

Maureen Kelly

Tarte Cosmetics

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Although Maureen Kelly, CEO and creator of Tarte Cosmetics, has always loved makeup, she never planned to work in the beauty industry. A native New Yorker, Kelly graduated from Columbia University with a master's degree in psychology.

Shortly after, she recognized an opportunity. "What really pushed me to create my own makeup line was that I would get my makeup done at the counter and then not be able to recreate the same look at home because makeup had become so technical to use and geared toward makeup artists," says Kelly. "I wanted to make products that were easy, convenient, and fun to use. They had to be ideal for the girl on the go who wanted to streamline her makeup routine without sacrificing quality or luxury."

The Tarte line launched in September 2000 at Henri Bendel in New York City. One of her first products was Cheek Stain, a unique gel blush packaged in a push-up stick. The product was immediately praised by numerous beauty editors, drawing a lot of attention to the brand. Last February, Cheek Stain sold out in eight minutes on QVC,

underlining its status as a cult classic.

One of the early packaging challenges Kelly encountered helped create one of the brand's signature looks. "To find a way to decorate stock packaging and make it look original, I started working with fabric-covered cardboard. This allowed me to create amazing designs with low minimums," Kelly explains. Tarte now launches limited-edition compacts covered in a different fabric in each season. Fabrics have included leatherette, mock crocodile skin, and Pucci-inspired prints. "A girl's cosmetics are just as visible and used just as often—if not more so—than any fashion accessory, so why shouldn't they look luxurious?" asks Kelly.

The brand's signature purple color is reserved for the permanent items in the line, like its new mascara launched this September. Named Lights, Camera, Lashes!, the mascara features a bottle and a cap that are covered in dark purple, faux crocodile skin. "This mascara gives lashes a glamorous, old-Hollywood type of curl, so we wanted the packaging to look just as glamorous," says Kelly.

Kelly has always taken a



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consumer-driven approach to package design and product development. Customers are able to post comments on Tarte's Web site and also speak directly to the staff. "I read the comments posted on our site every day and also lis-

ten to customers in the store. They have a tremendous impact on how I design my packaging," says Kelly.

Requests made by customers for more-portable packaging resulted in the launch of Tarte's redesigned double-ended lip gloss in September 2004. The package was designed so that the lip gloss bottles can be detached, allowing customers to carry either one or both bottles with them. The lip gloss packaging was also further changed and redesigned when customers reported leaks. "Some of our customers told us that sometimes the lip gloss leaked because the package wouldn't close all the way. Now, the bottles click when they are fully closed, so leakage isn't a concern anymore," says Kelly.

Working hard to take the Tarte brand to the next level, Kelly says she would love to see the company become global. However, she adds, "Happiness is the most important thing to me and for my whole team. In the grand scheme of things, it's just makeup—and above all, it should be fun." ■



Tarte's new Lights, Camera, Lashes! mascara is dressed in purple faux crocodile skin.

Duncan Paul



Duncan Paul is the associate director of design for the personal beauty care division at P&G Beauty. He has been with P&G for 11 years. His responsibilities include helping to define the design strategy for the Olay, Old Spice, Secret, Venus, and Gillette brands.

Paul is passionate about carrying out P&G's mission of building its internal design capabilities. Recently, he helped lead an experimental training event in Colorado that enabled experienced P&G designers from around the world to learn about and practice using new tools.

"Package design, especially in the beauty industry, is about so much more than just providing a functional package," says Paul. "Learning how to connect with the consumer emotionally, particularly through packaging, is the challenge. It's about speaking to her heart and mind. We have to create an experience that she wants, rather than needs," he explains.

Paul knew he wanted to work in the design field since the age of 13, growing up in the UK. "I customized bicycles and sold them. My dad thought I was absolutely mad," he says. Paul studied industrial design in London and received his master's degree. He set up his own design firm, working on everything from cell phones and toys to petrol stations. At that time, a large consumer products company was one of Paul's clients. The projects he worked on allowed him to gain insight as to how the packaging and design processes work within a large corporation. "They loved what we designed, but there was a strong disconnect between the original design concept and the package that ended up on the shelf," says Paul.

This led Paul to become a true advocate for design. Now, he continually faces the challenge of making sure



P&G's packaging stays true to the original design intent. He strives to maintain the look and feel that P&G's designers intend to convey, all the way through to the execution of the packaging and the launch of the product.

Paul first joined P&G's team in Brussels, Belgium, in 1996 and worked there for nine years. His early achievements include setting up P&G's industrial design group in Western Europe for its Fabric and Home Care division. "I quickly learned that integrating the use of virtual technology with design was necessary in order to launch new products more quickly," he says. Paul relocated to P&G's Cincinnati location two years ago to lead design for its new business

development group, FutureWorks. One year ago, Paul took on his current role and now leads a design team of five industrial designers, each with diverse skills, expertise, and passions.

"It takes a strong sense of intuition and courage to be successful. I learn so much from my three-year-old daughter. I continue to be amazed by her intuition and courage as she does new things every day, without even knowing any boundaries exist," he says.

Paul describes some of the changes that have happened within P&G during the last decade. "Ten years ago, new products were nearly on their way out the door and suddenly people were asking us if we could make the package look pretty," Paul says. "It felt as if we were the last 'decoration station' on the way to market." Now, Paul says that designers are involved so early in the process that sometimes the products they are working on don't even exist yet.

"Honestly, looking back at the company I joined 10 years ago, it feels like an entirely different company today," he says.



Wende Zomnir

Wende Zomnir is the founding partner and executive creative director of Urban Decay. Her creative vision and innovative ideas have helped propel the brand to success, setting an example for the entire beauty industry. Zomnir is also at the helm of Hard Candy Cosmetics. She has been its executive creative director since 2003. Zomnir is responsible for product development, packaging, and marketing for both brands.

Urban Decay is celebrating its 10th birthday this year. Today, the brand's cosmetic products can be found in rock stars' makeup bags and top makeup artists' kits alike. The brand has even been an answer to a question on TV's *Jeopardy*.

Looking back to when the company first began, Zomnir tells us how exciting it was. "I remember sitting down with Sandy Lerner and David Soward and bringing Urban Decay to life. I certainly never thought our little in-your-face indie brand would thrive for 10 years. Many industry insiders even wrote us off at the beginning," she says. Experts predicted the niche brand wouldn't survive past the "grunge" fashion trend, she says.

From the start, Urban Decay's unique shades of lipstick and nail polish, with names such as Oil Slick and Acid Rain, caused quite a stir. It was one of the first companies to recognize the existence of a different type of prestige consumer. Zomnir knew that it would take a different type of product and package to appeal to this type of customer.

"In 1996, the prestige beauty world was a sea of pink, red, and beige, packaged predictably in gold, pink, or black boxes," she says. "When we started, our mission was to kick down the door of the cosmetics department and give beauty customers high-quality options in new colors. We like to think we upped the creativity factor so

other companies had to follow suit."

The brand's influence is still evident today. "We always played off the rock star glam and street style that was making such an impact on fashion, and from then on, it changed the way every company created its seasonal stories," Zomnir says.

Before finding her true passion, Zomnir attended the University of North Texas and worked in marketing at the Leo Burnett agency. There, she worked on the Reebok and Nintendo accounts. She knew she was a makeup addict since the age of eight. "I loved playing with my mom's makeup. I still remember the scent of her lipsticks and how crazy I was

over her 1970s blue eye shadow," she says. Zomnir even worked at the Elizabeth Arden counter during college, just to get the free samples.

Even after all these years, Zomnir consistently comes up with new ideas for packaging. "I meet with packaging suppliers from all over the world to learn about new technologies and what can be accomplished now in manufacturing. It is so important to understand what new materials are available and how they can be combined," she says.

Zomnir credits her staff for helping her make Urban Decay what it is today. She takes pride in the sisterlike bond she shares with her employees. Her leadership style can even be described as unique—she has a strict "dogs allowed" policy in the office. "I also have an unusually high tolerance for loud laughter and swearing," she jokes.

Being able to anticipate what a consumer will want, long before anyone else, is a special skill Zomnir has always possessed. However, her courage to follow her instincts has led her to success and will no doubt continue to do so in the future.



Deborah Fine



Deborah Fine, president of Avon Future, leads all of the company's global business efforts for its new brand, *mark*. Along the way, Fine has successfully helped invent the process of direct-selling to a new, younger consumer.

In 2001, the Avon Future division was established in order to launch the *mark* brand in August 2003. Fine describes the *mark* project as hugely fulfilling. "I have been given the privilege of being asked to reach the next generation of Avon customers, and that is truly extraordinary," she says. "Starting from a clean slate made the process equally challenging and full of unlimited opportunity."

Fine oversees all aspects of the business, including strategic brand and product development, sales, marketing, advertising, and public relations. Under her leadership, *mark* became one of the top five trend brands in the United States in 2003. It achieved \$28 million in retail sales in just four months.

Fine describes her leadership strategy this way: "I surround myself with top talent and team-building leaders, establishing reciprocal working relationships. Above all else, I try to spread a contagious passion throughout everything we do."

The *mark* brand consists of more than 300 products and is scheduled to launch in other markets outside the United States in 2006. The *meet mark* magalog (a magazine-style catalog) and the Web site meetmark.com both take direct-selling to another level. Employing young women as retailers is one of the brand's goals, and new *mark* representatives have been selling the product in various places, such as at "social beauty parties" and in college dorms.

One unique aspect of *mark*'s packaging is how key



items are completely customizable. For instance, Hook-Up is a system of dual-ended components containing a variety of different products such as lip gloss, concealer, and eyeliner. Each part is interchangeable, and 900 different combinations can be created by the consumer.

"A package that gets noticed will be purchased," says Fine. "Packaging has a huge effect on sales. It's an opportunity to connect the dots of each discipline so that everything, from the advertising to the Web site, always reflects our brand's voice."

Before joining Avon, Fine spent 23 years in the magazine industry, most recently as vice president and publisher of *Glamour* magazine. "My childhood dream was to run

a women's magazine," Fine says. "I was a magazine junkie and worked as an intern at *Vogue* when I was 18 years old. Now I feel like I have come full circle. The irony is that *mark*'s magalog has become the largest print vehicle for women, with more than 6 million produced each month."

Fine's numerous awards include the Washington, DC, American Legacy Foundation's Award for Corporate Leadership in November 2003; the Best Executed Launch Strategy Award from *Women's Wear Daily's Beauty Biz*; and the Avon Pathfinder Award for Leadership in Brand Development in February 2004. This May, Fine received the 2004 Direct-Selling Association Award for Innovation. This October, Fine was a recipient of Cosmetic Executive Women's 2004 Achiever Awards.

To lead a team to success, Fine employs a philosophy she calls "the three A's": hire adults, provide autonomy, and expect accountability. Fine names her greatest business accomplishment as "building a village of colleagues and partners who have shared in this journey we call our careers."