



PRETTY IN PUNK

An ode to the iconoclasts and face painters who gave us all those liberating, rule-breaking, boundary-destroying makeup looks that defined beauty, then, now and forever more *By Shantila Lee*



Before there was Lady Gaga, Rihanna or even Pink, there was David Bowie. And Madonna. And Cyndi Lauper, Joan Jett, Iggy Pop, Led Zeppelin, the list goes on. Their out-of-this-world punk aesthetic—hair and makeup incarnations we'll never forget—are now pieces of iconography that defined an era, an influence that endures in not only today's pop beauty chameleons, but also inspires makeup artists at fashion week, invokes whole couture creations and drives the boundaries of makeup collections to the nether regions of punk, minimalism, goth and beyond.

BEAUTY, UNCHAINED

The punk sub-culture, especially in the early 70s, was an expression of youthful rebellion and anti-authoritarian mentality; the guts to strike out and be different, challenging all no-nos and the rejection of every form of control. The ultimate upshot of the 70s punk movement was it liberated a whole generation of women from the popular median of being 'pretty', wearing soft, understated makeup, or having a flawless complexion. It was a provocative, ferocious, almost tribal makeup revolt: while old folks in the 70s wagged a disapproving finger at the punk movement and dreaded the moment their daughters would emerge pre-party decked out in a platinum wig and neon eyeshadow, today, that makeup counterculture has evolved into what we consider as very 'normal', in every sense of the word, for one singular reason: no other movement has EVER had the same sway on beauty.

NEO MAKEUP

Take the runways: insane graphic slashes of eyeliner and mohawk wigs are run-of-the-mill and nothing to bat an eyelash at, putting even an ounce of makeup on models is totally an option, and going seriously OTT like bashing on vivid strips of fabric on eyelids is celebrated as genius. It's all about embracing the forces of anarchy, subversion and revolution, an evolution of beauty that François Nars epitomised at the recent SS15 Marc Jacobs show: the maestro did precisely nothing to the models (but give them nice skin),

EXPRESSION OF YOUTHFUL REBELLION AND ANTI-AUTHORITARIAN MENTALITY; THE GUTS TO STRIKE OUT AND BE DIFFERENT.

leaving them completely sans makeup. "In 2014, it's great that we are doing this," said Nars. "In the 60s, 50s, and 40s, women had to wear makeup. It was a rule. Today there are no rules: You can do anything you want." And we have the 70s to thank for that.

The takeaway is if Ziggy did it, you can too. In homage to the stretched (or almost nonexistent) beauty boundaries we celebrate as feminist, invigorating and nouveau today, here's a look back at how it all started: the punk icons who had the balls to get the ball rolling and defy all the rules, making up their own as they went.

GET ZIGGY WITH IT

We couldn't write this without dedicating a whole category to David Bowie. "He crossed so many creative boundaries," said Celia Philo, the graphic designer who worked with Bowie on his prolific *Aladdin Sane* album cover. "He understood that the way you looked was as important as the music." Bowie once described himself as an artist who "tries to capture the rate of change," evoking shifts in hair and makeup with unprecedented speed. The moment he eschewed his boy-next-door image for the larger-than-life androgynous Ziggy Stardust, with his Suzi Fussey spiky, flaming red hair, sculptural Kansai Yamamoto costumes, and insane makeup incarnations from Pierre La Roche, he was catapulted into superstardom. The looks went from the lightning-bolt adorned *Aladdin Sane*, the slick haired, highly stylised *Thin White*

Duke, electric blue eyeshadow sans brows in *Life on Mars*, to the very Kabuki-influenced time when he was on tour in 1973, with a gold ball on the forehead, a heavily lined eye and gold lipstick, and, most unexpectedly, the squeaky clean citizen in his late 70s Berlin years. Often regarded as the founding God of glam rock, Bowie's inclination for mixing the strange with the beautiful permeated the generic pop culture bubble with something truly out-of-the-box. "It was the pre-punk era," says Philo. "His image liberated young people who were just waiting to think outside the box and do whatever they wanted with their hair colour and makeup."

70s DRAMA MAMAS

Blondie's Debbie Harry was the doyenne of the 70s punk scene in New York: that peroxide blonde bob punctuated with black slices (totally copied a decade later by the frontwoman of Berlin), colourful smoky eyes and popping red pouts, are still a go-to for blonde bombshells. Then there's quite the opposite in Joan Jett—from teen rocker to bona fide frontwoman with The Blackhearts, Jett's signature raven mullet and semi-goth smokey

eye look is still referenced today. "It was such a great time back then—the late '70s," Says Robin Matthews, who transformed Kristen Stewart and Dakota Fanning into Joan Jett and Cherrie Currie in *The Runaways*. "It was just a mesh of disco and punk. Punk rock was just starting, so that heavy eyeliner look was becoming popular. And it kind of went into glam rock, which was very glittery and extravagant—tons of colors were used." Siouxsie Sioux took that heavy liner look even further into goth, with an inky graphic eye, spiky hair, blood red perfectly-applied lipstick and thick, sharp brows.

80s PUNKETTES

More than their 70s counterparts, these women understood the transformative, escapist power of a brush and a dust of pigment. There was Cyndi Lauper's full-on makeup complete with a mad range of eye and lip hues and insane rainbow hair colours, and Madonna's omnipresent messy-chic-punk look in the 80s made her an unmistakable force of that very campy, 80s brand of punk.

THE ICONIC RED AND BLUE LIGHTNING BOLT FROM THE ALBUM COVER FOR ALADDIN SANE CAN ONLY BE ASSOCIATED WITH THE GLAMOUR AND ROCK 'N' ROLL THAT IS DAVID BOWIE.

Lip Color in Vixen, Bobbi Brown

Lip Color, Chanel

Stylo Eyeshadow Campanule, Chanel

Heavy Metal Glitter Eyeliner in Pulp Fiction, Urban Decay

DEBBIE HARRY

SAINT LAURENT

MADONNA

JOAN JETT

BOBBI BROWN Long-Wear Gel Eyeliner in Caviar

CHRISSTIE HYNDE

MAKE IT YOURS

Makeup legend Charlotte Tilbury on how you can channel that *Aladdin Sane* cover and make it all your own: "The iconic red and blue lightning bolt from the album cover for *Aladdin Sane* can only be associated with the glamour and rock 'n' roll that is David Bowie. I loved how Bowie wasn't afraid of colour. The most wearable way to recreate a Bowie-inspired eye is by creating a bright coloured smoky eye look. If you have blue or brown eyes, stick to turquoise greens; for green eyes, deep blues or purples."

Dual-Intensity Eyeshadow, NARS

Eyeliner in Black Noon, NARS

Ingrid Audacious Lipstick, NARS



I HATE MYSELF FOR LOVING YOU

More from Robin Matthews on how she channelled Joan Jett's punk makeup look:

What was the makeup like during the *Runaways*' era? David Bowie had a huge influence on Cherie Currie, and he used to paint his face all these crazy ways—he'd cover his face and eyebrows

with white. Currie recreated a lot of those looks on herself in the early days. The *Runaways* started off just playing around with their eye makeup, but during their superglam period they did eye makeup, blush, and lipstick—all three at once.

What's your favorite Cherie/Dakota look from the film? My favorite is the silver glitter eye. I made a paste out of silver Make Up For Ever Star Powder, silver glitter, and Make Up For Ever Eye

Seal and shellacked it all over Dakota's eye. She looked like a disco ball, and it was tough to get off! But that was one of Cherie's real concert looks. And that's how Cherie was in real life—sparkly and glittery.

Was there a universal product that you used on everybody? Since the *Runaways* were all about accentuating their eyes, eyeliner was the most-used product. I went back and forth between

different eyeliners, depending on what the scene was. The main one I used was Make Up For Ever Aqua Eyes. The color range is crazy—most waterproof, smudge-proof eyeliners don't come with the extensive color range. For the scenes where I needed the makeup to stay put, I'd apply that and smudge it quickly—because once it dries it doesn't move.

How were the *Runaways*' makeup techniques different from today's?

They would actually hold up a piece of paper to their skin and put their blush on against the paper to make the harsh line; this is how they brought out the cheekbone and accentuated it. And funnily enough, back in the '70s they didn't line the inner rim—you'll see all these photos of the *Runaways* with smoky eyes but they only lined underneath the eye, not along the water line. Joan does that now, I think, but she didn't back then.