

Amazing New Looks and Inspiration from the Top Celebrity Makeup
Artist

Face to Face

From the Author of *ABOUT FACE*

SCOTT BARNES

with Alyssa Giacobbe



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ABOUT THE AUTHORS

ACKNOWLEDGMENTS

foreword by kim kardashian

SCOTT AND I FIRST MET FIVE YEARS AGO, over dinner in Los Angeles with some mutual friends. If you know me, you know that I'm a total beauty fanatic. It's pretty much an obsession. I love everything about it: the lashes, the shimmer, the glamour as a whole. I love sitting in an artist's chair and just letting them do their thing; I could literally enjoy that experience every single day. I used to dream of becoming a makeup artist—still do, actually! After a photo shoot, I know so many people in my business who'll just wipe off their makeup and go home. What a waste! I'll keep my makeup on as long as I can, until it doesn't look good anymore.

So of course I knew who Scott was. I had admired him from afar for his work with Jennifer Lopez and other gorgeous women. Still, I had no idea just how far his talent extended until I had the chance to sit in his chair myself. At that dinner, we decided to stage a photo shoot, just for fun. We didn't have a purpose in mind; we just knew we wanted to play around. I was honored.



Well, let me tell you: The day was so much fun. Though Scott is one of the hardest working professionals I've ever met, he's also one of the easiest to be around; there's this sweetness and light about him. And his enthusiasm is infectious. When you're there sitting in his chair, it's like you're the only person in the world. It's very exciting. There's this sense of great possibility when he tells you he wants to pull something out of you, something you never saw yourself. He sat me down and said straight out: I want to give you some attitude! He did this smoky eye that was just phenomenal, and in fact, that image ended up in Scott's first book, *About Face*. To this day, it remains one of my absolute favorites. And we've been working together ever since.

Even though I trust Scott implicitly, I'm still often surprised by what he can do and how dramatically he can transform a face. He contours like no one I've ever worked with; it's like fine art. He's taught me how to use bronzer and why highlighting and contouring matters: how it can change a face. But he's not about making you into someone you're not. Even after his most over-the-top transformations, it's still you that emerges at the end. Maybe it's some little piece of you that you never knew existed, but it's you. What's more, he brings out the drama that I love, but in a soft way, by focusing in on one or two specific features—for me, it's usually the eyes or the cheekbones. So although it's different, it's also natural.

When applied correctly, makeup can be an empowering tool. When I take the time to look my best—those are the days I feel strongest and most confident. I feel like I can go out and do anything. I can go into a business meeting or have a working lunch and if I know I look great, I also know that my self-assuredness—my faith in myself and my abilities—will come across in other ways. If you feel great, you automatically convey this message to the world: “I have it together, I know what I want, and I know how to get it.” And taking care of yourself is the first step in helping foster that attitude. Think about it. Think about when you're really sick and at home in your sweatpants and lying around in bed. If you never get up, you continue to feel that way—just blah. But if you get up, get in the shower, and put on some real clothes and a little makeup, you start to feel like yourself again. It's that simple. Bottom line: If you feel good about how you look, you'll exude confidence and preparedness without even trying.

Of course, I'm not saying you need to get glammed up and lashed out every day. That's not necessary. I don't do that. But I am saying that it's important to remember that looking good takes time and effort. It is not easy. It's not supposed to be. Even if you're born with some advantages, you still have to work hard at reaching your full potential. And there's nothing wrong with that. Getting dressed in a cute outfit, doing your hair and makeup, working out, caring for your skin, eating right—all of it takes time and effort, but it's well worth it for all the rewards you will reap. Even if the biggest reward is that you feel proud of yourself. That alone is no small thing.



I think there's a time in everyone's life when they don't feel pretty or they don't love everything about themselves. I've certainly felt that way—believe me! That's okay. It's normal. That's when you need to remember to take care of yourself from every which angle. For me, that means getting to the gym, eating good food, and spending time with my family and friends. Surrounding yourself with positivity is the first step in keeping the negativity out. I know it's a cliché, and people say it all the time, but beauty really does come from the inside out. You honestly can't be pretty—truly pretty—if you're feeling down. Take care of yourself in every way you possibly know how. You deserve that much—we all do.

I hope that the wisdom and beauty within this book can help you find so much wisdom and beauty within yourself. I am honored to call Scott a friend and a teacher. Now he's yours, too.

Love,
Kim

The future enters into us, in order to **transform** itself in us, long before it happens.

—Rainer Maria Rilke



introduction a hollywood story

Life takes us in so many different directions. We can plan all we want, but we also have to learn to recognize the signs that may call for us to change the plan. This is something I've learned as I've gotten older—and something I always tell my clients and friends—but has never been more personally relevant than it has been in the past year. As I began writing this book about transformations, I embarked on my own personal transformation. For many years, I made my home, and based my career, in New York City. It was a place that provided me with so many wonderful opportunities and moments of inspiration, from the lights of Broadway to the ubiquitous yellow taxis to the amazing diversity you see at any given moment on any given Manhattan street. New York is a city where everyone can belong, simply because there is no majority—not really. There, differences make you part of a whole that is defined by individuality. Everyone fits in simply because no one does.

But I began to see that I needed a change—of scenery, at least. I'd been coming to Los Angeles to work throughout the years and finally, on one trip early last year, decided to stay. I just never looked back. I sent for my things, and my dog, in New York, and I set to work establishing my new life in L.A. It wasn't easy, as big changes never are (they're not supposed to be). But I had the help of lots of amazing friends—old and new—and I had my work. I also drew from what became, for me, one of L.A.'s most attractive qualities: its unimaginable energy.

There is something about L.A. that is incredibly uplifting, and invigorating, and full of sun and hope and possibility.

And so L.A. itself—the city, its people—became a great inspiration for my work and this book. While beauty is universal, it's also quite regional. What works in New York doesn't always work in L.A. Los Angeles is much more exaggerated in a lot of ways. People come here because they want to be famous. They want to be stars. And so they make their appearance shine in a way that many of even the most beautiful and stylish New Yorkers don't. In L.A., there's not really such a thing as subtlety, not like there is in New York. That's because in L.A., subtlety won't get you noticed. Subtlety doesn't always photograph well. Subtlety can be . . . too subtle.

In addition to location, my inspiration has also been derived from the very personal, and I could not have created the book I did without my professional partner and great love Frank Galasso—by far the best thing to happen to me in Los Angeles. Frank and I met on a photo shoot. There was an immediate attraction—we shared a similar sense of humor and work aesthetic—but it was important to us to establish a strong friendship first. We took it slow—which is so not L.A.! And we learned that we were, in fact, incredibly compatible, though it might not have been so obvious to everyone around us. That's because Frank has this tough exterior. He's a former Versace model and a body builder, with a very strong personality. But he's also very guarded (while I'm the complete opposite). He can be

imposing when you first meet him: confident, insanely talented, and not overly friendly.



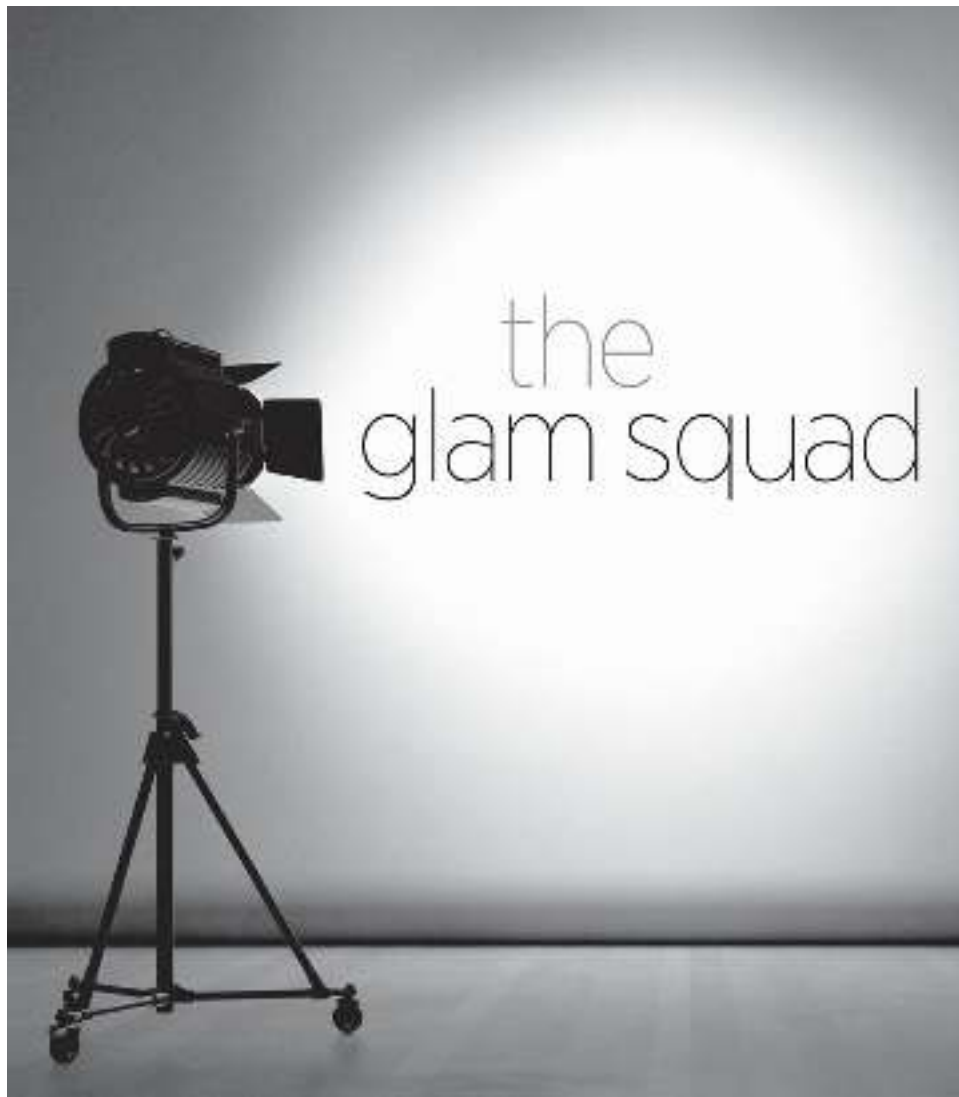
But I wasn't buying it. Slowly, surely, I got to see what was beneath that exterior. Which is where I found the parts that really mattered: A man who is smart, funny, and, ultimately, a big mushball. The true beauty.

Why am I telling you all of this? Because it's important—to my story and to yours. Who among us has not been floored, altered, turned around, and completely rocked by love? But the best sort of love is the kind that makes you a better, more all-around beautiful person. Through Frank, I was able to tap into more of myself. His love, support, and most of all, friendship was a beacon in this new, fast-paced, crazy Hollywood world I found myself in. He's offered me so much inspiration and pushed me out of the box countless times. Whenever I got scared or overwhelmed, wanting to back out, he'd encourage me to keep going. He, and love, have challenged me in the best ways.

There's a movement happening today in Hollywood, a sort of need to push the envelope that you see across all genres: film, TV, and music, especially. In some ways, the need to be provocative is a timeless one, but more than ever, there's a desire to break through boundaries, an express-yourself mentality that prevails over all other attitudes. The look in L.A. now—and it's what I love most about this place—is “anything goes.” The trend is precisely that there are no trends. There are influences, there are icons, and there are legends—and I chose to pay homage to more than a few of those in this book—but there are far more individual, one-of-a-kind, never-before-seen people here in L.A. than ever before, some of whom call on the past to inspire their look of today but many who don't. Here in L.A., you can be anyone you want to be.

When selecting personalities to take part in this book, I looked for people with independence, originality, and, of course, inner beauty. The actresses, singers, dancers, performers, models, and other professionals I chose to feature in *Face to Face* are trailblazers and wholly representative of the new Hollywood. The artists I chose to work alongside me in transforming our women are at the top of the game, well connected to the Hollywood who's who, and well versed in what modern women want now and what they'll want next. Above all, when envisioning this book, I wanted it to be so far from boring. Because creativity is never boring. L.A. is never boring.

I still spend plenty of time in New York, visiting friends and, of course, working. It's still an amazingly powerful city, and one that can never be replaced in my heart. Someday, I may return. What I've learned is that nothing in life is either-or—it's not New York or Los Angeles any more than it's black or white. The key to life, to beauty, is to find yourself inside yourself. What's that old expression? Wherever you go, there you are? I hope that learning to express yourself through color and light can help get you there. It's helped me.



MIKE RUIZ, PHOTOGRAPHY

I actually first came to L.A. to be a model, and I spent more than a decade earning a living that way. But then I got a camera as a gift, and something just clicked, so to speak. Growing up in Montreal, I had a childhood that led me to have a very rich fantasy life. I was gay and living in a very blue-collar intolerant community. I had brothers who were much older. So I was alone a lot, but my fantasies carried me through. In those fantasies, everything was colorful and beautiful and flawless. I made that manifest in my adult life through my work. That beauty and perfection became part of my aesthetic, and my voice, and as a photographer I take my pictures to a point of perfection that's slightly surreal. And that's what Scott does with makeup. He takes a face and makes it otherworldly. And you see the results and think, who can look like that on a daily basis? The answer is, no one can. But for a day, Scott gives everyone a piece of that fantasy. The work is about creating a more beautiful reality for ourselves. That's what Scott and I do.



I first met Scott five years ago, and he spoke of this book even back then. As a photographer I specialize in beauty—I've shot campaigns for L'Oréal, Garnier, Jafra, and AlfaParf, among others, and have worked with beautiful women like Kim Kardashian, Katy Perry, and Nicki Minaj—and so the idea of doing an entire book about beauty was awesome. Plus, I love the way Scott makes my job so easy. I've been reading fashion magazines since I was a kid and have always been familiar with the work of the best makeup artists. There were a certain few with a precise skill that's not really practiced so much today—except, of course, by Scott. He's like one of those old-school masters. All

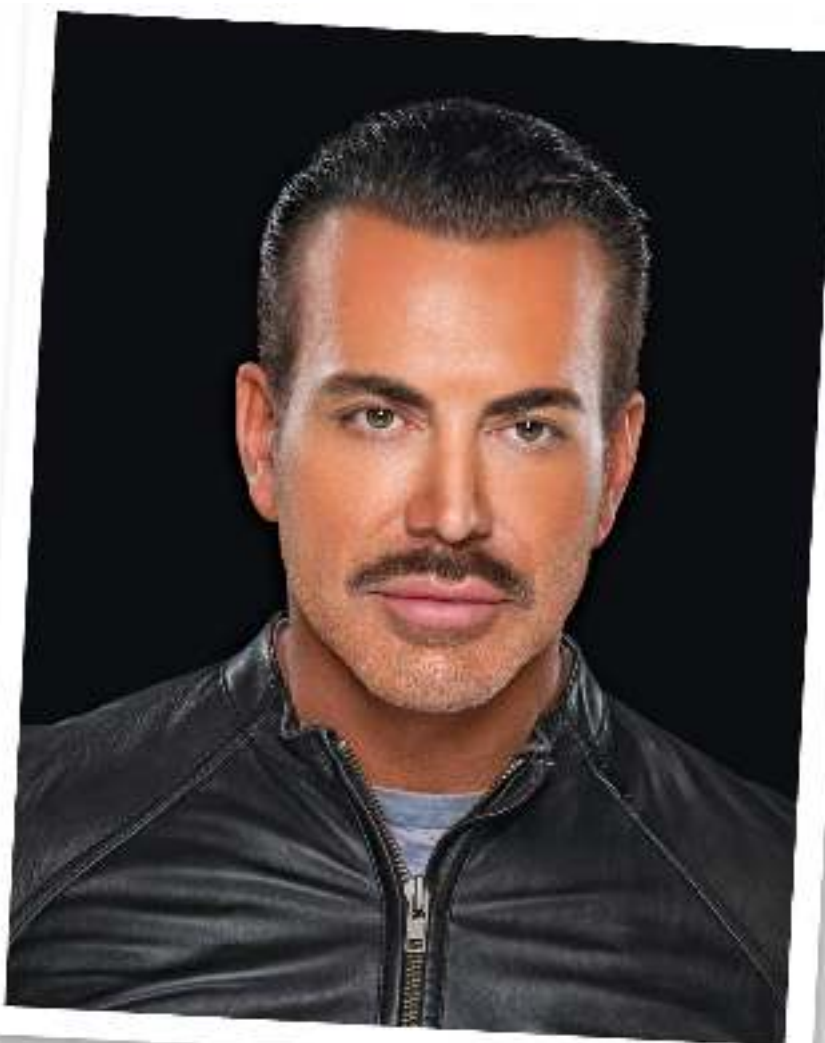
have to do is throw a light on someone and she comes away looking incredible. That's another way Scott and I are compatible: Just as he emphasizes how light falls on the face, so do I, though in a very different way. Together, though, it's magic.

I recently released a book of my own on which Scott collaborated—a book of super-stylized portraits of men called *Pretty Masculine*. It aimed to deconstruct the stereotype of masculinity by showing a series of hyper-masculine guys portrayed in a softer, pretty, elegant way. I like to take things out of context, which is why this book was also so intriguing to me. I love theatrics, and on my own I'm well known for my transformations. I like making people look larger than life and portraying a different side of them that people haven't seen before. So I get a big kick out of other artists who have the same ability to do that. The most amazing experience of this entire process was seeing Kelly Rowland transformed into a cat. She wasn't even human anymore. It was unreal.

FRANK GALASSO, HAIR

A fabulous haircut can be a woman's best accessory. It's transformative in itself: Good hair can make a real difference in how you feel about yourself, the level of confidence you exude. I knew this from a young age, somehow. I knew that I wanted to work in fashion since I was a teenager growing up in Melbourne. I worked in Sydney for a few years before moving to Milan to work with Gianni Versace. But Los Angeles was home for me: It was during a work trip here that I fell in love with the energy and sun and vibrancy of L.A. It's a city of so many personalities: It's obsessed with beauty, creativity and, of course, entertainment, but it's also a very ambitious and driven city as well. They say New York is the city that never sleeps, but L.A. is the city that never rests.

Since moving to L.A., I've been lucky enough to work with a diverse range of amazing celebrities, everyone from Nelly Furtado, Kim Kardashian, and Nicole Scherzinger to Gwyneth Paltrow and Barbra Streisand, whose hair color I did for six years. I've styled for countless magazines, including *Elle*, *GQ*, *Maxim*, and *Interview*, and received praise from hundreds of publications around the world including being named one of the ten best hairdressers in the world by *Elle UK*. I actually started out primarily as a hair colorist, an art form that is similar in approach to makeup; the two go hand-in-hand. You color hair based on what will best complement the skin, sometimes in the least obvious way. After a color, I'd blowdry clients, and they began to notice I was really good at that, too, and started commissioning me to style their hair for events or photo shoots. That's basically how I built my brand. I never pursued a freelance career; it just sort of fell into my lap because it was something that other people noticed I was good at.



Over thirty years as a stylist, I've developed an aesthetic, for sure: I'm sort of an all or nothing guy, you could say. I like big, beautiful, long hair, or I like short and chic. I tend to steer clients away from medium-length hair, which I think is neither here nor there. To me, it doesn't say much about you. It says, I'm an average person with average style, without a point of view either way. Okay, maybe that's extreme. But I do feel very strongly that your hairstyle reflects your personality and what you want to project about yourself and that it's always with you—good or bad. So it's important to make it good.

That doesn't mean you need to be edgy and fashion forward all the time. But you should be stylish, which is achievable without necessarily looking like you have a "hairdo" or like you're trying too hard. I recently opened a new salon with Scott, called Barnes & Galasso, and I see just as many clients who work in entertainment or business as I do actresses or musicians. You don't need to be famous to pull off a fabulous hairstyle. But a fabulous hairstyle can make you feel like a million bucks, for sure.

As a hairdresser, I work with a lot of makeup artists. But when you see what Scott does, the results are just steps and steps above. He makes the rest of us look even better.

TRACEY SUTTER, NAILS

As a kid, I was an obsessive nail biter. To cover up my habit, I learned how to give myself manicures. I remember going out and buying a bunch of supplies: polishes, glitters, tools, and whatnot. I taught myself and just had so much fun with it. The rest is, as they say, history.

Not everyone understands the notion, but nails truly complete a person's look. They say a lot about how you choose to express yourself. And they can make or break an outfit. You might not notice when someone has nice, clean, manicured nails, but boy do you notice when they don't. That's why I consider good nails to be the unsung heroes of beauty.

I've worked in Hollywood for more than twenty years. It's such a busy, electrifying world, where what's hot is constantly changing. As a nail artist, I love setting new trends, and revisiting past trends, too, perhaps adding my own modern twist. My job is to give a look that last needed "pop," whether that's for a photograph, red carpet event, or just running-around-town casual. On any given day, that could mean anything from a traditional, ladylike French manicure to the "new" French, with colored tips. I might create over-the-top swirls and patterns by dipping nails in water laced with polish or go with a straight, matte black. Some looks call for a simple, natural nail. The possibilities are literally endless. Nails are a wearable art and an easy way to make someone happy, even if just for a day. That's why I love my job.

Working with Scott on this book was so very exciting and exhilarating. The inspiration that he evoked—and his pure energy and talent—is awesome. No one understands the importance of complete and total beauty—not missing a single detail—more than Scott. But most of all, I enjoy his big heart. Over the years I've known him (we first met while shooting Mary J. Blige and hit it off straightaway), we've collaborated on countless projects and even shared clients. In one of my favorite memories, we were having a party at his house after a very long shoot. He'd just bought a karaoke machine. We made cosmos and bought balloons and threw glitter all over the floor and just sang and sang and laughed our heads off.

SAMMY AND JUDY, “THE KIDS,” WARDROBE

We’ve been best friends since the seventh grade. We grew up in a suburb of Los Angeles and met while cutting class. We quickly found out that we both shared a passion for style and fashion and we probably always knew we’d work together some day. Eight years ago, we started a styling team. We called ourselves “The Kids” because we were so young, and because we tended to work with people who were much older, that’s what everyone else was calling us. Although our aesthetics are very different—Sammy is inspired by the ’80s, club kids, new wave, and hip-hop, while Judy is inspired by looks that are classic, chic, and feminine—our philosophies complement one another. Sort of like opposites attract. It just works.

We got into styling first through costume design and both worked as wardrobe stylists on the reality show *Pussycat Dolls Present: Girlicious*. From there, we moved into editorial, red-carpet, and commercial styling—we’ve worked with clients like Carla Gugino, Kelly Rowland, Miranda Cosgrove, and Lil’ Kim, as well as magazines like *Harper’s Bazaar*, *Esquire*, *Nylon*, and *Flaunt*. We like to say our specialty is that we do everything. But our first love will always be costume design. We love collecting fashion, vintage pieces, and props that can be used as accessories and have begun to create our own original designs. We have an accessory line in the works as well that will combine our two personalities.

We met Scott not long before we started this project through our mutual friend, Erika Jayne, and we hit it off immediately. It turns out that we’d worked with several of the women in this book before—like Erika and Kelly, as well as Kim, Paris, and Kristin—but many of the women were new to us. Our philosophy mirrors that of the book, in a way: We look at styling as transforming, whether it’s a simple look or high fashion. With clothes, you’re always sort of transforming yourself. Sometimes it’s a dramatic change, and other times it’s just an improved version of yourself. Most of our clients want to look amazing, but not like they’re trying too hard. We think the idea of using fashion to become whatever you want to be should be achievable to all—yet also inspirational—and we try to make it appear that way through our work.

What’s been the most fulfilling aspect of working with Scott on this book is that it’s been a true collaboration: We are able to share our vision for the individuals and the book as a whole. Even though there’s a general theme of transformation, every celebrity or model has brought her own flavor to the project. Every picture tells its own story—different in its own way, but connected. That’s what fashion, and personal style, is all about.

The key to life, to beauty, is to find yourself
inside yourself.

the power of trans- formation

1



WHO ARE YOU? WHO DO YOU WANT TO BE? Do you dream of being at the top of your field? A better sister/friend/daughter? An inspiration to others? These are questions you might ask yourself as you get out of bed each morning. These are also questions I ask women whenever I'm about to apply their makeup—really. Because makeup, at least in my mind, isn't about creating something entirely new or even covering up what's already there; it's about taking the gifts a woman already has and putting them to their best possible use. It's about expressing who you are on the inside.



That's because being your best self isn't exclusively about looks—not at all. In my first book, *About Face*, I talked a lot about the power of transformation, how—if you let it—makeup can help you transcend whatever mood, shape, or state of mind you're experiencing at any given moment. At the same time, the better you feel about yourself on the inside, the more beautiful you'll appear to others on the outside. It's a cliché, sure, but beauty really does start from within (and hey—if you've got someone who gets paid to apply makeup telling you that, it's got to be true, right?). And so your first assignment as part of this book is to stop being such a critic and start appreciating who you are, flaws and all. Your face will thank you for it.

What I hope to do in this book, more than anything, is inspire you to try new things, to push the envelope, to unleash your innermost goddess. Because that's what makeup is meant to do. As humans, we have a rich and storied history with makeup, having called on it, in some form, to transform ourselves for thousands and thousands of years. "A woman without paint," wrote the Roman philosopher Plautus, "is like food without salt." Ancient Egyptians, that glamorous bunch, created early cosmetics using copper and lead ore—a rudimentary kohl—while Greeks used berries and Persians used henna dyes to stain their lips, cheeks, and hair. Recently, British archeologists uncovered seashells containing red and yellow pigments—primitive makeup compacts—proving that Neanderthals wore makeup as long ago as 50,000 years.

But there's proof, too, that wearing makeup has never been solely about altering our appearance—it's

about expressing how we feel. In eighteenth-century France, red lips and flushed cheeks symbolized that a woman had a fun-loving spirit; twentieth-century entrepreneurs Helena Rubinstein and—Elizabeth Arden marketed cosmetics to women as a means to independence, confidence, and equality. Wearing bright red lipstick to a 1930s suffrage parade, for instance, symbolized a woman could do as she pleased. Later, in her groundbreaking 1999 book, *Survival of the Prettiest*, Harvard Medical School psychologist Nancy Etcoff argued that beauty is not a social construct but, in fact, a built-in ideal—that is, we’re born to love what, and who, is beautiful. Scientific studies have proved that human beings are hard-wired to respond more positively to beautiful people; we like, trust, and value them more.

Whether you believe that or not, makeup can certainly help you feel better about yourself and inspire confidence, which, in turn, can help you reap great rewards in so many areas of your life, from work to family to fun. And this goes for women everywhere—not just those here in Los Angeles who make a career out of looking good. Feeling good about yourself needn’t be a job, but it shouldn’t be a luxury either. But I know how busy modern women are. You have everything—except time. Women consistently tell me that they simply cannot commit to an hour in front of the bathroom mirror each morning. Or that they don’t have time between work and an evening out to go home and reapply makeup. It’s not that you aren’t interested in looking your best. It’s that there simply aren’t enough hours in the day.

The women I work with regularly are insanely busy, like you, often packing into a single day an appearance on a talk show, a lunch with friends, an afternoon meeting, a trip to the gym, and a red-carpet event. What works for one might not work for the next. That’s where the practical lessons of *Face to Face* come in.

By now, you might already know a little bit about me and how I approach makeup. If you don’t, here are two important principles to remember: I work to play up the best of what you have and always take my cues from the light. Before I apply even the tiniest bit of makeup, I take the time to notice how different facial features reflect light in different ways. Then, I highlight and contour accordingly. To me, contouring is the most important aspect to applying makeup, even when we’re talking about creating a natural look; a little contouring can literally change your appearance in ways you’ve never imagined. In this book, I’ll show you how to approach makeup from my point of view and make the light work for you, how to tailor your makeup to the different situations you might find yourself in throughout the day, how to get it done both beautifully and efficiently, and, most important, how to dream big and have fun.

While *About Face* served as a sort of primer on the basic techniques of applying makeup, *Face to Face* builds on that knowledge to invite you to explore an array of looks. There’s still a lot of practical advice, of course, with tips that’ll take you from your 8 a.m. meeting to a romantic dinner or night on the town and help you build on the foundation you’ve created in the morning without simply piling on more layers. The really pressed-for-time will appreciate my six simple steps to creating the perfect face in 15 minutes. But *Face to Face* is inspirational and imaginative, too. Now that you know the basics, you’ll learn how to use makeup as an accessory to fit your ever-changing mood. Like how to be the ultimate minimalist—how to play up your best feature by minimizing others—and how to make the “natural” look work for a night on the town. You’ll also find the answer to the hands-down number one question I get asked by both the ultra-famous and the not: How do I create the perfect smoky eye?

Also included: How to wade through the endless products at the drugstore and the department store and how to know where to spend your money (one word: moisturizer!) as well as where to save (\$50 eyeliner? Not necessary!). And for those special occasions, like weddings, parties, or your own red-carpet events, I'll show you—with the help of some of my most beautiful and talented friends—how to be the most glowing woman in the room. Celebrity testimonials will let you in on what these women have learned about makeup and the power that they can harness from the simple act of taking time to care about how they look.

And because good skin is the absolute best makeup trick, I'll spend time telling you about skin-care rituals that will protect and save your skin throughout all seasons, including lots of quick and easy home remedies and dietary changes (not to mention super-simple solutions, like to get more sleep). As with anything good, presenting your best face requires a bit of discipline, but the rewards are so worth it. I think you'll agree.



makeup that transforms

2



Hollywood is a place that lets you realize your wildest fantasies, where you can become whatever version of yourself you aspire to be, or even someone else completely. That's what's so great about

this town and why for decades people have come here with the goal of making their dreams come true. Every day, so many Hollywood starlets look in the mirror and ask themselves: Who do I want to be today? (I know I do.) But you don't have to live in Hollywood in order to change the way you see yourself. How about calling on your alter ego to channel your imagination, reach your full potential, and transform? With makeup, anything is possible. So ask yourself: Who do *you* want to be?

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