative encourages beauty brands to hire unemployed professional makeup artists, hair stylists, and manicurists to create content for them for the duration of the strikes. Companies can include artists for any purposes from education, social media posts, web content or photo shoots. To help build awareness tag @beauty4beauty and #beauty4beauty on social media. If interested in the program, email the group at beauty4beauty@coterieglobal.co.



Kilian Paris Makeup artist Sir John joins Kilian Paris as the celebrity-loved fragrance brand's first Makeup Creative Director. As part of its makeup expansion, Sir John will work closely with founder Kilian Hennessy to help shape the brand's makeup vision, philosophy, artistry, and innovation. Sir John will update its Le Rouge Parfum lipsticks, followed by creating a collection of luxurious makeup essentials that embody the brand's nightlife spirit. In addition to taking the makeup to the next level, Sir John will provide digital behind-the-scenes moments, TikTok makeup tutorials and Instagram lives for the brand. bykilian.com



The Makeup Show 2024 The industry's premiere pro makeup artist trade show, The Makeup Show, has announced it's 2024 dates including a return to Atlanta and a return to Chicago and New York City. After a great 2023 season including a first-ever Nashville event, show owner Shelly Taggar noted that the Southeast region event was such a success that they are returning to the area, this time in Atlanta, for a weekend event on Saturday and Sunday, February 24-25 at the Westi Buckhead. Taggar also announced the show's return to a stand-alone Chicago show on November 16-17 at The Rockwell On The River after partnering with the ABS show in 2023. The iconic The Makeup Show NYC will take place on Sunday, May 5 and Monday, May 6 at Metropolitan Pavilion. themakeupshow.com



Marc Jacobs Beauty The beloved Marc Jacobs Beauty brand will be relaunching under a new licensing deal with Coty, which also handles the designer's fragrances. New products are expected to launch in 2025. Marc Jacobs Beauty first launched in 2013 and amassed a fan base of makeup artists and beauty editors. It quietly disappeared from shelves in 2021 as its agreement with LVMH-owned beauty incubator Kendo came to a close. Marc Jacobs Beauty joins Gucci, Burberry and Kylie Cosmetics as part of Coty's prestige cosmetics portfolio. marcjacobs.com

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us

MILESTONE

20 YEARS OF THE POWDER GROUP

Let's face it, running a business is hard work. Running one for 20 years in a constantly shifting industry can be challenging on the best days, and make you wonder if you should give up during the most difficult ones. But when you are doing something you truly believe in — something that creates community, supports careers and businesses and allows you to be a catalyst for change — it becomes worth all of the effort and stress. It becomes your core, your soul, your purpose. The Powder Group is that purpose for me.

When I started The Powder Group it was a different time in the industry. There were far fewer makeup artists. Social media as we know it didn't exist and there were few places where pro makeup artists could connect. Education was basically from either a school, the Union if you were lucky enough to be a member, or MAC where we had created an extensive education program for our pro customer.

I saw a huge white space out there in our industry and I knew in my heart that leaving the financial comfort of the corporate world behind was a worthwhile risk to take. So, I made the leap from executive to entrepreneur in 2003.

Shortly after leaving my role in Artist Relations at MAC, I sat with some colleagues talking about this new company I was going to be starting over the coming months. I explained the concept of The Powder Group, our focus on pro makeup education and our emphasis on developing a stronger sense of support and community for our industry. I can remember being met with blank stares along with questions as to how I was going to make this into a career.

Those looks of uncertainty remained unchanged as I went on to talk about my plan to create a new trade show called The Makeup Show that felt more like a big industry celebration than a trade event, and a magazine that celebrated the makeup artist — first and foremost, front and center — along with the artistic and creative side of our business, in a way I felt was underserved at that time.

Well, it took a bit longer than I had anticipated to convince even the most die-hard makeup pros and pro-focused brands that this concept, and new way of thinking about the craft and career of the professional makeup artist, was one that they should embrace. But, embrace it they finally did.

I can proudly say that 20 years later I have been fortunate enough to travel the world with The Powder Group message and to call thousands of makeup artists part of The Powder Group family, along with the most pro-centric brands and businesses and most inspirational educators in our industry.

It all started in 2003 with our first program - The Body Makeup Workshop with Sheila McKenna and Hagen Linss, that I

hosted at Tobi Britton's The Makeup Shop, in NYC. The next year we toured events in LA, Boston and Miami and moved into our own shared studio in NYC. We partnered with global industry shows like Warpaint Expo in London, Color Mundo in Montreal and World Bodypainting Festival in Austria. In 2005 we partnered with Metropolitan Pavilion to launch The Makeup Show and in 2008 I launched On Makeup Magazine, The Artist Summit and Evolution. It's been a busy 20 years indeed.

Over the course of these decades we have had the honor of presenting hundreds of programs across every area important to the pro beauty artisan — from career and business development, to inspirational and wellness focused sessions, and of course technique and artistry programming covering every area of professional makeup work as well as fine arts, hairstyling and photography. We have worked with more than 250 educators around the globe, many of them pictured here in this feature, and we have put a spotlight on the members of our TPG Pro community at every turn. We continue to partner with top industry business and events in pro beauty including WBF, TMS, ISSE, Premiere Shows, MakeUp In NY and Los Angeles and Professional Beauty Association.

My personal journey as a founder has taken me across the U.S. and to Paris, Brussels, Hong Kong, Shanghai, Sydney, Toronto, Berlin and London to share the message of pro community and help artists around the world rethink and refocus on their career. My book *Ten Word* has been used in schools and programs across the industry and I'm humbled every time I hear how it has affected someone's life or career.

During the pandemic we evolved The Powder Group into a completely online education and inspiration resource, keeping our community focused on what would come next and giving them the hope and tools to make it through the most challenging time in our industry's history. I feel so fortunate to have been able to continue to be there for our industry during those years, and so grateful to every brand partner that supported us during those unprecedented times.

The Powder Group journey has been a long and exciting one, and truly the most satisfying of my life. Thank you to everyone who has come along for the ride, to those who supported this new idea from the beginning and to those who pushed us forward. Over the past two decades there have been countless industry businesses, artists, educators, TPG team members and TPG Pro members who have been by my side, but none more committed to the cause than James Vincent. He has been my rock, my friend, my partner, my shoulder to lean on and my inspiration for nearly all of the past 20 years. Thank you James and thank you to everyone who has given me the huge honor of being with me on this journey.

Words **Michael DeVellis**
Photos **Courtesy of The Powder Group**



TPG ONLINE ARCHIVE	The Kelly Gleason Scholarship for the Makeup Arts	DANY SANZ THE MASTER CLASS	MICHAEL DEVELLIS MARKETING YOUR CAREER NOW	2023 CAREER PLANNING WITH MICHAEL DEVELLIS	HAIRSTYLING 101	TUESDAY, AUGUST 4 1:00 PM PACIFIC 4:00 PM EASTERN THE INCOMPARABLE VE NEILL <small>THE POWDER GROUP EXCLUSIVE ONLINE EVENT</small>	ELEVATION	THE ARTIST SUMMIT 2017
UNDERSTANDING PHOTOGRAPHY <small>FEATURING THE INCOMPARABLE MIKE RUIZ</small>	THE MAKEUP SHOW NYC	MICHAEL DEVELLIS GETTING NEXT		CREATIVE EXPLORATION CONFERENCE 2014	THE MAKEUP SHOW ORLANDO	I AM CREATIVE. I AM INSPIRATIONAL. I AM CONFIDENT. I AM THE BEST I CAN POSSIBLY BE. I AM SMART. I AM GENEROUS BEYOND MY MEANS. I AM A PART OF MY COMMUNITY. I AM CONSISTENT. I AM LEARNING EVERY DAY. I AM NOT AFRAID OF SUCCESS. I AM NOT AFRAID OF FAILURE. I AM AN ARTIST. I AM IN CONTROL OF MY FUTURE. I AM OPERATING WITH TOTAL INTEGRITY. I AM TOTALLY PRO-ACTIVE. I AM. WE ARE. THE POWDER GROUP.	JORDAN LIBERTY BEAUTY FOR PHOTOGRAPHY THE HANDS-ON WORKSHOP	TPG PRO
TPG SUMMER SCHOOL ONLINE!	LATINA BEAUTY NOW		evolution	TEN WORDS <small>A GUIDE FOR ACTION AND PHRASES BY MICHAEL DEVELLIS</small>	COLOR THEORY EXPLORED	TPGPRO TO PRO	A COMMUNITY CONVERSATION: GETTING BACK TO WORK SAFELY	ON MAKEUP MAGAZINE
30 DAY CAREER CHALLENGE	JAMES VINCENT MINDFUL ACTION	THE STYLING SESSIONS	THEPOWDERGROUP ARTISTRY INTENSIVE BEAUTY WITH AN EDGE	 WOMEN OF PROVINCETOWN	Be BUSINESS evolution	A COMMUNITY CONVERSATION: THE BLACK MAKEUP ARTIST EXPERIENCE	TPG SUMMER SCHOOL	THEPOWDERGROUP INDUSTRY INTENSIVE TV & FILM
ON MAKEUP MAGAZINE	9 x 9 BY THE POWDER GROUP JOHNNY LAVOY	2018 CAREER PLANNING SESSION WITH THE POWDER GROUP FOUNDER MICHAEL DEVELLIS TUESDAY, JANUARY 23, LOS ANGELES, CINEMA SECRETS	THE ARTIST SUMMIT MIAMI CHICAGO	BECOMING YOU	:WORKING IN TELEVISION AND FILM.	THE ARTISTRY SERIES NYC	A FOCUS ON Bridal	THE BRAND SUMMIT 2022
MAKEUP 101 ONLINE	INCORPORATING TREND	THE MAKEUP SHOW CHICAGO.	ABT AMERICAN BEAUTY TOUR	EXPLORATION...	LET'S GET SOCIAL	JAMES VINCENT SUMMER SERIES	THE ARTIST SUMMIT 2015	THE MAKEUP SHOW MIAMI
THEPOWDERGROUP INDUSTRY INTENSIVE	THE ARTIST SUMMIT 2013	BRIDAL BUSINESS FORUM APRIL 11-13, 2022 NEW ORLEANS	TPG 10	MAKING UP WITH CARL RAY	THEPOWDERGROUP ARTISTRY INTENSIVE <small>BRIDAL BEAUTY NOW</small>	MAKEUP 101	9 x 9 BY THE POWDER GROUP KATE BEST	THEPOWDERGROUP ARTISTRY INTENSIVE
SEE CLEARLY THE POWDER GROUP CLEAR SOFT PACKS	CREATIVE EXPLORATION WORKSHOPS <small>PRODUCED BY THE POWDER GROUP IN PARTNERSHIP WITH PROVINCETOWN ART ASSOCIATION AND MUSEUM WWW.CREATIVEEXPLORATIONWORKSHOPS.COM</small>	THE BUSINESS FORUM LOS ANGELES	THEPOWDERGROUP	SARAH RIGANO MICHAEL DEVELLIS BEYOND LIMITS A JOURNEY OF PERSONAL DEVELOPMENT JULY 22 - 24, 2019, CAMBRIA, CALIFORNIA	THE MAKEUP SHOW CHICAGO	MICHAEL DEVELLIS THE ONLY TEN THINGS YOU NEED TO KNOW	THE WELLNESS SYMPOSIUM	SUPPORT HAITI DONATE TODAY
JOANNE McDONOUGH + MICHAEL DEVELLIS THE BUSINESS & BEAUTY OF <i>Bridal</i> WEDNESDAY, DECEMBER 5 NEW YORK CITY SPONSORED BY TEMPTU MALIN+GOETZ SKINDINAVIA WWW.THEPOWDERGROUP.COM	TPG ONLINE Be BUSINESS evolution	TPG INDUSTRY INTENSIVE	ON MAKEUP MAGAZINE	THE ARTIST SUMMIT 2019	THE MAKEUP SHOW LA	GETTING NEXT	BOOT CAMP <small>THREE-DAY LIVE ARTISTRY FOCUSED WORKSHOPS</small>	CREATIVE EXPLORATION WORKSHOPS ONLINE <small>JULY 12-17, 2020 SPONSORED BY PROVINCETOWN ART ASSOCIATION AND MUSEUM</small>





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ICON **DANY SANZ**

When I was putting this issue of On Makeup Magazine together, realizing that it was the issue that would officially represent 20 years in business for The Powder Group, I realized that I needed to include a special celebration of one of the most important people on my journey. A woman who has inspired both me and my community, kept me focused, cheered me along, and gave me the opportunity and honor of working by her and her incredible husband Jacques Waneph's side for many years, both as a collaborator and as a part of her brand. That woman is the visionary, artist, educator, inspirer and Icon, Dany Sanz.

Without her in my life, I truly don't know if I would still be doing this today. Her influence is felt across my decision making, and her words often echo in my head as I think about what is now and what is next for TPG and myself.

But knowing I am not alone in my feelings of gratitude and awe, I felt it was that instead of just sharing my thoughts on the Icon that is Dany Sanz, it would be fitting to ask some of our industry colleagues to share their own take on the woman that changed an industry and a craft.

Alex Barendregt **Founder, World Bodypainting Festival**

Over the span of a decade, Dany has been an integral presence within the vibe of the World Bodypainting Festival, the WB Academy program and our WBF community. Her perspective as a jury member is an invaluable treasure, her profound artistic wisdom in makeup, bodypainting, and the arts enriches both the WBF organization and the artists who participate in the competitions immensely.

Craig Tracy **Fine Art Bodypainting Artist, New Orleans**

When you think you've seen it all or done it all and then you meet someone that reminds you of just how big, beautiful and important our makeup world truly is, that's Dany. She's a giant with the heart of a lion.

Darcy Gilmore **Makeup Artist, Los Angeles**

In a world where artistry, beauty and education is attainable for both creators and consumers, we thank Dany Sanz. Personalizing ways to create by launching pigments, textures, formulas and showing us immense possibilities that with our own hands and minds, we are in charge of our creativity and careers.

Kabuki **Makeup Artist, New York City**

Dany is a true pioneer in the world of makeup artistry and has inspired so many others to explore their own creative and artistic paths.

David Hernandez **Makeup Artist, Los Angeles**

Dany Sanz the artist, the inspiration, the educator, the creator and last but not least my makeup Mother. Without Dany Sanz I would not be the artist I have become. She taught me all aspects of Art. The best is that she still teaches and inspires me. Thank you Mama!

Debbie Zoller **Makeup Artist, Los Angeles**

Watching Dany paint a face is such a beautiful and unique experience. She has such a specific style yet she never repeats a makeup twice. I'm so grateful to Dany for her artistry and creating her makeup brand, Make Up For Ever, specifically with makeup artists in mind. She knew exactly what products we needed to make our job successful before we did. Thank you Dany for your years of contribution to the ever changing art of makeup.

Einat Dan **Makeup Artist, Berlin**

Since the beginning of my career, I've been impressed by Dany Sanz's incredible artistry as a makeup artist. Her talent and up-to-date techniques have always inspired me. Her limitless creativity and outstanding work have left a remarkable impact on the beauty industry, making her an exceptional source of inspiration.

Emma Rutherford **Publisher/Editorial Director, Warpaint Magazine**

Dani Sanz is most definitely a true icon. I've admired her work since I first came into the industry. Her creativity and passion have always driven her to achieve bigger and bolder things, and the makeup line and schools that she founded are deservedly amongst the best in the world. Stamped throughout with her personal brand DNA. They stand as a testament to what she's achieved. As she once told me, you're only limited by your imagination - and hers is sublime.

Filippo Ioco **Bodypainter and Fine Artist, Barcelona**

From one artist to another, Dany Sanz, the lady behind the ICON is who I have come to admire as a colleague and appreciate as a friend. She has always treated me with such kindness and respect. Spending time with her is truly a special treat and the fact that she has expressed that the feeling is mutual makes it even more special.

Karen Yui **Artist, Hong Kong**

Dany Sanz's artistry in makeup, honed at her school in Hong Kong, has been my guiding light for over 20 years. Her influence propelled me to study European makeup styles, enriching my journey in this field. She is not just an icon, but the brush that paints my makeup canvas.



Floriane David
Makeup Artist, Paris

Dany Sanz, a true entrepreneur! A true icon! Her strength and drive, as well as her deep outlook on life, make me want to be around her and absorb that energy. She is one of a kind, like a philosopher, a wise guru, who can achieve anything and pass it on. Dany has changed my life and pushed me to go further on this "life is the stage" journey.

James Vincent
Makeup Artist, Providence

The first time I heard Dany Sanz speak it changed my life. I was living in London and Dublin at the time, figuring out my makeup life. Her brand had always supported me in product and I was obsessed with her understanding of color and her creativity. But hearing her speak about the importance of education and community hit me in a different way. After her session I shyly made my way up to thank her and speak with her. She told me in those few moments that I was a teacher and needed to teach. It changed my whole trajectory. When she opened her Make Up For Ever shop in NYC they became one of my sponsors and sponsored me for over a decade, and while I never worked directly for the brand, I have stood on five continents sharing her message. I will forever be proud to be part of Dany's tribe. Always.

Lijha Stewart
Makeup Artist, New York City

I was lucky to work with Dany for eight years. She taught me many lessons like, stay humble, give generously and create community. The thing that she taught me that changed my art and life FOR EVER is "Be free with movements." She taught me how to find flow through my brush and canvas and that the tools communicate with our movement.

Luis Casco
Makeup Artist, Los Angeles

Dany, a visionary ahead of her time, captivated me with her artistic brilliance when I first stepped into her Parisian store in the 90's at the beginning of my career; even today, that awe and inspiration remain as strong as ever.

Matin Maulawizada
Makeup Artist, New York City

Dany has been an inspiration to me from the very beginning of my career as a makeup artist and I didn't even know it was her work that I was putting on my mood boards. It was much later that I met her at an industry event when she was launching her book that I realized she was the person behind all the great works I've been collecting for years. Her work is epic. The imagery she creates on canvas and paper is awe inspiring. Not to mention she exudes confidence and humility at the same time.

Merrell Hollis
Makeup Artist, New York City

Dany Sanz is a true icon in every sense of the word! She has been a trendsetter and trailblazer in this industry whom I respect immensely. She created a brand unlike any other in Make Up For Ever. When I first moved to NYC this was the first brand that I knew one day I would work with. Then years later I created my own personalized eyeshadow for the brand.

Viktorija Bowers
Makeup Artist and Fine Artist, New York City

Dany represents everything I love about being a makeup artist. She is an artist's artist, visionary, creator and muse. With her art and passion she leads and folds us into her tribe.

Moises Ramirez
Painter and Makeup Artist, New York City

Dany Sanz is an artist who truly merged art and makeup. Not only did she share all her artistry and product knowledge with the makeup artist community, she has also done so much to support pro makeup artists. We are all so grateful.

Nick Lujan
Makeup Artist, New York City

Before social influencers, Dany toured the world. Through her passion, art techniques, innovative formulas and mentorship, she inspires artistry in others. Her super power is her fearless tenacity. Dany is my rockstar mentor that truly inspired my heart for education and artistry. When I am feeling lost I often ask myself, "What would Dany do?"

Pati Dubroff
Makeup Artist, Los Angeles

Dany has been an inspiration of mine for so many years. She is groundbreaking in her approach to color, formulations and application techniques. She is the OG makeup artist's makeup artist, a rebel with a cause — make makeup better!

Rachel Goodwin
Makeup Artist, Los Angeles

Dany Sanz is the quintessential artist's artist. When I was just starting out in this business I saved up for months to make a pilgrimage to Dany's makeup school in Paris. It was mind blowing! Her dedication to our craft knows no bounds. Dany is a true visionary who has nurtured so many artists with her passion for makeup, and has moved our industry forward in more ways than I can count.

Roshar
Makeup Artist, Los Angeles

When I first met Dany I was awestruck by how kind she was. She had been in the industry for so long and had created so many things for other artists, yet retained so much compassion and a humble nature. She has such a unique ability to create while including the artists around her. She is such an endearing person!

Shelly Taggar
Owner, The Makeup Show

I met Dany 15 years ago at The Makeup Show, and her support in the pro community and the show itself was something so special to us. Dany has always placed the pro community first, given her time, dedication and expertise, and made sure artists around the world always had the product and skills they needed to do their best work. Dany is a unique talented artist, and one I always admired and love having on our stages.

Words **Michael DeVellis**
Illustration **David Gilmore**

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PROFILE

ASHUNTA SHERIFF

Where were you born?

East Harlem in New York City

Where do you live now?

I live between New York City and Chicago

What's your sign?

I am a Pisces

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

I thought I would become a famous choreographer and dancer.

How did that transpose into makeup artistry?

When I majored in theater in high school, some of the musicals that we did, I didn't land a role, so there were other positions for us like stagehand, crew, lighting, as well as hair and makeup.

How did you get your start in makeup?

I began my career officially at MAC in 1998 but truthfully, I actually worked at Ricky's on Third Avenue and 18th St., and that started in 1996.

What was your first memorable work as an artist?

When I began my career working with celebrities and working on 112's music video Dance With Me. This day was memorable for many different reasons one being that I was called at 5 AM last minute to do this job second I had no idea what I was even doing until I got there! I was shocked to see that I would be working with talent. The music video was extremely chaotic filled with a lot of people, loud, noisy and smoky, but I loved it and it became a moment for me that pretty much clicked that this is where I want to be.

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

What I love most about makeup is the immediate gratification of making someone feel good. That's really why I do it, I can immediately affect someone's mood and energy in a very positive way.

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

How many people you meet from all walks of life and all over the world in this career. I've been blessed to travel around the world with my clients, and really see the world in a way that I may not have been ever able to do had I not become a makeup artist.

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

I would tell anyone getting into the industry that being kind to people is top priority. Be kind to everyone — no one is beneath

you. I'd also say be prepared. Make sure your kit is organized and has all that you need to do the job. You don't have to have the most expensive products in the world you just need to be clean and organized and have amazing artistry.

What makes you a good makeup artist?

I believe that I have a really nurturing spirit. A lot of my clients trust me and know that if you're having a bad day or something is happening personally they know that it doesn't go past that room. Our space is a sacred space that I take very seriously whenever any of my clients are coming to me about real life situations and issues. Also, I am pretty fast. I can do a face from start to finish in 40 minutes and have done that many times for major red carpets. Being fast and skilled is an amazing technique that keeps people booking me I believe.

How do you continue to grow as an artist?

I continue to grow as an artist by being open to learning new things, as well as surrounding myself with young artists and young talent. Surrounding yourself with young talent always keeps you fresh and sharp.

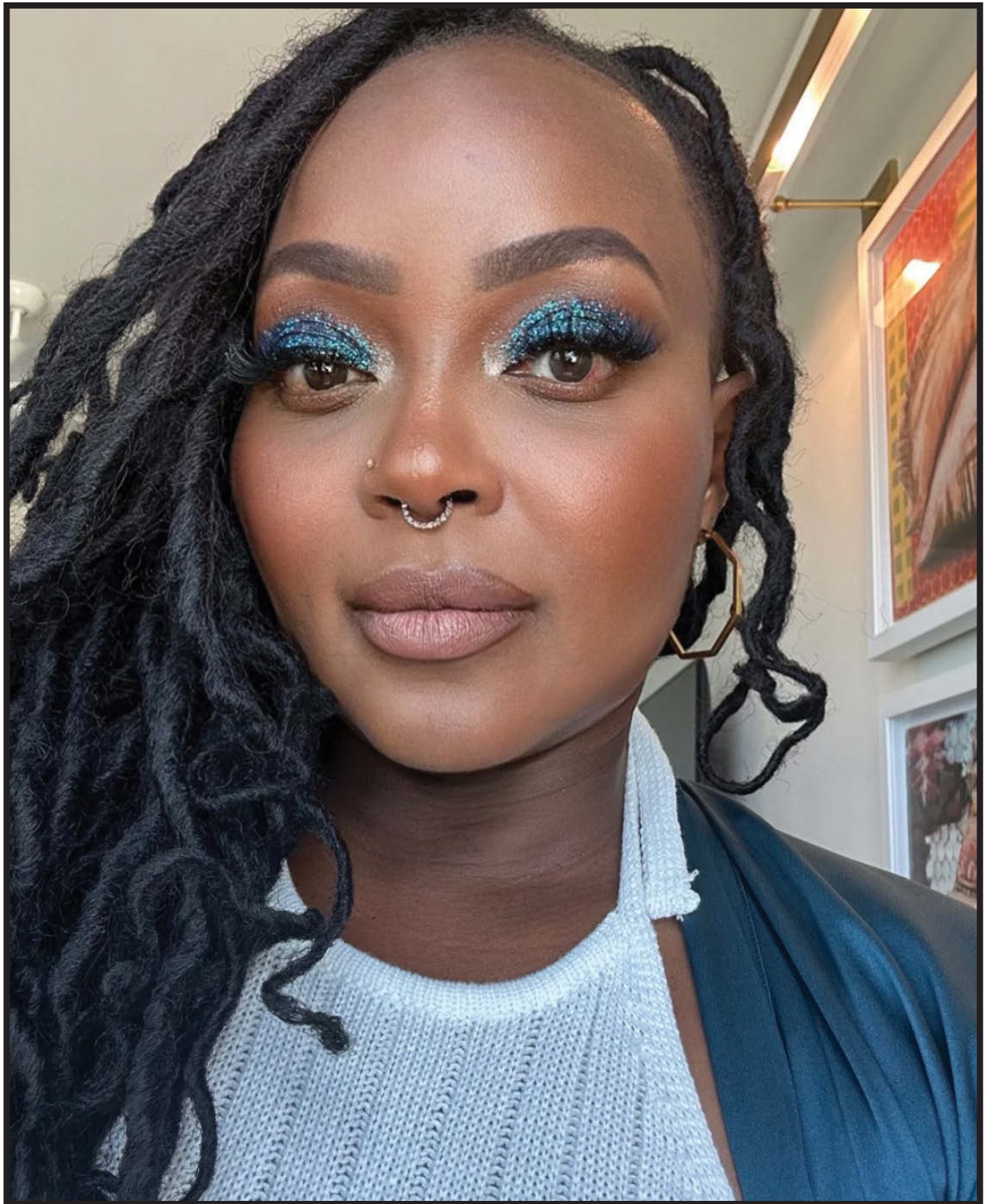
What has changed most about the industry in the time that you've been working in makeup?

A lot has changed, where do I begin? When I began in the industry there was no social media. The biggest thing was to secure an agent and that agent would shop your portfolio around to various clients to hopefully lock down a job. Now in today's current market people can land jobs just from their social media. The unfortunate part about that is that people can do amazing artistry that they post to social media but that doesn't always guarantee you're getting a seasoned individual that knows how to work in a professional work environment.

Also, when I first came into the industry, having an assistant, or being an assistant, was crucial to your success. Assisting the right person can really prepare you and teach you how to be a business person as well as handle yourself in professional work environments. I do believe that the younger generation has become super successful much faster than my generation through the world of makeup because of social media. It is amazing. However, there are a lot of people who are not prepared professionally nor do they have the work that they need because they didn't assist with anyone.

How has social media affected your career or work?

Social media has impacted my career because it took a while for people to notice that I was there. The old model of finding people through an agent, and with a portfolio is a thing of the past. Sometimes you're counted out of jobs because people don't see your body of work on social media. People don't see the vast diversity of your clientele on social media. They see what you want to post.



I didn't really understand that in the beginning because I was posting about life and you know my job experience, but I wasn't necessarily using it as a portfolio tool, which it has become. I do believe in the beginning I may have suffered a little bit as an artist and didn't grow to be seen by younger celebrities or clients, because they were looking for artists on social media and meanwhile I wasn't showing them my artistry.

Do you have a signature style?

Absolutely. My signature style is the glow girl. That's what I've been known as since I was written about by Sephora.com in 2004. And that's what I have done is create this beautiful, radiant glow for my clients, even for my male clients and grooming with the skin just really looks buttery and beautiful and smooth. So that is my signature makeup style — glowing skin. A lot of those signature looks have been seen in a multitude of hip-hop and R&B videos, which I've done over 150 to-date.

What type of work do you find most satisfying?

I love editorial work though it is not great financially because there's not a lot of pay in it but I've always loved editorial work. I also love album packaging. Those are areas that I really thrive in because I love to be creative and I love to really push the envelope for my artist and clients.

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

I am especially proud of all my world tours with Alicia Keys and as well as her album, packaging and music videos. I'm also very proud of all of the work I did in television and film, especially on Empire and Hidden Figures. Those really stand out because Empire broke all kind of records and made history in the world of television.

Do you ever get stuck creatively?

Yes, I get stuck creatively. Everyone gets stuck at some point in time. The thing that gets me stuck is stress. If I'm highly stressed I kind of shut down a little bit because I need to be able to navigate my emotions my mind my spirit through the space of what I'm feeling. When I sit down and just start doing makeup on myself and video tutorials mindlessly, like I did during the pandemic that becomes cathartic for me, and it becomes a form of therapy. It becomes the factor that makes me unstuck.

What project did you have the most fun working on?

I really enjoyed working on Empire. It was such an amazing experience, and I walked away with so many people who are like family because that was a show that lasted six seasons.

I also really really enjoy working on Netflix Survival Of The Thickest. It was truly an amazing experience because Michelle Buteau created an environment that was like 70% women running departments. It was phenomenal to see so many women in major position but then also she had people from all walks of life, the entire LGBTQ+ community was represented on the show. I worked with so many different amazing people and characters.

What project was the most challenging?

One of the most challenging projects I worked on was The Best Man: Final Chapters. It was really challenging because we were coming into a franchise and there's a lot of weight when you're coming into that type of project and you're new. We had a lot of responsibility on us and Malcolm D Lee and Dominique Telson took a big chance on me as a department head and I'm really grateful for it.

The main thing that was challenging with this project was you have eight leading characters and these leading actors are all well known, big names in their own right. So it was like catering to eight people as a personal — but rightfully so, they deserved it. They are icons, and I appreciated the opportunity, but it was challenging because you have to split yourself so many different ways to accommodate everybody to make sure everyone is happy, that's always hard. The end result of the show though was beautiful and my eight legends look phenomenal.

Do you prefer one type of work to another?

I prefer working in TV and film more now at this age. When I was younger, I loved running around after new musical talent and that was great at that point in my life. But now, at my age, I really enjoy, the schedule, the normalcy of pay, the benefits, the pension. Those are things that are great pluses to working in the world of television and film because you do not have that type of stability when you're a young freelance artist and no one really tells you about that.

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

I would hope they would say that they love my artistry for sure, and me as a person. I've actually had some of my clients say that to me in written words, because for a lot of the shows that I've had to department head, I need referrals and I've actually hit up some of my clients to write referrals for me, and through that process I've been able to see what they think of me as a person and as an artist, and it makes me smile inside that I've made people happy and joyous.

Whose work do you admire?

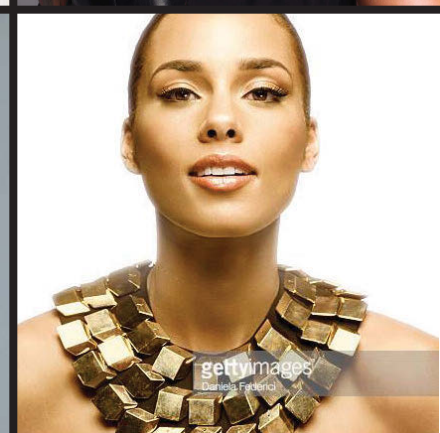
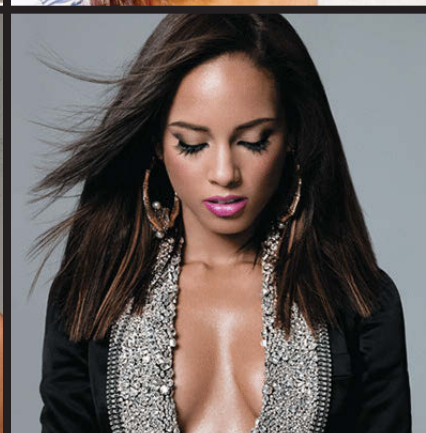
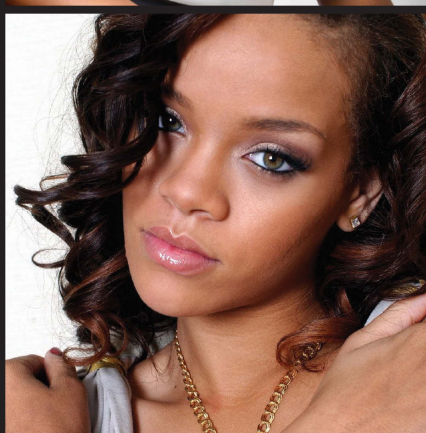
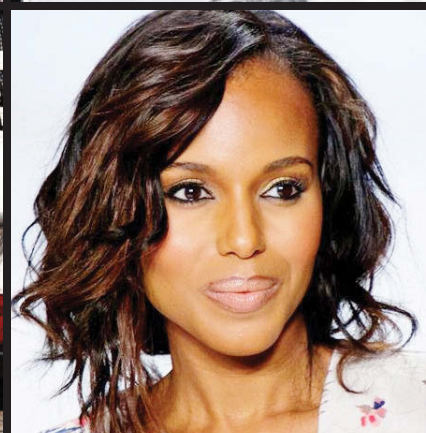
I love so many artists. Are you kidding me? There's so many but I'll try to list out a few. Danessa Myricks, Sheika Daly, Wendy Miyake, Sir John, Merrell Hollis, Erin Paterson, Ariel Tejada, Rania Zohny, Latisha Rankin, David Grant.

What's next for Ashunta Sheriff?

We are launching some new great products at my line Ashunta Sheriff Beauty and I'm working on a few TV show concepts I created as well as a book that celebrates the contribution of hip hop music in the beauty space and pop culture over all. A lot of those video vixen looks back in the day have become the template for modern day beauty.

Words **Michael DeVellis**

Photos **Courtesy of Ashunta Sheriff**





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PROFILE **DARIAN DARLING**

Where were you born?

Born and raised in Point Richmond, a picturesque little Victorian town overlooking the east side of the San Francisco Bay.

Where do you live now?

I defected to Los Angeles five years ago! I never thought I would leave NYC but I felt pretty stagnant there after 16+ years.

What's your sign?

Aries sun, Aries rising, Capricorn moon, and Venus in Gemini. The double Aries is pretty fiery and bonkers but the Cap moon keeps me tethered to the ground.

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

I always knew I wanted to do something exciting and glamorous. I loved art, fashion, beauty and acting so thought about maybe going to fashion design school, art school, or cosmetology school. I used to take the train into the city in the mid-'90s every weekend, to hang out in the cosmetic departments at department stores. Seeing all the ultra-chic men and women working at the MAC counter, painted and dressed in edgy black was a game changer. I knew that's what I wanted to be!

How did you get your start in makeup?

One of the customers that shopped in my parent's grocery store was the Clinique counter manager at Nordstrom. She got me an interview for an opening at MAC. I was just out of high school with no work experience, and they thought I was too green to be thrown to the wolves at MAC. So I got a job at Clinique instead, to learn the retail ropes if you will. It was only for a year and then I moved over to MAC. After a few years I got transferred to the OG MAC boutique on Christopher Street (RIP) in NYC and then to the MAC PRO store. That was a great gig because I literally met every professional makeup artist working in fashion, film and Broadway as well as their assistants, so it was ideal for networking and being seen.

What was your first memorable work as an artist?

Working backstage during NYFW was a big goal of mine when I was starting out as a retail artist. I joined the MAC Pro Team in NYC when I was 24 and the first fashion show I ever worked on was Heatherette, keyed by Kabuki, who was an idol of mine. Nothing epitomized the early 2000s Y2K fashion aesthetic more than Heatherette. The look I executed for Kabuki that night was front page on WWD and all papers the next day. I was still years away from becoming my own artist and feeling secure in my own creativity, but it was the first time I felt like I had been a part of something really cool.

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

I love that you can create beauty out of virtually nothing. Like

magic or alchemy or baking if you will. A few ingredients that on their own are basic but when mixed together transform into something extraordinary. They say glamour is the oldest form of magic: an illusion so real that it can fool an onlooker. Unlike fashion styling, you can literally make almost any look "poof" out of thin air if you have an adequate kit.

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

The makeup world as a whole is pretty ubiquitous these days thanks to social media, so I definitely like to incorporate non-makeup items in my work whenever possible. Paillettes. Foil. Flower petals. Something cut from vinyl. Anything to glue on the face! It just feels cooler and more interesting to moi. But you also need to have a taste level, an editing eye, and show a certain amount of restraint because it can go tacky real quick.

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

Getting Paid!! Ask any freelance artist, be it makeup/hair/style and they'll say the same thing. Begging to be paid by a huge corporation for work you did ten months ago is criminal. I don't know what the answer is. Do we unionize like the Film/TV artists? Do we all revolt? The fashion world would crumble!

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

Get yourself a side hustle! Odds are you won't be making a ton of money at first so it's important to have several streams of income. Some of my makeup-related side hustles over the years have included doing makeup at a strip club — It's low-brow but quite lucrative, with flexible hours and you get really good at being quick and applying liquid liner and false lashes! I also design and illustrate face charts for various makeup companies and other pro makeup artists. I re-designed Maybelline's face chart template in 2014 and illustrated all their NYFW looks during their time as official backstage sponsor until 2020. They also had me illustrate looks on face charts for their seasonal trend reports sent out to all the beauty editors, for use on product packaging and for their social media, so it was definitely a side hustle with longevity.

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

Having a real breadth of knowledge on the history of makeup trends and references! I'm from the era of makeup artists that pre-date social media and the internet as we know it today. To be a great artist you had to know the difference between an Edie Sedgwick makeup, a Peggy Moffitt makeup, Penelope Tree makeup, and Twiggy makeup, without the luxury of a handheld supercomputer in your pocket to Google with. Also, start a reference library of old books and spend less time looking at Instagram. There's a reason why Pat McGrath travels with suitcases filled with books and why she's still top dog to this day. Being a smart and educated artist goes a long way.



What makes you a good makeup artist?

I like to think I'm rather well-rounded and have a lot of range as an artist. I have almost 25 years of experience and a real reverence for fashion and beauty history. I can pretty much produce any required look that comes my way. I can do clean, I can do avant-garde, I can do soft glam to full throttle high whore drama and everything in between. I'm not a one-trick pony, but think I have a rather strong point of view and overall aesthetic.

How do you continue to grow as an artist?

You should never stop learning! I feel like I'm just now starting to become great at this and I'm 43 and have been doing makeup since I was 19! Doing makeup in a professional capacity can be fairly solitary. Unless it's a huge job, you're generally working alone so I think it's important to have a solid group of pro artist friends in the industry you can troubleshoot or bounce ideas off. Ones that you're not in competition with or jealous of. I also think by putting in the time, and continuing to steadily work and create you'll naturally hone your skill set and continue to get better over time. I enjoy this quote "Don't worry about being original. Worry about being good. Be so good you can't be ignored". If you are constantly worrying about being original, being the only artist who has ever done *insert a thing here* you are wasting valuable time in progressing your skills.

Do you have a signature style?

Vogue called me the modern-day Pierre La Roche (David Bowie's makeup artist during the Ziggy Stardust era and designer of the Rocky Horror Picture Show looks) so I think I'm definitely known for a '70s gender-bending glam rock aesthetic. My sweet spot for makeup is between 1972-1982. Glam rock to disco to new wave. Someone once told me that they loved my makeup because even my boldest, most extreme looks still have a softness to them. So I guess that's my signature style: bold, directional, gender-fluid retro glamour but still pretty.

What type of work do you find most satisfying?

I usually get the most joy out of doing makeup that's a bit more conceptual and creative than that of say traditional red carpet or beauty makeup. I am a firm believer in bold choices. I'll always push for the weirder choice. I'm lucky enough to have a roster of clients who like to live a bit more outside the box — even on the red carpet! And I'm thrilled with that.

A project that you've done that you are especially proud of?

I conceptualized a beauty shoot for Vogue, showcasing the queer history and lineage of men wearing makeup for Pride Month 2022, featuring my client Jake Wesley Rogers, that I'm still extremely proud of. I did Jake in six different eras: from 18th-century dandies to '80s New Romantics and everything in between. I really had to plan how each era could be tweaked and transformed into one another on set without having to start over from scratch. It was so worth it and the internet loved it! The amazing visual artist Alana O'Herlihy shot it.

What project was the most challenging?

My client Jake Wesley Rogers performed on the Late Show with Seth Meyers in November 2021, followed by a sold-out show at Mercury Lounge in NYC. A week before these jobs, I found myself in the midst of a major health crisis when the entire right side of

my face became paralyzed. Come to find out I had Ramsey Hunt Syndrome. You have to use special drops and wear an eye patch in your affected eye. So your eyesight is really compromised. Ever the trooper with a high work ethic, I still flew to NYC. Goddess bless my friend Mischa G who was doing Jake's hair. She was my rock and my assistant, holding brushes, products, and my travel light while I tried to not poke Jake in the eye. That was definitely my most challenging job. The facial paralysis lasted six weeks but I am 100% back to normal now.

Do you prefer one type of work to another?

I really like working with musicians. I'm prime MTV generation and so much of my exposure to makeup growing up was through music videos and album covers. Musicians have such a strong creative vision and sense of self as an artist in their own right, so they make extremely fun collaborators. They have a persona, as do I so we tend to have much more artistic common ground together. The fact that I'm such a Rolodex of references is also beneficial, as I can show them visuals they might not have seen before to glean inspiration from.

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

I think they would all say that they love my energy and creativity and warm demeanor. I try to be upbeat and engaging on set while also being professional and serious. Plus I'm fun to look at, yet I know when I need to disappear, when to be talkative and when to be silent. I also tend to do well under pressure and in high stress scenarios, so even if I'm dying inside I give off a very calm and chill vibe which is rare for an Aries.

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

I need to do Lynda Carter's makeup before I die. As a lifelong Wonder Woman fan, as well as an admirer of her time spent as Maybelline's spokesmodel in the '80s, getting my hands on her face is a life goal. Her 1986 Secrets to the Perfect Makeup VHS tutorial was one of the reasons I held onto a VCR way past its prime. I also want to do Debbie Harry's makeup at some point. Truly one of the most iconic faces in pop culture history.

What inspires you?

History. Art. Movies. Color. Glamour. I love looking to the past to move forward. Once you absorb enough references and the history of trends, you realize that everything has been done before and will also come back. It's about figuring out how to do it in a new way or mixing up an old idea with a new one.

Whose work do you admire?

Max Factor, Barbara Daly, Corey Grant Tippin, Pierre La Roche, Heidi Morawetz, Gil Cagnè aka Gil of Max Factor, Richard Sharah, Way Bandy, Serge Lutens, etc. Quite a few of my makeup idols I've actually had the pleasure of assisting over the years and consider mentors, including Kabuki, Mathu Andersen and Billy B.

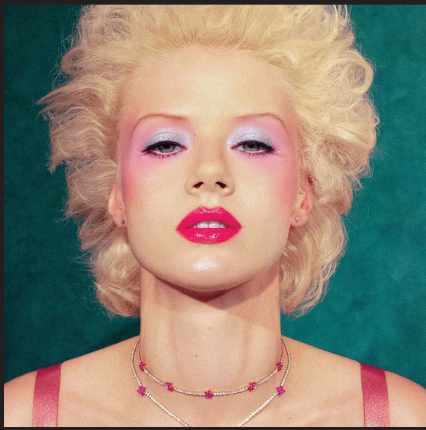
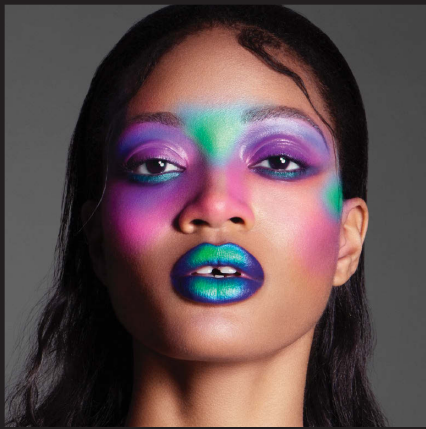
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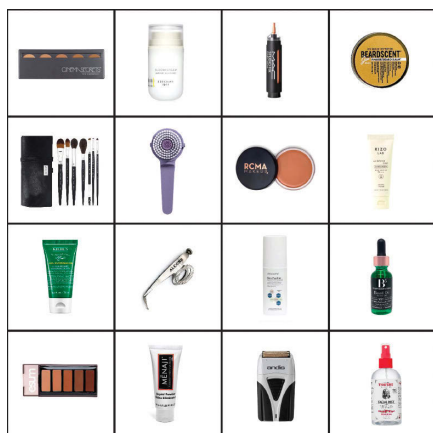
BIPOC Brands Page 51

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Men's Grooming Page 52

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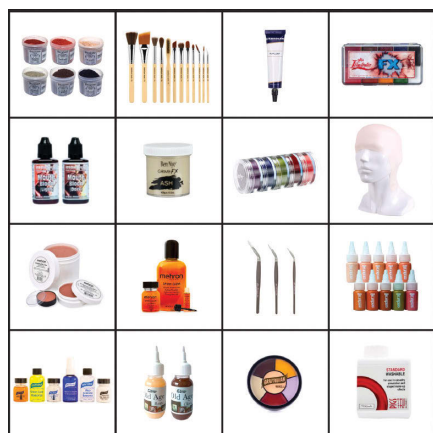
Men's Grooming Page 52

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Out Of Kit FX Page 53

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Out Of Kit FX Page 54

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Thanks to **Donald Mowat @mowatdonald** for his Out Of Kit must haves from our On Set The Covenant feature which were also included here.

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ON SET

LANA HOROCHOWSKI + TRICIA SAWYER + LOVE & DEATH

As the Love & Death story is based on real people, what was your reference or inspiration when designing the look for the characters?

Lana Horochowski: Although the characters depicted have been inspired by real people or events, they have been fictionalized or altered to the extent that their identities are not easily identifiable or recognizable by the audience. This fictionalization allowed us to take creative liberties while still drawing inspiration from real-life stories or personalities. We didn't have photos of all the characters involved in the scripts, so I pulled as much research as I could. I filled in the blanks with old family photos since my entire family is from Texas, and I had books of photos from that time.

Tricia Sawyer: We had some great reference photos of the real Candy. I tried to keep Lizzie's [Elizabeth Olsen] makeup linear to hers; Candy wasn't a huge makeup girl, she was more natural.

The story is set in the late 1970s and early 1980s, what details were most important in getting the look of the era right for the female characters?

LH: The most important detail was to accurately capture the makeup trends and styles that were popular during that time. Some key elements we had to consider included makeup colors and eyebrow styles. The 1970s and early 1980s were characterized by bold and vibrant colors in makeup—bright eyeshadows, colorful lipsticks, glossy lips, and rosy blushes were commonly used. Thick black or dark eyeliner was a staple, as well as winged eyeliner. False eyelashes were used to achieve a dramatic look. The foundation tended to be matte, giving a smooth and flawless complexion as well as light contouring to define the cheekbones and jawline.

To accurately depict the makeup of that period, it was essential to research and study vintage makeup ads, fashion magazines, and films from the time. Paying attention to the details of makeup application and color choices helped achieve an authentic look for the characters in the story. Most importantly, keeping in mind that this was a small church town in Texas so it was necessary to use these techniques, but understand that these are regular people, behind the times that won't be as fashionable as models in magazines.

How much of the character transformations were makeup vs prosthetic?

LH: We only used an FX team for the murder. It was such a large cast and an even larger background count so we needed a team of artists to transform people into the period. Every single person had to go through hair and makeup to create the silhouette, men as well since the facial hair at the time was so specific.

What were some of your key products for creating Elizabeth Olsen's look as Candy?

TS: We always start with skincare, keeping skin consistent throughout a shoot is crucial. We are big fans of Skyn Iceland Hydro Cooling Firming Eye Gels, sometimes we put them on the lid as well as under the eye like a superhero mask to combat any morning puffiness. For her foundation, I used Pat McGrath, MAC Face and Body, and Amazing hydrating concealer under her eyes. I lined eyes with Chanel waterproof eye pencil in Santal, and coated lashes with Serge Lutens black mascara. For eyebrows, I used Anastasia blonde Dippbrow pomade and Brow Wiz pencil. Blush was Pat McGrath Rose Decadence and Nude Venus.

Lizzie had many changes and we shot in some very remote locations in and around Austin. Many of our changes had to be done on set so we had to bring almost everything with us! Always in my bag were MAC Blot, Mally Beauty Poreless Face Defender, Lumify eye drops, Elizabeth Arden Eight-Hour Cream, and Future's Lemuria Phytomarine Body Cream. It's the absolute BEST! I also really appreciated a good palette more than ever. I used Makeup by Mario neutral palette, Visart bridal palette, and a Graftobian lip palette.

What was used for Elizabeth Olsen's bruises?

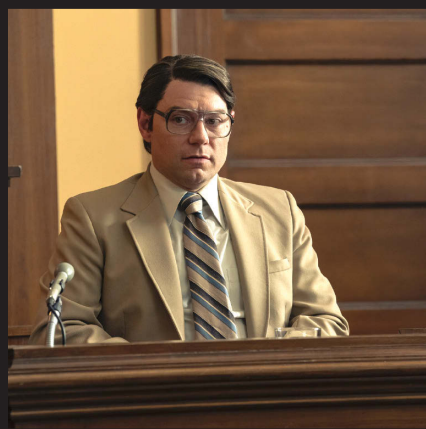
TS: When we photographed her bruises after the murder, I used AFX Aqua Gels Colorwash in Clear, Indigo, Maroon, Yellow, and Leather. I can't say enough great things about this product. They do not transfer or come off unless you use the remover. We did a shower scene and they did not budge!

What was one of the most memorable parts of this job?

LH: Tricia called me to Department Head since she was going to be Elizabeth Olsen's personal. It was a no-brainer to go to Austin, where I went to college, with one of my best friends and have the opportunity to work together for eight months!

TS: Getting to do this project with Lana made it such a great experience! We are best of friends and it made this job even more special for me.

Words **Shannon Levy**
Photos **Courtesy of Max**



ON SET

SHERRI BERMAN LAURENCE + THE BALLAD OF SONGBIRDS & SNAKES

Where did you draw inspiration for the makeup design for this film?

Everything starts with meetings with director Francis Lawrence and costume designer Trish Summerville. They had ideas for some of the characters, and an overall style for the film. Like the other Hunger Games, this film is set in the future, but Francis wanted it to have a touch of a period look, with a nod toward the 1940s and 1950s. I then incorporated those elements into character-specific inspiration boards and refined and mapped out each of the characters' looks.

How do the looks reflect the socioeconomic differences of the areas?

The Capitol was the wealthiest, so the people were very put together. This was where the background actors had the most classic 1940-50s looks. The Academy, where the mentors are, is also located in The Capitol, so those looks were more put together. The mentors were fresh-faced for the day-to-day, and more stylized and dressed up for the reaping day. This was their most glamorous and futuristic look. Each of them had a specific makeup design to complement their costumes. District 12, where Lucy Gray is from, was the coal mining district. Francis wanted it to look like old black-and-white photos of the Appalachian region in the 1930s/40s. The colors were muted, and the people were covered in coal, grease, soot, and sweat.

What was the inspiration for Lucy Gray's makeup?

The inspiration for her was ethereal and playful. For the reaping, we wanted to do something flushed and beautiful to go with the iconic rainbow dress from the book. Her performance looks were colorful and included a gold upper lined and bleeding red messy cupid's bow, gold shadows, bright pink lips, and shadows, with a nod to an overall period look.

What did the design for Viola Davis's character include?

Francis wanted her aged significantly and to have an almost mad scientist look—he referenced Gene Wilder in *Willy Wonka*. Viola's aging transformation was accomplished by Tamar Aviv. Viola's personal makeup artist, Sergio Lopez-Rivera, and I spoke about her regular makeup and he had ideas that worked well with what Francis wanted. Viola also wanted two different colored eyes. I designed the contacts (made by Jessica Nelson at Veiled Optics) which were a hazy dark brown to give an aged look to one eye and an icy blue discolored eye to help make her character even more intense.

Can you tell me about some of the other character's different looks?

Lucky Flickerman (Jason Schwartzman) was one of the most fun characters to create. He's the ancestor of Caesar Flickerman (Stanley Tucci) who has been assigned to host

the 10th Hunger Games. He starts off with a drab look and becomes more of a celebrity TV personality, and his style changes. We started with bushier eyebrows, pale uncorrected skin, and a plain mustache. Each script day, we added more pancake makeup and bronzer, stained his lips, and began plucking his eyebrows into a pointed shape. By the end, he was an extreme version of his new style.

Coriolanus Snow (Tom Blyth) starts off more pale and gaunt, with a little red around his eyes from stress and exhaustion. Once he becomes a peacekeeper, we created a healthier look by adding bronzer and more makeup under the eyes. In the final part of the movie, his look is more distinguished, so we evened the skin completely and gave it a subtle glow.

Snow's cousin Tigris (Hunter Schaffer), is a young version of the tiger-like character from the earlier movies. Francis wanted her to be as fresh-faced as possible, with an edgier fashion-forward style. We plucked her brows in severe upward points and bleached them white. Her Hunger Games look was very monochromatic with shades of pink starting at her cheeks and circling her eyes and little to no mascara to complement the bleached eyebrows.

How much of the transformations were makeup design vs. prosthetics?

Transformations were done through both makeup and prosthetics. Prosthetics were a huge part of this film. We had an incredible Special FX Team — Jörn Seifert from *Twilight* Creations ran the Special FX department. Most of the transformations, but certainly not all, were from the games for the wounded or killed tributes. Sometimes our FX team would recreate the prosthetics and sometimes we would just paint them to match. Other FX used were burns and scarring on Snow's back, stitches being sown into the skin, bite wounds, and some of the coolest creature sculptures that are kept floating in jars in Dr. Gaul's lab! Jörn and his team did beautiful work and it was an honor to work with them. In terms of makeup, we had to create and recreate different levels of dirt, grime, sweat, illnesses, and blood on our tributes for months. We also painted other characters who were ill, rabid, dead, injured, beaten, and hung. Bleaching and shaping of eyebrows, colored contacts, shading, contouring, highlighting faces and bodies, and facial hair were part of the different transformations too.

How would you describe the difference in makeup for this prequel which takes place 64 years prior to the other films?

Francis Lawrence wanted the makeup to be more gritty and natural looking and less fantastical. It is still futuristic, but with a vintage twist.

Words **Shannon Levy**

Photos **Murray Close/Courtesy of Lionsgate**



ON SET

IVANA PRIMORAC + VICTORIA DOWN + BARBIE

With such amazing sets and costumes how did you bring Barbie and friends to life with makeup and hair?

Ivana Primorac: The collaboration between production design, costume design, and hair and makeup was the crucial element in how to unlock the key to the look of the film. We influenced one another, but we also had to create a world that the viewer would believe in, and everything had to match and complement one another. We set some important rules that we followed and the world began to emerge. For example, the scale was very important; Barbie's car and house are always a little too small for her, her hair is always gloriously beautiful and somehow wider than her shoulders, and her skin is always perfect in the same way.

Where did you draw inspiration when designing the look for Margot Robbie's Barbie?

IP: Luckily, I had access to Mattel archives, and I collected books on the history of Barbie. One of the rules was the dolls change outfits according to what they do and where they go. They change the complete look — clothes, shoes, accessories, hairstyle. During prep, I sat down with costume designer Jacqueline Durran and Margot, and we combed through the script and chose the look for every scene in the film. As Barbie changes outfits a few times a day, there were more hair and makeup changes than any character I have ever created in any film before.

What were the keys to her Barbie hair and makeup?

IP: The hair length varied for each costume. I also toned the Barbie blonde hair to each outfit so that the hair wouldn't be too yellow or platinum. Margot's makeup was very clean and we made her color warm and peachy. Body makeup was custom-made to achieve an even look on her body and face. I wanted to achieve perfection to her skin so that the knees, elbows, heels, and feet would always look smooth and perfect. The lipsticks and Barbie pink lips were always chosen by Margot according to the scene and outfit.

How did you create Ryan Gosling's look as Ken?

Victoria Down: It was a collaboration with Ryan and the overall design of the film. As the principal Ken, he had to stand out and look as amazing as Margot. Ryan was in incredible shape as he was shirtless a lot of the time. We experimented with a few types of spray tans just as a base and decided to use the same product that all the other Barbie and Kens were being sprayed with. Ryan was very clear about being over-tanned, and shaded, accentuating all his attributes and I added an iridescent powder at the end to give him a bit of a plastic sheen.

How did you achieve that perfect tan for the Kens?

IP: All the body makeup was custom-made to suit each Ken. The body makeup was also formulated so it didn't transfer onto clothes as we were in the pastel and pale world. So we

had a range of tan colors from pale and peachy to a bronzed high tan, like Ryan Gosling's Ken.

Where did you draw inspiration for the other various versions Barbie and Ken?

IP: I had an amazing team of versatile and creative makeup and hair artists. Every Barbie and Ken had their assigned makeup and hair artist, and they worked all of the changes out together. We choose a look for each character that was individual. I suggested ideas to each actor and we built the decisions together. For example, Hari Neff liked the idea of being the only redhead Barbie so we built on that. Director Greta Gerwig wanted to recreate a lot of the existing doll designs in the film so we dived into the archive and had a great time recreating Barbies from various decades. Dua Lipa's Mermaid was the exact copy of the Mattel Mermaid.

What inspired Kate McKinnon's weird Barbie look?

IP: Weird Barbie was one of the hardest Barbies to create. Kate McKinnon is the most fun, hardworking actor. She put up with many versions of her Barbie. Nothing was quite right for a while. Every version we created looked too fashionable, too sophisticated, or too punk and not like a doll that's been played with too hard — I love that description of her character. Once we threw away the rules of the professional makeup artist and concentrated on the idea of a child playing with the doll too hard, we found the answer, and we scribbled on her like a kid would.

Were there any challenges on set?

VD: The film was shot during a very hot summer, so maintenance of the tattoo cover and body makeup was critical, as Ryan had so much physical action, dancing, stunts, etc. I ended up using a Jordane palette to cover the tattoos and even out his skin tone.

What was the best part of working on the Barbie movie?

IP: The collaboration between Greta and all her department heads and actors. Margot also being the producer was very helpful. We started preproduction knowing we had to invent a world and everything within it was quite daunting. Communication was constant between us, especially Sarah Greenwood (Production Designer), Katie Spencer (Set Decorator), and Jacqueline Durran. Cinematographer Rodrigo Prieto was great with sharing how makeup and hair colors would look once lit and surrounded by so much pink. We truly all became one in the creation of the Barbie world.

VD: Laughing out loud on set every day we worked! And having the privilege of watching the amazing performances of Margot Robbie and Ryan Gosling. I had no idea walking in, that both had such comedic/musical/physical abilities. And of course, Greta Gerwig — sheer brilliance.

Words **Shannon Levy**

Photos **Courtesy Warner Bros. Pictures**





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ON SET

GUY RITCHIE'S THE COVENANT + DONALD MOWAT

How did you come to work on The Covenant?

My dear friend and frequent collaborator, Jake Gyllenhaal, mentioned that Guy Ritchie had an indie film in Spain. This was during the height of Covid and he asked if I was available. I am a fan of the old Ritchie films, and like the old-school, fast style of working. I had a few prior commitments with the awards whirlwind of Dune and would have to miss a few days of shooting, but Jake and the producers were in agreement that I come on board as Makeup/Hair Designer and Department Head.

How large was your makeup team?

My team was average size, though junior and rather inexperienced — crewing during Covid was a very difficult task. My first choices were busy and production was pushing for EU hires first, then UK as a second option. As head of department/designer, we have many hats to wear, and balance budgets, and even must know about tax incentives and where the actual crew is hired. Luckily, I had Diana Estrada Hudson an ex-Angeleno who speaks Spanish! Now a naturalized Brit, Diana came on board to run background hair and makeup. I also hired three local Spanish makeup artists and one hairstylist to help on our bigger days with day player cast and huge crowds.

The cast is mostly male actors. Does that affect your process differently than with a cast of female actors?

Working with male versus female actors does not really differ for me. I tend to find men a little harder for makeup, as it is not a natural fit for them, and they rely on your expertise more. They also use makeup in films and television for corrective natural enhancement which in my view takes great skill, often undervalued by others. Male actors also rely on character and fx makeup techniques far more often than female actors, a fact, plain and simple. Sweat, dirt, wounds, casualty, etc., occur in life and in the film we see. Having said all that, I do believe female actors help you with their makeup and rely on their hairstylists and wigs in a similar manner in creating character or aging.

Speaking of female characters, any must-have products for Emily Beecham's makeup as Caroline Kinney?

Our wonderful costume designer LouLou Bontemps and I agreed to keep her look clean and natural in her clothes. Pretty skin with a little Armani base, and if I recall correctly a Tom Ford lipstick blotted, and barely there eyeshadow in my go-to earth tones, brown mascara on fair ladies, and a sweeping of cheek color from NARS.

When working in extreme environments are there any special challenges you face in application or continuity?

In any extreme environment, as it was in the Spanish mountains outside of Alicante, it was cold early in the am and dry hot, and sunny in the daytime. Quite similar to

California. So I was using a lot of La Roche Posay sunscreen, a few other local Spanish and EU brands of sun and post-sun care, as well as one of my favorite skincare lines QMS from Germany.

Are there any cultural considerations you needed to keep in mind given the film takes place mostly in Afghanistan and includes various ethnic groups in the storyline?

I am so pleased you asked about ethnic and cultural sensitivities in the storyline. I am profoundly aware and sensitive to the feelings of our cast and crowd actors of various backgrounds who were in our film. The amazing Dar Salim, who plays opposite Jake, is Iraqi and lives in Denmark, and many of our crowd actors are refugees themselves. For women who cover up, I would ask that only one or two female crew handle makeup, skincare, hair, etc. Or for the male crew only to touch or hand sunscreen to observant cast or crowd males too.

What about continuity for stubble and beard growth?

For continuity, the story is very much in two parts, though the challenge was we were block shooting and a very short shoot of just under eight weeks! Jake looks great with the beard and Guy wanted it throughout. It would have posed issues to shave it for his return in the finale, as we shot back and forth, so I am very proud of how we did it all in the end. In prep, I had some burn scar prosthetic pieces made by my go-to effects guru Love Larson for Dar Salim as a kind of back story that he was injured early on. Guy loved it, however, once he realized it took more than ten minutes to put on and ten to take off, and rarely get a close-up, why bother? There are times as makeup artists we need to listen to that. I so respect Love for never being offended by it.

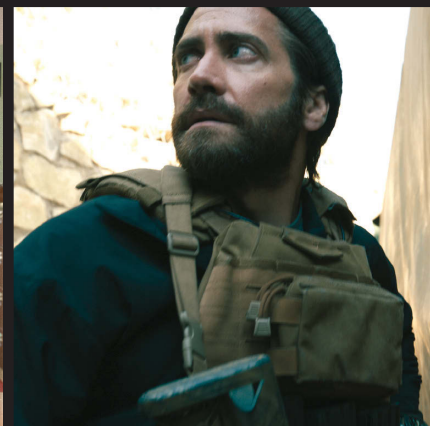
I am very proud of the work we all did to recreate the vast crowd, stunt and cast looks for civilians, Afghans, Taliban, Soldiers, US Soldiers airbase all in Spain with the great costume department and costume designer Loulou Bontemps, first-rate producers Samantha Waite, Josh Berger and Guy Ritchie.

Any FX products you couldn't have done the film without?

There were a handful of products I cannot live without: a water spray bottle, Elizabeth Arden Eight-Hour Cream for sweat/wet look; Maekup By David Stoneman blood, blood gel, and mouth blood; RCMA Makeup, Graftobian and Ben Nye Bruise Wheels; Kryolan Tuplast scar material, Tear Stick, Death Pallor Wheel and Rigid Collodion; Pigs Might Fly Blood, Love Mud, Reel Dirt, Fleet Street Dirtworks, Ben Nye Ash Powder and K.D. 151 adhesives.

Words **Shannon Levy**

Photos **Christopher Raphael/MGM Pictures**



ON SET

REBECCA WACHTEL + DAISY JONES & THE SIX

What research went into the prep process for Daisy Jones & The Six?

The first thing I did was read the book. I felt it was important to stay as true to the characters in the book as possible. Also taking into account the actors who were cast and what would best transform them. I worked closely with Denise Wingate, the costume designer, to be sure the makeup worked well in conjunction with the direction she was going. I researched varying aesthetics from early British and American punk, conservative, small-town Pennsylvania, hippies, and upscale artists to create a balanced feel with the cast and what each particular scene and year/location of the show required. I watched documentaries from the time, mainly focused on the music scene and Laurel Canyon. Also, of course, hours of deep dives online to find looks for specific years that would work for each character. Overall, I wanted the general aesthetic to feel real, raw, and imperfect.

What was key in creating Riley Keough's look as Daisy?

The key to Daisy was keeping her true to the free spirit essence of the era. She was rebelling against her wealthy upbringing so in the early '70s we see her not wearing makeup, she's a rosy-cheeked sun-kissed LA girl. This was her staple for about half of the series. To achieve it, I covered the tattoos on her body, tanned her skin, and gave her a layered cream makeup look to create a no-makeup natural glow. Her character goes through an arc of changes over the years. The first time we really see her in makeup was her performance looks. I fashioned those off of a mid-70s Avon ad with a model wearing a pulled-out soft triangle shape of color on her lid. I thought this was perfect and fit Riley's eye shape so well! I played with eyeshadow colors, keeping them in warmer tones until she gets heavier into drugs where I shifted to cooler colors and a more washed-out skin tone. She slowly starts to fall apart, which we see in her face until she overdoses. Then it was about keeping her washed out and a blank slate as she rebuilds herself.

What about her '90s present-day documentary look?

She's still beautiful, age shows on her through fine lines and textured skin. I used techniques of highlight and shadow and worked with the contours of her face to subtly create what time would have done. Her makeup style is more mature and has a 1990s feel, down to squared-off French tip nails. She is more pulled together than in her youth, but not by too much. I left her eyeliner and makeup imperfect to reflect that she's still Daisy, a little bit of a beautiful mess.

What about Suki Waterhouse's Karen?

Karen had a style unique to herself. She came from England and was more influenced by early punk and the music scene happening there versus the Laurel Canyon vibe. I like that she represented a different feel than the rest of the

band. We kept her pale and with her signature cat eye and soft, nude lip that evolved with her character. For the final show look, we gave her a heavier eye with a blue sheen to represent what was happening in makeup at that time. Her '90s makeup was fashioned a bit off of Debbie Harry from the time, with a softer cat eye shape. Some people have their go-to looks in life, and for her, it is her eye makeup.

How did you transform the male band members to best represent the '70s?

It was important for the men to look natural, not too perfect. Facial hair was a popular look in the '70s, that was represented in various forms. Billy (Sam Claflin) had his classic sideburns, which he keeps for his older look, holding on to his heyday. Custom lace sideburns were made for Eddie (Josh Whitehouse) and a custom mustache for Warren (Sebastian Chacon). Graham (Will Harrison) had chops for the early '70s then straight sideburns for the mid '70s.

Tattoos were an important detail to delete from all cast, many had them, not just the men, but they were not appropriate for the time period of the show. We also had to fill in any piercings that wouldn't have fit the time period.

How did you age the band members 20 years for the '90s interviews?

We wanted to be sure it was a smooth transition between seeing them in the documentary to the flashbacks so subtle aging techniques were used by creating highlight/shadow, adding texture to the skin, and freckling. They are only in their forties, so I used what each actor had naturally and enhanced it. It was important to create very individualized looks for each character because people in life age differently.

Do you have a favorite look from the series?

There are many looks I loved, it's so hard to pick a favorite. I really enjoyed creating Daisy's rise and fall from drug use looks. Within that sequence, there is one particular performance where she has blue eyeshadow and a red lip, is sweaty, and is a bit of a mess; that's probably one of my top five looks. As well as her final show look where she finger paints her eyes with black eyeliner that she heated with a lighter to soften.

What did you like best about working on the project?

The collaboration, energy, and passion everyone from the cast to the crew had. We were really like a band on tour and bonded over the experience. It was a dream to recreate this era and these characters. It's not often in your career you work on a project you feel so passionate about. I'm incredibly grateful for it.

Words **Shannon Levy**

Photos **Lacey Terrell/Prime Video, Amazon Studios**



ON SET

JULIE DARTNELL + ASTEROID CITY

How did you come to work on Asteroid City?

I worked with Wes Anderson on *The Grand Budapest Hotel*. As he knew my work, I was contacted for my availability to work on *Asteroid City* as Hair and Makeup Designer. Of course, I said yes to this amazing opportunity!

Wes Anderson's films have a very stylized look, what was the collaboration like on this film in terms of makeup and hair design?

I had a great collaborative experience with Wes. This all begins with the script, there is a distinct visual vocabulary within this. The film was set in 1955. Wes would reference original films from that era, which included specific looks he was interested in exploring for each character. These references were a wonderful tool for the hair and makeup design. Within this framework, I could then put forward my suggestions, references and ideas.

What was important in terms of keeping the makeup and hair true to the era?

For the audience to be immersed in 1955 *Asteroid City*, the hair and makeup had to be an intrinsic part of that detail. It all begins with the research. This can be from all different areas, from magazines — I found original copies of *Life* magazine from the 1950s — to books, original photographs, and films, both color and black and white. The attention to detail in any work from Wes is second to none, so it was imperative to remain true to the period. I had specific eye shadow made in emerald and opal blue, and lipstick in the glowing orange pinks and reds of that period. The hairstyles were set using original methods such as pin curling and roller sets. Men's hair was cut and styled, and traditional styling creams were used for authenticity to get that brilliantine look of a glossy well-groomed appearance.

We've covered several Wes Anderson films in the past. They usually include a lot of hair work – facial hair, wigs, etc. What was involved in terms of hair for Asteroid City?

This film was no exception. There was a lot of work involved as characters played by Scarlett Johansson, Tilda Swinton, Hope Davis, Margot Robbie, Hong Chau, Adrien Brody, Edward Norton, Tony Revolori, and Tom Hanks all had wigs. Our other characters had their hair cut and styled to the period character reference.

Once Wes and I decided on the style for the characters, I had to choose the correct color palette for each wig, that would harmonize with costume, set design, and lighting. I also had to think about the scenes shot in black and white, as well as color. For example, because Scarlett Johansson's character, Mercedes Ford, was shot in black and white, I needed to test the sample colors and how they would read before commissioning the wig to be made, as it was a specific blonde. Wes was really specific with the hair color for

Tom Hanks's hairpiece, it not only had to match his nape hair but it had to be a very white/silver on top. This was tricky as I never got to see Tom for an initial fitting.

I had facial hair made for our male cast, in case they were clean-shaven. Ultimately they came with enough facial hair that I could work with to cut and style for their character.

Whose makeup did you apply?

I was hands-on involved with each character in the hair and makeup tests, but with such a huge cast it was not possible to personally look after them on shoot days. The cast I did makeup and hair for, on the day were Tom Hanks, Jason Schwartzman, Liev Schreiber, Matt Dillon, Brian Cranston, and Steve Carell.

With such a major cast, how large was your makeup department for this film?

On our busiest days with a cast of up to 45, we had 12 hair and makeup artists. In addition, we had our Crowd Supervisor with a core of three, which again was more on our busiest days.

What were the makeup products you couldn't have done this film without?

Cosmetics à la Carte are a bespoke makeup company that can create specific colors for you. I had them make eye colors and lipsticks for this period, which I loved. To achieve that classic 1950s eyeliner, I liked the Gel line by Delilah Cosmetics and Nars gel eyeliner. The Viséart eyeshadow palette in neutrals was great for its versatility. Our go-to bases for women were Chanel and Armani. Make Up For Ever crème foundation palette was an on-set bag staple. For that 1950s Technicolor glow on our male actors, I favored Sensai Bronzing Gels.

What about your go-to hair products?

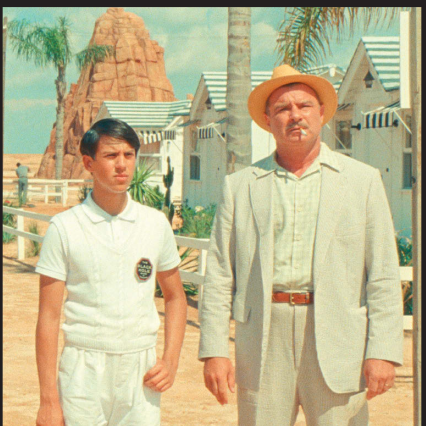
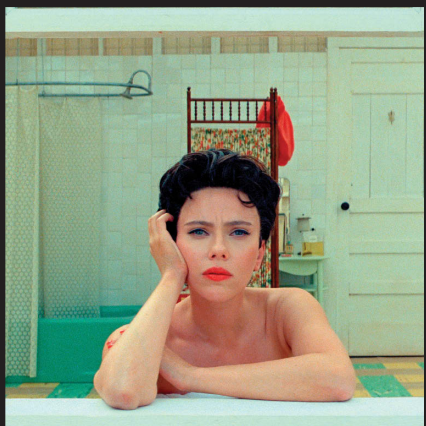
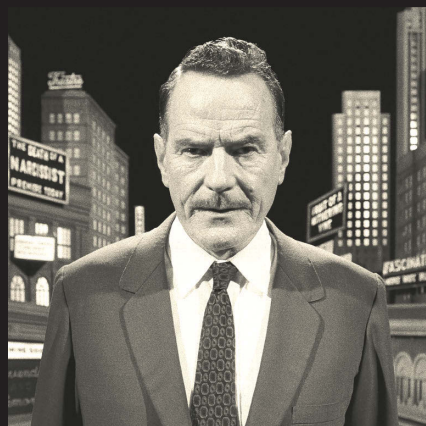
My go-to hair products were Unite Second Day finishing cream and Blow & Set lotion, Living Proof Flex Hairspray and Full Dry Volume and Texture spray, Kérastase Resistance Hair Serum, and Aveda Brilliant Humectant.

What did you enjoy the most about working on Asteroid City?

Where to begin? Of course, I loved working with Wes Anderson and being part of such an amazing ensemble of cast and crew. I also loved the uniqueness of his filming process and being part of that creative community. I had an amazing, talented, and supportive team working alongside me, which made my experience even more rewarding.

Words **Shannon Levy**

Photos **Courtesy of Pop. 87 Productions/Focus Features**





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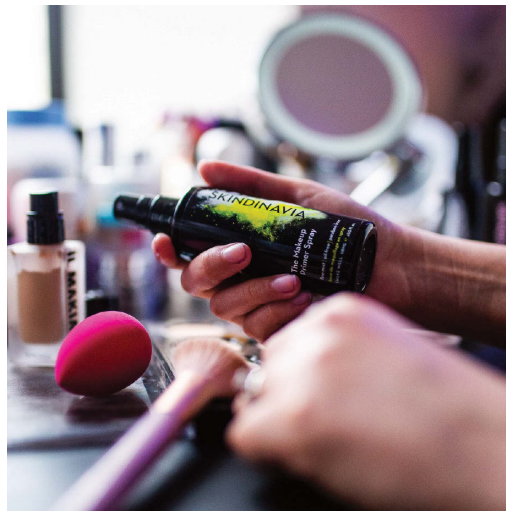
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