

# ON MAKEUP MAGAZINE

**20 YEARS OF THE MAKEUP SHOW**

**40 YEARS OF CINEMA SECRETS**

**A DIFFERENT MAN**

**ALPHONSE WIEBELT**

**AMY L FORSYTHE**

**ANTON KHACHATURIAN**

**BLACK BAG**

**CHAPPELL ROAN**

**DOECHII**

**EMILIA PÉREZ**

**ERIN HENSLEY**

**FRANCES HOUNSOM**

**GINA MONACI**

**JULIA FLOCH CARBONEL**

**MIKE MARINO**

**MYRIAM AROUGHETI**

**NOHEMI CAPETILLO**

**PRIYA MAHARAJ**

**THE LAST SHOWGIRL**

**THE PITT**

**THE SIX TRIPLE EIGHT**

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# WELCOME

A black and white photograph of a person swimming in the ocean. The person is seen from behind, floating in the water. The ocean is calm with small waves. The sky is clear and light-colored.

The world can be a challenging place right now.

It's hard enough sometimes to keep our head on straight,  
never mind find a way to stay motivated and move forward.  
Keeping our artistry inspired and our work exceptional  
can feel like an impossible task with so much weighing on us.

Feelings of being overwhelmed can come quickly,  
take over much of our energy and make us feel unmotivated..

While we can not change everything around us  
we can look to the things that we can affect  
and focus on those areas of our lives where we can make a  
difference in our own energy and for our own wellbeing.

Maybe finding the calm beyond the chaos  
is as simple as blocking out time to center ourselves.

Maybe it's being around the people,  
or in the places, that make us feel best.

Perhaps finding that place where we feel our best  
means finding time away from everything.  
Maybe it's taking the time to regroup and refocus.

Block out time for what's truly important.  
Spend your time with those who fill you with positivity.

Make time for you.  
Read that book.  
Climb a mountain.  
Sit and breathe.  
Jump in the ocean.

Whatever it takes, get back to you.

And remember that only when we are feeling our best  
can we be our best, evolve at our best  
and do our best for ourselves and those around us.  
Be best.

**Michael DeVellis**  
**Editor, On Makeup Magazine**

# INSIDE

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**James Vincent** Director of Artistry

**Shannon Levy** Editor-at-Large

**Priya Maharaj** Online Editor

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**Editors Note:** To ensure you are informed of all new developments with The Powder Group, On Makeup Magazine and our websites, please register for email updates on the JOIN page at [thepowdergroup.com](http://thepowdergroup.com) and visit and subscribe to updates for [onmakeupmagazine.com](http://onmakeupmagazine.com)

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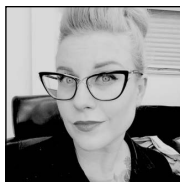
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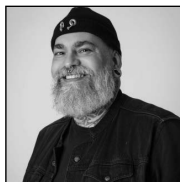
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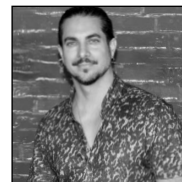
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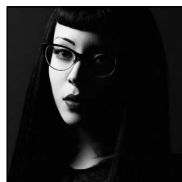
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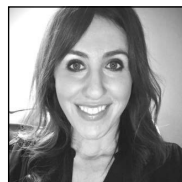
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# NEW PRODUCT



**Senna** Luxuriously smooth and featherlight, Senna's new Luminous Lift Concealer is serum concealer that brightens, corrects, and imparts a lifted luminosity to skin that lasts all day. Skin-mimicking mineral pigments glide on for smooth and even application and seamless blending. The natural looking second skin finish builds to perfection and won't crease, cake, or settle into fine lines. Prickly Ash Extract lifts the under-eye contour to minimize dark shadows, and puffiness all day. Raspberry and Rosemary Oil help firm and tighten skin. The formula cuts redness, covers blemishes, blurs discoloration and primes the eyelids. Available in eight shades. \$36.00 [sennacosmetics.com](http://sennacosmetics.com)



**ESUM** Taking lashes to the Next Level is what's new at ESUM as the brand introduces two new shades of their legendary ESUM The Mascara — Luxe Blue Sapphire and Brown Jasper. This pro-formance, clean mascara is developed with an innovative blend of natural waxes and flexible polymers that delivers buildable, soft-touch volume. Organic extract of Jojoba Oil and Candelilla Wax deeply conditions and protects lashes. The semi-conical brush head is engineered with short to medium stiff nylon bristles to help grip each lash at the root, creating instant dimension, length, separation, and curl. The richest pigments and glossy finish complete the most desired lash look. Long-wear. Smudge-proof. Water-resistant. \$26.00 [esumcosmetics.com](http://esumcosmetics.com)



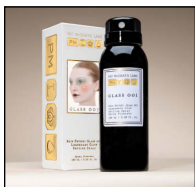
**Codex Labs** The newest innovation from Codex Labs is a BIA Eczema Relief Lotion, a soothing, fast-absorbing lotion that addresses skin hydration, moisture retention and skin barrier repair in distinct yet complementary ways. The unique, plant based, microbiome-tested, and cruelty-free formula is especially beneficial for dry, flaky, itchy or eczema-prone skin. Made with Codex Labs' patent-pending, potent BiaComplex 2.0 formula this soothing lotion can be used on face, hands, and body, and immediately rehydrates, softens and smooths the skin. The lotion was designed to be used in conjunction with the Bia Unscented Soap, the first vegan, MyMicrobiome-certified soap. The combination, called Eczema Essentials delivers skin hydration, moisture retention, skin barrier repair, and relief from itching. \$40.00 - \$51.00 [codexlabscorp.com](http://codexlabscorp.com)



**Beekman 1802** The clean skincare experts at Beekman 1802 have introduced their next makeup artists kit must-have. Solar Milk Clear SPF 50 PA Sunscreen Gel for Face is an invisible sunscreen that protects, primes, and provides better-aging benefits without greasiness or pilling. With a 100% invisible application, you'll never worry about a white cast or flashback in photography. The fragrance-free formula is made with a unique triple milk complex to hydrate and strengthen the skin barrier — goat milk rebalances skin's microbiome, coconut milk replenishes and hydrates, and Rice Milk restores the skin barrier. The formula also includes Pink Algae, a powerful antioxidant to brighten skin, and Arginine that promotes elasticity and has the highest PA rating for broad-spectrum protection against UVA and UVB rays. \$40.00 [beekman1802.com](http://beekman1802.com)



**Rebels and Outlaws** Rebels and Outlaws Reed Diffusers allow you to set your intention and surround yourself with your favorite scent without a flame. Created with the same natural oils as their corresponding candle and finished with the same crystals, our Reed diffusers offer you a way to protect your energy and prepare your space without the burn. Reed diffusers can provide a consistent scent for a long time, don't require heat or electricity, are eco friendly, pet safe and perfect for any room. Available in six fragrances. \$18.00 for 2 oz bottle with a sleeve of 6 reeds. [rebelsandoutlawsnyc.com](http://rebelsandoutlawsnyc.com)



**PAT McGRATH LABS** Pro makeup artists rejoice! Meet the new product from PAT McGRATH LABS that delivers Pat McGrath's iconic glow. Skin Fetish: Glass 001 Legendary Glow Setting Spray delivers up to 16 hours of smooth, dewy, lacquered brilliance — locking in color, hydration, and radiance with every mist. Infused with aloe leaf, cucumber, and black tulip extracts, the breathable formula sets makeup while refreshing skin for a runway-ready finish that lasts all day. Increase the glass skin effect with multiple layers or use sparingly for a softer finish. "The allure of glass skin has captivated makeup lovers everywhere, and I wanted to make that high-shine dream a reality for all. This setting spray empowers anyone to create their own radiant masterpiece — whether it's subtle everyday elegance or full-throttle glamour, all day long," said Pat. \$38.00 [patmcgrath.com](http://patmcgrath.com)



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# NEW PRODUCT



**ESUM** Once again, Alphonse Wiebelt, product development guru at ESUM Cosmetics, is upping the game in color. The brand has just launched his newly created ESUM Artistry Pigment Palette No5 TRANSFORM. The palette is a fifteen shade collection of vibrant matte pigments designed to stimulate creativity with a full spectrum of color. The palette is organized in columns from vibrant pastels and electric hues to deep, rich pigments. The unique, clean, talc-free formula and shade range, will take makeup looks to the next level as it joins the brand's industry-shifting The Artistry Palette seven palette collection. \$80.00 [esumcosmetics.com](http://esumcosmetics.com)



**bdellium tools** Elevate your makeup routine with the bdellium tools Double Dome Brush, a patented innovation designed for flawless application and effortless blending. Featuring two distinct bristle types, this cutting-edge brush delivers double the coverage in half the time. The angled ferrule ensures precise control, while the ergonomic handle provides superior comfort for a seamless glide. Now available in Blue and Pink, this must-have beauty tool combines performance with style with the legendary quality of all bdellium tools brushes. \$26.00 [bdelliumtools.com](http://bdelliumtools.com)



**MAC** The new ten shade collection of MAC Strobe Beam Liquid Blush offers artists an iridescent liquid blush formulation with sheer, buildable coverage in artist-developed shades to strobe, sculpt, shape and underpaint for personalized payoff. Each sunset and sunrise-inspired hue provides customizable color intensity, and instantly illuminates and bends light for a natural-looking glow with buildable and blendable coverage. The magic of the new Strobe Beam Liquid Blush lies in its expertly crafted base-to-pigment-load ratio. This innovative water-based formula is so blendable that shades can be worn alone, mixed together or oveltop one another to create a dreamy dimensional shine that only light-shifting M·A·C Strobe can deliver. \$30.00 [maccosmetics.com](http://maccosmetics.com)



**Alchimie Forever** Known for their unique philosophy of combining pioneering dermatological advances with safe and effective botanicals Alchimie Forever is entering the lip category with the launch of their new Peptide Lip Booster. The formula instantly plumps and hydrates lips while also providing long-term hydration and anti-aging benefits. This 100% vegan, science-backed, volumizing lip treatment combines powerful peptides Volulip and Maxilip with nourishing oils and butters for immediate and long-term hydrating and plumping benefits and Swiss Edelweiss extract, highly concentrated in leontopodic acid, has strong antioxidant properties to further promote a youthful appearance of the lips. \$29.00 [alchimie-forever.com](http://alchimie-forever.com)



**MOB Beauty** The newest launch from MOB Beauty has reimagined the frost lipstick with artist-approved results. The four shade collection is formulated with a five plant blend including jojoba and avocado for a cushiony comfort that nourishes your lips. Antioxidants, vitamins C & E, phytosphingosine, and bisabolol work together to protect, soothe, and seal in moisture for non-drying wear. Once again MOB Beauty partnered with pros to create the collection. Frostbite-M175, a smoky silver was made in collab with @not\_another\_hanna, Paradox-M174, a pale pink was made in collab with @teganricemua, Moonchild-M176, a smoky plum was made in collab with @glamsmitty and Magnolia Blvd.-M177, a rose gold, made in collab with the brand's LA community. \$24.00 [mobbeauty.com](http://mobbeauty.com)



**Sara Happ** Introducing the newest addition to the Sara Happ hydrating lip lineup — The Glow Balm. This luxurious balm-to-oil hybrid hydrates like a balm but melts on your lips like butter. This is the brand's first-ever product developed in Korea. The Glow Balm is inspired by their best-selling, ultra-hydrating Lip Slip. This new lightweight formula glides on with a luxuriously glossy texture that locks in moisture. And the new solid stick formula allows for ultra-easy application. \$32.00 [sarahhapp.com](http://sarahhapp.com)





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# INDUSTRY NEWS



**The Powder Group** The industry OG when it comes to makeup education — The Powder Group's Makeup 101 program with James Vincent is an opportunity for both early stage artists and those who have been working for years or decades to gain a better understanding of all things a makeup artist needs to know to build a stronger skill set, better makeup kit, and success on every level. Now for the first time, the program will be held live and in-person at James' Vessel Studio in Providence, Rhode Island. Designed as an intimate and intensive three-day session, the program is limited to 12 participants and includes a gift of a selection of kit essentials. Sponsored by ESUM, Skindinavia, OMNIA, Beekman 1802, Alcone Company, Kryolan, SENNA Cosmetics, Codex Labs, RCMA Makeup \$590.00 - \$790.00 [thepowdergroup.com](http://thepowdergroup.com)



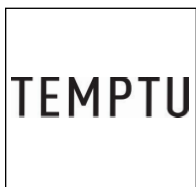
**Kryolan** FX Design Color is the revolutionary new alcohol-based makeup from Kryolan. The innovative formula enables ultra-fine, transparent work as well as opaque color application. The range comes in two formulas, cake and liquid, is waterproof, non-abrasive, non-staining, and lasts for hours. FX Design Color Palette is a metal palette with 15 magnetic squares of the cake formulation in three versions, Complexion, Special FX and Vivid. Once a color has been used up, it can simply be replaced. The highly pigmented, compact color is activated with isopropyl alcohol. The mixing ratio of alcohol to color allows precise control of the opacity. FX Design Color Liquid comes in 36 shades that align with the cake shades. The launch also includes FX Remover for easy product removal. \$19.95 - \$79.50 [kryolan.com](http://kryolan.com)



**Premiere Shows** Premiere Show Group and The Powder Group are pleased to confirm the dates for the remaining 2025 Premiere shows. The Powder Group will be back at Premiere Orlando May 31-June 2, Premiere Columbus on September 14-15, and Premiere San Antonio on September 28-29 as a makeup education production partner with an exclusive classroom. Presenters will include James Vincent, Aga Rhodes, Michael DeVellis, Jalia Pettis across all show plus Andrew Velásquez and Dee Rouzan and additional presenters at select shows. Premiere Shows includes hundreds of classes and vendors at each of their events and access is exclusively for beauty industry professionals. [premiereshows.com](http://premiereshows.com)



**The Lipstick Lesbians** Beauty product developer Alexis Androulakis, and digital education expert Dr. Christina Basias Androulakis — The Lipstick Lesbians, have launched Let's Learn About Beauty (LLAB) an online product development course designed to provide aspiring and current beauty industry pros with insider knowledge, practical skills, and tools to understand how to evaluate color cosmetics. The program helps participants better understand the ingredients that go into the development of beauty products and gives brand creators the opportunity to gain insider perspective like no other program provides. The course offers more than 8 hours of content, featuring nearly 200 products dissected and explained, hundreds of ingredient breakdowns and a 275 page companion handbook. [letslearnaboutbeauty.com](http://letslearnaboutbeauty.com)



**TEMPTU** The airbrush experts at TEMPTU have introduced TEMPTU University. This free, online knowledge center has been developed as a resource for makeup artists to master the art of airbrush makeup. Taught by TEMPTU's Lead Global Pro Artist, Tanya Deemer, the program is made up of modules for beginners and advanced artists alike, offering on-demand learning at your own pace. This is an incredible opportunity to explore the brand's breadth of airbrush technology and formulas, elevate one's technique, and pick up tips and tricks that will help you advance your business. The program is offered exclusively on [TEMPTU.com](http://temptu.com) and the brand's YouTube channel. [temptu.com](http://temptu.com)



**World Bodypainting Festival** The global bodypainting experts at The World Bodypainting Festival have announced that they will present a new program in 2025 - The World Award: Camouflage Category - a breathtaking showcase of artistic mastery in blending bodies into the background. Held July 12-13 in Sterzing/Vipiteno, Italy, this competition highlights the fusion of body art and environment. Alongside the award, exclusive workshops led by top artists offer hands-on learning, while photographers have a unique opportunity to capture stunning camouflage art in a spectacular setting. Join the community in the heart of the Alps for an immersive experience where creativity meets nature. For updates and participation details, visit our official website. [bodypainting-festival.com](http://bodypainting-festival.com)

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Blur Discolorations

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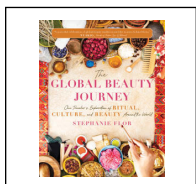
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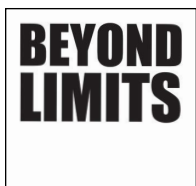
# INDUSTRY NEWS



**The Global Beauty Journey** This spring, celebrity makeup artist, author and founder of Around The World Beauty, Stephanie Flor, is launching her first book *The Global Beauty Journey*. In it, Stephanie takes readers on a transformative journey across continents, uncovering beauty ingredients, sacred beauty traditions and rituals from diverse cultures. With each destination, she reveals the deeper meaning of beauty—one that is as unique and varied as the landscapes she explores. This book celebrates the power of beauty to connect, inspire, and empower, proving that beauty is more than skin deep, and offering a heartfelt homage to global beauty in all its forms. [theglobalbeautyjourney.com](http://theglobalbeautyjourney.com)



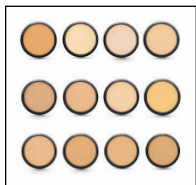
**Pat McGrath x Louis Vuitton** Pat McGrath, the world's most influential makeup artist, has just been announced as Louis Vuitton's first creative director of cosmetics, as she takes on the role of Creative Director of the highly anticipated makeup line, *La Beauté Louis Vuitton*. Pat has been working on the line's product development for the past four years. "Working backstage for over 20 years at Louis Vuitton fashion shows, I am thrilled to now play such a key role in the launch of *La Beauté Louis Vuitton*, which is the result of extraordinary craftsmanship, creativity and innovation," Pat said. The line will launch in 100 Louis Vuitton stores globally with 55 lipsticks, 10 lip balms, 8 eyeshadows. [louisvuitton.com](http://louisvuitton.com)



**Beyond Limits** The Powder Group is thrilled to announce *Beyond Limits*, a very special first-time, in-person, personal development program presented by Stacy Robinson, James Vincent and Michael DeVellis. This unique program will combine career and personal development along with wellness elements to help attendees explore where they have been, where they are now, and where they want to go. Through a series of exercises designed to help participants break through personal and professional barriers, get unstuck, and bring into focus their most powerful selves, the program will shift attendees' connection to themselves, their community and their world like no other program. *Beyond Limits* will take place in Saratoga Springs, NY from October 6-8. \$790.00 - \$990.00 [thepowdergroup.com](http://thepowdergroup.com)



**The Powder Group** It's been a long time coming, but the iconic Clear Soft Pack is back at The Powder Group. The most popular two of the original four sizes – the Mini and the Medium bags — have returned to the TPG Pro Shop! The Mini is a velcro closure 7"x 3.5" clear PVC bag that fits perfectly for easy kit packing into the Medium zipper closure bag that is O sized at 7 3/4" square and 4 1/2" deep. Perfect for everything from disposables to palettes, the bags can be ordered online and will be available in person at all TPG involved trade shows and for pre-order at any live, in-person TPG program. Mini 5 pack for \$25.00, Medium \$15.00 [thepowdergroup.com](http://thepowdergroup.com)



**Graffobian Makeup Company** The iconic HD Glamour Crème(TM) foundation by Graffobian Makeup Company has grown to 96 gorgeous shades with the 32 shade extension just released. This full coverage yet natural-looking foundation with a weightless feel has been a favorite of pro makeup artists since its launch in Wisconsin nearly 30 years ago and is ideal for every area of artistic focus from bridal and beauty work, to film and theatrical projects. Achieve the look of perfect skin with this flawless finish, ultra-lightweight, full-coverage crème foundation designed to handle the scrutiny of Ultra HD film and photography. [graffobian.com](http://graffobian.com)



**MakeUp in New York** This Fall, *MakeUp in New York* — the premier show for makeup and skincare product development — is back live and in-person September 17 and 18 at the Javitz Center in New York City. The Powder Group and On Makeup Magazine are thrilled to be joining the event as a brand partner again in 2025. This is the event that anyone considering launching their own brand needs to attend. Check out the latest cutting-edge innovations in ingredients, formulations, packaging, accessories, and turnkey services. Participate in the new for 2025 Ocean Beauty programming and dig into trend with panels and workshops focusing on what's next in beauty. *MakeUp in New York* is free to attend and open to all beauty professionals: beauty brands, makeup artists, journalists, influencers. [makeup-in.com](http://makeup-in.com)

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# MILESTONE 20 YEARS OF THE MAKEUP SHOW

Twenty Years! Simply a remarkable milestone and an accomplishment that I don't know if we ever thought would happen when we created The Makeup Show in 2005. Now, for clarity, although I co-founded the show, and it remains close to my heart and is a significant part of my personal journey as well as The Powder Group's legacy in the industry, Metropolitan Pavilion and Shelly Taggar have owned the show outright for the past 15 years.

And what an incredible job Shelly and her team have done growing and evolving the show to meet our industry's needs in so many ways. These days as an exhibitor and speaker, I am not a part of producing the show, but it will always be one of the things I am proudest of in my career and my life.

Okay, now onto a brief 20-year look back on TMS history. When I left my corporate job at MAC in 2002 and embarked on the journey that has become The Powder Group, I was certain about a few things regarding my new path. I knew I was going to do my best to fill a void in our industry. I knew that I'd have to work harder than I ever had before. I knew that I wanted to launch a new magazine that celebrated the art of makeup. I knew that I would create The Makeup Show.

My business plan literally had The Makeup Show at Metropolitan Pavilion as a part of the document. Well, just under two years after starting The Powder Group, I had the good fortune of connecting with Shelly and Metropolitan Pavilion owner Alan Boss as they began putting the finishing touches on one of the first of their own internally produced events — a holiday shopping event that a friend of mine had suggested I get The Powder Group involved with.

It was during a meeting about my involvement in that holiday event that I took one of the biggest long shots of my career. I told Shelly and her team about my plans to produce The Makeup Show at their space and asked if they would be interested in partnering with me on the event. Shelly said we talk about it after the event, and the rest is industry history.

While I had been in the industry for more than 10 years at this point, most of my career was as an executive with MAC so I really needed the newer relationships I had built since starting The Powder Group to step up and say yes to this new concept. While I was hopeful, I did not expect quite the resounding cheer from the industry when we began approaching potential vendors. It quickly became clear that everyone had been thinking the same thing: "Why is there no makeup artist trade show in New York?"

From my perspective, it was also a question of why there wasn't a trade show for our industry that truly celebrated the art of makeup and beauty in a way that is focused on the artist as the core of its business. And that gave an energy of

joy, passion and creativity to an event of this type. More than a trade show, I wanted to create a big makeup party, and apparently, the industry agreed that this was a great idea.

I was personally so humbled by the reception that the idea received. First to jump on board was the amazing and inspirational Maurice Stein and his legendary company Cinema Secrets, then came MAC, Temptu, Face Atelier, Alcone Company, Kryolan, and on and on. From iconic industry brands to new upstarts, everyone wanted the same thing — to connect, celebrate, and have a weekend together as one big amazing pro makeup artist community.

We had a great show that first year. Our vendors, our educators and most importantly the thousands of attendees who joined us for the start of this incredible journey loved what the show brought to our industry. While the launch event was not without its challenges, the overwhelming emotions that we were left with after the show were joy and excitement. The Makeup Show was a hit.

It makes me really proud to look back at the incredible individuals we brought in as keynote speakers and educators during those early years. We featured the best of the best and most unique and important voices of the day, including Maurice Stein, Ve Neill, Dany Sanz, Sandy Linter, Billy B, Sharon Gault, Kate Best, Eugenia Weston, Linda Mason, Angelina Avallone, Joanna Schlipp, Eve Pearl and Jinny to name a few. Looking back it blows my mind that such a collection of icons came together under one roof to support the show's launch.

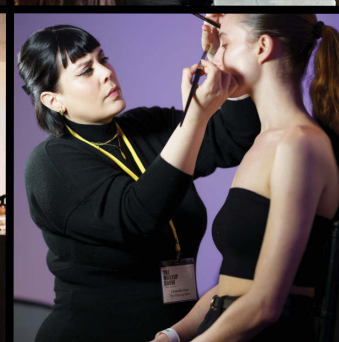
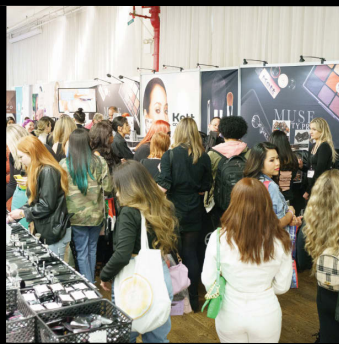
It would take this entire page to list all of those who came later and who are rock stars of The Makeup Show world today. Suffice it to say, that anyone who is anyone in professional makeup artistry has been a part of the world of TMS.

Twenty years and dozens of shows later, The Makeup Show in one form or another has traveled to Los Angeles, Miami, Chicago, Orlando, Houston, Atlanta, Berlin, San Francisco, and Dallas. It has made an indelible mark on the pro beauty industry along the way. Thousands of pros have been inspired, informed, and shown the power of community around the world thanks to the hard work of The Makeup Show team and all of the show's vendors, sponsors, and supporters.

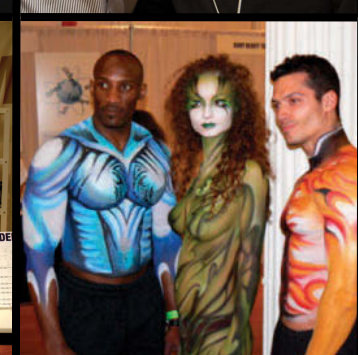
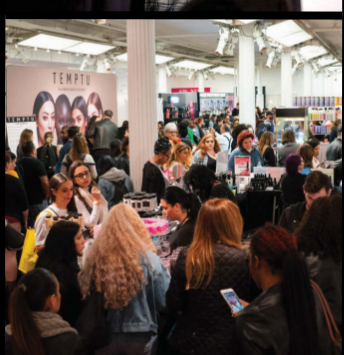
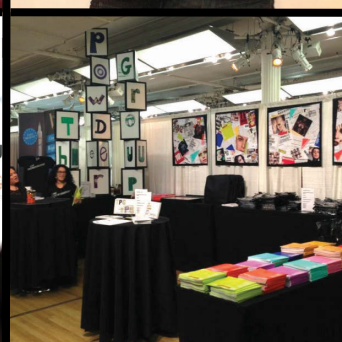
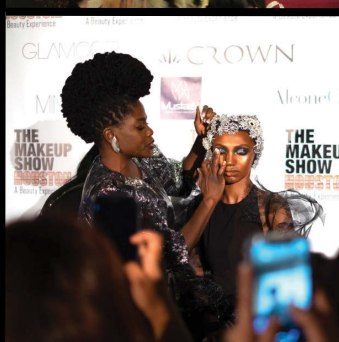
So a huge Happy 20th Anniversary to The Makeup Show and an even bigger thank you to everyone who helped to make it possible along the way. Congratulations to Shelly and the amazing The Makeup Show team for continuing to make such an impact on the lives and careers of so many. Here's to many more years of hosting the most incredible and joyful trade show on the planet!

Words **Michael DeVellis**  
Photos **Nadav Havakook**





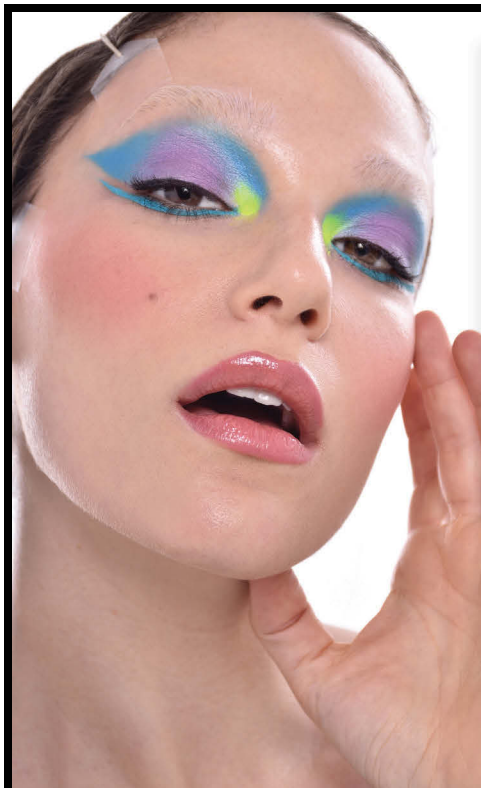












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# MILESTONE 40 YEARS OF CINEMA SECRETS

## **How did Cinema Secrets come about as a brand?**

Cinema Secrets was founded in 1985 in Burbank, California, by our family's patriarch — makeup artist Maurice Stein. After retiring from a prolific career in film and television — having worked on over 200 productions and more than 4,000 commercials — Maurice identified a need for high-quality, corrective makeup products tailored for the entertainment industry. This led him to establish Cinema Secrets, aiming to provide pigment-rich cosmetics and top-tier brush cleaning products for professionals.

## **Can you share some of Maurice's career highlights?**

Maurice's illustrious career spanned over six decades, contributing to numerous iconic films and television shows. He was part of the Academy Award-winning makeup team for the original Planet of the Apes and designed Barbra Streisand's look for Funny Girl. On television, he created Estelle Getty's age-defining look in The Golden Girls. He was the first makeup artist inducted into the California Cosmetology Association Hall of Fame and recognized in the National Cosmetology Association Hall of Renown.

## **Why was it important to Maurice to create the Cinema Secrets product line?**

He created the product line to address limitations in existing makeup products. He aimed to offer superior coverage and durability for professionals, especially under studio lights. He also wanted to support cancer patients and burn survivors by developing products that could help cover scars and discoloration, promoting self-esteem and confidence.

## **Can you share a little more of the history of the brand?**

After our launch, Cinema Secrets quickly earned a strong reputation in the professional community. The brand maintained our original retail store location in Toluca Lake for nearly 35 years, expanded to include a full-service salon, SFX prosthetics manufacturing and even a costume shop for many years. Cinema Secrets' Woochie line of consumer makeup and prosthetics has become a staple in Halloween makeup. Although the retail store eventually closed, the brand continues to thrive online and through professional and retail channels.

## **What were the biggest challenges when starting out?**

In the beginning, Cinema Secrets faced challenges common to startups — building brand recognition, ensuring consistent product quality, and educating customers. Gaining the trust of professional artists and studios was a crucial early hurdle. Helping to establish that trust was the fact that Maurice and his son Michael were both former working Hollywood makeup artists. Their real-world experience added credibility and assurance that the company understood what makeup artists needed and would support them.

## **Biggest challenges today?**

Today, the brand faces challenges such as adapting to ever-changing beauty trends, staying competitive in a saturated market, complying with new regulations and maintaining legacy values while pushing innovation.

## **Who runs the brand now?**

We remain a third-generation, family-owned and operated business. Michael Stein serves as CEO, Jon Stein is the Director of Business Development and Compliance, and Jessica Stein leads Marketing and Social Media as Director of Brand Communications. Together, they carry on the Cinema Secrets legacy with a modern vision while staying true to the brand's roots and pro makeup artist focus.

## **How has the brand evolved over the years?**

Cinema Secrets has expanded beyond its original scope, embracing both professional and consumer markets. Its industry-favorite brush cleaner products are now available in Sephora, and the brand has developed a strong international presence. Throughout its evolution, Cinema Secrets has maintained a firm commitment to quality and education, staying true to its roots in professional artistry.

## **Are there any key heritage products that are still in the line from the beginning of the brand?**

Yes. Key heritage products include the Cinema Secrets Brush Cleaner—still a top industry product—as well as the stainless-steel palette, which was particularly important to Maurice due to his emphasis on sanitation. The brand's original foundation and concealer products also remain in the line, continuing to serve as essentials in professional kits.

## **What do you think has given Cinema Secrets such longevity in the pro makeup industry?**

A dedication to product performance, industry education, and customer trust has kept Cinema Secrets relevant. The company listens to artists and continually adapts while maintaining its pro-first ethos.

## **What is the most satisfying part of running such an important legacy business?**

Seeing the positive impact the products have on professionals and consumers alike is deeply rewarding. Continuing Maurice's legacy and upholding the values he instilled in the brand is a daily motivation.

## **What's next for Cinema Secrets?**

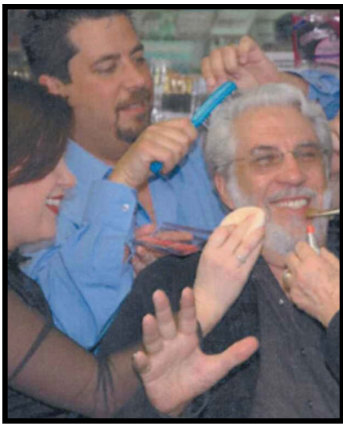
The brand is focused on innovation, expanding our digital presence, and exploring sustainable product development. Collaborations, new product lines, and increased education outreach are also on the horizon.

Words **Michael DeVellis**  
Photos and Interview **The Stein Family**

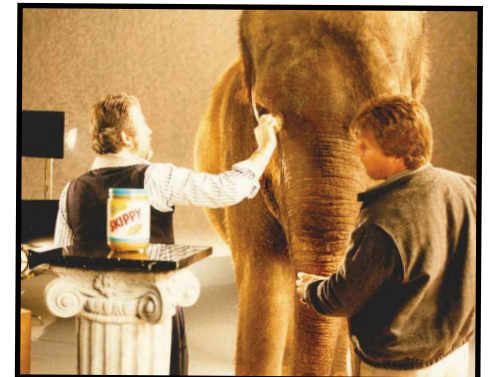
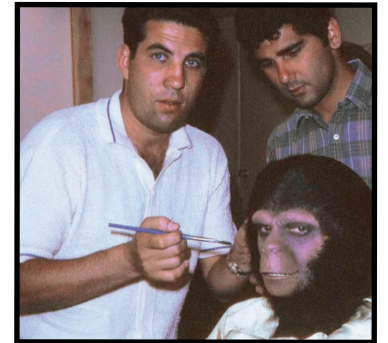
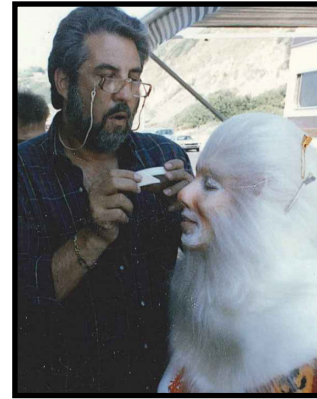
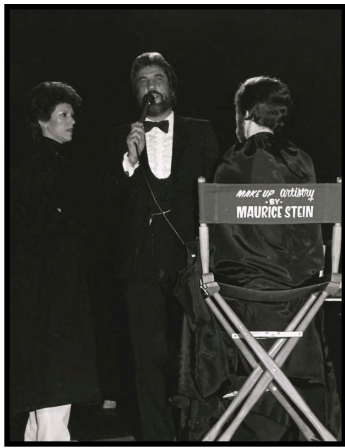














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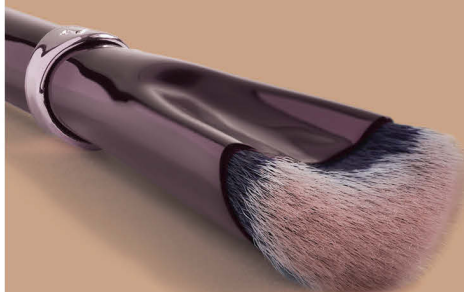
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# INSTANT ICON

## CHAPPELL ROAN

*"I decided I'm going to build myself off of being a messy, campy, raunchy, thrift-store pop star. I created a world...and people showed the hell up." – Chappell Roan*

Chappell Roan has quickly risen to fame as a pop culture "femininomenon," becoming an instant icon in the process. In just over a year, her influence on beauty, fashion, and the LGBTQ+ community has solidified that cultural icon status. Her unconventional beauty aesthetic is bold, theatrical, and campy, blending elements of Brooklyn, drag, and '80s glam — all while embracing her queer identity. Chappell Roan has changed the way we look at musicians, makeup, and media and what we expect from our celebrities, especially young women.

Roan is often celebrated as a feminist icon, with her music and stage persona consistently touching on themes of self-love, independence, and resistance against societal norms, particularly those related to gender and sexuality. Her music and performances are characterized by an unapologetic embrace of individuality and self-expression. Her fashion choices, makeup, and performance style challenge gender roles and beauty standards, inspiring others to reject societal pressures and embrace their own identities.

Roan's songs explore themes of queer love, liberation, and the complexities of navigating a world that frequently marginalizes LGBTQ+ individuals, particularly women. Tracks like Red Wine Supernova and Pink Pony Club celebrate queer freedom while challenging societal norms. In Good Luck Babe! she examines compulsory heterosexuality, highlighting societal pressures on women and queer women to conform to heteronormative expectations. Through her embrace of drag and camp culture, both on and off stage, Roan reclaims these art forms, creating space for queer individuals, to celebrate their identities. At a moment in our history when female-focused queer spaces are disappearing, and women's rights and LGBTQ+ rights are under attack, these public stances and the example that she sets for people to stand up and stand out are crucial.

An air of mystery surrounds the real life of the 27-year-old. Born Kayleigh Rose Amstutz in Willard, Missouri, Internet sleuths know relatively little about her upbringing, and the creation of her pop star identity reveals the intentionality behind that mystery. What we know is that Roan is self-made and self-defined. She was raised in a trailer park in Missouri and had a conservative Christian upbringing. Although the artist has only recently appeared on the pop-music radar, Roan's "overnight success" actually took nearly a decade to develop, involving continuous writing, recording, and touring.

From being dropped by her record label to her current success, Roan's journey exemplifies resilience and

determination, inspiring others to pursue their dreams. She began her music career by uploading cover songs to YouTube and was signed by a record label at 17. After her debut EP, "School Nights," failed commercially, she was dropped. She reinvented herself with the stage name Chappell Roan, in honor of her late grandfather, Dennis Chappell, and his favorite song, "The Strawberry Roan." She became an independent artist, cultivating a fanbase and ultimately signing with Island Records to release her debut album, "The Rise and Fall of a Midwest Princess," in 2023.

Rebranding as Chappell Roan also allowed the aspiring star to create a more confident on-stage identity. This separation helped to inform her maximalist aesthetic and allowed more creative visual freedom. "Makeup really inspired my entire project and my journey to where I am today," Roan wrote in a recent Instagram post. Andrew Dahling, Roan's makeup artist for many of her major moments, emphasizes the creativity and larger-than-life nature of her makeup, describing it as a way to create a "superstar version" of herself. Her influence on makeup trends has been huge. Her '80s prom-meets-drag look for NPR's Tiny Desk Concert, designed by makeup artist Sterling Tull, is regarded as one of the most iconic makeup styles of the last decade, frequently replicated by both fans and beauty pros. The look featured skinny brows, bold blue eyeshadow, and lipstick intentionally applied to her teeth.

While her appearance might be considered campy, her commitment to her communities and her natural inclination to stand up for what she believes in is inspiring. The singer has been vocal about the importance of better healthcare and mental health support for artists. She launched the We Got You campaign with the nonprofit Backline Care, aiming to support artists' access to healthcare. She supports The Trevor Project, a national organization that provides crisis intervention and suicide prevention services to LGBTQ+ youth. She also supports The GLO Center in Missouri, which serves the LGBTQ+ community. She has raised funds for For The Gworlds, a charity that helps Black trans people with rent, gender-affirming surgeries, and more.

Chappell Roan is considered an icon for her unapologetic embrace of her identity, her unique musical style, and her genuine, relatable persona, which resonates with both LGBTQ+ and mainstream audiences, inspiring a new era of queer representation in pop culture. In her song Pink Pony Club, Roan sings, "Oh mama, I'm just having fun on the stage in my heels. It's where I belong." The world could not agree more; we are lucky to have this Red Wine Supernova illuminating and inspiring us all.

Words **James Vincent**  
Illustration **David Gilmore**



# INSTANT ICON

## DOECHII

*"Don't allow...don't allow anybody to project any stereotypes on you that tell you that you can't be here, that you're too dark, or that you're not smart enough, or that you're too dramatic, or you're too loud. You are exactly who you need to be to be right where you are, and I am a testimony."*

- Doechii, Grammy Awards, 2025

This year, brilliant musician Doechii won her first Grammy. Her victory for Best Rap Album with *Alligator Bites Never Heal* was significant because she became only the third woman to win this award in the category's 36-year history, following Lauryn Hill (with The Fugees) and Cardi B. Doechii's noteworthy achievement underscores the importance of recognizing and celebrating female artists in a genre that is often dominated by men. Her journey of overcoming adversity and achieving success serves as an inspiration for aspiring artists, particularly women in hip-hop.

Doechii's music often explores her experiences, including overcoming personal struggles and addiction. As a dark-skinned, queer woman, Doechii has thrived while staying authentically true to herself. She serves as a reminder that our authenticity is our greatest strength.

Doechii, whose real name is Jaylah Ji'mya Hickmon, is a Tampa-born rapper and singer-songwriter who rose to fame after her debut EP *Oh the Places You'll Go* (2020) and TikTok viral success with her song *Yucky Blucky Fruitcake*. She has since gained recognition, performing at music festivals like Governors Ball and Coachella, and winning the Rising Star award at the 2023 Billboard Women in Music Awards. In August 2024, she released her album, *Alligator Bites Never Heal*.

Doechii's name originated when she was 11 years old. She wrote the persona in her diary after being bullied, prompting her to write, "I am Doechii." The name came to her as a way to express herself and embrace a new, fearless persona. Her Florida roots play a significant role in her identity. In recent interviews and social media posts, she often refers to herself as "Swamp Princess" to connect with her origins and showcase her unique style. The title also reinforces this theme, cementing her connection to the imagery and symbolism of alligators and the swamps. Doechii says, "I am nobody's prey; I was born to be the predator."

Doechii is a game changer. A shift in culture. A movement in beauty and style. Her appearances in the front rows at International Fashion Weeks and the countless think-pieces written about her beauty looks — from her signature exposed face tapes to every lip color she wears — tell us Doechii has already become a fashion and beauty icon and continues to shift the perspective on what is beautiful.

Without the usual over-styled appearance common among many young celebrities and without committing to a single aesthetic, Doechii is imaginative and experimental. She and her glam team, which has included hairstylist Malcolm Marquez, makeup artists Dee Carion and Chelsea Uchenna, and manicurist Rachel Sun, embrace her unique style with an approach that serves as an inspiration for many who have not seen themselves represented in music, major fashion labels, or makeup lines.

One makeup signature that stands out is her previously mentioned use of face tape as a fashion statement to enhance her features and express her individuality. She's not afraid to show the tape, which she places on the sides of her face and over her hair. Read the comments from professional makeup artists after any award show she appears at, and it is evident she is forcing the old guard to rethink what we consider acceptable and inspiring so many to embrace their individuality. When interviewed about the signature face tape, makeup artist Dee Carion says, "We loved the idea of exposing something that's usually supposed to be hidden. In the beginning, we were using them because we loved the editorial look it gave, and from then on we wanted to begin incorporating them into her regular style. I began thinking of ways to elevate and bring a unique style to them. The Grammy rhinestone tapes were just the beginning."

Doechii is not concerned about what detractors have to say. She is committed to her people and uses her platform to spotlight causes she cares about and inspire her communities. In her now-famous Grammy acceptance speech, Doechii expressed profound gratitude to her family, her label Top Dawg Entertainment, her communities, and her dedicated fanbase, affectionately known as the Swamp. But it was her deeply personal reflection on her unapologetic blackness, queerness and on her sobriety that left the audience in awe.

"This win is for anyone out there who feels lost—know that transformation is possible, and your dreams are valid." Her words struck a chord with millions, particularly those from traditionally marginalized communities who have not been made to feel safe, seen, or celebrated as they share their art and passion, proving that success and creativity can flourish without conforming to the role society expects you to play. In the queer lexicon, Doechii may be referred to as an up-and-coming legend, but she is already a game-changer and an instant icon.

Words **James Vincent**  
Illustration **David Gilmore**







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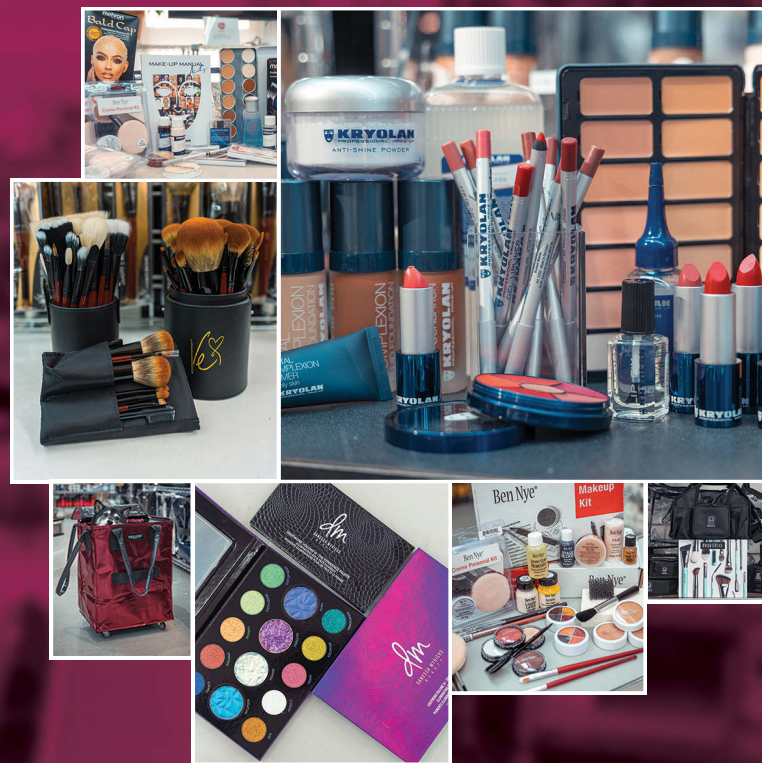
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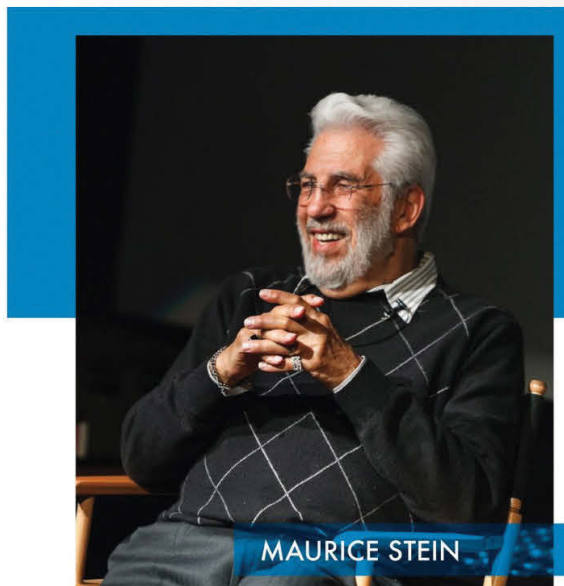


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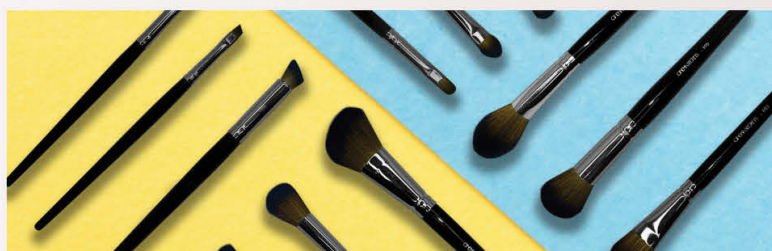
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# PROFILE

## AMY L FORSYTHE

### **Where were you born?**

The suburbs of Chicago.

### **Where do you live now?**

I go between Los Angeles, NYC and Atlanta depending on what project I'm working on at the time.

### **What's your sign?**

Scorpio

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

I was a dancer from when I was a child through high school and although I knew I would want to be in the performing arts in some capacity, I wasn't quite sure where I fit in if I wasn't trying to take dance to the next level. I wasn't aware that makeup artistry was even an option as a profession until I was in college for theater studies at Florida State University; we didn't have any makeup courses in the program so a makeup artist came down from Broadway to show me how to do beards, mustaches and wig prep/resets etc for our production of Hamlet. It truly opened my eyes as to what I had been looking for — a creative outlet where I can help create all the characters in the story versus performing as one. It's insane to me that this complete stranger swirled into my life for only a few hours and changed the trajectory of my life in such a profound way.

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

When I first started in LA, I called around to established artists to see if anyone needed assistants. I was super hungry for knowledge. Back then without social media, without smart phones, laptops had to be plugged into a wall to check email, it took a lot longer to get responses. I paid my bills working in the health and fitness field while trying to get work as a makeup artist. I got odd jobs here and there for LA Fashion Week, an artsy fetish photographer was a consistent collaborator, doing makeup in the adult film industry etc.

But LA wasn't kind to me back then. I needed to clear my head and when I went to NYC I started getting hired for indie films and that's when I knew I had found my true calling. So much energy in the collaborative process. I'm glad I trusted my gut on what the universe was trying to tell me. The prep meetings of figuring these characters out with the director, the costume designer, the production designer, the actors themselves, that's where the magic is. Seeing the final cohesive project is never lost on me how lucky I am to be surrounded by such incredible artists whose work only lifts up my own to create such a well rounded world for people to lose themselves in.

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

No clue. But if I were to go back and do it all over again and I couldn't pick makeup; stunt driving. Without a doubt.

### **What was your first memorable work as an artist?**

I think personally my first indie film I was proud of was James White. The makeup designs I got to do on that were shot so well and the actors really sold it with their performances. I don't think I had seen my work in that way yet in my career and it blew me away.

### **What makes you a good makeup artist?**

Maybe that I've lived in so many places and met so many people from different walks of life it's easy to pull from people I've met or know when designing.

### **What is a big lesson you've learned along the way?**

There's so many variables in deciding what goes into the character and so much of it is beyond your control. Knowing to let go of things you can't control and knowing to focus on things that you can is one of the biggest lessons I've learned in the industry. In that vein, an actor once told me, it's not our job to make the film good. It's our job to do what we were hired to do. We're the expert that was hired for that craft and beyond that, it's out of our control.

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

I don't know if I have proper advice on people trying to get into the business this day and age, haha I mean I hardly got in myself back in the day. I think having experience from outside of the industry can be helpful to utilize ie: sales helps in the pitching world and in knowing how to qualify your customer as to what exactly is entailed with each choice they have to make. Knowing lighting is very important on how it affects the colors of what we use, knowing that certain colors in the set design will reflect onto the actors skin. I've had so many small jobs before coming into this as a career and I truly think each one of them is utilized in some capacity. Mixing paint at the Home Depot had my color theory and color matching on point... you never know what might be useful down the line.

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

I feel like knowing your tools, knowing your team, reading the room, and knowing how to get things done within the timeframe, budget while still managing to have fun is what makes a marketable makeup artist.

### **How do you continue to grow as an artist?**

I feel like there's something new to learn with every job whether it's the people we are studying and designing or certain methods to which to pull something off specific to the needs of a show. When I stop learning and being challenged I feel like I might have hit the end of the makeup artist road.





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

Oddly two of my indie movies, for different reasons. A film called Her Smell, because I was asked to design the hair and makeup by a long time collaborator/director and hand it off to my good friends Elissa Ruminer and Emma Strachman to dept head hair and makeup respectfully. What we had tested prior to the film had been elevated by their talent and the choices they made as they were filming. I'm very proud of the work that was done.

And secondly, a film that is about to come out called The Life of Chuck by director Mike Flanagan. I can't say why I'm proud of it as it isn't out yet but there's hair/makeup collaboration I'm very proud of and I cannot wait for the world to see it in June. When a director turns to you almost speechless and says 'thank you' in the most heartfelt way you've ever been recognized for your work. It hits different.

**What do you love about working in makeup?**

I love that our work lets people immerse themselves into the world we're creating and either inform them of a world they never knew or just plain escape from reality if just but for a moment of time. I truly love watching movies and television and seeing what stories and artistic choices are made. Being a small part of it is something I try not to take for granted.

**How has social media affected your career or work?**

The addition of social media in our craft has been exponentially helpful in curating mood boards quickly and being able to post the process for other people to see how we do things. Learning from other artists to fine tune the craft and being inspired by others we wouldn't normally be exposed to without it. It also had me realize I'd like to privatize my personal life on social media and only put out publicly what is work related.

**How do you approach designing a big show like Stranger Things or Poker Face?**

Different shows bring out different strengths in my artistry and each have very specific looks, as well as shoot schedules and prep that require a different kind of approach.

Stranger Things was a big ensemble cast, a period piece, and a sci-fi character driven designs. Lots of research to keeping the period with the tattoos, the color palette of the beauty makeup, the details of California being the trendsetters and Hawkins being a beat or two behind because it takes a little time for the trends to get to the mall in middle America. Creating slimes, goos, bloods, wounds from a make believe perspective was fun.

Whereas a show like Poker Face you have one leading lady and every ten days you have a new cast, most of which are cast within a day or two of being put on camera. The turnaround time to pull off these looks keeps you on your toes and keeps you resourceful.

**Any other project where the makeup design stands out as really special from a storytelling standpoint?**

No Good Deed is a great example. A contemporary ensemble show where you really get a chance to figure out the character arcs and have fun with each character. We took Linda Cardellini

from a snatched Real Housewife to a fully deteriorated version of Margo, the layers coming off as she started to lose control and her true identity was coming through. Melting half of her face for the final scene 'two-face' reveal was really fun and it's always super fun to collaborate with my friends from Autonomous FX on stuff like that. Denis Leary's character starts off looking pretty normal, a little pale from having been in jail, tanner for his flashbacks, but then he gets whacked in the head with a fireplace poker and ends up detoxing with all the color drained from his skin, the dehydration of the skin from all the loss of water through sweating, all on top of bruising from a fight. These transitions really help propel the story. It's fun to figure out the beats. It's also wild when on paper a character doesn't seem like it might be that interesting of a design but ultimately it ends up being some of my favorite work on the show. It also gives an opportunity to work closely with other departments, ie: Denis' prosthetic gash had to go into his hair from his forehead so Jeanie's hair team was ready to pitch in to help.

**Do you ever get stuck creatively?**

When I get stuck creatively I deep dive into the production design and the costume design. I doom scroll through social media waiting for something to click in an 'aha' moment. Additionally, stepping away for a minute and coming back to it with fresh eyes also helps. Watching other films/shows that might help you reset your imagination or might be within the same realm to help trigger any ideas. Going to the gym always seems to help clear my head.

**What's something about your process that you find especially unique to you?**

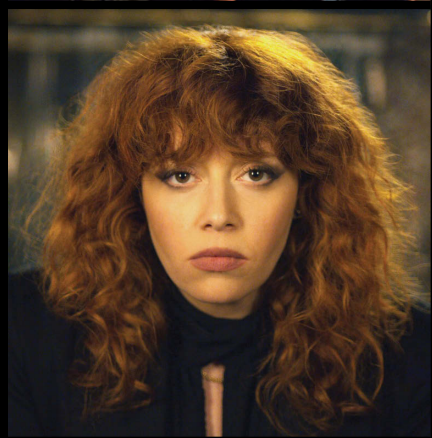
I like to include "Easter eggs" in my shows — somewhat hidden references or insider moments. For instance, the tattoo I designed for Elisabeth Moss in Her Smell (which I also have tattooed on my palm) was the tattoo that Natasha chose for Charlie in Poker Face. In my head, why can't Charlie be a fan of this 90's punk band and have the blurry cat tattoo from the lead singer? The crossover makes sense to me so why not recycle that design in a new and interesting way. In Episode 4 of Poker Face there's a heavy metal drummer kid whose tattoo designs were really fun. I really wanted a heavy metal font as a shoulder piece and a director I worked with had made a heavy metal version of his film's logo. I called him up and asked if I could put that on the kid's shoulder, he sent it over right away. These little hidden gems are fun for me.

**What inspires you?**

I think energy is infectious. Seeing a film you could tell people enjoyed making inspires me. Seeing a film where you could see they took chances inspires me. Seeing something on Instagram that is unique in a world where everything seems like a diluted copy of a million other of the same redundant meme of a design. Meeting people outside of our industry who have unique stories inspires me. All the people you meet in life are a collection of happenings and you never know how they might just fit perfectly into a story you might be trying to tell someday.

Words **Michael DeVellis**  
Photos **Courtesy of Amy L Forsythe**  
Amy Portrait **Keturah Bishop**





# PROFILE

## ANTON KHACHATURIAN

### **Where were you born?**

I was born in Tucson, AZ. Desert boy! After that I lived in Phoenix before moving to Los Angeles 15 years ago.

### **Where do you live now?**

Still in LA, and still doing the thing!

### **What's your sign?**

I'm a Gemini sun. Scorpio rising. It's a look.

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

I always wanted to do outreach work to help people within the LGBTQIA+ community. I even got a degree in it! It's always been a passion of mine.

### **How did that transpose into makeup artistry?**

College helped me so much with my work and life skills. My background in Women and Gender Studies has guided me to be a more understanding and patient person. It's also helped my communication skills. All of which comes in handy with makeup artistry.

### **How did you get your start in makeup artistry?**

Like so many, I started at MAC! I was actually hired as a weekend cashier when I was only 19. So just a few years ago...HA! Kidding, I'll be fabulous and 40 this year. I worked at a MAC store in Scottsdale Fashion Square. I fought my way into a retail artist position in about seven months. Nothing was stopping me! I loved makeup and all the artistry that came with it, but never thought it would turn into a career. Initially it was just a college job! Who knew?

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

I'd definitely be doing LGBTQIA+ outreach. I have a bachelor's degree in Women and Gender Studies, and working in that field was my plan for a long time. I'm very passionate about community outreach as well as advocacy; doing whatever it takes to expand the rights and well-being of LGBTQIA+ people, whether it's through counseling, education, or mentorship, has always been very appealing to me.

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

Early on in my MAC days I started to fall more and more in love with makeup and all the beautiful creativity and artistry that surrounded it. I also quickly started to realize that there was a ton of work to be done outside the retail space.

### **What was your first memorable work as an artist?**

One of my most memorable jobs very early on was working on live shows with the 12 original cast members of Glee. The show was the biggest thing at the time, and it made me realize exactly what I wanted to do. They turned the TV show into live shows — basically like a concert. I worked with the entire cast. Talk about a pinch me moment! Two weeks later I moved to LA. Sometimes I think that that job gave me the final push to really take on makeup artistry as a full time career. The rest is history!

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

The empowerment is truly my favorite part. It's just not about making someone look good, it's about making them feel good. When a client tells me that they feel amazing, or that they feel beautiful, I know that I did my job. When their confidence comes to life, that's the real gift.

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

I'd have to say the people! Being surrounded by creatives is so inspiring, and I love getting to know their stories. Making something amazing happen as a team is the coolest feeling.

### **What are the challenges you face working as an artist?**

Freelance can be hard! Sometimes I wonder how I've been able to survive for the last 15 years as a freelance artist. The business is tricky, and not having a regular check coming in can be a lot. Ultimately, you've gotta want it, you've gotta fight for it, and, well, you've gotta be good at budgeting.

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

Absolutely, and they typically happen when there are bigger problems in the industry. And in the world. Strikes, pandemics...these are the kinds of things that make a person want to quit. But passion always finds its way. I absolutely love my job, and am so grateful for it. To love what you do? That's the greatest gift.

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

One of the biggest pieces of advice I can give is that you have to fight for it. What I mean is that at first, you can't say no. You have to take the really hard jobs, or the really low budgets. Experience is everything, and early on you have to make sacrifices. It's quite competitive, and takes a while to establish yourself. But hard work and patience pays off!

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

Being well versed in different kinds of artistry techniques, of course. Being able to adjust your skills for each person individually is so important. Patience, understanding, and good communication skills certainly help too.





### **What makes you a good makeup artist?**

Artistry first. At least I hope so! But I'm also a good listener. I don't have an ego about what I do, so I'm always going to find common ground with my client so that everyone is happy. I like to create with my clients, not just all on my own. It's so much more fun that way. I learn from my clients all the time!

### **How do you continue to grow as an artist?**

I'm always willing to learn and grow. I love seeing other artist do education. It's one of my favorite things! It's inspiring and motivating and I love getting different perspectives.

### **Do you have a signature style?**

I'd have to say a smokey eye. That seems to be one of the biggest compliments that I get. And I'm not mad about that! All those years at MAC certainly paid off in the smokey eye department.

### **How has social media affected your career or work?**

I love how social media has expanded the artistry world. You can learn so much online, and connect with people in a way that you never could before. It's a great way to show your work as well. On the other hand, it's increased competition, and has artists comparing themselves to others. That can be hard for anyone. Regardless of your following, it's important to always be an individual. You are not your following!

### **What type of work do you find most satisfying?**

Honestly, I love it all, as long as I'm having fun and am with clients that I love. I've said it once and I'll say it again...having fun at work is the greatest gift. I do love a fabulous red carpet moment. And also love doing education, it's definitely a passion of mine. I've done it for years and absolutely love it!

### **Do you have a project that you are especially proud of?**

It's more the people I've worked with and how they've shaped my life and career. I've been so fortunate to work with so many incredible people! I've worked with Tia Mowry for over 11 years. Sister, Sister for life! She's literally the best. We always have fun and we always turn out some serious looks. I've gotten to work with everyone from Jane Fonda to Zoe Saldana to Selma Blair. It's always exciting!

### **Do you ever get stuck creatively?**

I think we all get stuck from time to time, but I'm so lucky to have clients that are always down to mix it up. They trust me and let me do my thing, which is always fun!

### **What project did you have the most fun working on?**

Challenging and fun can definitely go hand in hand for me. I've done a few movies and shows with clients, and while they're challenging, they're also fun to work on. With those projects, seeing the finished product is the best!

I've done a couple Lifetime movies with Tia Mowry. The hours are long, of course. And I had to learn about the importance of continuity, which was pretty new to me. Once you establish a look, you've gotta do it exactly the same way if you revisit that scene in a different day, which happens a lot. As long as you're organized though, it all works out. Seeing the end result and

everything come to together is such a treat. The crew, the cast, all of it.

### **What would your clients say is best about working with you?**

Trust. Artistry. Personality. Being a good artist and knowing your way around your client's face is one thing. But in an uncertain world, having a team around you that you trust personally AND professionally is so important. I think that's what they'd say. Also I'm fun and funny, in my mind at least.

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

This is a great question! I feel like every artist has a wishlist. But to be honest, I'm grateful for every client, every step of the way. What comes is meant for me, and that's the truth. If you really want me to throw out some names...Julianne Moore always comes to mind. She's so cool! Also Mandy Moore, forever girl crush. And Yvonne Strahovski! She's everything.

### **What inspires you?**

There are so many! Of course Kevyn Aucoin. His books were my literal religion. Flipping through them reignites my passion, to this day. I'm proud and blessed to be friends with so many beautiful artists. Ernesto Casillas, Anthony Nguyen, Lilly Keyes. I am literally obsessed with all of them. It's artists like these that blow my mind every time. They make their own rules, and kill it every single time.

### **What's next for you?**

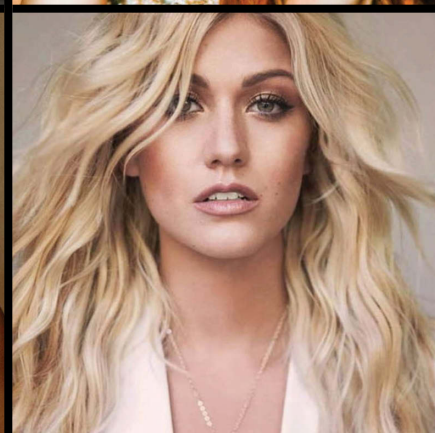
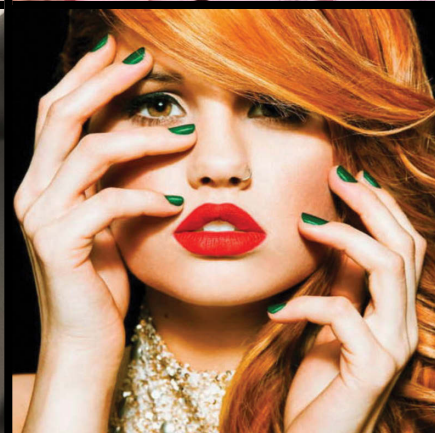
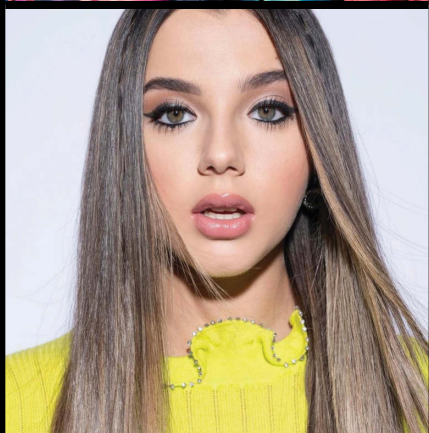
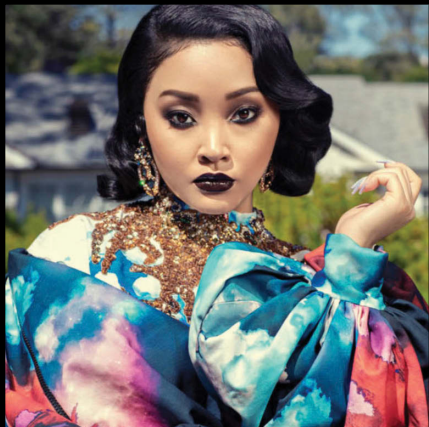
What's next, huh? For starters, I want to maintain the stability that I've established. I want to keep doing what I'm doing and continue to grow with the amazing clients that I have. Finding your tribe in this business is everything. The people that you trust and that trust you. But what else is next? Hmmmm well I do have some irons in the fire, but they're top secret as of now. More to come, of course!

Words **Michael DeVellis**

Photos **Courtesy of Anton Khachaturian**

Anton Portrait **Aaron Farrier @aaronfarrier**







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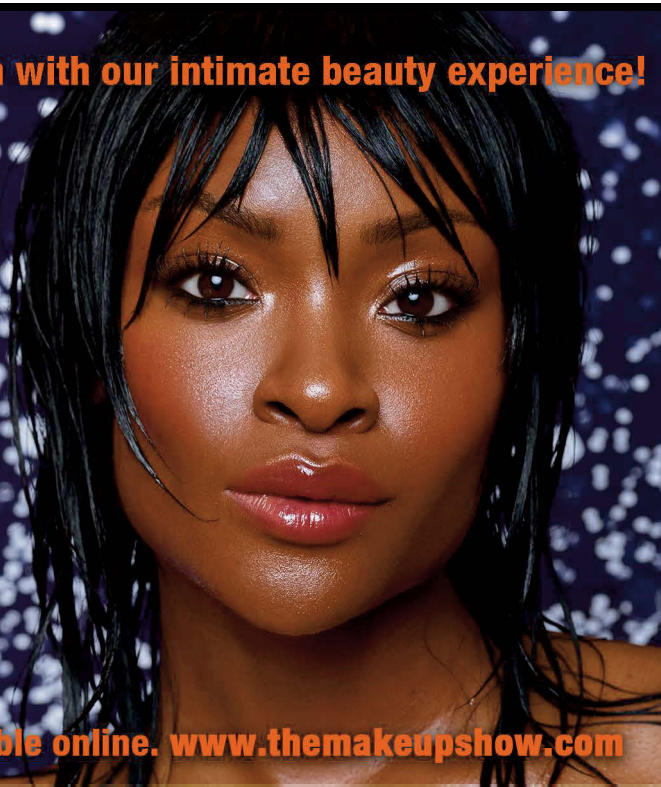
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## A MESSAGE OF GRATITUDE

Shelly, first I would like to say a huge congratulations on the 20th Anniversary of The Makeup Show! Your hard work and dedication over the past two decades has been an inspiration. You have made such a huge impact on this industry and all of those who work within in it.

Next, I want to say thank you. Thank you for all you've done for me personally, for my work family and for all of the makeup artists and brands that are a part of The Makeup Show and iArtist. You are truly the glue that binds us.

I have learned so much from you and admire and respect you greatly. Yes, you can be a tough boss — that should be expected when you have so much you are responsible for. But what impresses me most about you is your fairness and passion and the fact that you are always there, working together with your team, side-by-side, on every part of this business.

I have been working with you at Metropolitan Pavilion since 2013 in various roles, and with each one you gave me opportunity after opportunity to thrive. Always remember that regardless of how long I'm by your side here, I'll always be so grateful for you. Congratulations! **- Johanna Breton, Managing Producer**

# THANK YOU SHELLY







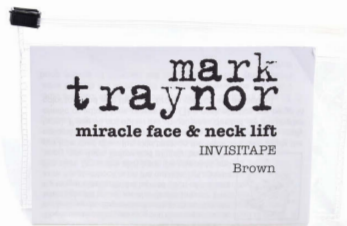
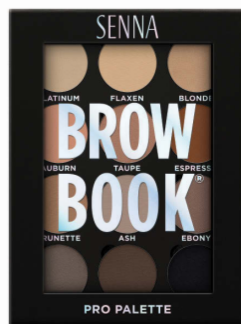
# KIT FOCUS THE CLASSICS













# KIT FOCUS

## THE NEW CLASSICS









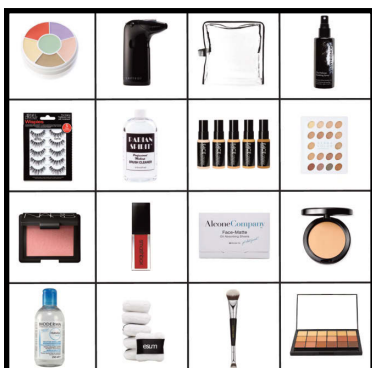






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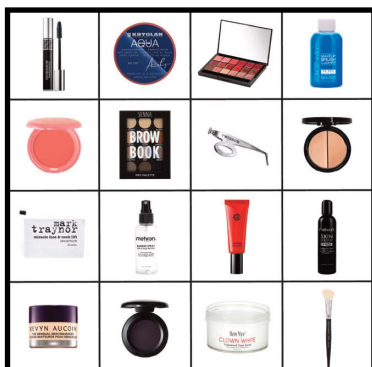
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**bdellium tools** Maestro Series 969 Double-ended BDHD Phase II/Phase III 27.00  
**RCMA Makeup** VK Palette 72.00



### The Classics Page 52

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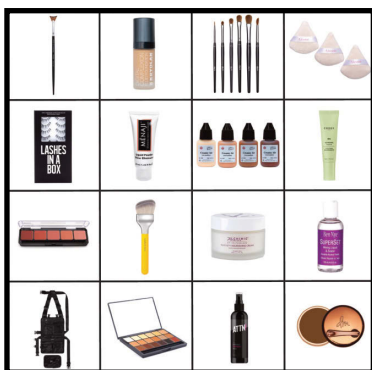
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**DIOR** Diorshow Mascara 33.00 **Kryolan** Aquacolor 10.50 **Graftobian** Pro Lip Color Super Palette  
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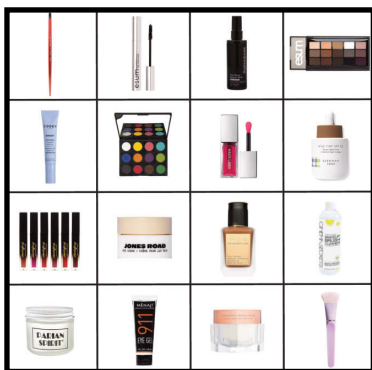
#### The New Classics Page 54

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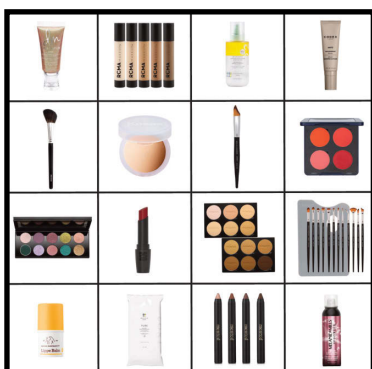
#### The New Classics Page 55

**OMNIA** BOM 520 7.99 **Kryolan** Digital Complexion Fluid Foundation 36.50 **ESUM** Pro W Series Brush Set \$333 **Alcone Company** Triangle Powder Puffs Set of Three \$10.00 **Lashes In A Box** 40.00 **MĒNAJI** Liquid Powder Shine Eliminator 36.00 **TEMPTU X MAQPRO** Creamy Air Corrective Makeup & Tattoo Cover 24.00 **Codex Labs** BIA Nourishing Facial Oil 40.00 **Graftobian** Glamour Crème Blush Palette 35.00 **bdellium tools** Studio 971 Large Slanted Double Dome Blender 20.00 **Alchimie Forever** Kantic+ Nourishing Cream 79.00 **Ben Nye** SuperSet Mixing Liquid & Sealer 12.00-16.00 **MYKITCO** My Body Buddy 114.00 **Graftobian** Inclusion Foundation Super Palette 88.00 **Attn! Beauty** Sanitizer Mist 16.00 **Danessa Myricks Beauty** Yummy Skin Blurring Balm Powder 36.00



#### The New Classics Page 56

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#### The New Classics Page 57

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Hair **Rach Morales** @rachvmoralesbeauty

Model **Taylor Cowhey** @taylormariecowhey @evolvexmodels

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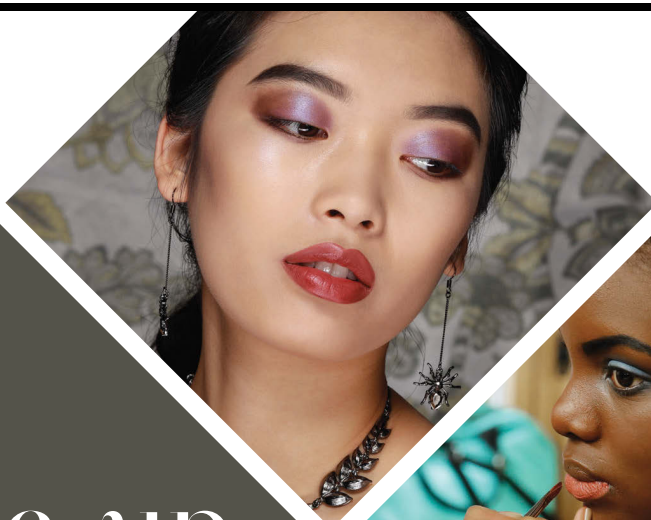
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# ON SET

## MIKE MARINO + A DIFFERENT MAN

### **What drew you to work on A Different Man?**

I was drawn to the importance of the subject matter. These days people are more and more obsessed with their appearance and the movie speaks to accepting yourself no matter how perfect you think you should be.

### **How did you approach Sebastian Stan's character designs for this film?**

My initial reference for the film was Adam Pearson, an actor with Neurofibromatosis, a genetic disorder that can cause non-cancerous tumors to grow along the nerves, skin, and parts of the body because Sebastian would be playing against him. My job was to make Sebastian's face similar to Adam's but slightly different so it could fall apart in the process.

To achieve this, I started with a lifecast and scan, then sculpted my design in clay. The makeup was cast in medical-grade silicone and was applied each day, taking under two hours. Additionally, hairpieces were added to create the appearance of eyebrows and eyelashes.

### **What were the biggest challenges you faced in designing the makeup?**

The biggest challenge I faced with the design was ensuring that the makeup worked proportionately for Sebastian's face since Adam Pearson's has a larger face with completely different proportions. I had to pay respect to Adam in the process by keeping it medically accurate while also giving it a little dramatic twist as it started to break down.

### **Was there other research within the medical resource realm that you used to ensure that accuracy?**

No, but I studied what causes the tumors and analyzed all of Adam Pearson's photographs as well as others with similar skin conditions.

### **Did you encounter any challenges in terms of the longevity or comfort of the makeup during filming?**

The challenges with this makeup included Sebastian not being able to see out of one eye and hear out of one ear, as well as the thickness, keeping it as thick as I could, and as thin at the same time. Maintaining the makeup was difficult since we filmed in the summer months.

### **What were some of your tricks for maintaining the makeup given the summer in New York City?**

We used a liquid called skin prep, which really strips any oils off of the skin and around the mouth and nose areas. We also used a glue called no tape which is a concentrated form of Telesis and is very strong.

### **How much did Stan's performance influence the makeup design? Did his interpretation of the character lead you to adjust any of the looks on set?**

We only had one test and we had to use what we created since it was a shoestring budget with very little time to make adjustments. Luckily with 30 years of experience doing makeup, I was able to calculate how it functioned...in other words, we got lucky!

### **Can you explain the stages of his character's makeup transition after the medical procedure he underwent?**

In one scene, the character actually peels his face off. For this effect, we created a version of the makeup that was extremely soft and barely gelled together. This was glued on with meth cellulose, and KY jelly. Beneath this layer of makeup, Sebastian wore a slightly distorted face. We thought it would make more sense to have a hybrid look as opposed to just seeing Sebastian. Later in the film, he also wears a mask, which is a smoother version of the design.

### **The mask he wore later was extraordinary. How was that created?**

The mask was created by scanning in my rough sculpture and adapting it on the computer to have the design of the mask we needed. It was 3-D printed and molded, then cast in silicone with a vacuum backing and Velcro straps.

### **How did you ensure that the makeup both supported Stan's performance and also helped the audience connect with the character's emotional journey?**

The makeup was an integral part of the film; without it, we wouldn't have been able to create the same effect. It played a vital role in creating the character. By doing the makeup early in the morning, before the cameras were ready, Sebastian had a lot of time to wander around New York City, which helped him immerse himself in and live like his character.

### **How would you describe your experience working on A Different Man?**

The experience was memorable, and one of a kind. It was a fast and furious movie to make as it only shot for 22 days and we had to have our stuff together to pull it off. Luckily, we worked with such great artists in every department. I really enjoyed working on the film.

Words **Shannon Levy**

Photos **Courtesy A24 Films**





# ON SET

## PRIYA MAHARAJ + THE SIX TRIPLE EIGHT

### **What research did you do, and how did it influence your makeup design choices for *The Six Triple Eight*?**

I researched extensively once I heard about the project, even before being offered the position because I wanted to be prepared. I started by collecting images of Army battalions, the Women's Army Corps, and makeup and nail trends from that era — both for civilians and women in the army, as well as men's facial hair styles. I also examined military guidelines on men's grooming in the US, UK, Italy, and Germany. Additionally, I researched the types of cosmetic products available during wartime in the US, considering the scarcity of supplies at the time. This was essential for making authentic product and shade choices when designing looks for each character. Furthermore, I researched how socioeconomic status and location influenced the styles and access to products for both women and men, which helped me craft each character's looks.

### **How did you tailor the distinct looks to each character's background?**

Since each of the leading ladies was of a different age and came from various socio-economic and educational backgrounds, I took that into account when designing their looks. For example, Lena (Ebony Obsidian) was a high school senior at the start of the movie, and I aimed to create a look that highlighted her innocence and shy disposition, contrasting with Bernice (Kylie Jefferson), a switchboard operator from NYC. Bernice would be more exposed to fashion trends, so during the pre-recruitment scene, I wanted to give her a more polished look, with red lipstick and nails, while still keeping her natural to fit that time period. Then there was Johnnie Mae (Shanice Shantay), who came from a southern town working on farms and factories; for her, I opted for a very simple look of no makeup and unpolished nails. Lastly, in the scene where Major Charity Adams (Kerry Washington) and her battalion walk through the train station after their assignment in the UK, Kerry's makeup artist, Sheri Knight, and I agreed that period-appropriate red lipstick would symbolize Major Adams' strength and accomplishments while highlighting her feminine side.

### **How did you approach the contrast between the muted tones for Lena versus the more sophisticated looks for urban women?**

At the start of the movie, Lena is 17, so it was important to highlight her youth and innocence. To achieve this, I used NARS Light Reflecting Advanced Skin Care Foundation and Radiant Concealer to give her skin a healthy, youthful glow. I focused on using cream products, such as Danessa Myricks Dew It Undercover Lip and Cheek Palette, which served as a subtle blush to add dimension so she wouldn't look flat on screen under the period filters. I also applied a light dusting of Laura Mercier Setting Powder to areas that tend to get oily. By the time Lena joined the army at 18, I kept her makeup

minimal to emphasize her innocence compared to the other ladies who were career women or college graduates.

### **How did you balance historical accuracy with creative expression when designing the looks for each character?**

The content and period of the film were key in shaping each character's look. Since the story is set during wartime, there were strict makeup guidelines within the army. I made sure to stay true to these restrictions while also allowing myself some creative freedom for certain scenes by incorporating more color. For instance, at Abram's farewell party, I was able to incorporate period-appropriate eye and lip shades for the guests. To ensure the cosmetic shades were accurate to the era, I collaborated with Chad Hayduk of Three Custom Color Specialists. Their library of thousands of shades dating back to the 1920s allowed me to create custom lipstick and eyeshadow palettes that reflected the colors available then.

### **Did you use specific techniques to convey the physical toll of military life on the characters?**

During the opening battle scene, we stippled, airbrushed, and spackled a lot of dropper dirt, grease, and grime from Maekup and Fleet Street. Fleet Street's fresh and dark blood, along with Skin Illustrator's Grunge and Dirt palettes were essential in creating the injured, battle-worn looks of the soldiers. In the boot camp training scenes, we used Kryolan Transparent Jelly, Ultra Wet, and Aloe Gator SPF stippled to make the leading ladies appear sweaty, or applied sunscreen for that shiny, sweaty look.

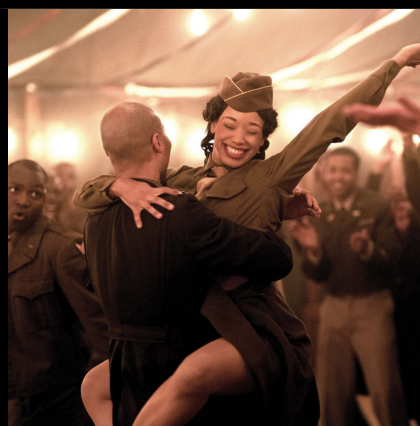
### **Were there any products you couldn't have worked without on this film?**

The Fleet Street and Maekup dirt, grime, and grease, as well as EBA Endura Skin Tone Colors for tattoo cover. Covering tattoos was a huge part for the cast and background actors to stay within the time period. And the lip and eyeshadow palettes I had created by Three Custom Color Specialists.

### **Was there a scene in the film you were most proud of?**

There were a few. The first was the White House scene, where all the iconic figures were in one room — President Roosevelt, Mrs. Eleanor Roosevelt, and Mary McLeod Bethune, all portrayed by industry legends. I remember thinking how happy I was in that moment. Everyone looked great, and I could finally breathe a little after doing makeup on Oprah and Susan Sarandon, and ensuring Sam Waterston's look was executed well. The second scene was the pre-recruitment train scene, where all five leading ladies were together for the first time. We filmed it on an old historic steam train in Chattanooga, TN, so it was special to be in that setting and see the makeup, hair, and costumes all come together, along with all the background actors.

Words **Shannon Levy**  
Photos **Courtesy of Netflix**





# ON SET

## MYRIAM AROUGHETI + THE PITT

### **How did you get involved with The Pitt?**

Word of mouth really. I had just wrapped two consecutive shows with an amazing first AD who happens to be married to an exceptional producer who was in prep for a new medical show. I was called in for an interview and started prep soon thereafter.

### **Was there a specific direction or concept you were given for the makeup designs?**

I had never worked on a medical show, so reading the scripts initially was very confusing and I found myself looking up every other word. I needed to very quickly familiarize myself with the medical lingo.

Our main medical advisor gave me access to a medical teaching site, where every procedure was available to watch. I spent hours watching videos and looking through thousands of medical pages. I would watch real-life procedures and go back to my most amazing FX team, Thom Floutz, and Chris Burgoyne, and say we need to replicate this exactly!

The show being on MAX, our producers really wanted to bring a visual realism that hadn't been seen before on television. Our FX houses, Autonomous FX, Fracture FX, and Tinsley Studios came through and made us flawless pieces. A very important guideline I received early in prep was that they wanted the people to feel real. No one was to be overly done up, it all needed to feel and look genuine.

### **Being that it is a medical show, were there any key visual themes that you had to consider while designing the looks of the hospital staff or patients?**

This was a huge challenge. Maintaining continuity on a show that takes place over 15 hours meant there was absolutely no room for mistakes; every day for six months, the makeup had to match. The show was filmed mostly in sequence, which helped.

On day one of episode one, we filmed the first six scenes of the episode, and on day two, we filmed the next six, and so on. Whatever happened during the scene and that day, we allowed it to happen. For example, if an actor started to get a little sweaty during a procedure, we let that occur and then picked up exactly where we left off at the end of the day.

We devised a plan that after a certain number of episodes, we would start breaking down the makeup, slowly removing the concealer and fading the eye shadows, blush, and lipsticks. As the shift got more hectic, it was important for the makeup to reflect that change.

### **Since each episode is the equivalent of an hour during one shift in a hospital's ER, how did you approach creating makeup for a series that portrays episodes in real-time?**

My main and most important direction for the show was, to make it look and feel as real as possible. We want to believe these are real nurses, staff workers, doctors, and patients.

### **Were there particular influences from the script or the characters that guided your makeup or prosthetic choices for some of the patients?**

All the procedures presented a challenge, as most of what we did was practical. Working very closely with the incredible props department, led by Rick Ladomade, and the phenomenal SPFX department, led by Rob Nary, we worked as a team to devise the best way to achieve all the gags.

### **Were there any specific products you couldn't have worked on this series without?**

Blood! We went through a LOT of blood! Tinsley Glisten was used in almost every scene for fake sweat and shine. One application at the top of the day lasts for hours, so we didn't have to touch up every minute. Skin Illustrator FX and Grunge palettes were crucial to our daily makeups.

### **Were there any specific makeup challenges you faced in this series?**

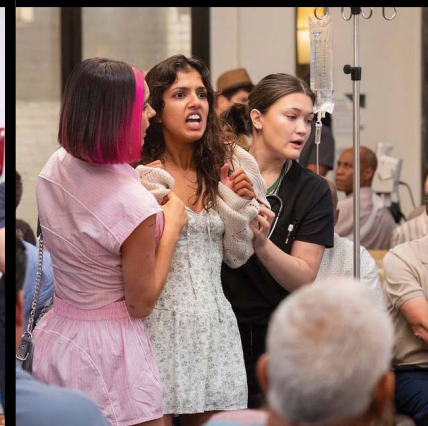
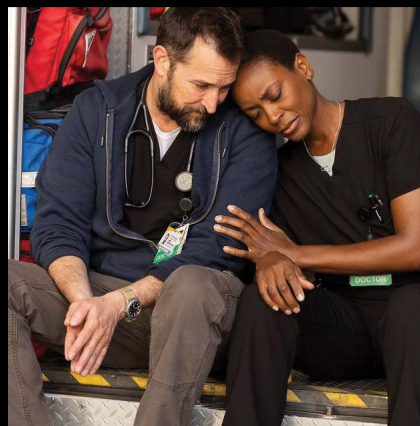
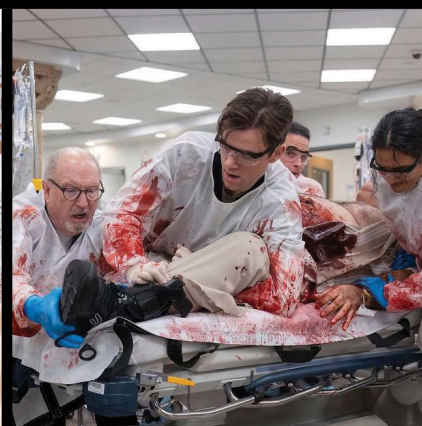
I think the biggest challenges were the continuity and the level of realism that was required.

### **Looking back at your work on The Pitt, is there a particular makeup or design you're especially proud of?**

This was the most exciting show I have had the opportunity to work on! So many incredible and difficult makeups week after week. As I read each script, a new and challenging procedure was thrown at us, and we, as a team, including Merry Lee Traum, who has been my key for the past 13 years, Chris Burgoyne, Thom Floutz, Marie-Flore Beaubien, Martina Sykes, and Leesa Simone, who flawlessly ran our background team, had to come up with the best way to get it done.

But after 15 episodes and many procedures, my favorite one is the Thoracotomy from episode 3. First, it took me forever to even be able to say the word! But the challenge was great, a nail in the heart that's beating on camera to the rhythm of the actor's heart, cut open the chest, see the nail in the beating heart next to the breathing lungs. Remove the nail, stitch the hole in the heart...I'm out of breath just typing that out! I love this show and the entire cast and crew!

Words **Shannon Levy**  
Photos **Courtesy of MAX**





# ON SET

## GINA MONACI + THE LAST SHOWGIRL

### **How did you come to work on *The Last Showgirl*?**

I've known Gia Coppola since she was two years old! Many years ago, her mom, Jacqui Getty, worked on a film I was doing, and we became best friends. I've worked with Gia on commercials, videos, and a cool film she did a few years ago called *Mainstream*, about the dark side of social media. So, of course, when she told me she was doing *The Last Showgirl*, I was thrilled to be a part of it.

It was a super ambitious project, especially given the small budget and only 18 days to shoot an entire movie! Not only did we manage to pull it off effortlessly, but we actually had reasonable working hours. Gia is a dream to work with; her energy is very calming, and she is an excellent collaborator. I had a great hair and makeup team, and the actors were wonderful — especially Jamie Lee Curtis, whom I've known for years, having done films with her husband, Christopher Guest.

### **What was your vision for Pamela Anderson's look in the film? Did she have a particular idea of how she wanted her character to be portrayed?**

Pam's look was discussed, tested, and reimagined. I knew she favored the no-makeup look, but since she was portraying a character, my initial thought was: what if, on her off days, there's still something she holds onto?

I figured she might keep her lashes on. So, we pretty much swung from one extreme to the other. That's the purpose of testing. Ultimately, she felt her best with no makeup, just some glitter that never comes off, which is quite true. I swear I still have glitter from the '80s lingering in my kit!

For showgirl mode, she pretty much deferred to my research, which, of course, was great. For the finale, I applied blue false lashes adorned with sequined rhinestones as a liner and blue glittery eyeshadow, and I added glitter to her lips over a fuchsia Christian Dior lipstick so she glowed when the light hit. It was insane! We did this for all the girls, adding glitter to their lips for the finale.

### **What went into designing the signature look of Jamie Lee Curtis' characters?**

For Jamie, I researched and found some great pictures of old Las Vegas women. It felt like Jamie's character was a bit of a throwback — someone who found a look years ago and just stuck with it. Then Jamie sent me a picture of this woman. Oh my God, it was so funny, and I couldn't top that. This woman had a bi-level, two-tone haircut, white frosted eyeshadow, and white frosted lipstick, which is hard to find, believe it or not.

Once Jamie arrived in Las Vegas, we were doing a test, and I asked if she would be up for a spray tan. She was only

working four days, and I really wanted that bad Las Vegas tan. Of course, my time was limited every day, so having her spray-tanned was super helpful, and the look was incredible! She was up for anything and loved the final look we created.

She was a pivotal part of the movie, both on and off screen. It was great to have her for those first four days because her energy was so genuine and enthusiastic. Wow, what an incredible actress! She really set the bar for the others, and the chemistry between her and Pam was truly special.

### **What inspired or influenced the makeup design for the showgirls?**

For the rest of the showgirls, I did a lot of research but the bottom line is they wear a ton of makeup. It's very exaggerated because when they're up on stage, it has to pop. When they were in their "off-stage" days, we gave Brenda Strong a more makeup-free look. For Kiernan Shipka, we did a bit of liner and gloss on her lips.

### **What were some of your favorite products you used on set for this film?**

As far as products, I love Tom Ford's makeup line. The foundations are incredible, and I also love his mascara, liners, and shadows. I used the Tom Ford bronzer powder on Jamie. Tatcha cleansers and creams are my go-to for prepping the skin. The liner I loved to use was an old-school Laura Mercier black water-activated liner.

### **Was there a particular moment or look that you were especially proud of in *The Last Showgirl*?**

My proudest moment was the finale. Watching all our hard work come alive on stage was incredible. Since we hadn't done any onstage performances before, seeing that scene was truly spectacular. I am very proud of this film; it was an amazing project.

Words **Shannon Levy**

Photos **Courtesy of Roadside Attractions**







# ON SET

## JULIA FLOCH CARBONEL + EMILIA PÉREZ

### **What was the process for transforming Karla Sofia Gascon into drug lord Manitas?**

The main purpose was, of course, to be as far apart as possible from each other, surprising the viewer when they discover it's the same actress. It also aimed to express violence versus love, roughness versus softness, and sadness versus light. Director Jacques Audiard envisioned a frightening Manitas, a chimera that belongs to shadow and darkness. We only see Manitas at night, hidden from the world. For Emilia, Jacques wanted the timeless Madonna, the lady of elegance. He was inspired by Catherine Deneuve.

### **Can you tell us about the two very distinct looks you created for the characters of Manitas and Emilia?**

It's a lot of teamwork. Our artistic director, Virginie Montel, who collaborated with Jacques on many of his films, knows exactly how to translate his poetic instructions into realness. We first go for classical Narcos, a bit of '70s curly hair and mustache, manly but not scary enough. She was really inspired by Post Malone, a modern urban figure. Jean Christoph Spadaccini created these amazing nose and cheek prosthetics with a grainy skin texture. The only difficulty from his amazing work was to make Karla's beautiful full mouth fit into this male character. So, I was inspired by Mickey Rourke in *The Wrestler*, a fighter but with a lot of accessories and coquetry (tattoos, fake tan, Grillz) to blend this feminine mouth in Manitas. Simon Livet, makeup co-head, added the beard, and I blurred Karla's features as much as possible with a lot of shadows and emphasis on the texture of Spadaccini's prosthetics.

As Emilia appeared in the London restaurant four years later, we wanted an apparition; a movie star, a confident woman. She is elegant, sassy, and beautiful. We could play with the amazing feline features of Karla with contouring and shininess. With this ash blonde wig, we could go for a soft and classic look compared to Karla's sexy brunette aesthetic. The best look for me is when she is at home with her kids, no makeup, just natural and beautiful.

### **Were there any specific references or inspirations you drew from for Emilia's makeup?**

Catherine Deneuve, for sure, but also, I watched the beautiful Sofia Vergara who I think looks like Karla. I wanted a beige, khaki, taupe bistre palette to go with her blond hair. Blond can make redness pop so beige is a friend.

### **What was involved with Emilia's makeup during the post-surgery scene while she was bandaged and in recovery?**

The idea was to express how hard the process was. It's a complete rebirth, so I wanted a lot of fluids—blood and sweat texture, much like when a baby is born. Bandages help in maintaining the suspense surrounding Emilia's features.

### **What techniques did you use to un-glamorize Zoe Saldaña as Rita in the opening sequence of the film making her look tired and stressed?**

Rita, at the beginning of the film, doesn't have recognition and money. Zoe is incredibly beautiful in real life so we had to find a way to make her beauty and grace disappear. Before Zoe's amazing makeup artist, Vera Steimberg, could come along, we designed bushy eyebrows and this tired look. Then Vera took from there, and could manage both looks easily. Romain Marietti and Jane Brizard created this first "tired" look with a curly natural wig. Then they used her magnificent hair for the second part. Her true shine shows when the money and freedom she deserves finally come.

### **There are subtle shifts in Selena Gomez's looks as Jessi as the story progresses. Can you speak to that?**

Like Emilia and Rita, Jessi also has a big transition. Once the young, submissive wife of a drug lord and mother of two, she becomes an independent widow and party girl. For the first part, Simon Livet used a lot of contouring, highlights, and fake lashes to define her look, while Emmanuel Janvier styled her long brown hair for a Mexican girly look. Four years later, with a platinum blonde wig with dark roots, imagined by hair designer Romain Marietti, and shiny, lighter makeup, Jessi is now a fierce and edgy woman.

### **What about Emilia's makeup for the kidnapping scene?**

The kidnapping is the death; it's another change of state. We can sense that to become a symbol of love, Emilia has to be a martyr, like in a lot of religious stories. So, I had a lot of texture – blood, sweat, and tears, like the rebirth of the hospital scene.

### **What was involved in creating an authentic look for the inmates and gang members?**

A lot of tattoos. With Virginie Montel and Simon Livet, a big part of our preparation was the crowd. Unfortunately, we couldn't shoot in Mexico, so the crowd had to bring the identity of Mexico which is so important in the film. We watched many documentaries and exchanged a lot of information. Thanks to our crowd head makeup artist and hair designer Roxanne Bruneton, Celine von Heddegem, and Delphine Giraud, we could create a sense of Mexico.

### **What's the most rewarding part of working on a film like Emilia Perez?**

Wherever we came from, whichever path we were on, we all grew from this experience. We met through Jacques' art and vision. As you can tell, we are really proud to be part of this beautiful and inclusive film, and so honored with Netflix's efforts to make our work exist.

Words **Shannon Levy**

Photos **Courtesy of Netflix**





# ON SET

## FRANCES HOUNSOM + BLACK BAG

### **How did you come to work on Black Bag?**

I was fortunate enough to be the hair and makeup designer for Black Bag after working with Steven Soderberg previously as designer on Magic Mike with Channing Tatum and Salma Hayek. To be asked back to design for this incredible director was an honor. He is a joy to work for, trusting me as his makeup and hair designer and supporting all my designs and thought processes behind the looks.

### **How would you describe your approach to designing the hair and makeup on this film?**

My approach to designing is always quite organic. I am an artist originally, therefore I work on my own concept art, sketching looks and designs normally before the cast is officially attached. This allows me to play with different ideas and textures with hair and skin. Many directors find that my concept art helps them visualize the characters and helps them see any prosthetics or stand-out script points in a clear and direct way.

### **What can you tell us about the characters and how their makeup reflects their personalities or backgrounds?**

We wanted Cate Blanchett to really take on a new look and character. She was so involved in creating her look and wanted the wig from the beginning. Made by her usual wig maker, it was important to allow Cate the freedom to dive into the look and develop the character. Régé'-Jean Page's character was also a very specific design, with sharp military lines to his haircut and beard but not too immaculate, showing he has a history and a dark side. Régé was so great to work with in character development, we had some amazing design sessions. Marisa Abela, portraying Clarissa Dubrose, was also a wonderful character to design. I enjoy considering all aspects of the design process, including nails, as this is an essential part of creating an era and expressing the character's personality. Her hair was also influenced by her costume. Collaborating closely with our costume designer, Ellen Mirojnick, on this look was crucial, as the grey dress was a stunning design. I knew this required intricate styling to highlight her collarbones and jawline. For me, it felt like sculpting with hair. Creating a piece to add to Marisa's hair and arranging her hair around it was a beautiful experience.

### **Can you share some of the most significant makeup transformations you worked on for the film and what was involved?**

Naomie Harris' hair was a very important transformation. We went through a few collaborative designs from sister locs to micro braids, trying to work into the ethereal side of her character, eventually settling on beautiful passion twists with a lighter color at the end, which we hand-dyed to be able to control the additional hair and color tone needed for these to blend in with the tonal palette of the movie.

Cate Blanchett's look was a big transformation, inspired by the flowing '70s, matching with some beautiful pieces Ellen pulled from Chloe's latest catwalk collection, this very much influenced the glow, highlight, and sheen of the makeup. I also barbered Michael Fassbender's hair with a traditional 1950s DA haircut, keeping him very classic and sharp with his clean-shaven flawless appearance. I was very inspired by Tom Ford's A Simple Man.

### **Were there any prosthetic elements that you had to incorporate into the film? If so, can you tell me about that?**

Our wonderful Pierce Brosnan has a prosthetic nose throughout the movie. It was important to him to work with the character's history and back story to characterize him in a way he could relate to. So, I suggested a nose prosthetic which looks glorious on his profile. Working with Neill Gorton, a nose was sculpted and this worked well to help his character development.

### **What were some of your key products you couldn't have worked on this film without?**

Good skincare and glow is a big favorite of mine. I see skin as the scaffolding to the look. If the base is not right to begin with then whatever you build on top will not be immaculately polished. My team and I regularly started the day with Intraceuticals skincare to cleanse and hydrate the skin of our cast. I am also a fan of removing and reapplying bases at lunchtime to keep the products looking fresh and without too much buildup. Tom Ford and Makeup by Mario products are very good for the fresh skin look. I tend to favor Chantecaille tinted moisturizers for a base, with Suquq foundations on areas that may need a little more coverage.

### **Was there a scene in the film that you were specifically proud of?**

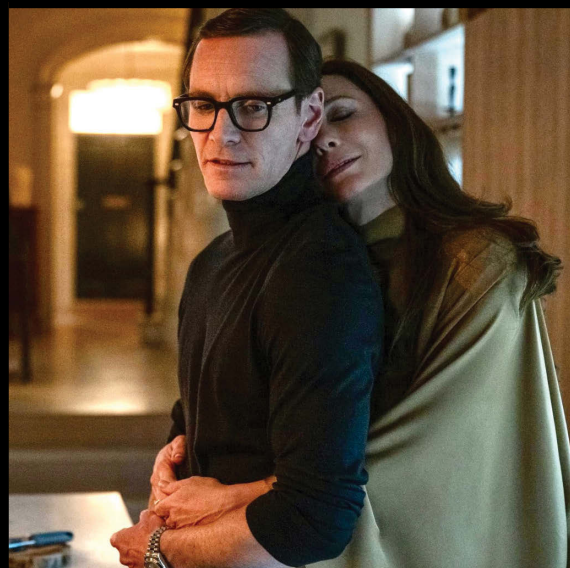
To me, the overall look of the movie is what I am most proud of. All of our cast, captured in the beautifully lit dinner scenes, truly shone. Their glowing skin and sharply styled hair matched the polished quality of our film.

### **Is there anything you'd like to add about working with Steven Soderberg and on this film?**

Steven Soderberg is a formidable director who allows the designer to create and apply, trusting in his teams to bring the magic from the art point of view daily. The script was so beautifully written, I was honored to help bring this resounding piece of cinema to life with the support of an incredibly talented team and actors who are true masters in their field. Every day was a collaborator's dream.

Words **Shannon Levy**

Photos **Courtesy of Focus Features**





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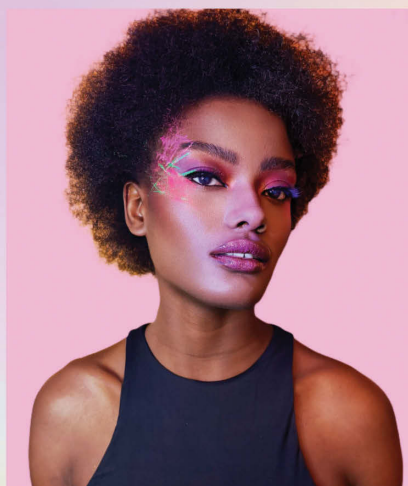


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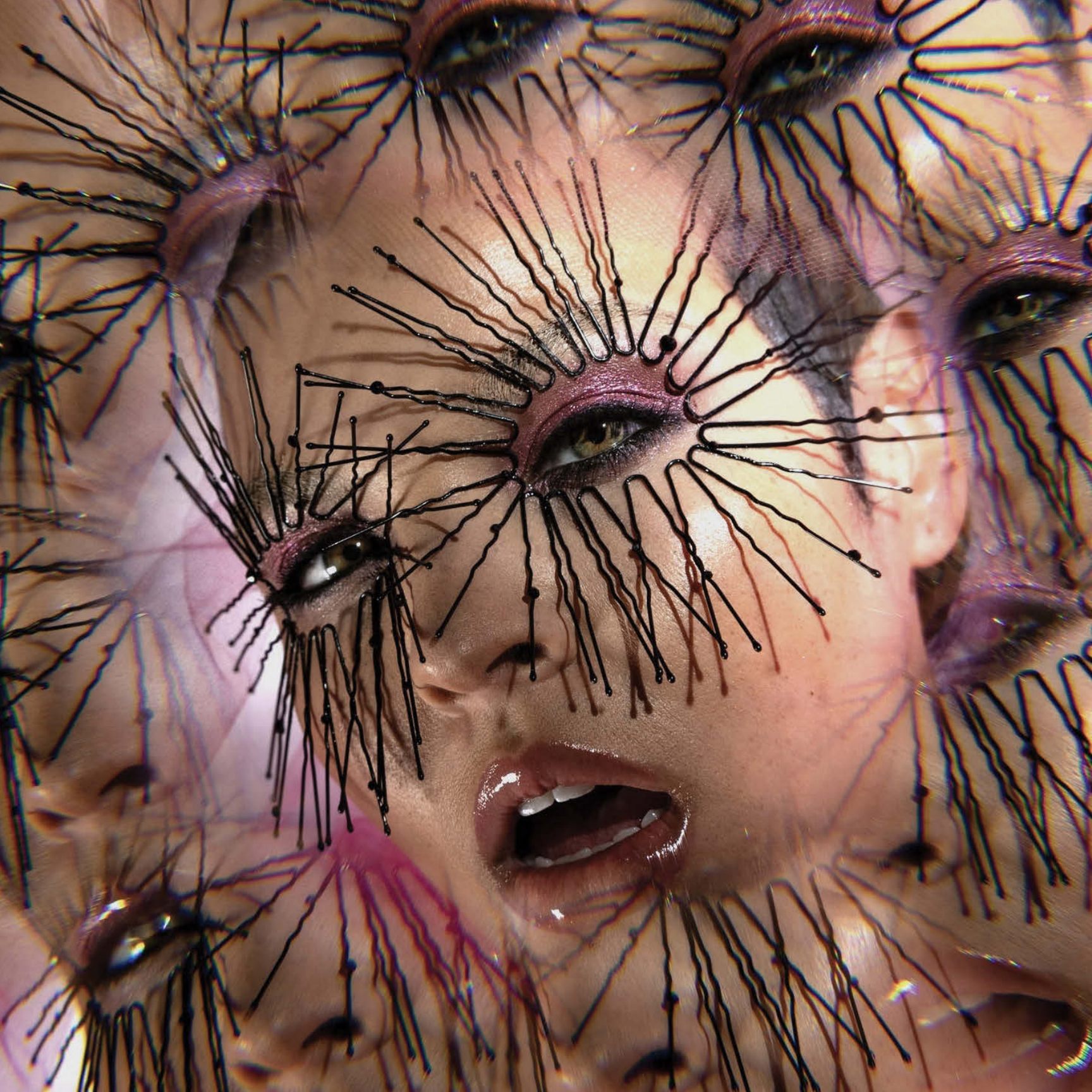
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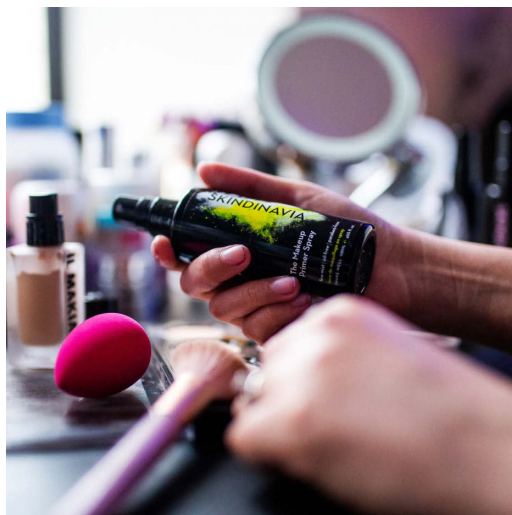
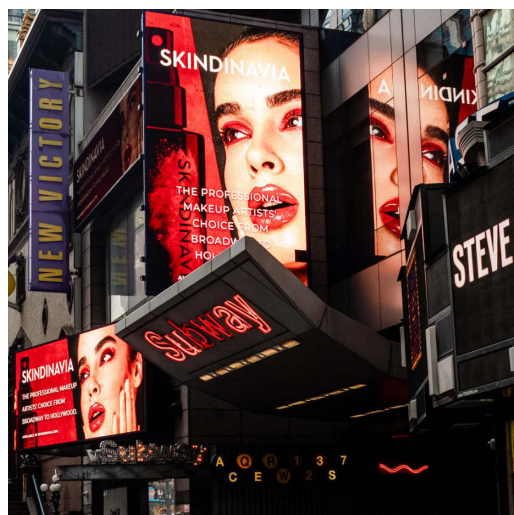
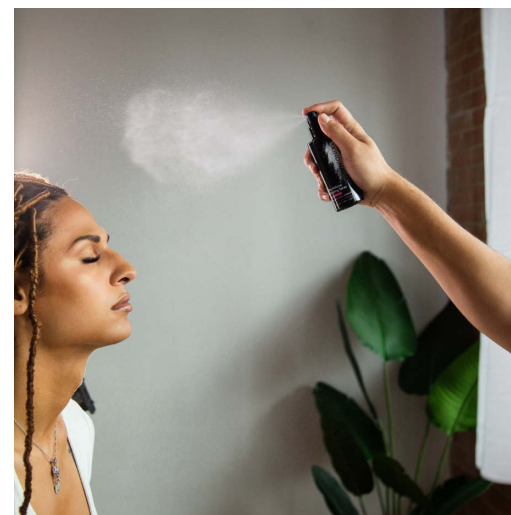
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