

ON MAKEUP MAGAZINE

80 YEARS OF KRYOLAN

ANGIE BALBON

BECCA RANDLE

CAUGHT STEALING

DAVID MADERICH

FIDEL GONZALEZ

FRANKENSTEIN

GROTESQUERIE

HEDDA

JORDAN SAMUEL

JORJEE DOUGLASS

JUDY CHIN

KATE BISCOE

KISHA AUGUSTINE

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THE STUDIO

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WELCOME



Perfection is overrated.

If I'm being honest, it's truly exhausting.
Well, the idea of it is anyway.
I can't actually recall the last time I did something perfectly.

I've had many wonderful conversations with great leaders about perfection, and how desperately many of us strive for it in art, business, relationships or life.

In every one of those conversations we came to the agreement that not only is true perfection unattainable in most situations, but that perfection shouldn't necessarily even be the goal. That there is beauty in the imperfect.

Personally, I love imperfection.

A lightly tattered t-shirt or sweater that fits just right.
A home that feels lived in.
A desktop that only you can find your way around.
A makeup application that leaves something a little raw.

I admire and accept the authenticity of imperfection.
It feels honest and true and real.

There is nothing I find less interesting than an oddly filtered selfie, an overly retouched beauty image or a guarded conversation.

The idea of being unapologetically unfiltered feels fresh and alive.

Now, I'm not saying perfection shouldn't be a goal sometimes.
And certainly there are many things in life that need to be perfect.

What I'm saying is to give yourself permission to be a little easier on you and your quest for perfection.

Sure, hold yourself to a high standard, but not an unattainable one.
Love your imperfectness. Embrace it.

Let it become a positive inspiration in your reaching for your most fulfilled self and your best, almost perfect life.

Michael DeVellis
Editor, On Makeup Magazine



INSIDE

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Contributors	6
New Product	8
Industry News	12
Milestone 80 Years of Kryolan	16
Profile Timothy Hung	22
Beauty by Kisha Augustine	28
Where James Vincent's Providence	28
Beauty by Angie Balbon	40
Kit Focus Texture	48
Kit Focus Matte	50
Kit Focus Skin Fix	52
Kit Focus Precision Tools	54
Beauty by David Maderich	60
On Set Jordan Samuel + Mike Hill + Frankenstein	70
On Set Judy Chin + Caught Stealing	72
On Set Jorjee Douglass + The Studio	74
On Set Sharon Martin + Hedda	76
On Set Kate Biscoe + Grotesquerie	78
Beauty by Becca Randle	82
Beauty by Tadashi Takahashi	90
Where to Buy	96

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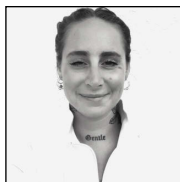
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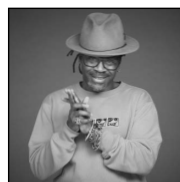
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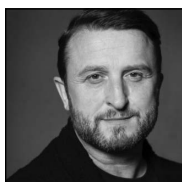
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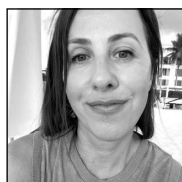
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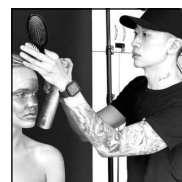
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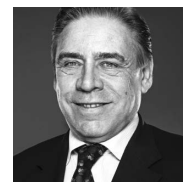
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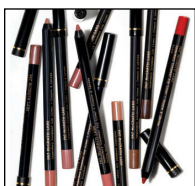
NEW PRODUCT



Kryolan High Glow from Kryolan is a new, cream-like pressed illuminizing powder for creating a luminous, glass-skin finish. Its unique formula blends seamlessly, offering a buildable, natural-looking glow that flatters all skin types and tones. The creamy texture and light color payoff make it easy to achieve a natural-looking glow that you can build up to the intensity you desire. Use it alone for a soft, natural glow or layer over makeup for an intense, light-catching highlight. The five shade collection ranges from neutral to natural, light to dark, plus one with a peachy sheen to flatter a variety of skin tones. \$19.50 kryolan.com



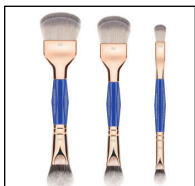
ESUM The Brow Gel - Clear Conditioning Laminates is the newest game-changer from the Alphonse Weibelt and the team at ESUM. This lightweight, transparent gel-wax is designed to groom and style brows with all-day hold. The dual-sided, detailing brush allows for even application, with a flat side for lamination. This formula conditions hair with panthenol and citrus junos extract, and strengthens hair with peptides and red clover flower extract. The firm, all-day hold, moldable, soft touch and flake-free formula is a new must-have for artists of every genre. \$24.00 esumcosmetics.com



PAT McGRATH LABS The newest launch from industry icon Pat McGrath is PAT McGRATH LABS Legendary Longwear Lip Liner collection. The 21 shade, matte finish collection was expertly curated to shape, sculpt, line & define any lip look, from natural to bold. PermaLock Technology ensures comfortable, all-day, waterproof wear while preventing transfer, feathering or smudging. The ultra-smooth, creamy gel-like formula glides effortlessly delivering weightless, high-impact, fade proof color. \$29.00 patmcgrath.com



Beekman 1802 The breakthrough Milk RX Advanced Better Aging Wrinkle Serum is a new 2-in-1 formula from Beekman 1802 that is clinically proven to reduce fine lines and deep wrinkles, while brightening skin for a radiant, youthful glow. Powered by goat milk exosomes, liquid collagen, and pure, stable vitamin C, this powerhouse serum targets the three key wrinkle zones: forehead lines, smile lines, and cheek wrinkles. The doctor formulated, dermatologist validated, safe for sensitive skin formula provides a deep and immediate hydration that helps prep the skin for every client experience. \$72.00 beekman1802.com



bdellium tools Elevate your artistry with Bdellium Tools' patented 3-piece double-ended brush set—six pro-grade essentials in one sleek, space-saving collection. Each dual-ended brush is expertly designed with innovative shapes and multi-functional synthetic bristles, streamlining your routine from sculpting and contouring to blending and setting. Perfect for achieving a flawless complexion, defining features, or creating a seamless finish, this versatile set delivers professional results with fewer tools and maximum efficiency. Now available in both the Studio and Golden Triangle collections. Offered individually or as a 3-piece set. \$18.00 – \$74.00 bdelliumtools.com



Codex Labs The newest innovation from Dr. Barbara Paldus at Codex Labs is Kāngfū Cooling Recovery Gel — a cooling face and body gel that helps restore and soothe a damaged skin barrier. Kāngfū is made with the patent-pending Kāngfū Complex — a powerful blend of three Traditional Chinese Medicine (TCM) plants and a marine algae that strengthens antioxidant defenses, supports cell survival and DNA repair, and promotes healthy skin barrier remodeling to accelerate healing while reducing visible redness. This gel cools, re-hydrates the skin and is clinically proven to reduce the appearance of redness. Kāngfū Cooling Recovery Gel is designed for all skin types and is specifically formulated to bring much needed relief after flare-ups, sunburns, UV phototherapy, and to help skin recover after various types of skin-modifying cosmetic procedures. \$50.00 codexlabscorp.com

Kryolan

80

80 YEARS
PROFESSIONAL
MAKE-UP



KRYOLAN
PROFESSIONAL MAKE-UP



EXPERIENCE
OUR JOURNEY

KRYOLAN.COM

NEW PRODUCT



Skindinavia The industry's best selling finishing spray is changing things up with the introduction of three new products in early 2026. The collection is centered around Skindinavia's patented cooling technology and world class hold in heat, humidity and stress. The first personalized sprays allow user to choose finished look in either Glow or Matte finish with the intensity of the finished look adjusted by shaking the bottle. Skindinavia has also introduced a second version of their award winning The Makeup Finishing Spray Bridal with Neroli — a light orange blossom scent, plus the industry's first active packaging notes excess heat with thermochromatic ink. If the temperature reaches of 90 degrees Farenheit the ink disappears noting it is a good time to reapply. All versions are available in 2, 4 or 8 ounce bottles. \$16.00 - \$39.00



Senna Eugenia Weston has introduced a new stunning shade collections of Senna cream-to-powder blush formula in individual compacts that allow you to easily create blush and other looks with coordinated color ranges. Use for a natural glow, sculpted definition, touch of flush or radiant color. Subtle shades to bold hues mix and match to adorn cheeks, lips and eyes. Featherweight high pigment powder suspended into a cream wax and silicone base glides on and blends seamlessly, layers up, then sets to last. The oil-free formula can be mixed with facial oils, serums, creams, and fixatives to adjust finish. Three shade collections available: Careless Coral, Midnight Mauve, Precious Pink. sennacosmetics.com



RCMA Makeup The Summer Lights Illuminating Balm collection from RCMA Makeup has fast become the brands newest pro must-have and with the addition of three new shades, the multi-use balms are stepping up the glow factor across every artist's kit. Formulated to flatter all skin tones, this multi-use formula is safe for eyes, face, and body, and never sticky, glittery, or heavy — just pure, skin-enhancing luminosity. New shades include Sun-Kissed - a soft, luminous ivory with a cool-toned pearlescent sheen, Endless Summer - a rose-bronze with golden warmth and Golden Hour - an antique gold with amber undertones. \$24.00 rcmakeup.com



ANISA Beauty Known for innovative and responsibly crafted brushes, Anisa Beauty has launched two new brushes designed to make complexion perfection effortless. The Conceal and Correct Brush fits perfectly along the under-eye, inner corner, and eyelid areas for precise, controlled concealer and corrector application. The Cover and Set Brush mimics a powder puff to press complexion products precisely where needed. Both brushes have a pointed tip for targeted application, and dense yet flexible fibers suitable for all formula types. Cover and Set Brush \$30.00, Conceal and Correct Brush \$28.00. Also available as the Press & Set Duo \$50.00 anisabeauty.com



Kit Ritual The limited edition, extra large magnetic XL Shadow Palette is the most recent addition to makeup artist Viktorija Bowers' Kit Ritual collection. The line launched with a variety of clear deep well palettes for depotting creams and other makeup products and with the introduction of the XL Shadow Palette, Kit Ritual has upped the organization game for powder and other pan contained products. With it's dimensions of 7 x 9 inches and an interior depth of 7mm, the extra large size palette will accommodate any pan, as well as pans that need to have an additional metal sticker to make it magnetic which adds to it's depth. \$22.00 kitritual.com



MAC Lip Erase, the beloved MAC flesh-toned balm that neutralizes and erases natural lip color, is back, now in ten versatile shades. This lightweight, color-canceling balm works like concealer for lips: it defies skin depth, overrides undertones, and cancels out color to recreate the iconic concealed lip look of the early 2000s. Wear it alone to mute your natural lip tone, layer it as a base for true-to-shade lip color, or pair it with your go-to liner, lipstick, or Lipglass to shift your shape and create all-new effects. \$25.00 maccosmetics.com

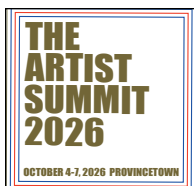


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INDUSTRY NEWS



The Artist Summit 2026 The Powder Group's most iconic and industry renowned event is back for 2026! After a two year hiatus, The Artist Summit returns to Provincetown from October 4-7, 2026. The program will once again consist of a three day series of keynote talks, panel discussions, artistry inspiration and community focus. Led by Michael DeVellis and James Vincent, the program will focus on a 360 degree approach to personal and professional development while bringing The Powder Group community back home to its most inspirational event location and venue. Presenters and brand sponsors will be announced in early 2026. \$890.00 - \$1190.00 thepowdergroup.com



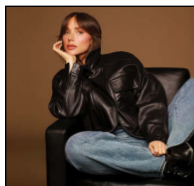
Black Mona Lisa Grammy, Emmy and Tony-Award winning performer Billy Porter has entered the beauty space with the debut of Black Mona Lisa Beauty. The brand is a fearless celebration of individuality and self-expression featuring high-performance formulas, vibrant shades, and unapologetic style. Designed for all identities, skin tones, and genders, the skincare and makeup brand empowers wearers to embrace their true selves, break beauty norms and shine authentically. More than makeup, the brand is a movement of inclusivity, creativity, and authenticity, inspiring everyone to shine in their own spotlight. \$9.99-\$66.99 blackmonalisabeauty.com



tablette palette Terri Apanasewicz the creator of tablette palette — the first biodegradable, pro artist friendly sampling and mixing palette — has announced a new customization program to help brands and artists elevate their touch up kits and sampling programs. Available starting at just \$2 palette for customization, plus the cost of the palette, tablette palette can now be customized with your logo. Personalize it with your name, social handle, or website and turn this sleek, compostable essential into your new on-set calling card. A customized tablette palette is a useful, environmentally friendly marketing tool for professionals and makeup enthusiasts who mean business. tablettepalette.com



Dream Labs The first product launch from makeup artist Alexx Mayo's new line Dream Labs is the instantly iconic Eternal Priming Water. Described as "skincare meets primer in one revolutionary step" the formulation applies like a toner and is lightweight but strong enough to protect from sweat, oil and makeup breakdown. Powered by skin balancing witch hazel and soothing cucumber extract, it visibly reduces the appearance of pores and smoothes uneven texture while calming the skin. With its ability to dramatically control oil and sweat and create an invisible, breathable veil that locks in your look, Eternal Priming Water is quickly becoming a pro makeup artist kit essential. \$34.00 shopdreamlabs.com



m.ph beauty m.ph beauty Mary Phillips, one of the most influential makeup artists of her generation, has launched a curated makeup collection rooted in her professional techniques. m.ph beauty blends timeless glamor with breathable, skincare-forward formulas designed to make people feel confident, sexy, and effortlessly polished. The brand's first six products are intended to bring pro-level artistry into everyday routines, and include The Underpainting Palette, Underpainting Dual-Ended Sculpting Brush, Cheeky Cream Blush, Cream Blush Brush, Lip Ciggy Hydrating Lipstick and The Overliner Lip Pencil. \$25.00 - \$64.00 mphbeauty.com



MakeUp First School Chicago's premiere makeup school, Make Up First School of Makeup Artistry has announced that they will evolve into an online school in 2026, bringing their sought after Certificate Program to aspiring makeup artists anywhere in the world. The online courses will maintain the same interactive, instructor-led format, complete with instructor critiques, portfolio guidance, and mentorship throughout the participants career. Students will gain the skills, knowledge, and professional confidence to succeed in a fulfilling makeup career, all from the comfort of their home or studio. Enrollment details to be announced on makeupfirst.com

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INDUSTRY NEWS



Hung Vanngo Makeup artist Hung Vanngo has launched his eponymous beauty brand, Hung Vanngo Beauty, with a line of color-forward, performance-driven products available exclusively at Sephora. The collection, described as "perfecting the basics" includes eyeshadow palettes, eyeliners, lipsticks, lip liners, a bronzer, and a blush. Vanngo aims to bring high-impact, wearable, makeup where bringing bold, vibrant color back to the market in a non-intimidating way is a focus. The shade names have meaningful references to his life and career, including nods to his immigrant experience and time in the '90s. \$22.00 - \$49.00 hungvanngobeaauty.com



Danessa Myricks x Neutrogena Neutrogena has teamed up with makeup artist Danessa Myricks to launch three Get Glam Ready kits, available exclusively at CVS. The collaboration celebrates the makeup artist's longtime connection to the brand—dating back to her teen years—and unites their shared belief that great makeup starts with great skin resulting in kits that champion skin first beauty. Each kit includes favorites like Hydro Boost Gel Cream, Hydrating Sheet Masks, Hyaluronic Acid Lip Oil, and Makeup Remover Wipes, making high-performance, accessible beauty easier than ever. \$6.99-29.99 cvs.com

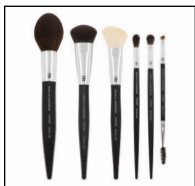


Cozzette Beauty

Introducing the Cozzette Creative Affiliate Alliance — a collaboration initiative uniting makeup artistry and community. Join founder Roque Cozzette as an affiliate and connect with a professional network that supports your growth. Enjoy virtual seminars on trade secrets, mindfulness, color theory, and product knowledge. Cozzette will offer affiliates commissions between 15% to 30% on product sales plus bonuses on referrals. cozzettebeauty.com



TEMPTU By popular demand, TEMPTU has expanded its Creamy Air offerings in collaboration with MaqPro. Available exclusively on the TEMPTU PRO website, Creamy Air is now available in single 10 ml bottles as well as sets, and in larger 60 ml bottles. A professional favorite for both on screen and bridal, it is unmatched as tattoo cover, corrective makeup, and anyone seeking full coverage instantly. \$24.00 - \$60.00 temptupro.com.



OMNIA OMNIA has introduced their first pro-inspired, consumer-centric, brush collections that make gifting your favorite beauty lover or early stage artist easier than ever. The launch consists of three brush sets with everything you need to create flawless artistry. BOM-SET05 a five piece Complexion Set designed to blend, buff, and perfect every layer of your complexion artistry, from foundation to finishing touches. BOM-SET06 a six piece Full Face Set, featuring perfectly paired face and eye brushes for a smooth, blended finish BOM-SET07 an eight piece Eye Set designed to blend, define, and detail with precision application and seamless results, from soft blends to sharp lines. Each brush features ultra-soft, cruelty-free Omnilux filaments for smooth, seamless application with cream, liquid, or powder formulas. omniabrush.com



Premiere Premiere Show Group and The Powder Group are pleased to confirm their continued partnership for 2026 and the dates for the 2026 Premiere shows. The Powder Group will be back at Premiere Anaheim February 1-2, Premiere Orlando May 30-June 1, Premiere San Antonio on August 30-31, Columbus dates are yet to be confirmed. TPG will be on hand as a makeup education production partner with an exclusive classroom and a booth featuring their renowned 50% off pro-sets from their Premiere Shows Brand Partners. Presenters and brand show partners will be announced in late 2025. Premiere Shows includes hundreds of classes and vendors at each of their events and access is exclusively for beauty industry professionals and students across all areas of beauty focus. premiereshows.com



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MILESTONE

80 YEARS OF KRYOLAN

How did Kryolan get its start?

It was just 3 months after World War 2 had ended, when Arnold, a qualified chemist, got his first business license to start a cosmetics business in the wastelands of Berlin. It all began with urgently needed commodities, such as soap and tooth paste and also some moisturizer cream.

Were there any big challenges for the brand starting out?

Yes, many. It was most difficult to obtain the needed raw materials and chemicals. In Germany it was the hour zero, infrastructure and most of the industry were destroyed, the German currency had no value.

Biggest challenges today?

Probably bureaucracy and overwhelming regulations, trade restrictions, shortage of willing and qualified staff.

Kryolan is known for a scientific approach to developing makeup. Was that always the case? Has the process of research and development changed over the years?

The approach has not really changed but today R+D is of course more professional than in the beginning. The team has grown, more modern scientific equipment is being used. Today we operate two R+D Labs, the major one in Berlin and a second in Chennai in India.

How else has the brand evolved over the years?

At the beginning it all was just theatrical, but for the last 30 years the brand covers a vast array. Just think of our Digital Complexion range, a scientifically developed makeup line for 4K and 8K camera technology. But in many areas Kryolan is also well known for beauty, especially in the Middle East, African countries, India, Pakistan but also Taiwan and China. More performance orientated raw materials enable us to create products taking the brand to new levels.

Who runs the brand now?

Kryolan is still family run and the second and third generation form the management, supported by an excellent team of experts.

Are there any key heritage products that have been with the brand since day one?

Yes, there are, e.g. Supracolor and Aquacolor and maybe we also should mention products from day two, I mean products launched in the 1960s like the Paint Sticks. And our Dermacolor range is also now around for more than 45 years.

What do you think has given Kryolan the longevity in the pro makeup industry that it has had?

I think a few reasons may apply: reliability, quality, our interest in the real professional makeup world, constant communication with professional makeup artists, trying to

meet the professional requirements and also supplying the essential niche products.

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

That we have managed to make Kryolan an international global brand which is available in more than 80 countries worldwide.

You not only make one of the most loved brands in the industry, but you also private label for many other brands. How did that part of the business come about?

In today's world many entrepreneurs have great business and marketing ideas, but manufacturing is entirely a different ball game. New created brands look for reliable and experienced manufacturers, who are willing to design products to their needs. This is how we got involved.

How many other brands does Kryolan make product for?

Currently we provide products to about 20 other brands in six countries.

How do you manage that balance between what's for Kryolan and what's for other brands?

For our private label customers we run different formulations as they traditionally serve different markets than us. We are not producing large batches and then fill the same product for many brands. That is not our way. We believe in individualism.

What are you proudest of?

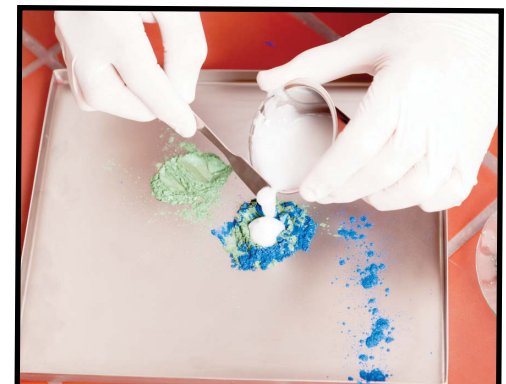
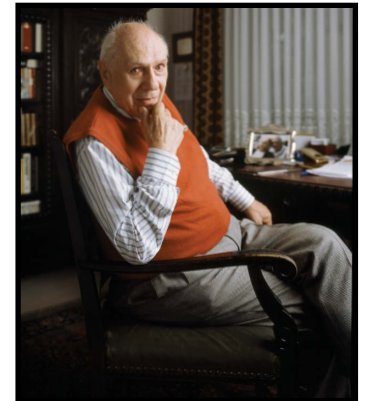
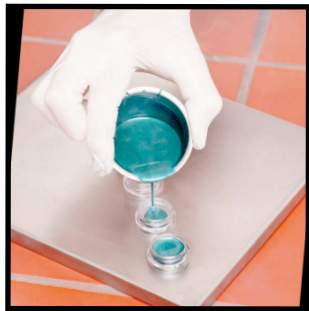
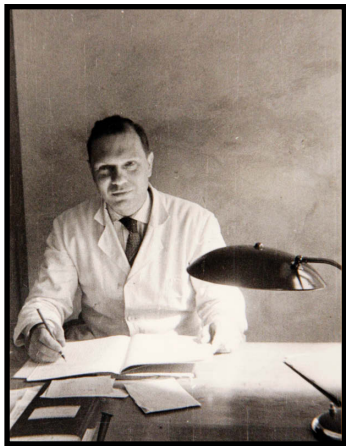
That the family continued and built the company further to what my father had layed as the foundation. The family support, and especially my wife Malgosia, played a most important role in developing our production sites in Poland and India.

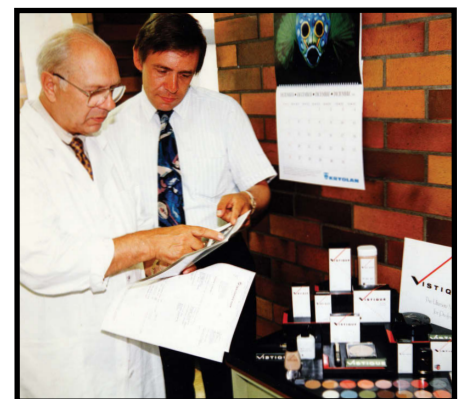
What is next for Kryolan?

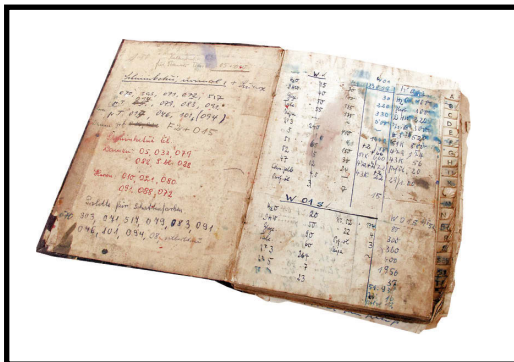
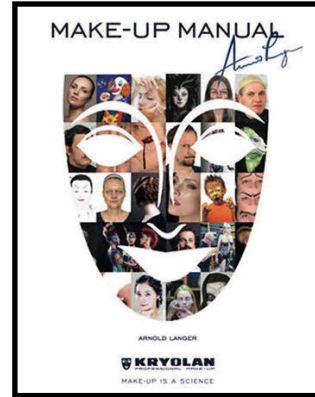
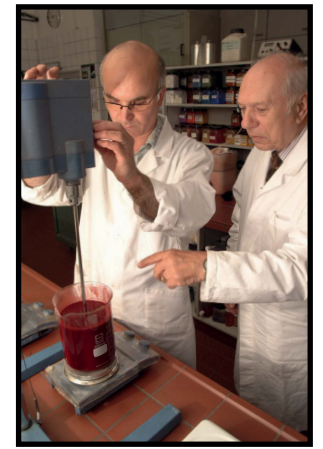
We will not rest and new ideas are always in our minds. New exciting products are being created and developed and results will be seen soonest. And we want to win some new markets for Kryolan, especially in Africa, a market which will become more and more important in the future.

Words **Michael DeVellis**

Photos and Interview **Wolfram Langer**







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PROFILE

TIMOTHY HUNG

Where were you born?

Taichung, Taiwan

Where do you live now?

Vancouver, BC, Canada

What's your sign?

Aquarius

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

My childhood ambitions evolved with time, each one reflecting a different layer of my creative identity. At first, I dreamed of becoming a pianist, drawn to the discipline and emotion of music. Later, I gravitated toward illustration and painting, fascinated by the ability to capture stories on a page. Eventually, that passion for visual storytelling led me to fashion design, where fabric, form, and structure became my medium.

How did that transpose into makeup artistry?

Fashion was the first world I immersed myself in. My training in pattern making and garment construction instilled a patience and precision that continue to shape how I work today. It also gave me an appreciation for detail, craftsmanship, and design thinking — qualities I naturally carried into makeup. My earliest encounter with makeup was backstage at performance theaters, watching my mother get my sister ready for her dance recitals. The way makeup could transform not just her appearance, but also her presence, felt magical. That spark grew into a fascination, and eventually a career where I could merge my love for fashion with the artistry of transformation.

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

The moment I first picked up a brush and swept pigment across the skin, I was captivated. Watching the colors melt seamlessly into one another, transforming into a gradient alive with depth and dimension, felt like magic. I've always been drawn to tangible creation — to taking an idea and giving it form — and makeup quickly became my medium of choice. It allows me to translate vision into reality in the most immediate, tactile way. What solidified my path, however, was the community itself: the makeup world is filled with passionate, inventive individuals who constantly inspire and uplift one another. That sense of shared creativity made me certain this was where I belonged.

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

I've always had an eye for fashion and beauty, so I imagine my path would still be rooted in the visual arts. My appreciation for multimedia expression naturally extends into photography and graphic design — mediums that allow me to shape narratives

through imagery and composition. To be honest, I don't believe in limiting myself to a single creative lane. While makeup has become my primary career, photography has increasingly captured my fascination, evolving into a secondary pursuit that I see running parallel to my work in beauty.

What was your first memorable work as an artist?

One of my earliest defining works was my avant-garde interpretation of Black Swan. I adorned the model's brows with crystallized wings, meticulously composed of Swarovski crystals, white stones, and glass beads. The effect was both fragile and fierce — a timeless, sensual heroine who radiated power and vulnerability equally. It not only pushed my creativity but also marked the moment I realized how transformative beauty could become when merged with art.

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

What I love most is that I get to paint for a living — to turn creativity into a career. Makeup constantly challenges me to invent, to push boundaries, and to reimagine what beauty can be. It's an industry that never stands still, always evolving and demanding fresh perspectives, which keeps me energized and inspired. There's truly never a dull moment. And because makeup crosses so many worlds—fashion, art, photography, performance, even business — the possibilities for expression are endless.

What makes you a good makeup artist?

I'm committed to constant growth. Whether it's refining my technique, expanding my product knowledge, or staying ahead of trends, I'm always looking for ways to evolve. That dedication to learning helps keep my work fresh, relevant, and ever improving.

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

Makeup is an incredibly rewarding industry, but it's important to understand that, like any career, success doesn't happen overnight — it requires dedication and hard work. Be endlessly curious, humble, and adaptable, because growth comes from constantly learning and evolving. Opportunities won't simply be handed to you; you need to equip yourself with strong product knowledge, refined technical skills, and a creative eye. Just as importantly, you must develop people skills, because at its core, this industry is built on relationships. With these foundations in place, you can build not only a career, but one that is fulfilling and lasting.

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

Adaptability, accountability, and creativity are at the heart of being a successful makeup artist. Adaptability allows you to thrive in any environment — whether backstage at a fashion show, on set, or working one-on-one with a client. Accountability builds trust; it's about being reliable, professional, and delivering on your promises. And creativity is, of course, the soul of the craft — the ability to imagine, transform, and bring something new to life through your artistry.



How do you continue to grow as an artist?

For me, growth begins with curiosity — staying open to change and embracing it with intention. I seek out art, culture, and music, and surround myself with like-minded creatives who challenge and inspire me. These experiences enrich the soul, and when the soul is nourished, artistic growth becomes not just steady, but exponential.

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

One of the most striking shifts has been the rise of AI technology. Today, creative directions and mood boards are often generated by AI, offering an efficiency and breadth of reference that didn't exist before. While it's an incredibly useful tool, I believe it should remain just that — a tool. True artistry still comes from exercising your own imagination and building ideas from the ground up. Originality is what gives work its soul, and no algorithm can replace that.

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

This past spring, I had the honor of being invited by Danessa Myricks to present at The Makeup Show in New York City. For that moment, I wanted to push beyond the expected and experiment with unconventional materials in a way that still felt organic. I created a silver metallic cutout design adorned with crystals, using various hole punches to craft unique shapes. Each piece became a tiny sculpture of its own, and I placed them individually onto the model's face to form a futuristic floral composition. The result was something entirely new.

What project was the most challenging?

One of the most challenging yet enjoyable projects was an editorial I created for FASHION Magazine during the pandemic. Because of travel restrictions, I couldn't fly to Toronto, so the creative director shipped me the wardrobe and accessories instead. I ended up doing everything on myself — makeup, hair, styling, and even photographing the story. Each look had its own backdrop, which I designed and built to complement the styling. While it was both physically and mentally demanding, it was also incredibly rewarding.

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

What keeps my work endlessly interesting is the way I weave my love for fashion into every beauty creation. That dialogue between fashion and makeup gives my work a distinct identity, and my constant pursuit of newness pushes me to evolve with each project. I find it deeply fulfilling when my creative input and direction are not only welcomed but celebrated, allowing me the freedom to fully express myself. That sense of freedom is, to me, the most compelling aspect of this career. It's also why I always remind my students to stay true to themselves — because when your style resonates with authenticity, it becomes the thread that ties all of your work together.

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

The biggest challenges of freelancing often come down to the realities of running your own business, balancing the creative

with the logistical. Securing consistent projects and keeping the calendar full requires not only talent, but also persistence and strategy. Networking is essential, as every connection has the potential to open new doors. At the same time, maintaining a strong social media presence is crucial; it acts as both a portfolio and a calling card, offering clients an immediate glimpse into your style and body of work.

What type of work do you find most satisfying?

The projects I find most fulfilling are those where I can create a concept from head to toe. When I'm given the freedom to shape the makeup, hair, and styling as a complete vision, it allows me to express myself fully. That holistic approach, where every detail speaks to the same story, is where my artistry feels most alive.

How has social media affected your career or work?

Social media has had a profound impact on my career. It has opened doors to international clients and connected me with like-minded creatives, often leading to instant bonds and lasting collaborations. Since I began sharing my work in 2016, the past nine years have been filled with incredible opportunities and relationships that might never have existed otherwise. It's become not just a platform for visibility, but a community that continues to expand the reach and possibilities of my artistry.

Do you ever get stuck creatively?

Absolutely. I think every artist reaches a bottleneck at some point. For me, it happened during a period when I was constantly producing new looks for social media. The pressure to create endlessly left me exhausted and, eventually, burnt out. What I've learned is the importance of stepping back, changing routines, taking time to rest, and allowing yourself the space to recalibrate. Creativity flows best when it's nurtured, not forced.

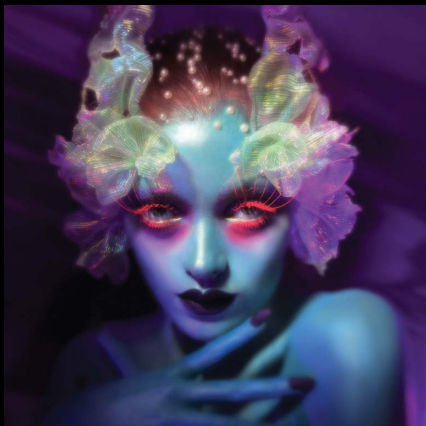
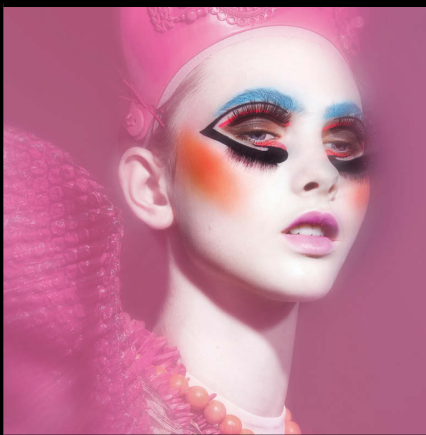
What would your clients say is the best thing about working with you?

I think my clients would say they feel supported and inspired when we work together. They trust me to bring a clear creative vision while also paying attention to the smallest details. Beyond the artistry, I strive to create an experience that feels professional yet collaborative — reliable enough that they know they're in good hands, but open enough that their ideas are always heard. At the end of the day, I want them to feel not only confident in the final result, but also genuinely enjoy the process of getting there.

What inspires you?

Music is my greatest source of inspiration—especially cinematic scores that stir emotion and set entire worlds into motion in my mind. Beyond sound, I'm constantly drawn to materials with sculptural or reflective qualities, objects that can be manipulated into embellishments or transformed into unexpected focal points. Inspiration, for me, is about staying curious—always seeking out textures, sounds, and forms that can be reimaged into beauty.

Words **Michael DeVellis**
Photos **Timothy Hung**





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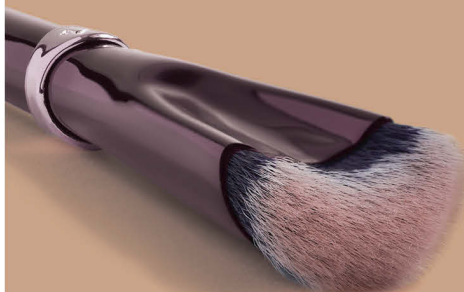
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Photo **Keith Major** @keithmajor

Model **Megan Sparks** @statemgmt @megnsparks













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WHERE JAMES VINCENT'S PROVIDENCE

With its progressive political history, concentration of educational institutions, and its urban and immigrant population, Providence has a long history of progressive and diverse community. The combination of its colonial history of tolerance, its modern role as a center for higher education, and the community driven revitalization efforts, Providence has become a haven for intellectuals, asylum seekers, artists and epicureans due to its strong social programs, culinary scene fueled by local farms and seafood, historic architecture, and proximity to universities, alongside a thriving arts community. Maybe most importantly to our community, as industry icon James Vincent's hometown — it is the place he has returned to as he crafts the next part of his artist journey and shared with us the places and spaces that he is most inspired by in the town he calls home.

1. HUNGRY GHOST PRESS

An artist-owned lifestyle brand and DIY production studio founded by Christopher Blackwell. Specializing in in-house screen printing, hand-stitched apparel, and upcycled vintage clothing they create unique items that explore the relationship between art and commerce. The studio functions as a zine and book press and encourages artists to experiment, create and expand their own artistic careers and brands.

2. VESSEL STUDIO

Chandlery for Rebels and Outlaws, makeup studio, art and education space, Vessel Studio is located in Rhode Island Makers Mill and surrounded by dozens of other spaces for makers and creatives. The studio is a gathering space for local artists and intellectuals and welcomes all creative souls. Partnering with Joe Dulude II, Jeremy Meek, we have carved out a warm welcome for our TPG family, industry folk and other cool kids for candle making, makeup events and more.

3. JORDAN'S JUNGLE

LGBTQA owned and operated, Jordan's Jungle is a plant store and community space offering a large variety of everyday, rare, and collector tropical plants, pottery, soils, and plant care supplies. The store also serves as a community space for plant lovers, hosting events like the Pawtucket Farmers Market, gallery shows and classes. Jordan and Shawn also grow 80% of their plants in house.

4. MYRTLE

Myrtle is a neighborhood bar, music venue, and vintage store located at 134 Waterman Ave in East Providence. They serve a rotating selection of classic and seasonal cocktails, beer, and wine crafted with top shelf, local and small batch spirits. The space focused on inclusivity and community like plus size clothing swaps, vintage and up cycling events and art exhibitions.

5. RIFFRAFF

Riffraff Bookstore and Bar is an independent bookstore, full bar, and coffee shop specializing in readings and events - including poetry, music, interviews and more. Their books lean towards independent presses, works in translation, and marginalized voices, as well as big new literary releases.

6. AS220

A non-profit community arts organization located downtown providing all people in Rhode Island affordable access to galleries, residential spaces, performance venues, educational opportunities and work studios needed to realize their full creative potential. Inclusion, access and racial justice are foundational in their vision of a just and equitable world where all people can realize their full creative potential.

7. RISD MUSEUM

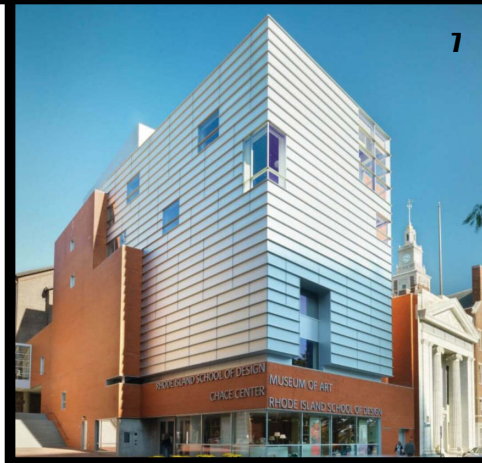
Established in 1877, the Rhode Island School of Design (RISD) Museum is a space for creative exploration, learning, and community engagement integrating art, design, and education. The collection fosters accessibility, inclusion, and meaningful connections across communities. The mission of RISD is to unlock the creative process, empower audiences to participate actively in the meaning and making of art and design, and envision a world where artistic innovation thrives.

8. SWAN POINT

A historic 200-acre garden cemetery in Providence, established in 1846 and listed on the National Register of Historic Places as one of the country's first and best-preserved Victorian garden cemeteries. It's perfect for exploring and is the final resting place for many notable figures including Civil War generals, artists and writers including H.P. Lovecraft who along with Edgar Allen Poe pioneered the horror genre.

9. TROOP

In the beginning of 2016, Chef Jason Timothy and Leigh Vincola built the colorful TROOP PVD and exploded nightly with creative eats, beats and drinks. Inspired by pop culture of the '80s and '90s, TROOP is fun, fresh and familiar. The easy going and astounding staff, customers and growing community all help to amplify the vibe and expand the troop.



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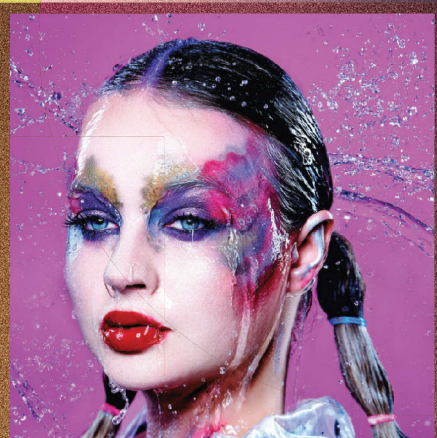
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OF THE YEAR WINNER ANGELA BALBON



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BEAUTY BY ANGIE BALBON

Makeup **Angie Balbon** @mzbartistry

Photo and Headpieces **Joan Novak** @joan_novak_foto @joannovak

Wardrobe **Royal Dissention** @royaldissension

Model **Precious "Kiki" Ekhator** @kiks.xoxo

Model **Ray Magrinho** @raybound.exe

Model **Emilka Zbaniecki** @emilkaswayy











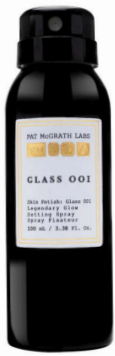


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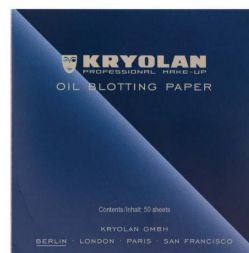
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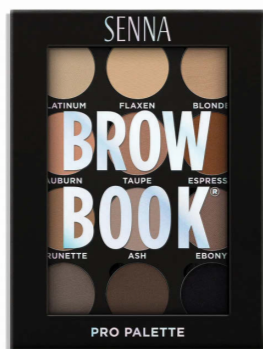
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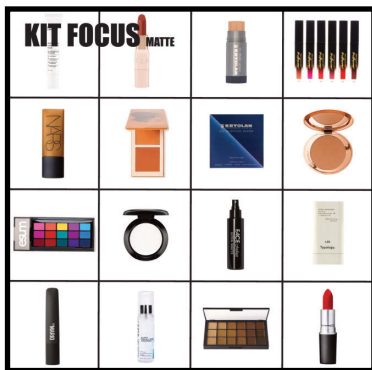
Texture Page 48

Danessa Myricks Beauty Colorfix Metallics 22.00 **RMS Beauty** Living Luminizer Glow Quad Mini 40.00 **Fenty Beauty by Rihanna** Body Lava Body Luminizer 59.00 **Senna** Baked Highlighter Duo 48.00 **Laura Mercier** RoseGlow Caviar Stick Eye Shadow 33.00 **FACE atelier** Shimmer 16.00 **Senna** Lip Luster Sheer Hydrating Color 24.00 **Glamazon Beauty** Supreme Being Eyeshadow Palette 36.00 **Ashunta Sheriff Beauty** Unicorn Multichrome Glitter Shadow Palette 52.00 **Melanie Mills Hollywood** Gleam Face & Body Radiance 45.00 **Westman Atelier** Lit Up Highlight Stick 48.00 **Ben Nye** Procolor Shimmer 15.00 **Kett** Hydro Metal 18.00 **Dior** Forever Glow Luminizer Highlighter 52.00 **Kryolan** High Gloss 22.50 **Valentino Beauty** Dreamdust Glitter Eyeshadow 32.00



Texture Page 49

PAT McGRATH LABS Skin Fetish: Glass 001 Legendary Glow Setting Spray 38.00 **PAT McGRATH LABS** Skin Fetish: Highlighter + Balm Duo 58.00 **ESUM** Lip Shine Moisturizing Optic Glosser 22.00 **Cozzette Beauty** The Crystal Cream Eyeshadow Palette Phase Two 46.00 **NARS** Light Reflecting Luminizing Powder 42.00 **FACE atelier** Lip Glaze 28.00 **Ben Nye** Fireworks Wheel 28.00 **Glo Skin** Beauty Cream Glaze Lip Crayon 27.00 **MAC** Lipglass Air Non-Sticky Lipgloss 25.00 **ESUM** The Artistry Pigment Palette No4 Elevate 120.00 **RCMA Makeup** Summer Lights Illuminating Balm \$24.00 **Isamaya** Face Glaze 38.00 **Skandinavica** The Makeup Finishing Spray Glow 29.00 **MAC** Strobe Cream 37.00 **Tom Ford Beauty** Gloss Luxe Lip 62.00 **Kryolan** High Glow 19.50



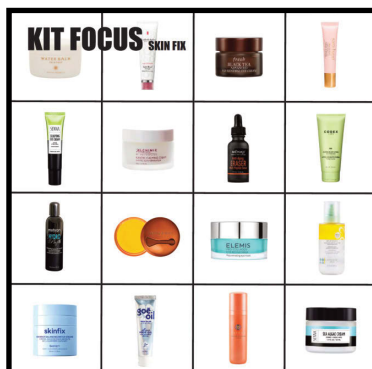
Matte Page 50

Paula's Choice Shine Stopper Instant Matte Finish with Microsponge Technology 28.00 **Sephora Collection** Matte Velvet Lipstick 16.00 **Kryolan** TV Paint Stick 28.80 **Ashunta Sheriff Beauty** Vegan Multi-use Matte Crème 20.00 **NARS** Soft Matte Complete Foundation 45.00 **Juvia's Place** Bronzed Duo Bronzer 22.00 **Kryolan** Oil Blotting Paper 12.50 **Charlotte Tilbury** Refillable Airbrush Matte Bronzer 58.00 **ESUM** The Artistry Pigment Palette - No5 Transform 80.00 **MAC** Matte Eye Shadow in Gesso 25.00 **FACE atelier** Ultra Matte 46.00 **Typology** L55 Mattifying Face Stick 34.00 **Makeup By Mario** Master Mattes Long-Wearing Cream Eyeshadow 25.00 **Cinema Secrets** Super Sealer Mattifying Setting Spray 24.00 **Ben Nye** Olive-Brown Matte HD Foundation Palette 78.00 **MAC** M·A·C·ximal Silky Matte Lipstick 25.00



Matte Page 51

Anthony Instant Fix Oil Control 30.00 **PAT McGRATH LABS** MatteTrance Lipstick 39.00 **Kryolan** Perfect Matt \$34.50 **RCMA Makeup** Premiere Pressed Powder 28.00 **Senna** Brow Book 88.00 **Alcone Company** Stop the Sweat 14.00 **MAC** Studio Fix Fluid 39.00 **MĒNAJI** Liquid Powder Shine Eliminator 36.00 **Dermablend** Poresaver Matte Makeup Primer 35.00 **Kett** Fixx Powder Foundation 34.00 **Cozzette Beauty** The Infinite Eyeshadow Palettes 54.00 **Skandinavica** The Makeup Finishing Spray Matte 29.00 **Mehron** TouchUp Anti-Shine 11.95 **Senna** Matte Fixation Lipstick 26.00 **Alcone Company** Face-Matte 12.00 **Cinema Secrets** Pro Cosmetics Setting Powder 22.00



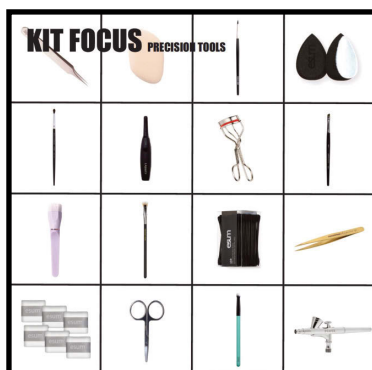
Skin Fix Page 52

Sonia Roselli Water Balm Skin Prep 60.00 **Elizabeth Arden** Eight Hour Cream Skin Protectant 38.00
Fresh Black Tea Anti-Aging Eye Cream 72.00 **Sara Happ** The Lip Elixir 30.00 **Senna** Sculpting Eye Cream 40.00
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SkinFix Barrier Balancing Water Cream 54.00 **Jao Brand** Goe Oil 54.00
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Skin Fix Page 53

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Precision Tools Page 55

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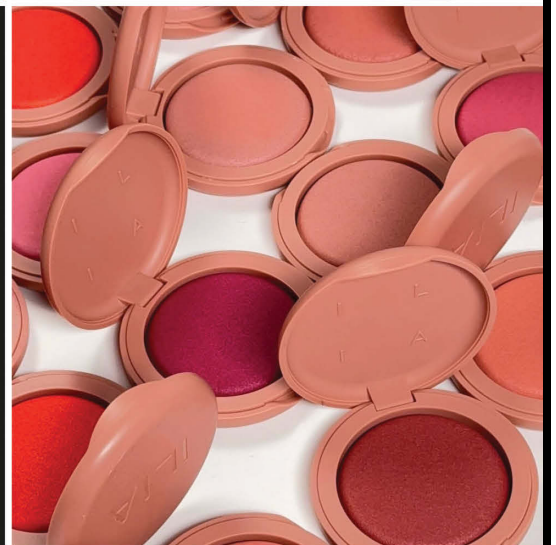
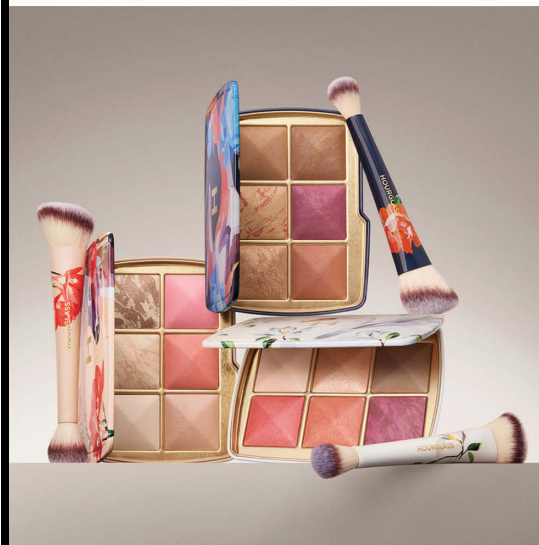
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ON SET

JORDAN SAMUEL + MIKE HILL + FRANKENSTEIN

How did you come to work on Guillermo del Toro's *Frankenstein*, and what excited you most about the project?

Mike Hill, Prosthetic Designer and HOD: Guillermo and producer Miles Dale invited me to breakfast and told me their next project was *Frankenstein*. And very flatteringly, they said if I didn't do the movie, they wouldn't do it without me. I could hardly contain my excitement.

Jordan Samuel, Department Head: Guillermo and I first started working together on *Pacific Rim*, and he spoke with me about *Frankenstein* then. We're both huge fans of the book and the genre, so to finally see it come to fruition has been a dream come true.

Guillermo del Toro is renowned for his profound affection for classic monster cinema. How did that influence your design approach?

MH: Guillermo and I share a near-obsessive admiration for classic monster films, especially the 1931 *Frankenstein* with Boris Karloff. But despite that, we never intended to be influenced by past versions. Guillermo's script called for something different.

JS: My visual references and inspiration came mostly from period portraiture and research, along with constant conversations with Guillermo and close collaboration with our brilliant costume designer, Kate Hawley.

Can you walk us through the process of developing the Creature's look?

MH: It started with Guillermo telling me mainly what he didn't want. Beyond that, he trusted me to develop a look. I couldn't rely on past versions. This creature had to feel new but still rooted in history — something that looked as if it stepped out of the late 1700s.

Victor Frankenstein isn't trying to make a monster; he's trying to make something beautiful, and he fails. That failure had to show. The Creature is a patchwork of crude surgery — incision lines, patches, and desperate corrections. Tragic, not evil.

Were there specific textures or design details you emphasized to make this Creature distinct?

MH: I wanted the viewer to understand, if they saw him for first time, he didn't look like a man who had been stitched up from some terrible accident. I wanted them to realize someone did this to him, purposefully. That's why I used geometric shapes that don't really belong in modern surgery or in real life to a degree. The surface needed to feel like aged wax— delicate, imperfect, not ugly but not pretty either. He's a first attempt.

What was the daily application and removal process like for Jacob Elordi?

MH: The head alone took about 3.5 hours. For the full head and body, it was up to 8 hours with 42 appliances, applied by a five-person team. Jacob was the ideal canvas — patient, collaborative, and committed to the character. He really wanted the character to work and understood the time we needed. He made my job a lot smoother and I'm very grateful to him.

Removal took about 90 minutes for the full body. We had a portable steam room in the trailer which really helped with the removal. Because of a late casting change, there was also no time to test the makeup in advance. It had to work on the spot. That was the scariest part.

Within a horror framework, Guillermo del Toro's films often include beauty and vulnerability. How did you reflect that in the makeup overall?

JS: The overall designs were framed around the looks of the period, but as they developed in concept, prep and testing, I tended to veer off when it best served the story. When working with Guillermo, and in collaboration with hair, costumes, and all the facets of production design, it's important not to be rigid in that approach. At the end of the day, we're all helping Guillermo in illustrating a complex, richly beautiful story.

What does this project mean to you personally?

MH: Being given the opportunity to create the *Frankenstein* Creature for Guillermo del Toro was a dream come true. Literally. Even during the arduous hours, I reminded myself: this is what you have fantasized about since childhood; enjoy this once-in-a-lifetime moment. You are creating a *Frankenstein* creature in a movie made by arguably the best person on the planet to write and direct it.

JS: Helping Guillermo bring this vision to the screen has been one of the most exciting highlights of my career. This film has been a passion project for everyone involved, I feel very grateful.

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



ON SET

JUDY CHIN + CAUGHT STEALING

How did you come to work on Caught Stealing?

I met Darren Aronofsky on *Requiem for a Dream* and we've collaborated on all of his films since. My crew consisted of key makeup artist Mandy Bisesti and makeup artist Kathleen Brown, along with an incredible team of talented and hardworking makeup artists who helped with our background actors, stunt actors and stunt doubles. Their contributions were invaluable in recreating this fast-paced story with great looks from the 1990s.

What was your process for creating the makeup of the principal cast?

Upon first reading the script, I did not realize how complex our characters' looks would be. There was not one character who had a simple and straightforward look. Russ (Matt Smith) had many tattoos reflecting his East Village punk life, while Lipa (Liev Schreiber) and Shmully (Vincent D'Onofrio) wore beards made by Ashley Ryan. It was very important to Darren that their beards looked authentic for the particular Hasidic sect they belonged to.

How did you use hair, makeup, and tattoos to help define characters like Pavel, Colorado and Paul?

We wanted something special and unexpected for Pavel (Nikita Kuchukin), so I designed a large port-wine stain that covered the side of his head and the right side of his face. What I didn't think about until later was this also meant matching the look on his stunt double as well.

For Colorado (Bad Bunny), Jon Carter had the idea to make his hair and goatee ginger — it looked so good that I added freckles to enhance the effect. Paul (Griffin Dunne) had tattoos reflecting his Korean War backstory, and Jon created a ponytail piece that blended seamlessly, adding to the seedy, '90s bar owner look.

How did you approach Detective Roman's look?

Detective Roman's (Regina King) makeup was clean and professional with an edge. Her character is tough and spirited, so I focused on highlighting the intensity in her eyes with subtle cool blue-black tones and chose jewel-toned colors for her lips to convey strength and sophistication.

What inspired Zoë Kravitz's aesthetic as Yvonne?

Zoë's look was a classic smokey black liner occasionally mixed with a navy, taupe or amethyst shadow. The look is a worn in eye makeup that's been on all day — perfectly smudgy, glossy and sexy.

Were there other challenges requiring special solutions?

Tattoo coverage for Zoë. Her tattoos are so cool, but they weren't period-correct for 1998, so we had to conceal them. I recently started working with TEMPTU x Maqpro's Creamy Air, and I was really impressed with its texture and the curated

range of skin tones and adjuster shades. I also relied on longtime favorites like Skin Illustrator, Endura, and Allied FX. Each product served a purpose in the process. I'm sure it can be simplified but as always, it's a learning curve.

Can you share details of any special makeup effects and the storytelling behind them?

I collaborated with Brett Schmidt and Greg Pikulski at SPFX Makeup Studio on prosthetics. They expertly sculpted, molded, and fabricated the pieces. On set, Rich Krusell and Lindsay Gelfand were key in applying and painting them.

For Hank (Austin Butler), we created a stapled nephrectomy incision in two versions: one clean and one rigged to bleed when the staples from his surgery were pulled out. We also designed a mangled knee prosthetic from his career-ending car crash.

Russ goes through three stages of a hematoma after Hank hits him with a bat. Darren wanted the final stage quite large, so it was a challenge to balance size and realism while keeping facial movement intact. Russ also had two stages of a subconjunctival hemorrhage, achieved with two different lenses crafted by Jessica Nelson of Veiled Optics. We created additional injuries throughout the film: Shmully's gaping neck wound, Dale's head and back injuries, bullet wounds, a broken nose for Hank, and a scalding burn on Pavel.

Was there a particular challenge that stands out to you?

Months after principal photography wrapped, we had to recreate Austin's final look, when Jon shaved his hair into a mohawk. By then, Austin had regrown his hair for another role and couldn't shave it again. With the help from many artists, The makeup designers, SPFX Makeup Studio and Sasha Camacho, we pulled it off. SPFX Makeup Studio sculpted a silicone bald cap, which was then shipped to Sasha Camacho. Sasha did an incredible job punching in all the short bits of hair (he wasn't bald it was just very short, uneven and choppy with nicks everywhere) and also punching the perimeters of the mohawk as Jon made and applied the body of the mohawk.

Any products or tools you couldn't have done this without.

Aside from those I've mentioned, Hookup Tattoos, Melanie Mills Setting Spray and Maekup by David Stoneman were staples, along with skincare from Vintner's Daughter, 111Skin, and Biologique Recherche. For tools, I relied on brushes by Sian Richards, OMNIA, bdellium tools, and Titanic FX.

Words **Shannon Levy**

Photos **Courtesy of Sony Pictures**



ON SET

JORJEE DOUGLASS + THE STUDIO

How did you come to work on *The Studio*, and what drew you to the project?

The town was pretty quiet at the time because of the writers' strike. Vanessa Price, head of the hair department, and I were offered a series we were ready to accept, but the script had a really dark subject matter that left a bad taste in my mouth. When I talked it over with Vanessa, she mentioned another project she was attached to — a comedy that would start a little later. I realized I'd much rather hold out for that one. We needed something that would let us laugh and enjoy work again. I'm so glad I followed my heart rather than my head. Working on *The Studio* has been one of my most rewarding jobs to date!

Can you walk us through the specific looks designed for some of the key characters, and how their makeup choices helped define who they are?

The script didn't specify the main characters' looks, so we collaborated closely with the set designer and costumer, who shared references and fitting photos. We realized the tone was leaning toward an old Hollywood aesthetic—stylized, high-concept comedy. It was a dream come true. I had so much fun designing looks for the main cast members to the background actors.

Matt Remic (Seth Rogen) has old Hollywood taste in cars, clothes, and architecture. Since he's often in his classic convertibles, I used Suntegrity 5-in-1 in a medium tint. It gave him that effortless Hollywood glow without looking like makeup. I added mineral water mist for extra glow and even a touch of sweat. It's also skin-friendly, which matters because heavy makeup can cause breakouts after long shoot weeks. I prefer to keep things light, using concealer only where needed. We kept Quinn (Chase Sui Wonders) makeup in earth tones. She wanted her character to try and fit in with the boys to succeed. By the finale, we shifted her look and went more feminine.

How did you use hair and makeup to reflect the characters' transformations or unraveling arcs throughout the series?

Usually, you talk to the actors about which episode they feel they have reached an arc, and most likely change their look. Again, for Quinn, she chops off her hair for the finale, but goes more glam with her makeup in a seductive way to play her hand. Quinn's plan fails when she's dosed on mushrooms, letting her makeup melt off naturally until we see her on stage for the last scene.

Griffin Mills (Bryan Cranston) is fighting the aging process by dyeing his hair, beard, and brows, and getting a spray tan. Once his mushrooms kick in, he has a psychological and physical meltdown found in the grotto at the Venetian hotel fountain. Blue ice cream and hair dye smears across his

face. I presented him with that idea on day one when we did a hair and makeup test. We ran it by Seth Rogen and Evan Goldberg and got it approved.

What about makeup for Kathryn Hahn's character?

We had to scale "Mama Hahn's" makeup back because her hair and costumes were so high-concept that we couldn't do much without it looking too clownish. We settled on some fun press-on nails. I designed some of the nails, but letting the team take part in the design is important to the process. Giving a team creative autonomy creates trust, building a family that lifts each other. Allowing creative freedom to your team makes things sustainable and harmonious.

Were there any iconic figures or styles that influenced your designs?

In the episode, "The Oner," Greta Lee was playing a version of herself, and for her look, I drew inspiration from Maggie Cheung's character in *In the Mood for Love*. That classic 1960s sharp cat eye and lashes felt like the perfect reference. The sequence was shot over four days but designed to appear as one continuous take, all during "golden hour" between 5 and 6 p.m. Keeping Greta flawless under those conditions was a real challenge — especially as I was sprinting from the exterior back inside to touch up Seth's character's bloody nose. There were definitely moments I wished I could clone myself! Fortunately, I had a fantastic makeup team who made it all possible.

The show has so many great cameos. Can you share the creative process behind designing some of those looks?

Most of the cameos were people playing a character of themselves, so we let them and their personal makeup artist handle their looks. Olivia Wilde's character needed a tattoo based on the film she was directing. The writers had scrapped the "gang name" for legal infringement reasons, but also did not want to glorify gang activity in Los Angeles. While they were discussing what they should call the gang, I suggested 7th Street because of the newly restored 7th Street bridge in downtown LA. We settled on the tattoo as a number 7 with flames as a background. My 16-year-old did the art, and the tattoo was in two scenes in Episode 4.

Is there a particular moment or look in *The Studio* that you're most proud of?

I can't think of just one thing that I'm most proud of about this show. Maybe that I created an A-list of makeup artists to work on the show who were all so excellent at what they do. They went above and beyond for *The Studio* and me!

Words **Shannon Levy**

Photos **Courtesy of Apple TV**



ON SET

SHARON MARTIN + HEDDA

How did you come to work on this project?

I've collaborated with Plan B on several projects before, so when my agent at The Milton Agency was contacted to check my availability for Hedda, I jumped at the opportunity. I was eager to work with Nia DaCosta and such a talented cast. I've admired Nia's work for a long time.

What inspired the overall makeup and hair aesthetic for Hedda?

The overall look for the makeup and hair for Hedda was inspired by films like Carmen Miranda, Breakfast at Tiffany's, and Gosford Park. I wanted a rich, colorful palette suited for an ensemble piece. Since all the action unfolds over a single evening, continuity became essential. Entertainers and party guests needed visible levels of breakdown as the night and dancing wore on.

Did you and Nia DaCosta envision a modern or period-evocative palette, and how did that shape your approach?

Nia, Tessa, and I envisioned a modern interpretation of the period. We wanted a palette with a very deep, rich hue, that blended modern and period. Relocating the story to mid-century England gave us freedom to design looks that feel both the era and timeless.

In what ways did Tessa Thompson's portrayal of Hedda Gabler shape your designs?

Hedda is a character driven by control and power, so I designed strong perimeter shapes in her hair to act as a kind of armor, masking her vulnerability. Her look is always composed and polished. To maintain that, she had a daily blow-dry to straighten her naturally curly hair, which required careful hair care. K18 was one of the products we relied on to preserve her hair's health. That attention to care also made the final act more impactful — when Hedda unravels, we see her natural hair, exposing her raw, fragile self and underscoring her precarious place on the edge of convention.

What was your design process like for the other characters in Hedda?

I wanted the characters to reflect a modern sensibility while still being rooted in their time. The fact that this group of people were artists and writers, they could be style influencers of the period. There were some characters who were forward-looking, so they reflected an early 1960s aesthetic, while others remained anchored in the late '40s and early 1950s. For Tessa, I looked to icons like Harry Belafonte, Joyce Bryant — the "Bronze Blonde Bombshell" — Dorothy Dandridge, and Audrey Hepburn. Their elegance and individuality helped shape Hedda's look, balancing modernity with period inspiration.

Can you tell me about the look of Nina Hoss's character?

Nina Hoss plays Lovborg, an academic with a history of alcoholism. For her, I designed a look that balanced restraint with fragility. Her hair is shorter and looser than would typically be expected for a woman of her age and social standing during the period, signaling both defiance and vulnerability. Her skin appears flawless beneath a carefully constructed surface. I used Suqqu cream foundation for its strong coverage, set with Laura Mercier powder, to create that immaculate first impression. When she dives into the lake after her manuscript, that polished façade collapses. The makeup breaks down completely, leaving her bedraggled and desperate, exposing the fractured woman beneath the armor.

Given that Hedda is a reimaging of Ibsen's play, did you lean into historical references, or pursue a more contemporary interpretation?

The film strikes a balance — a contemporary spin on a period aesthetic. By marrying modern and historical elements, we created a look that feels timeless.

What products were your go-tos on this project?

For hair, Ultra Wet was a Godsend for wet hair continuity. Armani's classic 400 red lipstick was a staple. For men's styling, J.Crew Molding Wax helped define shapes and textures — ranging from George's slightly disheveled academic look to Roland Brack's sharp, well-groomed short afro, played by Nicholas Pinnock. That afro, very true to the period, helped bring his character to life.

Is there a specific look or moment in the film you are most proud of, from a makeup and hair standpoint?

It's difficult to single out one, as the makeup and hair in the movie is telling a story from start to finish. The film takes place entirely over one evening at a party, so each character's gradual unraveling had to be mapped with precision. That said, the moment when Hedda herself fully collapses — wet, vulnerable, and exposed to the world — is a particularly powerful culmination. It's the point where everything we built visually comes undone, and the raw truth of her character is revealed.

Words **Shannon Levy**

Photos **Courtesy of Amazon Studios**



ON SET

KATE BISCOE + GROTESQUERIE

What drew you to *Grotesquerie*?

The project seemed like a great fit for many reasons; besides providing steady work after a lean, post-strike year, I would have an opportunity to exercise my TV muscle, I'd get to draw from a spectrum of makeup techniques, and I would have the chance to design a visual narrative for a metaphysical crime thriller.

What was it like collaborating with Ryan Murphy, and how did his vision shape your designs?

I was a little intimidated since it was my first Ryan Murphy project, but Hair Department Head Valerie Jackson really helped guide me. Ryan has this encyclopedic knowledge of film and art, and his references are so inspiring. The vision boards and testing process aligned perfectly with how I like to work, and having Max Winkler and Alexis Martin Woodall as showrunners made the collaboration feel incredibly open and energizing. I also want to credit Naima Jamal, Niecy Nash-Betts' personal makeup artist — her beautiful work helped define Lois's character and was essential to the story. Having her there was such a gift.

How did you approach designing the characters' waking vs. coma-world looks?

Both worlds needed to reflect mass existential despair — shaped by recession, addiction, and disenfranchisement — with a raw, unpolished look: men unshaven, women largely un-made up, always carrying a sense of impending doom. Supporting characters' appearances hinted at something off, which later revealed itself as Easter eggs from Lois's subconscious. Once we learned about the coma-world during filming, we designed contrasting looks that still made sense in waking life.

Nurse Redd has a distinct theatrical presence. What went into creating her look?

Nurse Redd (Lesley Manville) combined the rigidity of Mrs. Danvers from *Rebecca*, the mystery of Rachel from *Blade Runner*, and the predatory glamour of Catherine Deneuve from *The Hunger*, making her a seductive, gaslighting authoritarian. Once revealed as Marshall's mistress and a cam-girl, her look softened into a Rita Hayworth-style femme fatale, hinting at vulnerability but always carrying a sexual threat to Lois.

Can we talk about Niecy Nash-Betts look as Lois?

Going to the source on this one. Niecy's personal makeup artist Naima Jamal had this to say about Lois' look: "Ryan's vision helped me understand the duality of Lois Tryon: in the coma-world she reflected addiction, betrayal, and sadness, while in reality she appeared more pulled together and vigilante. The trench coat provided a subtle clue, as it feels unusual for a detective. Since eyes are the windows to the soul, I wanted the audience to feel a connection so I added

a dark brown, smokey eye shadow to the bottom lashes and rimmed the top in black."

What was the makeup process behind Sister Megan?

I was lucky to have makeup artist Victor Del Castillo dedicate himself to Micaela Diamond, who played Sister Megan. He really understood the arc of the character and created looks that deepened her transformation on screen. From her introduction as an innocent nun to the unraveling of her darker obsessions, Victor used subtle "no makeup-makeup" techniques that evolved into something more unsettling—by the end, Micaela looked more Manson cult than Renaissance painting. He also designed some of the most memorable story-driven details—like the bruise that appears on her face to suggest we may not be seeing reality, or the moment when she appears in full makeup and stilettos while still in her habit, symbolizing Lois's blurred dream state. When burns had to be applied to both Micaela and her stunt double, Victor meticulously created a template to ensure perfect continuity. And for the final "Chief Megan" look, he gave her a sophisticated lavender-toned smokey eye that tied beautifully into the palette of her real-world wardrobe. Victor's work elevated Micaela's performance and made Sister Megan's evolution unforgettable.

What about Father Charlie's overall design?

In the coma-world, Father Charlie was styled as a cult-like blend of rockabilly idol, holy man, and fitness guru—both iconic and unsettling. To set Nicholas Chavez apart from his recent Lyle Menendez role, assistant department head Tierra Richards used lace sideburns, a pale complexion, and tattoo coverage. Father Charlie's hidden proclivities soon surface once his clothes come off. This is where our makeup effects designer Justin Raleigh took over, creating self-flagellation wounds with silicone appliances that showed progressive bruising and swelling. Each was stitched with thick black thread, echoing the killer's blanket-stitch motif. Justin designed the stages, with Ozzy Alvarez and Rob Hinderstein handling daily applications.

Is there a scene or makeup moment from *Grotesquerie* that you're especially proud of?

There are many standout scenes — but what's most remarkable for me is the transformative work Tierra Richards did on Merritt (Raven Goodwin) and Ed Laclan (Travis Kelce). With subtle makeup choices, she shifted Merritt from recluse to scientist. She turned Travis Kelce's clean-cut look into a mulleted, feckless, unfaithful man. She built hair pieces that seamlessly integrated his beard into his wig so you couldn't tell where one ended and the other began. That's the thing about Tierra — she can do anything you throw at her. That's the kind of artist you want by your side!

Words **Shannon Levy**
Photos **Courtesy of FX**



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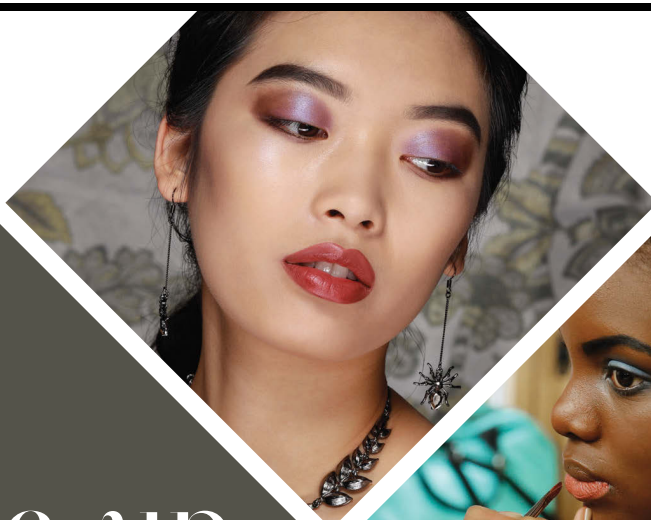








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