

# *In Full Bloom*

*Drew Barrymore has been America's little sister for as long as we can remember. But the actress is also a clever businesswoman who's made movies, makeup, and—at last—a family she can call her own.* **By Brooke Hauser**

## **Drew Barrymore loves a project.**

And I'm wearing her latest one on my face. Last night, one of her employees did a covert drop-off of products from her new makeup line, Flower, at my hotel, and when I walk into Barrymore's Flower Films office in Los Angeles, I am only the third or fourth person ever to wear a full Flower face. "I love what you did with your eyes—gorgeous!" she says approvingly, topping off my glass of Barrymore Wines pinot grigio.

Whether she's developing movies, wine, or waterproof mascara, Barrymore seems intent on making the world a better place. Why not start by spreading peace, love, and quality makeup at low prices? The 181 eye shadows, lipsticks, and more Flower products will be sold at Walmart, but they were created at the same lab as many high-end lines.

Despite having a passion for makeup that borders on fanaticism—she talks breathlessly about her "crusade" to get her hands on formulas used in upscale brands because, she says, "People deserve it!"—today Barrymore is wearing "not a stitch." She and her husband, art consultant Will Kopelman (whom she wed this past June and whose father, Arie Kopelman, is the former president of Chanel), welcomed their daughter, Olive Barrymore Kopelman, into the world only a few weeks ago, and the star, dressed in a gray sweater





Silk top by Olatz. Makeup colors: Color Play Crème eye shadow in Rest on Your Laurel and Velvet Lipstick in Get to the Poinsettia by Flower. These pages: Hair, Renato Campora; makeup, Debra Ferullo; manicure, Jenna Hipp. Fashion editor: Paul Cavaco. Shot at the Chateau Marmont in West Hollywood, California. Details, see Shopping Guide.

and jeans, is clearly in mom mode. Olive is “Miss Olive,” and Barrymore’s iPhone is loaded with pictures of her—swaddled, getting a bath, and being fed. “Her little lips,” Barrymore coos at her phone. “I can’t stand it.”

In many ways, Barrymore is like any other new mother. Dropping a few ice cubes into her pinot and mine, she complains about her pregnancy “mustache” (“I just couldn’t have felt less attractive”), bemoans bikini season (“It’s a nightmare. I don’t think I’ve ever had or will ever have that kind of body where it’s like, ‘Watch me now! I’m in a bikini!’”), and shares her thoughts on dieting, both postpartum and in general. “I cannot live a life where I’m deprived. I’d much rather be five, ten pounds heavier,” Barrymore says. “With my luck, I’ll get myself to that perfect goal weight, and I’ll get hit by a bus. Then I’ll be like, Shit. I’ll be looking at myself from some afterlife, going, ‘You idiot. You could have had the agnolotti, dummy.’”

**B**arrymore is refreshingly unguarded, smirking and cursing and weaving her way through colorful streams of consciousness. On matters both trivial and serious, Barrymore possesses a hard-won wisdom that, at times, can seem at odds with her sunny disposition. But then again, she is the sum of her experiences. She wrote her autobiography, *Little Girl Lost*, before most kids get their learner’s permits. “It’s like, who did I think I was, that I had a life story to tell at 14?” Barrymore asks, before answering her own question. “I guess in some ways I did, and that’s so neat and groovy and wild and cool and cathartic and sort of bold.”

Any child of the ‘80s should know the broad strokes. She was born into one of the most famous acting clans in American history; her father, John Drew Barrymore, left the family before she was born. Drew landed her first commercial at 11 months and had made her first film, *E.T.*, by age seven. At nine, she had her first

## Beauty Call

Barrymore, whose new cosmetics line, Flower, launches this month, shares her beauty obsessions:

### Skin-care product you can’t live without?

“A good toner. Dickinson’s witch hazel pads are like an instant face wash. Any little acne bumps have gone down a lot.”

### Makeup you can’t live without?

“Concealer. Because you could find a bowl of berries, you could find a wine cork and burn the end and create eyeliner. You could do so many things, but a concealer is tough. That’s hard to make on the fly.”

### And hair product?

“Easy. It’s on my wrist 24/7—a hair band. If I don’t have something around my wrist that I could tie my hair up with, I feel completely naked.”

### Worst hair mistake?

“Trying a severe color change when your hair is damaged, because it just always looks like shit.”

### Worst makeup mistake?

“No such thing. I think the only mistake you would make is feeling judged for being experimental.”

### Best makeup-artist trick?

“I love a tiny dab of white in the corner [of your eye], a little sparkle, a little illuminator.”

### Best hairstylist trick?

“I would say, ‘Work it.’ You know, whenever you get out of someone’s chair, they’ve combed your hair ten times, they’ve flipped it over. I always just think, Fluff it, work it, tease it, whip it.”

### Is there anything in your beauty routine you don’t let your husband witness?

“No. He sees me picking at my zits. There’s nothing he doesn’t see.”

drink. She tried cocaine at 12 and was in rehab by 13. At 14, she attempted suicide. At 15, she applied for legal emancipation from her mother. At the time, *Little Girl Lost* was an apt description for Barrymore, but the passing years have brought perspective. “The mistakes, the potholes, the journeys, the bad patterns—all of it is so much clearer to me now,” she says. “But I still don’t totally feel like a grown-up. Maybe I never will.”

Still, she says, she tends to feel “a bit maternal” toward younger actresses, such as Ellen Page, who starred in Barrymore’s film directorial debut, *Whip It*, about roller-derby girls. “I didn’t have a traditional family, so I don’t even know what the sister/mother role is, but it definitely is very blanket-in-the-storm, get-under-my-wing. Very nurturing,” she says. Barrymore turns thoughtful. “I do obsessively create families and enjoy them and take such pride in them. And now, I actually have a real, legal, blood family, and it’s the coolest. It feels very much like all the things I’ve put an effort in along the way, which is to try and make something that’s stable and happy and functions well.”

She considers her *E.T.* director and cast mates to be her “first family.” And while she plans to introduce Olive to her famous kin through such classic films as 1937’s *Captains Courageous*, starring Spencer Tracy and “my uncle Lionel,” she says, “My first goal is to show her *E.T.*—I cannot wait until she’s old enough—and then *Ever After*, because I want her to see that you can rescue yourself.”

To this day, Barrymore is close with Steven Spielberg, who is her godfather. When she posed naked for *Playboy* in 1995, he sent her a copy of the magazine. “His art department put clothes on me,” she recalls. He also gave her a quilt with a note attached: “Cover up.” “I was like, ‘Yeah, I know, I’m sorry.’” She laughs wryly. “It’s embarrassing to go through any rebellious stage in front of people that you love and respect, and yet I’m glad I did. I’m glad I lived such a full life before I settled down into a family, because I got to enjoy it and get it out of my system.”



Duchesse satin chine coat by Rochas. Makeup colors: Shadow Play Eyeshadow Quad in Blue Lagoon, Velvet Lipstick in Morning Glory, and Nail Lacquer in April Showers by Flower.

Perhaps because of her tough childhood, Barrymore doesn't seem squeamish about getting older. It's the rare Hollywood actress who would volunteer, "I'm going to be 40" when the big birthday is still three years away. But Barrymore seems proud of how far she has come, both professionally and personally, and attributes her success to her driven nature. To play Little Edie, a relative of Jacqueline Kennedy Onassis who lived in isolation and squalor later in life, in *Grey Gardens*, "I was so committed, I thought I was going to end up in a straitjacket afterward," says Barrymore. "I will always commit. It's like this makeup line: I can tell you every single detail about how and why we got here. I want to be that kind of mother. I'm that kind of friend. I'm that kind of producer. I do everything in this life-or-death way." She takes a moment to breathe. "The only thing I've tried to get better at is starting to believe maybe it's not life or death. But the [level of] commitment hasn't changed or wavered."

At her Flower Films office, Barrymore is surrounded by reminders of the fruits of her labor: her accomplishments as an actress, producer, and businesswoman. Posters for films, including *Never Been Kissed*, *Donnie Darko*, and *Charlie's Angels*, greet guests upon entering, and "by the way," to use a Drew-ism, we are sitting in an office (not hers) decorated with magazine covers that Barrymore has graced through the decades, showing dozens of hair colors and styles.

At Flower Films, she is also surrounded by family, a second family. Nicknames and inside jokes abound among the small staff. Barrymore calls her producing partner, Nancy Juvonen, or Nan, "my big sister in life." There's also Tony the Tiger, who delivers the ice cubes for our pinot, and a man named Tina. "Tina" is in fact Chris Miller, copresident of Flower Films. ("Tina," Barrymore explains, "because Chris, and then Christina.")

Considering her fame, Barrymore's willingness to welcome new people into

her world can be disarming, and yet it's precisely this attainability that has been captured time and again on film. For those of us who grew up watching her onscreen and off, she is like an old childhood friend whom you always root for. And while her common refrain is that she still feels "like such a kid," she reflects on events in her life with a levelheadedness that can only be attributed to maturity and the happiness that, in Barrymore's case, has come with it.

**E**ven questions about her past relationships are met with Zen-like calm. Before Kopelman, she had been married twice; first to Welsh-born bar owner Jeremy Thomas in March 1994 and then to comedian Tom Green in July 2001, unions that lasted around seven months combined. More recently, she had a long relationship with Strokes drummer Fabrizio Moretti, who currently is dating Barrymore's good friend and *Saturday Night Live* impersonator, Kristen Wiig. "She's got me down," says Barrymore, who sometimes texts lines back and forth with Wiig before a sketch. Barrymore acknowledges the irony of her *SNL* double being involved with her ex. "It all seems so wacky and incestuous, but that's kind of how life works," she says. "It seems fitting that they would find each other. I was like, 'Right, of course, that makes perfect sense.'"

With Kopelman, whose background is more traditional than Barrymore's, she has found a relationship that makes perfect sense. "We have opposite experiences, but we're not opposites. We're both very particular and detail-oriented. We love art and music and adventures, and we laugh our asses off together," she says. "He's my home now.... It makes me almost want to cry. He's the father of my child, and I'm the mother of his child."

Barrymore lets it all sink in. "I'm finally a part of a family, and it's a miracle."



**Tablet Extra:**  
To watch an exclusive interview with Drew Barrymore, download *Allure* to your tablet.



**1978**  
With Cindy Williams in *Suddenly, Love* "I played a boy in that, so notice how they've got me dressed like a boy, and they've given me a boy haircut. Character acting in 1978. I was three."



**1987**  
At home in Los Angeles "I look like Patrick Bateman [from *American Psycho*] in this picture. I look like I'm about to go fucking murder my date with my barbells. I have no idea [who took the photograph]. But that person should be slapped for selling that picture because clearly that's a private moment."

**1999**  
With Anjelica Huston at a *Premiere magazine event in Beverly Hills* "I love her so much. When we decided to do *Ever After* together, I'll never forget, we were on the phone and I was like, 'This is going to be amazing! It's Barrymore-Huston, together at last!'"



**2003**  
With Liu and Diaz at the premiere of *Charlie's Angels: Full Throttle* in Los Angeles "By the way, that's a J.Crew bikini that I threw under, I believe, a Stella McCartney suit. I remember thinking, Are my girlfriends going to be OK that I'm coming out with a bikini under my suit? [Diaz's] shoe broke in the street."



**2007**  
With Diaz in *Kauai, Hawaii* "My tattoos are angels on my back. We're at a private home being photographed through bushes. You'd think we were in Central Park."

1982



With Henry Thomas, Robert MacNaughton, Steven Spielberg, and Princess Diana in London "Meeting the princess—the great, great princess. Nan [Nancy Juvonen] always says I get this face when I get really excited about something."

1984



In *Firestarter* "Very eerie. Very weirdly directed and shot and done in a really cool kind of early-'80s way. I like making scary movies, but not watching them."

1984



In *Vanity Fair* "That's a lot of look. But it was for *Vanity Fair*, so perfect. I mean, it's just sort of fabulous. Unfortunately, nowadays, I feel like lots of little girls get dressed up in that way and it gets that weird pageantry thing."



1992

With Tom Skerritt in *Poison Ivy* "Fabulous perm. I did get a lot of permanents. Where did the perm go? By the way, that's going to make a fucking comeback. One hundred percent."



1994

In *Bad Girls* "That's tomboy. This movie had a big impact for me with *Charlie's Angels*. It got my engines roaring for girls doing what boys do."



1996

In *Scream* "I modeled that wig after Michelle Pfeiffer in *Scarface*. I love watching things in the culture, you're going, 'Oh, I'd love to look like that'.... There's no correlation."



1999

With Chris Kattan, playing Melanie Griffith on *Saturday Night Live* "We've all been parodied on *Saturday Night Live*. I'll host, and then the next week they'll make fun of me. It's par for the course."



2000

With Cameron Diaz, Lucy Liu, and Bill Murray in *Charlie's Angels* "Wearing frickin' lederhosen with Bill Murray and three girlfriends with little Swedish accents. Best day ever."



2001

With her mother, Jaid, at an afterparty for *Saturday Night Live* in New York City "We see each other. We're in each other's lives to a certain extent. There's a lot of love and respect there."



2001

With Steve Zahn in *Riding in Cars With Boys* "I do think a lot of pregnancy and mothering is quite different in real life than in the movies, definitely."



2003

With ex-boyfriend Fabrizio Moretti at the premiere of *Anger Management* in Los Angeles "I'm still really close to a lot of the band. I love those guys so much."



2006

At the Golden Globes in Beverly Hills "This was a fucking disaster. Never do a high collar with a high waist. It makes your boobs look way longer and slope-ier. I went on *SNL* after that."



2006

With Tina Fey and Amy Poehler on *SNL* "I've never heard meaner things than what came out of that green dress. Once I laughed about it, it didn't bother me."



2006

With Liv Tyler at the Metropolitan Museum of Art's Costume Institute Gala in New York City "I love this dress because it hides that nice little fat roll that goes under your arms. More designers should do that."



2007

With Seth Meyers and Maya Rudolph on *Saturday Night Live* "I was really skinny. I was doing a new workout or some new diet. I got thin and then forgot how I got there."

2009



With Jessica Lange in *Grey Gardens* "I think I've only seen it once. That was a perfect experience for me. As Edie said [in Edie's voice], 'It's my big chance!' The director was incredibly worried about hiring me."



2009

With Landon Pigg, Ellen Page, and Juliette Lewis at the premiere of *Whip It* in Los Angeles "It's the best feeling when you get to the end of an experience and everybody is still happy. It's so important in life, to behave in a way that brings people together."



2010

At the Golden Globes in Beverly Hills "A dream come true. I really wanted to do natural hair and makeup. I love playing a character on the red carpet, but that night was so special that I didn't want to play a character. I just wanted to be me."

With Will Kopelman at the New York City Ballet's spring gala "I'm a Kopelman now. I was stationary that says 'Drew Barrymore Kopelman.' I love to sort of honor and be a part of the family business with Chanel, and then I try to do a little something funky and me. I wear a lot of Chanel now."

2012

