

# **ON MAKEUP** MAGAZINE

**BILL CORSO  
BUGONIA  
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MUAHS 2026  
NICKI LEDERMANN  
ONE BATTLE AFTER ANOTHER  
PATRICIA BAILES  
SIÂN MILLER  
THE BEAUTY  
THE DEVIL WEARS PRADA 2  
TORSTEN WITTE  
VANESSA VILLENA  
WHERE TO LEARN NOW  
WORLD BODYPAINTING FESTIVAL  
WUTHERING HEIGHTS**

**SPRING 2026**

# **THE ARTIST SUMMIT 2026**

**OCTOBER 4-7, 2026 PROVINCETOWN**





The Artist Summit is a three-day inspirational and career-focused program for those in the professional makeup and beauty industries. The most focused and committed professionals in the business of beauty will come together for three days of insightful and inspiring discussion about career, personal development, artistry, and industry in the oldest continuous artist colony in the country – Provincetown, Massachusetts.

The presenter roster for The Artist Summit 2026 includes **Matin Maulawizada, Aga Rhodes, Nicki Ledermann, Romero Jennings, Jon Hennessey, Terri Tomlinson, Chris McCarthy, Alphonse Wiebelt, Stephanie Flor, Stacy Robinson, Joe Dulude II, James Vincent** and **Michael DeVellis**.

The Artist Summit is open to professionals in the makeup and beauty industries, including all freelance artists, retail and salon artists, students of makeup or beauty-related curriculum, cosmetics and retail executives and other professionals in the makeup and beauty industries. Program details and registration at [www.thepowdergroup.com](http://www.thepowdergroup.com)

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A close-up photograph of a person's lips, which are coated in a vibrant, textured magenta MAC Pro lipstick. The lips are slightly parted, revealing a dark, possibly black, lipstick on the inner surface of the lower lip. The skin around the lips is a light, warm tone. The MAC Pro logo is overlaid in white across the center of the lips.

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# WELCOME

We are living at a time when everything around us — society, politics, technology, our industry — seems to be changing faster than ever before.

The result can be that we become overwhelmed, stressed out, or left feeling lost, as the world evolves around us.

We have to find ways continue to move forward, grow our career, nurture our relationships and take care of ourselves, especially when things seem like they never stop shifting. But how?

I know it sounds over simplified, but maybe the secret to getting through it all — even thriving in this environment of constant change — can be as simple as this...smile.

A positive attitude is not only great for you but amazing for those around you. A smile, a firm handshake, direct eye contact, makes you feel, and come across as, confident and positive, and that allows others to take in that energy as well.

Making people feel good is a true gift. When you can provide a positive space, or be an anchor, for others as they navigate their own challenges and path, you become a light, a motivator and a safe place for others to gain an authentic perspective and maybe even get out of their own way.

You might have a lot going on personally, and things may not be where you'd like them in some aspects of your life or career.

But remember that a positive energy, being there for others, and living with authenticity will help you move forward as much as it will help others do the same.

So stay positive.  
Share positive energy.  
Embrace a positive perspective.  
And above all else...smile.

**Michael DeVellis**  
Editor, On Makeup Magazine



# INSIDE

**Michael DeVellis** Creative Director/Editor

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**Shannon Levy** Editor-at-Large

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**Bradley Farrell** Partnership

**Jessica Tiffany** Welcome Photo

On Makeup Magazine, Spring 2026 issue

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**Editors Note:** To ensure you are informed of all new developments with The Powder Group, On Makeup Magazine and our websites, please register for email updates on the JOIN page at [thepowdergroup.com](http://thepowdergroup.com) and visit and subscribe to updates for [onmakeupmagazine.com](http://onmakeupmagazine.com)

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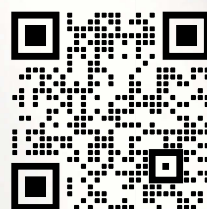
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Use these styles for controlled application of skincare before makeup.

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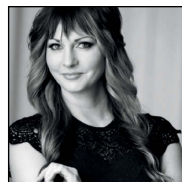
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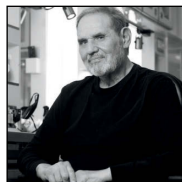
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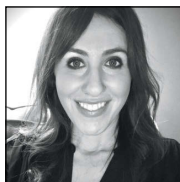
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## ***THE MVP OF EVERY MAKEUP ARTIST'S KIT***

Hydrate. Tone. Refine pores.  
The prep & refresh mist pros swear by.

### **HYDRATION PHASE**

#### **JOJOBA OIL**

Locks in moisture

#### **SQUALANE**

Prevents water loss

#### **HYALURONIC ACID**

Delivers long-lasting hydration

### **TONING PHASE**

#### **GOAT MILK**

Balances skin's microbiome

#### **MUGWORT**

Tones skin & relieves redness



# NEW PRODUCT



**MAC** The new Multisculpt Matte Liquid Colours collection from MAC allows artists to instantly achieve the ideal bone structure application from eyeline to jawline. The product is a long-wearing liquid eye and face contour that sculpts eyes and face with buildable, blendable color and a natural cloud-matte finish. Plus, this customizable innovation provides long wear coverage up to 24 hours and is water, sweat, humidity and transfer-resistant. The line consists of 14 nude aligned shades that won't settle or crease making it an ideal addition to every artist's kit. \$24.00 [maccosmetics.com](http://maccosmetics.com)



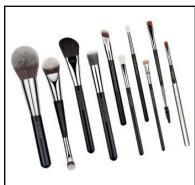
**Monday Studios** Monday Studios is a new pro-focused beauty brand redefining kit organization with its modular Pro Grid System. Designed for modern makeup artists, the system features customizable magnetic palettes and precision-fit pans that prioritize flexibility, durability, and clean aesthetic. With a focus on elevated design and practical performance, Monday Studios bridges artistry and efficiency, offering tools that adapt seamlessly to evolving workflows both on set and in everyday professional use. \$25.00 - \$32.00 [mondaystudios.com](http://mondaystudios.com)



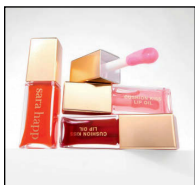
**Ben Nye** The experts in creative artistry at Ben Nye have introduced two new Character Wheels making artistic exploration even more streamlined for pro makeup artists and cosplay and halloween aficionados alike. The Ghoul Wheel is perfect for creating scores of the undead or gaunt look of a vampire with four shades, including Cadaver Grey and Death Purple, to help craft the most haunting effects shades. The Wicked Witch Wheel has colors to transform your client into classic and modern witches. It contains the new Wicked Green and is the first Ben Nye palette to offer it. Other popular characters like ogres and grinchies can benefit from its vivid greens and yellow as well. \$30.00 [bennye.com](http://bennye.com)



**Beekman 1802** The clean skincare experts at Beekman 1802 have introduced their most advanced eye area treatment ever. Milk RX Advanced Better Aging Dual Eye Treatments features both an under-eye wrinkle-smoothing cream and an eyelid lifting serum for full circle eye repair. The under-eye wrinkle smoothing cream is powered by goat milk exosomes and a phyto relaxer, while the eyelid lifting serum is powered by a microcurrent peptide. Together, these clinically proven treatments target visible signs of aging around the delicate eye area for a more youthful appearance. Quick absorption makes them perfect for skin prep before makeup application. Also included is a Micro-Circulation Applicator, designed to instantly soothe skin on contact while delivering mess-free results. \$68.00 [beekman1802.com](http://beekman1802.com)



**bdellium tools** Elevate your artistry with the Maestro Collection, a refined 10-piece brush set designed for seamless face, eye, and lip application. Crafted with ultra-soft premium fibers, each brush delivers exceptional precision and effortless blending across powders, creams, and liquids. Nickel-plated brass ferrules ensure lasting durability, while sleek lacquered black wooden handles add a timeless, professional elegance — bringing performance and sophistication to every makeup ritual. \$110.00 [bdelliumtools.com](http://bdelliumtools.com)



**Sara Happ** The lip care experts at Sara Happ have launched Cushion Kiss Lip Oil, an ultra-cushy, non-sticky formula that delivers high-impact shine. The formula features pH-reactive pigments for a custom, juicy tint unique to every wearer. Infused with antioxidant-rich pomegranate seed oil to help protect and repair, plus hydrating jojoba oil to keep lips pillowy soft and smooth for a healthy, radiant, glossy finish. Available in three shades: Candy, Cherry, and Berry. \$28.00 [sarahapp.com](http://sarahapp.com)



# esum

## Pro Complexion - The Art of Perfect Skin

### Introducing

A refillable, modular system designed for the professional artist.

The **PERFECT FINISH Complexion Book** features 32 essential shades of Perfect Finish Multi-Use Foundation. Organized from Fair to Deep across Ruby, Olive, Neutral & Warm undertones - plus four universal adjusters for precise tonal control.

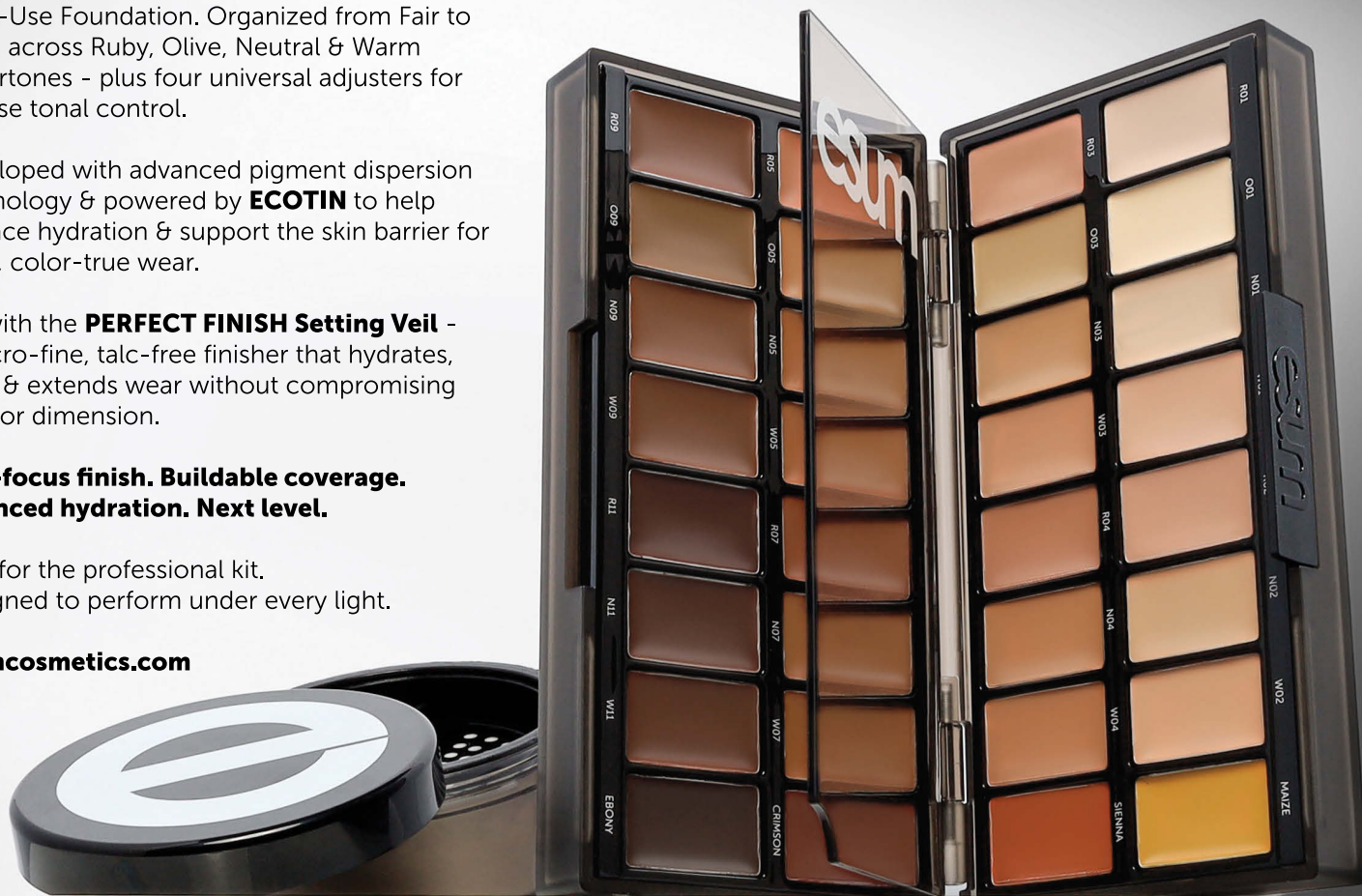
Developed with advanced pigment dispersion technology & powered by **ECOTIN** to help balance hydration & support the skin barrier for fresh, color-true wear.

Set with the **PERFECT FINISH Setting Veil** - a micro-fine, talc-free finisher that hydrates, blurs & extends wear without compromising tone or dimension.

**Soft-focus finish. Buildable coverage.**  
**Balanced hydration. Next level.**

Built for the professional kit.  
Designed to perform under every light.

[esumcosmetics.com](http://esumcosmetics.com)



PRO-FORMANCE. CLEAN.  TALC-FREE. VEGAN.

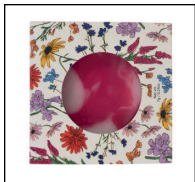
# NEW PRODUCT



**Kryolan** The new Natural series from Kryolan is a high-performance foundation series made with ingredients of natural origin, created for professionals and conscious consumers who demand trusted results on set, on stage, and in everyday life. Designed for flawless results, each formula blends skin-loving textures, reliable coverage, and a natural finish while helping protect the skin from environmental stressors. Staying true to Kryolan's professional standards and aligned with modern, mindful beauty values. The collection includes five categories including Fluid Foundation, Cream Foundation, Stick Foundation, Concealer and Finish Powder. \$37.50 - \$51.50 [kryolan.com](http://kryolan.com)



**Skindinavia** The beauty industry's number one finishing spray is introducing three new products — all centered around Skindinavia's patented cooling technology and world class hold. The first-ever customizable sprays allow users to choose their desired finish in either Glow or Matte with intensity adjusted by shaking the bottle. Skindinavia has also introduced a second version of their award winning The Makeup Finishing Spray Bridal now infused with Neroli — a light orange blossom scent. In addition, the brand debuts the industry's first active packaging, featuring thermochromatic ink that detects excess heat and signals when it may be time to reapply. All versions are available in 2, 4 or 8 ounce bottles. \$16.00 - \$39.00 [skindinavia.com](http://skindinavia.com)



**Geniust Beauty** Smooth Reflection from pro-age cosmetic brand Genuist Beauty is a light-diffusing primer designed for maturing skin that softens the look of fine lines, pores, and texture. Created by makeup artist Alyson Hoag, it resets the surface so foundation applies evenly and stops settling into lines. The solid-to-silk formula diffuses light, reduces shine, and creates a smooth, satin-matte finish. Use under makeup, over makeup to reset, or alone. Cruelty-free and vegan. \$48.00 [genuistbeauty.com](http://genuistbeauty.com)



**ANISA Beauty** The Dual-Ended Pinnacle Brush from ANISA Beauty delivers a perfectly prepped and beautifully blended complexion in one tool. Use the Pinnacle Skin side for moisturizer or hydrating prep, then switch to the Pinnacle Foundation side to seamlessly buff foundation or tinted moisturizer. This dual-ended brush features two patented triangular, domed brush heads that easily fit into all areas of the face, including around the eyes, nose, and brows. Includes a matching triangular puffy pouch that opens wide and lays flat to neatly store brushes of any size. \$45.00 [anisabeauty.com](http://anisabeauty.com)



**TEMPTU** Continuing their successful collaboration with MaqPro — TEMPTU is adding over 20 new, bold, vibrant colors to their collaboration Creamy Air line — expanding creative possibilities for professional artists like never before. Creamy Air is a revolutionary long-wear formula that is smudge-, sweat-, transfer-, and water-resistant, with highly concentrated pigments that deliver full, corrective coverage without cakiness. This lightweight formula can be applied via airbrush, hand, brush, or sponge — making it ideal for face, body, and tattoo cover. Starting in May, it will be available in over 40 shades across 10mL and 16 mL bottles. \$24.00 - \$60.00 [temptu.com](http://temptu.com)



**ESUM** The pro makeup experts at ESUM cosmetics has introduced the Perfect Finish Setting Veil — Soft Focus Loose Powder, a talc-free formula developed with clean ingredient standards and skin performance in mind. The ultra-fine, loose powder format allows for controlled, customizable application, locking in makeup while maintaining a breathable, skin-like finish. Formulated with Sodium Hyaluronate and Squalane for hydration and barrier support, plus Silica to softly blur texture and control shine, the Setting Veil also features Arnica Flower and Sunflower Extract to help soothe skin inflammation. Colorless and suitable for all skin tones, it sets complexion and under-eye makeup seamlessly for crease-free, long-wearing refinement. \$30.00 [esumcosmetics.com](http://esumcosmetics.com)





## ***Maestro Pro Collection 10pc. Brush Set with Roll-up Pouch***

The Maestro Collection 10-Piece Brush Set delivers a complete range of professional tools for flawless face, eye, and lip application. Each brush is meticulously designed to combine performance and precision, making it an essential set for both makeup enthusiasts and artists.



**SHOP NOW**

[www.bdelliumtools.com](http://www.bdelliumtools.com)

# INDUSTRY NEWS



**ESUM** The pro beauty experts at ESUM have expanded into the complexion category with the debut of the ESUM PERFECT FINISH Complexion Book, marking the brand's first entry into foundation. The refillable, modular system features 32 essential multi-use shades organized Fair to Deep across Ruby, Olive, Neutral, and Warm undertones, plus four universal adjusters for precise tonal control. Developed with advanced pigment dispersion technology, the formula provides balanced hydration and skin-barrier support while delivering fresh, color-true wear. PERFECT FINISH Complexion Sticks will also be available beginning in early 2027, providing artists the entire shade collection as individual foundation sticks. \$150.00 [esumcosmetics.com](http://esumcosmetics.com)



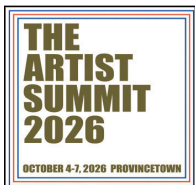
**Leaked Labs** The new direct-from-lab beauty platform founded by Alexis Androulakis and Dr. Christina Basias Androulakis of The Lipstick Lesbians, Leaked Labs was built to bring beauty breakthroughs into the world sooner. The brand releases early-stage innovations and observes how they perform in real life, allowing formulas to evolve before launches are scaled. Launching products with no focus groups, no years of quiet development, the brand will provide direct access to innovation through a four-step process of creation, release, evaluation and refinement. They operate through controlled, limited, early-access drops of formulas released directly from partner labs and R&D teams. Each release, called a Leak, is introduced in limited quantities to capture real-world performance. [leakedlabs.com](http://leakedlabs.com)



**Flesh Tone Fan** Introducing Brown Scale, a tool for seeing depth in skin and makeup. Created by makeup artist Terri Tomlinson as a companion to original The Flesh Tone Fan, the Brown Scale allows users to determine the value of a skin's depth, separate from undertone, and choose an appropriate base shade for color matching. Depth and tone are the two ways professional makeup artists measure skin color for complexion work and makeup. Using The Flesh Tone Fan and Brown Scale together shows artists the full spectrum of skin. \$16.00 [makeup101.com](http://makeup101.com)



**Melanie Mills Hollywood** Melanie Mills Hollywood celebrates 15 years of red carpet-ready radiance and pro-driven innovation. Founded by Emmy Award-winning makeup artist Melanie Mills, the brand was born backstage on Dancing with the Stars to solve a real on-set need, delivering luminous, camera-ready skin that performs under pressure. Best known for its iconic Gleam Face & Body Radiance's, the line has since become a go-to for artists and beauty lovers worldwide. As the brand marks this milestone, Melanie Mills Hollywood continues to champion confidence, inclusivity, and high-performance gleaming skin for every body. [melaniemillshollywood.com](http://melaniemillshollywood.com)



**The Artist Summit** 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. \$790.00 - \$1190.00 [thepowdergroup.com](http://thepowdergroup.com)



**Be+Well - Beauty and Wellness Show** Be+Well Beauty and Wellness Show is the new iteration of the combined pro-power of International Beauty Shows (IBS) and the International Esthetics, Cosmetics and Spa Conference (IECSC). For over 100+ years, these iconic events have separately defined excellence in beauty and spa innovation and professional development. Now, they unite under Be+Well to create the most comprehensive beauty and wellness experience the industry has ever seen. Be+Well is a groundbreaking, one-stop destination designed for today's beauty, spa, wellness and fitness professionals. Next up for Be+Well will be Las Vegas, June 27-29, and Fort Lauderdale, Florida August 23-24. TPG Pro members can receive 20% off admission to 2026 shows with code PMTPG20. [beowellmediaandevents.com](http://beowellmediaandevents.com)



NEW

# SCULPT & GLOW

**Sculpt** with Light. **Glow** with Confidence.

A creamy contour and bronzer that melts into your skin  
for a natural, dewy glow.



Multi-use: face & eyes in one swipe. | Creamy & blendable, skin-like finish.  
Seamless, dewy radiance. | Pro-tested formula for all-day wear.



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Before



After

# THE POWDER GROUP NEWS

## BEYOND BASICS

WITH JAMES VINCENT

**Beyond Basics** Go Beyond Basics with James Vincent with a focus on technique and craft at the forefront of these online programs all year long. Beyond Basics focuses on advanced techniques, specialization, and professional development. The program will explore a diverse range of topics from different areas of our industry from bridal and grooming to editorial artistry and trend. James will also incorporate and explore business aspects such as how to incorporate methods of marketing, branding, and social media into your process as well as advanced color theory, facial analysis, and more. Programs are available as individual sessions or a full year series and include a one month on-demand rewatch for each session. \$49.00-\$390.00 for TPG Pro members. [thepowdergroup.com](http://thepowdergroup.com)

## THE POWDER GROUP BRAND CONNECT LIVE IN LOS ANGELES

SUNDAY OCTOBER 18 - MONDAY OCTOBER 19  
FREE FOR TPG PRO AND UNION MEMBERS

**Brand Connect Live In Los Angeles** The Powder Group is thrilled to announce the next session of one of our newest programs, TPG Brand Connect – Live in Los Angeles! This two day event will be hosted at the Local 80 in Burbank on Sunday, October 18 and Monday, October 19 and is free to attend for TPG Pro, Union and PBA members. The program brings together twelve of the most pro-loving, artist-focused brands for an in-person, community-focused event like no other. No seminars, no keynotes, no pressure. Just lots of pro community love, product launches and demonstrations and even some gifting. Participating brands include ESUM, RCMA Makeup, SENNA, Beekman 1802, Cinema Secrets, TEMPTU, Omnia Brush, Kryolan, FACE atelier, Codex Labs, Skindinavia, and Lundaescent. [thepowdergroup.com](http://thepowdergroup.com)

## THE WELLNESS SYMPOSIUM

**The Wellness Symposium** In this unique and interactive program, The Powder Group's family of wellness leaders will bring attendees through a broad range of subject matter, all designed to create a stronger sense of wellness and self-focus in their life and career. The program will be presented by Stacy Robinson, Erica Vermin, Monica Nguyen, Evie Ry, Nina Kovar, and Dede Tosun. Attendees will walk away with tangible tools to begin creating their own personal approach to wellness and how to cultivate it on a daily basis. We will work toward letting go of old thinking and patterns that hold you back from growth and creating the best, most fulfilled version of yourself. Spring program on May 17 with a one month rewatch. Fall program date to be announced. [thepowdergroup.com](http://thepowdergroup.com)

## MAKEUP 201

**Makeup 201** Our three-day, in-person workshop focusing on advanced artistry and technique, beauty story development, working in photography and elevated technique and kit focus. Presented by James Vincent, the program will take artists through a process of ideation, creation and execution. Makeup 201 will help attendees build upon foundational knowledge and delve deeper into the science, art, craft, and marketing aspects of makeup with more complex concepts and applications in a more advanced program designed to help every artist build a career that is individual to their own wants and needs. \$590.00 for TPG Pro members, \$790 for others. [thepowdergroup.com](http://thepowdergroup.com)

## ARTISTRY + CAREER INTENSIVE

**Artistry+Career Intensive** A brand new, two-day virtual event is bringing trade show-level artistry and career education to a global audience. The programs will range from Fundamentals to Editorial Artistry, Red Carpet to Bridal and each session will touch on the career of the professional makeup artist and beauty pro for that area of artistic focus. Presenters for the inaugural 2026 program include: James Vincent, Aga Rhodes, Dee Rouzan, Andrew Velázquez, Rashida LaShawn Williams, Marietta Carter Narcisse, Jalia Pettis and Michael DeVellis. The program will be live broadcast on Sunday, July 12 and Monday, July 13 and participants will receive a two week, on-demand rewatch of the program. [thepowdergroup.com](http://thepowdergroup.com)

## THE POWDER GROUP ARTISTRY INTENSIVE

**Artistry Intensive** The Powder Group's Artistry Intensive series is a multi-presenter, full-day online program featuring presenters from every area of makeup artistry — beauty, bridal and red carpet to film and creative artistry. These experts will share their expertise from a singular area of artistic focus for that day's programming. Each program will take attendees through a journey of artistry taking their work beyond the constraints of basic artistry to the new levels of technique demonstrated by the industry's most inspirational makeup pros. The 2026 programs include Iconic Beauty, Elevated Bridal Artistry, Red Carpet Beauty, A Focus On Skin and Film and Television. \$90.00 per program for TPG Pros members. [thepowdergroup.com](http://thepowdergroup.com)

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# PROFILE

## KEN DIAZ

### **Where were you born?**

I was born in East Los Angeles and raised 8 miles east in Pico Rivera, CA.

### **Where do you live now?**

I have always felt a deep attachment to my community, so I live just five minutes from where I grew up, in Whittier, CA.

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

When I was a young teenager, I used to decorate my bedroom in wild, imaginary ways and got great feedback from my peers and grown-ups alike, so I explored a career as an interior designer. I soon found out that in the 1960s, it was a job done by women.

Inspired by photos in my mother's home and garden magazines, I next developed an interest in exterior landscape design. Designing pools, rock formations, waterfalls, and grottos.

When I got older, I sometimes worked at my uncle's Mexican restaurant and pitched him ideas to attract more customers. He told me he was happy with how he was running the business, so I decided to start planning to open my own Mexican restaurant, beginning by sketching the exterior design of my future restaurant.

### **How did that translate into makeup artistry?**

After completing three semesters at my local community college, I transferred to the Culinary Arts Program at LA Trade Tech. I kicked ass in that course, staying after school every day for extra credit, but the head instructor dropped my grade by a whole level because I did not know a dirty joke to tell at the senior graduation luncheon. I guess he came from that 1960s "Mad Men" era and felt that his students should always be prepared with a full arsenal of dirty jokes for those three Martini business lunches.

During that summer break of 1974, I saw a television special on Pyrotechnic Special Effects. "Wow, I have always been a pyromaniac. I could do that. In school, they always tell you that you can be anything you want to be when you grow up. Plus, I only live 20 minutes from Hollywood. If anybody should be able to do that, I should be able to do that."

### **How did you get your start?**

I found an ad in the Yellow Pages for a school offering a Special Effects course, but after visiting, I realized it was actually a makeup school offering a prosthetic makeup course. It looked cool, but it wasn't Pyro! After months of detective work, I discovered that Pyrotechnic Special Effects in Hollywood was very much a closed job, run by various family groups.

So, I came up with the idea of taking that prosthetic makeup course, working my way onto a film set to meet professional pyro guys, volunteering to help and possibly apprenticing under them. When I called the school to sign up for their Special Effects course, they told me that there were some prerequisites. I would have to take Salon Makeup, Theater Makeup, Motion Picture Makeup, and then Special Effects. I said, "Salon Makeup? I want to blow things up!"

I didn't return to LA Trade Tech in the fall, and after exhausting every other possible inroad, I signed up for the February 1975 Salon Makeup course. I remember being so intimidated when I showed up on the first night of class; there were 15 girls and me. I just about walked out of one of the classes when I was asked to draw Cupid's bow-shaped lip liner on myself. After realizing I had no backup plan, I finished the assignment before quickly wiping off my lipstick.

### **So why did you stick with it?**

On the first day of Theater Makeup, my instructor informed me that I had received the highest grade in my Salon Makeup class. Boy, that really gave me a boost of confidence, and then I got to create these theatrical makeup looks, which felt like advanced Halloween makeup — and I took right to it.

I was 10 months into Elegance International Academy of Professional Makeup's 12-month program when I first thought to myself, "You know, I have been kicking ass on all these makeups. I could probably do this makeup thing for a living."

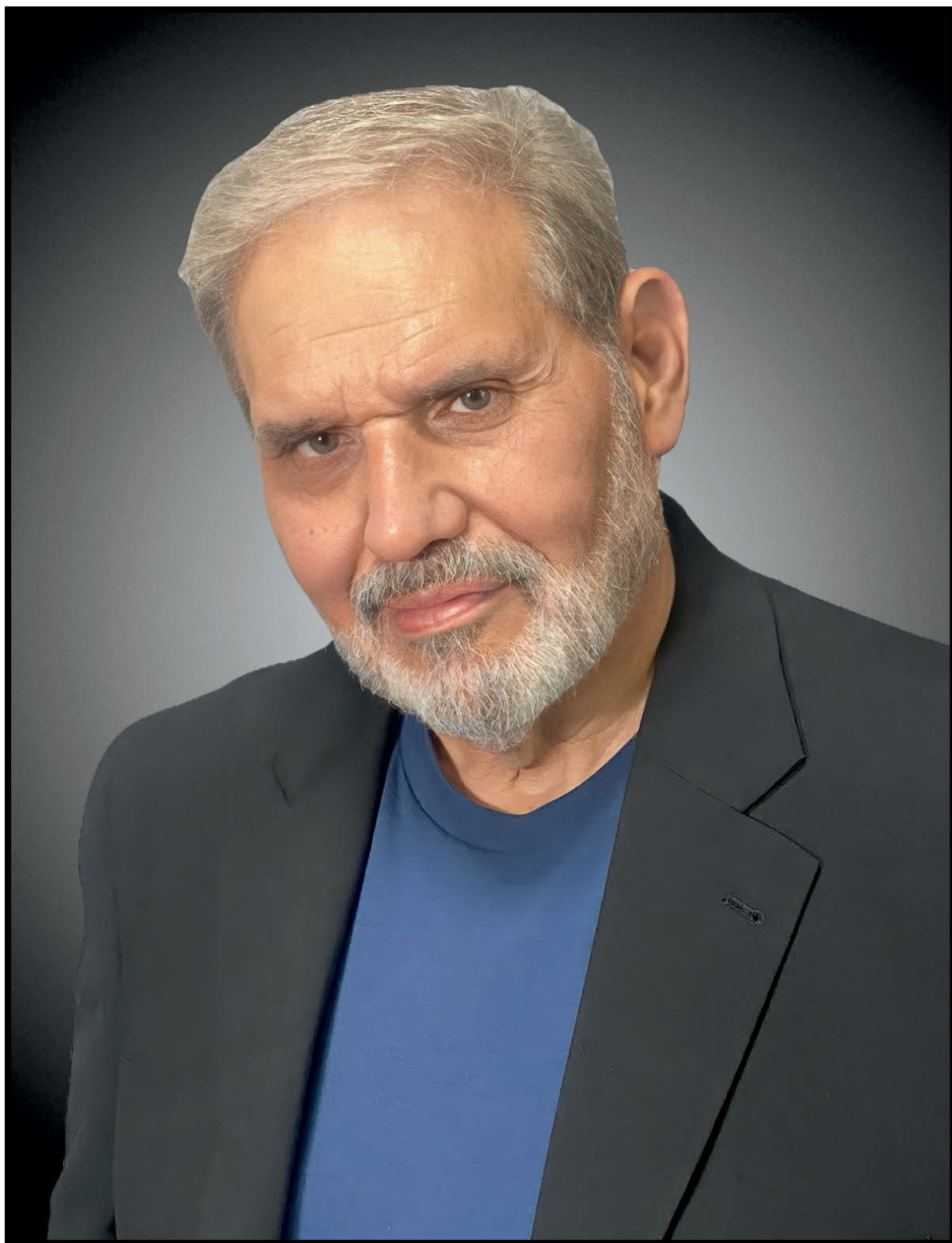
### **How did you know that the that this industry was where you wanted to be?**

Thinking back, there were two films I saw growing up that also planted seeds for pursuing a career in the entertainment industry. The first seed was planted when I was 10, when I saw the 1964 Beatlemania movie A Hard Day's Night. This was the first time I got a glimpse of the inner workings of a television studio's behind-the-scenes crew, showing all these amazing jobs. This movie was so exciting, I never wanted to leave the theater.

The second seed was planted when I saw the 1970 film, Woodstock. I was just about to turn 16, and I was so excited to see this documentary about the largest-ever music festival and cultural phenomenon that had taken place the previous summer.

Once again, I found it so intriguing to gain insight into the various behind-the-scenes jobs required to put on this type of event. I consider Woodstock to be my coming-of-age movie. I vividly remember the moment I walked out of the theater and realized that you didn't need to be the star to be part of the show!





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

A great makeup artist possesses a good artistic eye. I believe that some people are born with that gift and explore it, while others have to study and continuously work to develop it.

I have worked with makeup artists who are serious makeup fans and have studied all the application steps, products, and techniques. But I have noticed that when they follow these application steps, a lack of artistic eye leads them to jump ahead to the next step before properly completing the previous one and that just doesn't make an artist great.

These are the types of makeup artists who tend to brag about how quickly they did the makeup, or say things like "easy peasy", which really bugs me — especially when the work feels poorly executed and they seem overly proud of it.

**How do you continue to grow as an artist?**

I believe we should always strive to continue growing as artists. I can learn about a new product from someone just starting their career. When you think that you know everything, it's time to quit.

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

I was very pleased with the work in *The Mask of Zorro*. The 1940s movie-style makeup I designed for Catherine Zeta-Jones. The period facial hair, including multiple looks for Antonio Banderas, an extremely realistic 20-year transition on Stuart Wilson, and a prosthetic leprosy makeup.

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

From the very beginning, I have always wanted to be deeply involved in the filmmaking process and I have always found it interesting to be willing to jump in and help wherever I could — I've been everything from an on-set medic, to a lion and ostrich handler — even a replacement caterer for a day!

I have also always had a passion for figuring out how best to help out a struggling actor or actress, sometimes in very unconventional ways.

**What type of work do you find most satisfying?**

I come from a long line of storytellers, so I love telling stories through creating well-thought-out character looks. Looking back through my somewhat lengthy career, I can tell that the most memorable characters were created in collaborative moments.

When I worked closely with directors, actors, and directors of photography, collaborating with the costume designers and hairstylists, all of whom provided their creative input while working toward the same vision. Unfortunately, this kind of group unity does not happen every time, but when it does, it's magical.

**What project was the most challenging?**

I would have to say being the Makeup Effects Coordinator on *The Thing*. Rob Bottin first worked closely with storyboard artist Mike Ploog, mapping out these very imaginative effects sequences. Rob would then sit down with the Mechanical

Animation Coordinator, Dave Kelsey, and me to brainstorm innovative ways to create these groundbreaking special makeup effects.

**Do you prefer one type of work to another?**

I have always enjoyed mixing it up. If I have been creating and applying prosthetics, facial hair, or temporary tattoos for an extended period, I can't wait to get back to doing stylized beauty makeup.

**What project did you have the most fun working on?**

Well, I do have a reputation for trying to bring fun to any project, but let me tell you about my very first location shoot. It was during the summer of 1979, and I was a rookie makeup artist who had just been called up to the big leagues to work on Michael Cimino's *Heaven's Gate*.

It was our first holiday weekend, and most of the cast and crew were gathering at a roadhouse bar in Whitefish, Montana. A group of actresses had talked our lead actress and recluse Isabelle Huppert into going out to *The Blue Moon*, with the assurance that they would protect her from people who might bother her. I was not aware of that arrangement when Mickey Rourke came over to my table and dared me to go ask our lead actress Isabelle Huppert to dance.

Eventually I did just that and after she gave it a few seconds of thought she ended up saying yes!

Well, we tore up that dance floor to that song and that kicked the party into high gear. Definitely one of my must fun memories on a project.

**Whose work do you admire?**

Although I admire elements of just about every type of makeup design and artistry, I tend to prefer realistic-looking characters over sci-fi and fantasy ones.

I loved Perc Westmore's realistically grotesque Quasimodo makeup on Charles Laughton for *Hunchback of Notre Dame*.

Dick Smith's aging makeup on Max von Sydow in *The Exorcist*, and F. Murray Abraham in *Amadeus*.

Christopher Tucker's full-body prosthetic makeup on John Hurt for *The Elephant Man*.

Rick Baker's multiple prosthetic character makeups on Eddie Murphy for *Coming to America*.

Some of the more contemporary makeup artists' work I admire are Kazu Hiro, Mark Coulier, and Mike Marino.

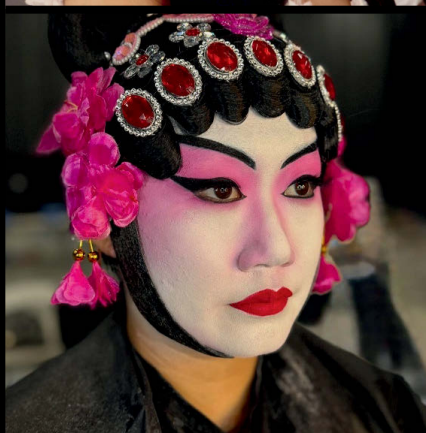
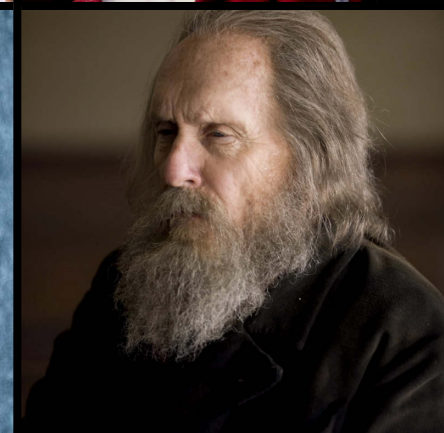
**What's next for Ken Diaz?**

I am currently helping develop the stories of underrepresented Latino committee and scouting emerging talent, with the goal of producing award-winning film and television projects.

Words **Michael DeVellis**

Photos Courtesy of **The Milton Agency**









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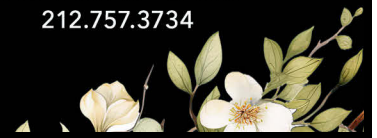


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# BEAUTY BY JAMES VINCENT

Makeup **James Vincent** @jvincentmakeup  
Photo **Jessica Tiffany** @jessicatiffanyphotos  
Model **Nick Manning** @cusingdaddy  
Model **Jason Lake** @queerdojay























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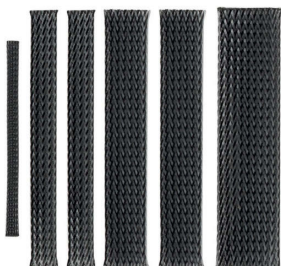
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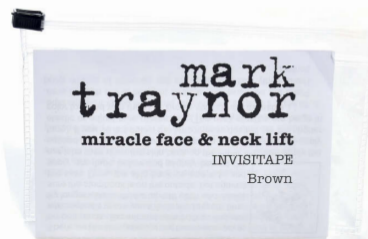






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### Pastels Page 31

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### Graphics Page 32

**Violette Fr** Yeux Paint Liquid Eyeshadow & Eyeliner in Dieu Bleu 32.00 **Byredo** Colour Stick in Ultramagnetic 40.00 **Kosas Cosmetics** Soulgazer Intensifying Gel Eyeliner in Eternal 24.00 **Kryolan** Cake Eye Liner Set 5 Colors 39.90 **Butter London** Patent Shine in Union Jack Black10X Nail Lacquer 18.00 **Face Lace** Serpentine Chrome 21.00 **Ilia Beauty** Soft Focus Blurring Blush in Magnetic 36.00 **Ben Nye** Cake Eye Liner in Black 15.00 **Violette Fr** Liquid Chrome Eyeliner Lune Liner in Cuivre 29 34.00 **Alcone Company** Luxe Gel Eyeliner 18.00 **Valentino** Colorgraph Waterproof Gel Eyeliner Pencil 38.00 **Hourglass** 1.5MM Mechanical Gel Eye Liner 3-Pack 54.00 **Kett** Hydro Metal Airbrush Makeup 18.00 **ONE/SIZE by Patrick Starr** Point Made Waterproof Liquid Eyeliner Pen 19.00 **Danessa Myricks Beauty** Infinite Chrome Flakes Multichrome Gel for Eyes & Face in Moonlight 28.00 **PAT McGRATH LABS** MatteTrance Lipstick in McMenemy 39.00



### Graphics Page 33

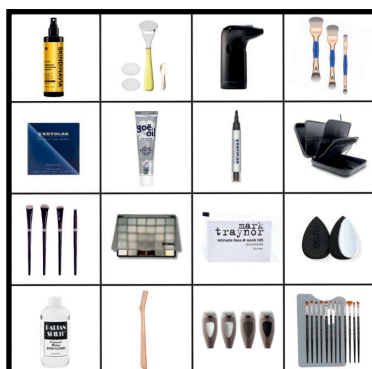
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### Extras Page 34

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### Extras Page 35

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Makeup **Vanessa Villena** @vanessavillenahmua  
Photo **Jessica Tiffany** @jessicatiffanyphotos  
Model **Sarah Bridges** @sarbriii.82 @signedmgt



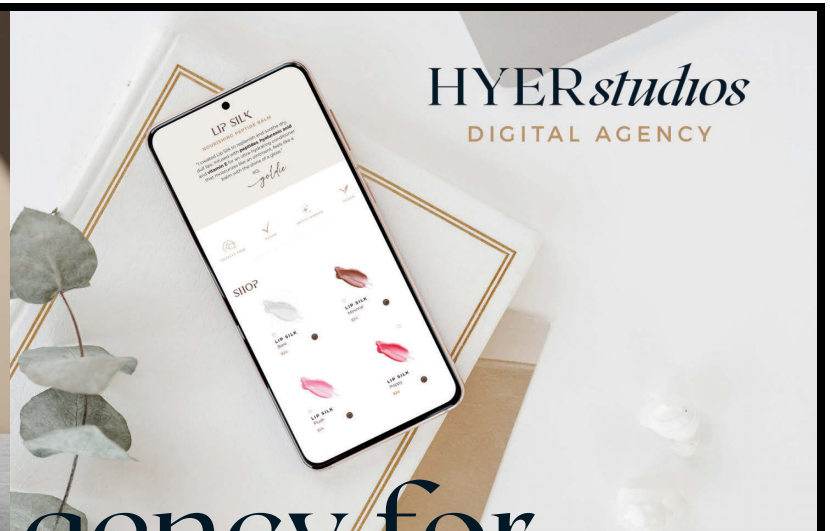












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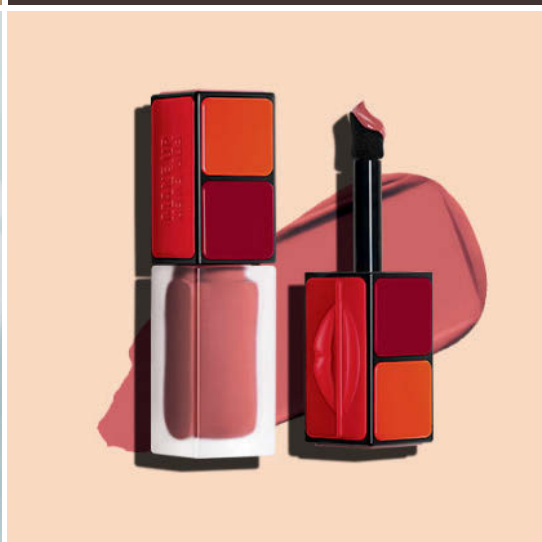
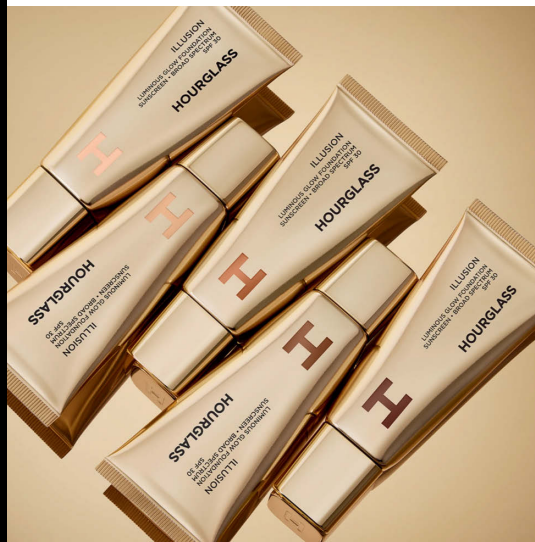
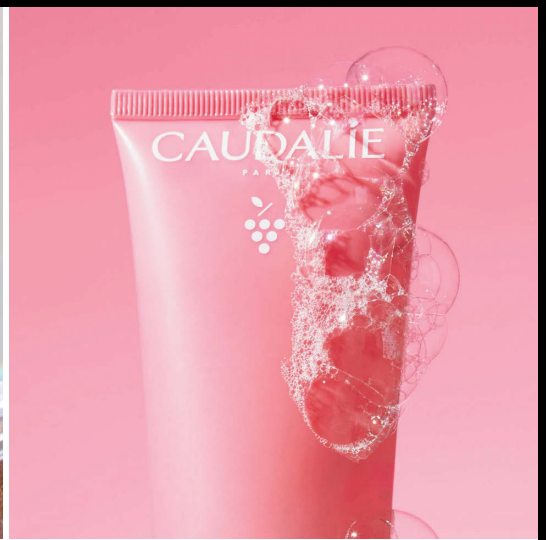
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# WHERE TO LEARN NOW

There is more inspiration and education available in the professional makeup and beauty industry now than ever before. From social media and online video content to trade events, union programs, brand offerings and of course schools, there are countless ways to learn about the products and techniques that you need to make it in professional beauty. While we certainly couldn't cover them all here, we wanted to give our community an On Makeup Magazine overview of the businesses, large and small, that are shaping the way we learn the real work, the real techniques and the real industry today. Welcome to our listing of Where To Learn Now 2026 version.

## 1. THE POWDER GROUP

Now in its third decade, The Powder Group is a global resource for online and in-person programs in the areas of makeup, hair and skin, business, career and creative inspiration as well as wellness and personal development. The renowned TPG Pro Program provides members brand connections, free education and inspiration, discounts on The Powder Group merch and programs, a complimentary subscription to On Makeup Magazine and access to their members-only Facebook group where artist connection, job postings and first notice of upcoming programs is announced. [www.thepowdergroup.com](http://www.thepowdergroup.com) @thepowdergroup

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Make-up Designory (MUD) is a premier, globally recognized makeup school and professional cosmetics brand founded in 1997. It offers comprehensive training in beauty, film, television, and special effects makeup, with its main campus in Burbank, California and a global network of MUD Studios and Partner Schools across the US and in cities around the world including Milan, Vienna, Berlin, Antwerp, South Africa and Mumbai. [www.mud.edu](http://www.mud.edu) @makeupdesignory

## 3. THE MAKEUP ACADEMY NYC

The Makeup Academy NYC is a women-owned, state-licensed school in the heart of NYC with over a decade of experience training students from around the world in Beauty and FX. Their intensive 5-week program is offered in day, evening, and weekend hands-on training sessions in a multiple classroom facility that includes the world's only MAC Pro-sponsored classroom. Students work in a state-of-the-art photo studio, leave with a full professional portfolio, and an industry-leading kit, and gain access to alumni communities, runway shows, masterclasses, and pro work space, supporting artists long after graduation. [www.themuany.com](http://www.themuany.com) @makeupschoolnyc

## 4. COSMIX SCHOOL OF MAKEUP ARTISTRY

Cosmix is an accredited makeup school in Ft. Lauderdale, Florida. Founded in 1997, it specializes in training makeup artists for film, TV, fashion, as well as character creation and special FX. The 9-month Master Pro program is the most comprehensive for those who want to be well-rounded and train in every modality and includes photo studio work, portfolio development and business focus. Individual shorter courses are also available. [www.cosmix.edu](http://www.cosmix.edu) @cosmixmakeupschool

## 5. INSTITUTE OF SKIN SCIENCE

Institute of Skin Science is a place where careers are built with intention. As New Hampshire's first esthetics institution, they blend advanced, science-driven education with small, personalized classes and real-world training. ISS offers continued education for licensed estheticians, cosmetologists, and nurses, and has remained a leading force in training generations of beauty experts for over 30 years. [www.instituteofskinscience.com](http://www.instituteofskinscience.com) @instituteofskinscience

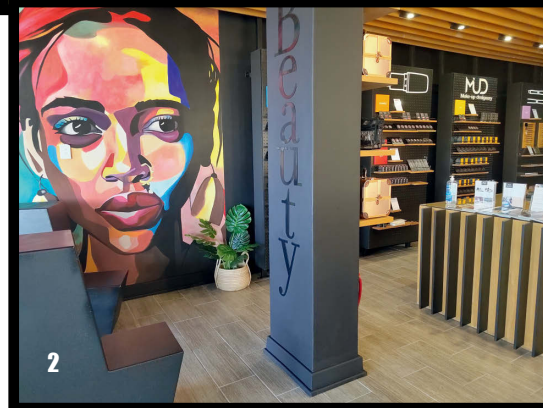
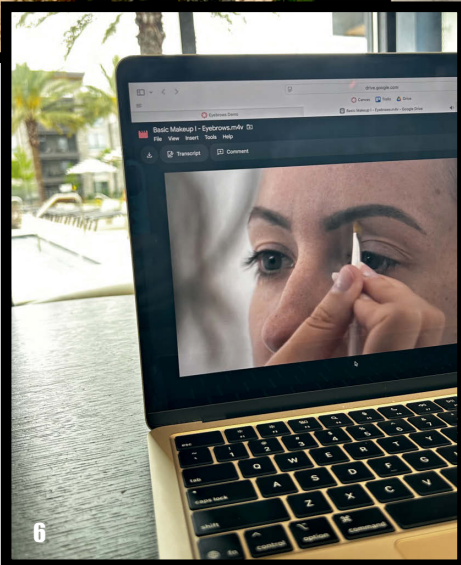
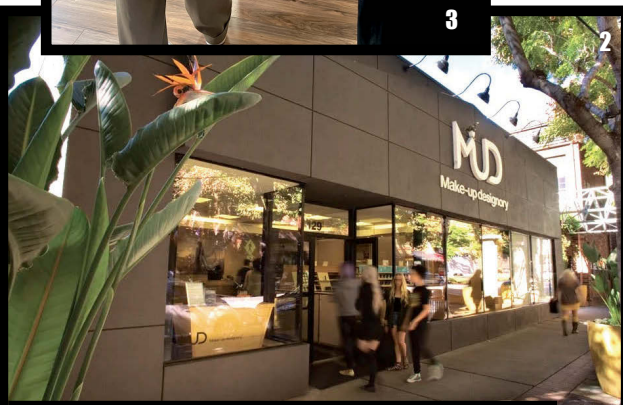
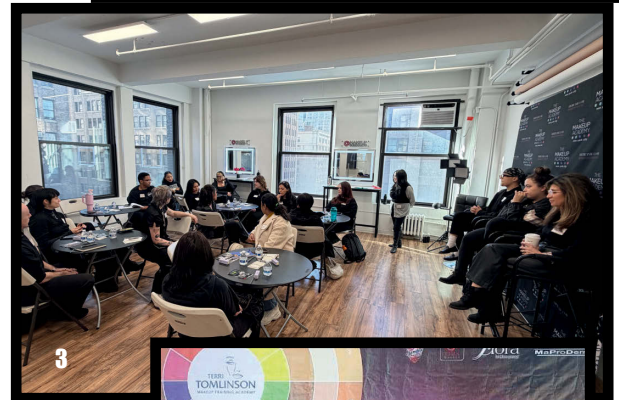
## 6. MAKE UP FIRST SCHOOL OF MAKEUP ARTISTRY

Make Up First's online certification program delivers an elevated, career focused education designed to create industry-ready artists, with the flexibility to learn at your own pace. Through instructor-led training, hands-on assignments, and personalized critiques, students build technical skills and the confidence to launch and grow a successful career. With ongoing support, mentorship, and guidance beyond graduation, artists are set up for long-term success. [www.makeupfirst.com](http://www.makeupfirst.com) @makeupfirstschool

## 7. TERRI TOMLINSON MAKEUP AND TRAINING ACADEMY

Terri Tomlinson Makeup and Training Academy is not just about color theory. They are expanding their online and virtual classes at [makeupclassonline.com](http://makeupclassonline.com) as well as coming to a city near you with hands-on training. Want to learn about the business of makeup, skin prep, application or level up with color theory. Online packages, custom classes and private education are available. [www.makeuptrainingacademy.com](http://www.makeuptrainingacademy.com) @territomlinsonmakeup





## **8. BELLUS ACADEMY**

Bellus Academy is a four campus network of beauty schools across Southern California and Kansas offering a wide range of programs in cosmetology, esthetics, nails and barbering. Their makeup program, in partnership with MUD, creates a dynamic learning environment where artistry meets industry standards. Through hands-on training, professional tools, advanced techniques, and real-world experience, students develop creativity and technical skill, preparing them to enter the beauty industry as confident, career-ready makeup artists equipped for diverse professional opportunities. [www.bellusacademy.com](http://www.bellusacademy.com) @bellusacademy

## **9. RUTH ROCHE EDITORIAL ENGINEERING**

Hair industry icon, Ruth Roche has introduced an intimate, hands-on, intensive for advanced editorial hair design. The four-day program is built on the concept of developing an understanding of hair as a system — how it behaves, is constructed and built to hold up in editorial and conceptual environments. Set in Napa Valley, California, the program is limited to four participants, artists create work individually and as a team. [www.ruthroche.com](http://www.ruthroche.com) @ruthroche

## **10. STONHART ACADEMY**

Stonhart is a boutique esthetics academy in Massachusetts focused on advanced education and real-world career preparation. The comprehensive 600-hour esthetics program provides hands-on training, small class sizes, and mentorship from experienced professionals. They also offer advanced esthetics certifications in treatments like microneedling, dermaplaning, and chemical peels, helping students and licensed estheticians build modern, results-driven skincare careers. [www.stonhartbeauty.com](http://www.stonhartbeauty.com) @stonhartbeauty

## **11. PAUL MITCHELL THE SCHOOL - CHICAGO AND SAN DIEGO**

Paul Mitchell The School network offers hands-on training in cosmetology and instructor programs, blending classroom learning with real salon experience. Students, known as Future Professionals, build technical skills, creativity, and professionalism to prepare for successful careers in the beauty industry. Of note are the Chicago and San Diego locations within the PMS network. Both are MuseBeauty.pro education partners and have programs that range from 600 to more than 1,200 hours. Students gain salon experience, build industry connections, and develop technical, creative, and business skills. [www.paulmitchell.edu](http://www.paulmitchell.edu) @pmtssandiego @pmtschicago

## **12. THE SKIN AND MAKEUP INSTITUTE**

The Skin and Makeup Institute in Peoria, Arizona focuses exclusively on skin and makeup — no cosmetology — allowing a strong clarity of focus. Programs include a 600-Hour Aesthetics Program, Makeup Artistry, Medical Aesthetics, Instructor Training, and Continuing Education certifications. Curriculum blends advanced technique, business development, and the confidence to build a thriving career. [www.skinandmakeupinstitute.com](http://www.skinandmakeupinstitute.com) @skinandmakeupinstitute

## **13. CHRISTINE VALMY**

Christine Valmy Schools are leaders in beauty education, founded by skincare pioneer Christine Valmy, who opened the first esthetics school in the United States in 1965. With over 60 years of experience and more than 20,000 graduates, the schools offer hands-on clinical training, flexible schedules, and instruction from senior makeup artists and licensed educators who teach specialized, career-focused techniques. [www.christinevalmy.com](http://www.christinevalmy.com) @christinevalmy

## **14. FACE & WELLNESS SOCIETY**

The Face & Wellness Society's 750-hour program prepares students for State Esthetician Licensing and the prestigious NCEA National Certification. The program uniquely bridges the gap between beauty and wellness with Oncology Specialist training, advanced airbrush makeup, and mastery of high-end tools like HydraFacial and nanoneedling. Graduates leave with a clinical edge and artistic versatility that defines the future of skin therapy. [www.FWS-Texas.com](http://www.FWS-Texas.com) @thefacialandwellnesssociety

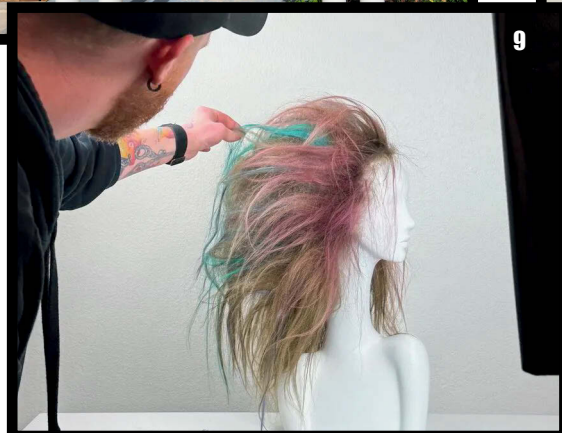
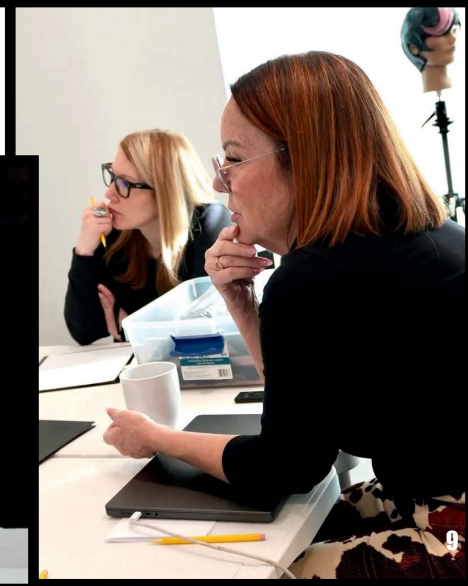
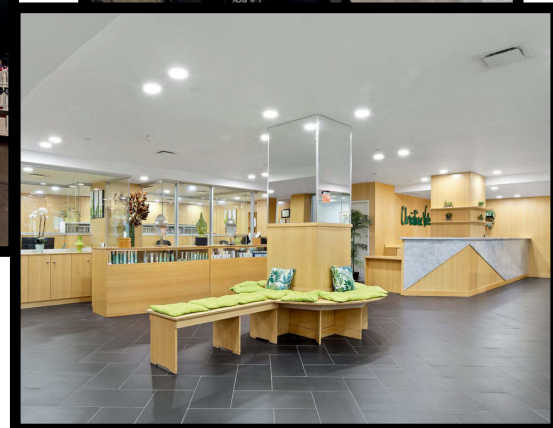
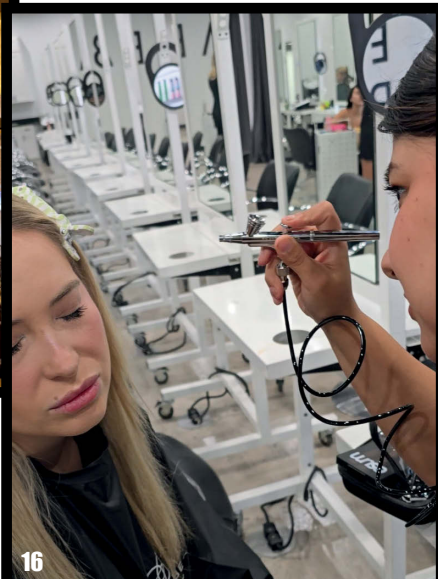
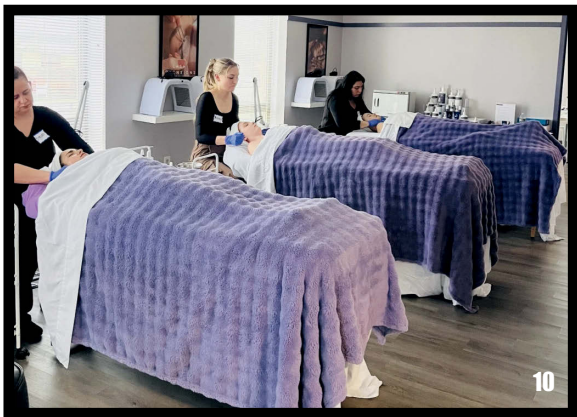
## **15. ARTIST MAKEUP ACADEMY**

Artist Makeup Academy operates on a mission to educate, elevate and empower aspiring makeup artists to turn their passion for makeup artistry into a successful, full-time career. They offer a 144 hour, in-person Master Program in their Rahway, New Jersey studio limited to 20 students for focused feedback and a selection of online programs. [www.artistmakeupacademy.com](http://www.artistmakeupacademy.com) @artistmakeupacademy

## **16. THE ART OF BEAUTY ACADEMY**

The Art of Beauty Academy is a Scottsdale-based cosmetology school redefining beauty education with hands-on, career-focused training. Their cosmetology diploma program can be completed in under a year with a flexible three-day schedule, preparing students for Arizona state licensure and entrepreneurship. Small class sizes, real client experience, and specialty training—including trending services like head spa and airbrush makeup — set graduates apart in today's beauty industry. [www.theartofbeautyschool.com](http://www.theartofbeautyschool.com) artofbeautyaz







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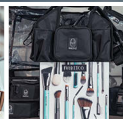
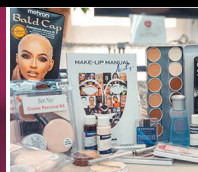
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# BEAUTY BY ELIZABETH RIST

Makeup and Creative Direction **Elizabeth Rist** @elizabethristmua  
Photo **Janner Garza** @tanner\_garza  
Hair **LaDonna Stein** @ladonnastein  
Model **William Ehor** @ssanyiebari  
Model **Misha Shang** @misha.shang  
Model and Retouching **Amanda Kee** @amandakee\_





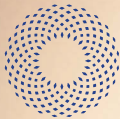












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# SEEN 2026 MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARDS

The 2026 Make-Up Artists & Hair Stylists Guild has revealed the winners of the 13th Annual MUAHS. At the prestigious event hosted live in Los Angeles at the Westin Bonaventure on Saturday, February 14, awards were given out honoring outstanding achievement in makeup and hair styling across motion pictures, television, music videos, and live theater.

Once again performer Frankie Grande welcomed sponsors and nominees on the red carpet for a special broadcast live stream and the event was hosted for the first time by actress and producer Rachael Harris. Julie Socash, President of Local 706, presided over the ceremony.

A number of special recognition awards were presented including the Lifetime Achievement Award for Oscar-nominated and Emmy-winning makeup artist Greg Nelson and Oscar-nominated hairstylist Judy Alexander Cory. Emmy nominated makeup artist Michael Johnston received the Vanguard Award and Amy Madigan received the Distinguished Artisan Award.

The winners for all makeup categories are noted below. A list of all hairstylist winners can be found at [www.local706.org](http://www.local706.org)

## **FEATURE-LENGTH MOTION PICTURE:**

Best Contemporary Make-Up  
One Battle After Another - Heba Thorisdottir, Mandy Artusato

Best Period and/or Character Make-Up  
Sinners - Ken Diaz, Siân Richards, Ned Neidhardt, Allison LaCour, Lana Mora

Best Special Make-Up Prosthetics  
Frankenstein - Mike Hill, Megan Many

## **TELEVISION SERIES - LIMITED, MINISERIES OR MOVIE FOR TV**

Best Contemporary Make-Up  
The Studio - Jorjee Douglass, Gillian Whitlock, Robin Glaser, Cassie Lyons, James Freitas

Best Period and/or Character Make-Up  
Palm Royale - Tricia Sawyer, Marissa Lafayette, Marie DelPrete, Rory Gaudio, Alyssa Goldberg

Best Special Make-Up Prosthetics  
Stranger Things: Season 5 - Barrie Gower, Mike Mekash, Duncan Jarman

## **TELEVISION SPECIAL, ONE HOUR OR MORE LIVE PROGRAM:**

Best Contemporary Make-Up  
Saturday Night Live - Louie Zakarian, Amy Tagliamonti, Jason Milani, Young Bek, Madison Bermudez

Best Period and/or Character Make-Up and/or Prosthetics  
Saturday Night Live - Louie Zakarian, Jason Milani, Amy Tagliamonti, Joanna Pisani, Kim Weber

## **CHILDREN AND TEEN TELEVISION:**

Best Make-Up  
Skeleton Crew - Samantha Ward, Sonia Cabrera, Cristina Waltz, Alexei Dmitriew, Adina Sullivan

## **COMMERCIALS AND MUSIC VIDEOS:**

Best Make-Up  
Lady Gaga - Abracadabra - Sarah Tanno, Phuong Tran

## **THEATRICAL - LIVE STAGE - PRODUCTIONS**

California Regional: Make-Up and Hair Styling  
The Monkey King at San Francisco Opera - Jeanna Parham, Christina Martin, Erin Hennessy, Maur Sela

Broadway and International Make-Up and Hair Styling  
Frankenstein at Segerstrom Center for the Arts - Lisa Ruth Zomer, Thomas Richards-Keyes, Timothy Santry

## **The 13th Annual MUAHS Awards were sponsored by:**

Presenting Level: L'Oréal Groupe, Giovanni Eco Chic Beauty

Premier Level: Ardell, Netflix, The Walt Disney Company

Diamond Level: Nigel Beauty

Platinum Level: Le Mieux, The Milton Agency

Gold Level: Skindinavia, Codex Labs, RCMA Makeup, MAC, BigMack Trailers, Moonplay Cosmetics, Westmore Beauty

Silver Level: Amazon MGM Studios, HBO Max, The Set Set

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Words **Michael DeVellis**

Photos **Craig Mathew/Mathew Imaging**











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# BEAUTY BY PATRICIA BAILES

Makeup **Patricia Bailes** @pbailesmua  
Photo **Roberto Ligresti** @roberto\_ligresti\_studio  
Hair **Jaimee Harris Smith** @jaimeeproartist  
Hair **Jerany Concepcion** @manearartist\_jerany  
Model **Bethany Dziekan** @bethany\_dziekan  
Wardrobe **Altorrin McIntyre** @altorrin















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# ON SET

## TORSTEN WITTE + BUGONIA

### **How did you come to work on Bugonia?**

I've had the privilege of collaborating on several projects with Emma Stone so when she recommended me to design makeup and hair for Yorgos Lanthimos' Bugonia, I was beyond thrilled. There is something incredibly special about being connected to a project through trust and artistic alignment. Being recommended by Emma meant a great deal to me. I cherish working with people with whom I already share a creative language.

### **How did the decision for Emma Stone to shave her head as Michelle come about?**

Teddy and Don are conspiracy theorists and beekeepers who believe Andromedans communicate through their hair and possess powers through their skin. When they shave Michelle's head we knew it had to be real. We never seriously considered a bald cap due to the maintenance and time involved. We wanted that moment to carry real depth. Mapping out the real shave was intense — there was no reset. From then on, I shaved Emma's head every evening after work. I learned from a previous project that shaving after wrap prevents chasing loose hair trimmings on the actor's skin throughout the day.

### **What inspired the hair and makeup design for Michelle's flashback scenes?**

For Michelle's flashbacks, we explored several hairstyles before landing on what felt most authentic. I strongly believe in custom wigs, and my go-to studios in London and Europe are Alex Rouse Wig Company and Ray Marston Wig Studios. For makeup, healthy, radiant skin was key. Beyond clean makeup and skincare, we incorporated Deesse Pro RED Light Therapy and Deesse Pro Sculpta with RF stimulation, allowing us to prevent breakouts right in the chair.

### **Can you walk us through the design of the antihistamine cream look and any challenges you faced creating this iconic part of the film?**

Another scripted detail was Michelle's antihistamine cream — part of Teddy and Don's conspiracy theories. My priority was finding a formula Emma's skin would tolerate, something with staying power for continuity, yet gentle enough to avoid irritation. She patiently tested options for hours. When there was no reaction, we were relieved. The texture had to evolve with Michelle's deterioration. We blended professional pigments with skincare formulas, adjusting tone, density, and wear to reflect her shifting condition. Products involved included La Roche-Posay, Vanicream Moisturizer, Haus Labs Triclone Skin Tech Foundation 000, Illamasqua Skin Base in White, and Kryolan.

### **What was the process for designing and executing the blood sequence?**

For the blood scenes, camera tests were essential. Lighting conditions — how dark or light the room was, the hue of the surfaces — all influenced our choices. For Michelle's blood-doused look, we mixed custom blend from Millennium FX in London with smashed soft bananas and string blood for texture. It was skin-safe, reset quickly, didn't stain, and even smelled faintly of banana — practical magic. A simple water spray bottle maintained the sheen.

### **What about the hair design for Jesse Plemons as Teddy?**

I'm especially proud of Teddy's hair. Jesse arrived with shorter hair, but for a conspiracy theorist and beekeeper, length felt essential to the storytelling. I called my trusted collaborator Zoe Hosking Tahir, who transformed his hair using the finest micro-extensions and a carefully hand-selected color blend. The result was seamless.

### **There's a visible deterioration in several characters over the course of the film. How did you design that progression and manage continuity?**

Teddy and Michelle had opposing skin philosophies, and I wanted that contrast to be visible. Teddy's skin carried texture, sunspots, sweat sheen, unkempt facial hair, and increasing redness as his character unraveled. Dirtying his nails became part of our morning routine, along with covering tattoos.

Actor comfort is always a priority. For sweat, we relied on Lucas' Pawpaw — it gives the right amount of shine without feeling sticky or heavy on the skin. Alcohol-based tattoo cover applied with a mini airbrush is a staple in every actor's set bag when tattoos need covering. Color correcting is a must for me and my team.

Hair and makeup are integral to Yorgos' storytelling. As every character evolves, continuity has to be meticulously documented, so we use a shared digital continuity platform accessible on everyone's iPad, whether in trailers or on set.

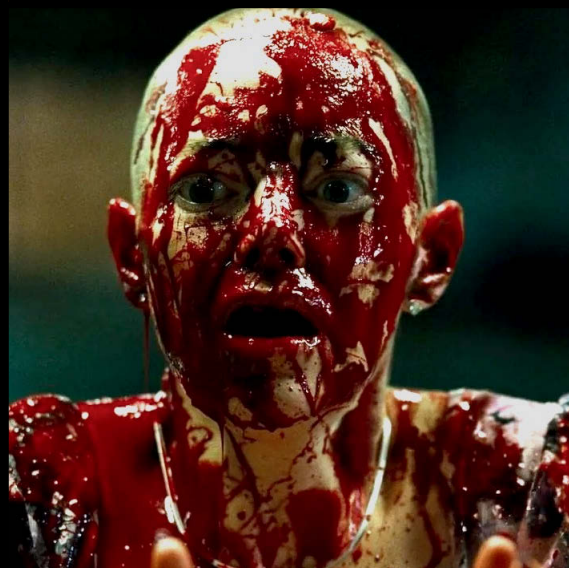
### **What did you love most about working on Bugonia?**

I'm incredibly proud to have been part of this journey — collaborating with artists I trust and admire, building something layered, intentional, and authentic from the inside out. It's a film with a powerful message about our planet and the times we live in. We all have to do our part. And it starts with protecting the bees.

Words **Shannon Levy**

Photos **Courtesy of Focus Features**





# ON SET

## JACKIE RISOTTO + THE BEAUTY

### **When were you brought onto *The Beauty*, and what were the initial conversations about the makeup aesthetic?**

I was brought on about three months before shooting and was immediately interested — it's a makeup artist's dream to be able to blend beauty, prosthetics, and special effects at this level. From the beginning, it was clear that makeup would play a major role in the storytelling. Early conversations focused on how each character would look before, during, and after their transformations, and how we could map that progression in a way that felt grounded but still visually impactful.

### **The series sits between aspirational beauty and something more unsettling. How did you strike that balance in the makeup design?**

It was definitely a process. We had a lot of time to prep and test, which allowed us to explore that tension between beauty and discomfort. There was a constant push and pull — how far we could go before something tipped from aspirational into something more unsettling. Over time, we refined those choices and really settled into a visual language that supported both sides of that spectrum, which then informed every department moving forward.

### **Skin plays a central role — especially for the characters who have transformed. How did you approach creating that almost impossibly flawless look?**

That balance really came through in the skin. We treated each actor as a canvas, using their natural features as the starting point and enhancing what was already there. Skin prep was key. We focused on creating a healthy, balanced base so everything felt luminous rather than overly done. It was less about covering and more about refining, allowing the skin to feel elevated while still believable within the world we had established.

### **Several characters undergo dramatic physical changes. Can you talk about the prosthetic or special effects makeup — like Jeremy's plastic surgery or Dr. Dilegre — and how those looks were developed with the team?**

As the transformations became more extreme, the collaboration with the special effects team was essential. They really led those designs, and their work was incredible. Our role was to support the in-between moments, building up elements like pre-transformation sweat and the post-transformation "goo" so everything felt cohesive. It was a very collaborative process. Seeing how seamlessly the makeup and FX came together on screen was very rewarding.

### **What were some of the biggest technical or logistical challenges on set?**

Those transformation sequences were also some of the most challenging days on set. We used an arsenal of products—UltraSlime, blood, UltraPuss, water, and more—to create and

maintain the post-transformation look. One of the biggest challenges was that the silicone elements would often remove a lot of the "goo," so we were constantly reapplying between takes. It required a lot of coordination and quick resets to keep everything consistent.

### **What was the design behind Bella Hadid's look in that opening scene?**

That same progression applied to Bella's opening scene as well. The goal was for her to feel very high-fashion at the start, polished, elevated, and then completely broken down by the end, while still retaining a sense of beauty. Bella is so beautiful and was very collaborative, so we had a lot of fun developing that arc together. As the scene progressed, we layered in sweat, blood, and dirt, but always with the intention of maintaining that underlying beauty.

### **Can you talk about Isabella Rossellini's look as Franny?**

The inspiration behind Isabella's makeup was keeping with a classic, bold, beautiful look. We wanted the makeup to be complimentary to the wardrobe but not as extravagant. We did the spy, keeping a more neutral eye with a pop of blush and really emphasizing her lips with various different pinks and reds throughout the season.

### **How did you manage continuity across episodes?**

With so many evolving looks, continuity became a major focus—especially since we were block shooting. We relied on tools like SyncOnSet and Google Albums to keep everyone aligned, and we also printed reference photos that lived in set bags or were posted in the trailer. It was a lot of organization, but once we found a rhythm, it really helped us maintain consistency across episodes.

### **Were there any products that became absolute essentials in your kit during production?**

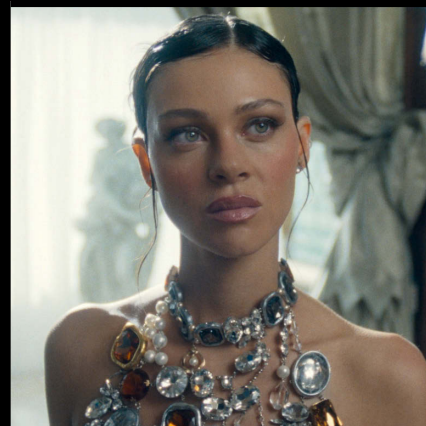
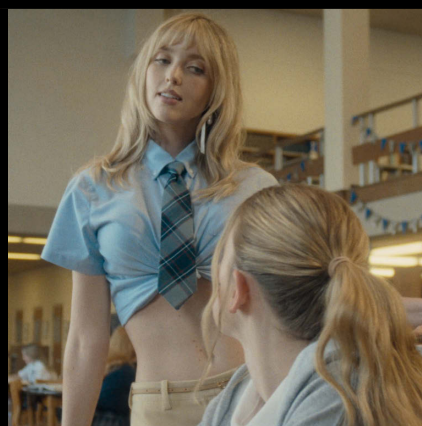
A few products quickly became staples — UltraSlime, UltraSweat, and UltraWet in particular. There was a lot of layering involved, and those textures were essential to achieving the final look. It was definitely a very hands-on show in that sense. Lots of goo, lots of sweat.

### **Looking back, was there a particular character or moment where the makeup really captured the world of the show for you?**

The Jeremy transformation early on really set the tone. It was one of those moments where everything came together — the makeup, the special effects, the performance — and it established the visual language of the show in a very immediate way.

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





# ON SET

## HEBA THORISDOTTIR + ONE BATTLE AFTER ANOTHER

### **How did you come to work on One Battle After Another?**

I had previously worked with producer Sara Murphy and Paul Thomas Anderson for Licorice Pizza, and with Leo DiCaprio on Django Unchained, and Sara thought I would be the perfect fit. I read the script and was literally speechless at how good it was!

### **Having previously collaborated with Paul Thomas Anderson, how has your creative shorthand evolved?**

When Paul is ready to shoot a movie, he doesn't want to wait for makeup, hair, or anyone! I know when he can forgo makeup and hair, he will. Ideally, he would like actors to come to work with hair and makeup done and never need to be touched up. We know that is not always practical, and I need to design makeup in a way that takes the least amount of time, and the actor can keep up with when needed. Good skin is key for the style he likes, so I focus a lot on that. I also brought on Mandy Artusado, who had worked with me on Licorice Pizza, so she knew the drill of a PTA set.

### **How did you maintain that natural look across such varied and extreme shooting conditions?**

We were shooting in all weather conditions — from cold, rainy Northern California to the Mexico border, and then 110°F heat in El Paso. With minimal, often no makeup, and every detail visible on camera, we couldn't hide blemishes or dryness. So we relied heavily on facials and a lot of skincare. I also gave the actors CurrentBody LED masks to use at home to help their skin recover from the environmental stress. Paul and our DP, Michael Bauman, are both incredibly well-versed in film, and along with the lighting team, they supported us whenever needed.

### **What were your go-to strategies for protecting skin while preserving a weathered look?**

I always want actors to come back to the trailer at the end of the day to get cleaned up, so their skin can breathe and be properly moisturized before going home. We used Arcona hydrating masks and LED light therapy to help keep their skin healthy. To prevent breakouts, I made sure everyone had their own Supergoop sunscreen — on set, in their trailer, and at home — so they weren't relying on whatever was around.

### **How did you tailor that natural approach to Teyana Taylor and Chase Infiniti's characters?**

For both Teyana and Chase, it was all about skincare — facials and some extra TLC. PTA had done extensive camera tests before I came on, and loved the rawness Teyana brought to her role. He was very specific that she wear no makeup, aside from the two lashes we added or removed depending on the scene. Chase is naturally stunning as well, and keeping her makeup minimal felt true to her character — especially in moments like when Lockjaw calls it out in the Mission.

### **How did Leonardo DiCaprio's character Bob inform your makeup choices and skin prep?**

We had two timelines with Bob, and initially Paul considered keeping the same look and making him appear younger using CGI. Leo insisted on making the two looks different and practical. Ahou Mofid, the hair department head, and I showed Paul we could achieve that without him having to wait for Leo in hair and makeup. Ahou brought in Sacha Quarles, and he did a full head of hair extensions for Leo's younger look, so there was minimal hair to do every day, except styling.

From the script, I knew the older version needed to be an "out-of-shape pot smoker," with red eyes and slight under-eye bags, so I went in the opposite direction for the younger look — clean-shaven, no sideburns, lots of blurring cream and glow. Since Paul didn't want touch-ups between takes, I used a lot of alcohol paint and setting spray.

### **How did you approach maintaining Leonardo DiCaprio's facial hair throughout the film?**

Leo had a few weeks to grow his beard before he joined us. We shot for about two weeks with older Bob, then shaved him and filmed the younger Pat/Bob for another two weeks. The schedule then paused for two months while we waited for Benicio Del Toro to finish another film, giving Leo time to grow his beard back. By then, he had two months of growth — and he loved it. I kept his beard at that length for the rest of the shoot. For upkeep, I generally prefer using scissors to trim beards, as I find they grow out better that way than with clippers. Leo actually wanted to keep the beard and asked me to shave it off and throw it in a bag for him. I thought I could do better: I sprayed it before shaving, then reassembled it, pinned it to a paper towel, and stored it in a film can for him!

### **Sean Penn's character undergoes a major transformation in the third act. What can you share about that design?**

We brought in Arjen Tuiten to do the prosthetics. Paul and I gathered visual references for the character and shared those with Arjen, who worked closely with Paul and Sean to develop the prosthetic design. The makeup included cheek, brow, nose, and chin appliances, along with a custom two-piece denture and a hand-punched eyebrow. Contact lens was designed and applied by Jessica Nelson.

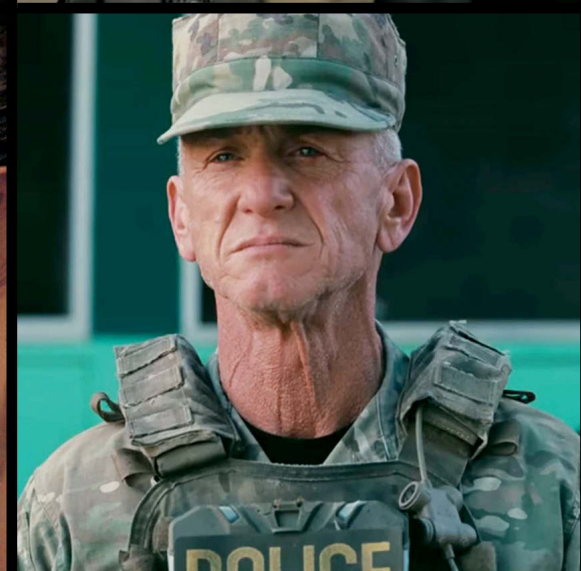
### **What aspect of your work on this film are you the most proud of?**

To have been able to do the two looks on Leo with minimal CGI used, tied with earning Paul's trust in keeping his vision.

Words **Shannon Levy**

Photos **Courtesy of Warner Bros.**





# ON SET

## NICKI LEDERMANN + THE DEVIL WEARS PRADA 2

### **You worked on the original *Devil Wears Prada*. What did it feel like stepping back into this world 20 years later?**

It felt a bit like déjà vu at times, but mostly it was like seeing a dear friend you haven't seen in 20 years and picking up right where you left off, we were all able to seamlessly step back into this world as if we had experienced the last twenty years together.

### **Were there any specific beauty references or inspirations guiding the sequel?**

My general reference was clean, dewy makeup that still allows room for expression. I wasn't interested in chasing what's trendy so much as using makeup to reveal character, similar to how I approached the first film. The goal was to create looks that felt fresh and natural while highlighting each character's personality rather than conforming to any particular beauty standard.

### **You've described the sequel's beauty direction as "glowy, clean skin." How did you achieve that on camera?**

I focused on using great skincare routines, which meant relying far less on foundation and concealer. It's always been important to me to let the camera see real skin rather than covering it up. Today's cameras are so sophisticated — they pick up every detail — so the key is to keep things minimal. When it comes to skin, less, or more sheer makeup, is definitely more. It also aligns with today's more conscious approach to beauty, where we're mindful of the environment and of what we put in and on our bodies.

### **How did Andy's (Anne Hathaway) look evolve in this chapter of her life?**

Andy's look is entirely her own, learning from her experience at Runway twenty years ago to becoming a respected journalist, now more secure and grown up. She doesn't really follow trends but she does enjoy experimenting when she feels like it. I wanted to give her a subtle hint of rebellion in her makeup, something with a touch of 1920s and pre-punk influence. It's a look that suits her so well and was easy to weave into all the different styles she has throughout the film.

### **Meryl Streep's Miranda Priestly is an iconic character visually. How did you approach her look this time?**

It was a very deliberate decision by the filmmakers to keep her iconic look exactly the same, which makes perfect sense for her character. Miranda is who she is, and she hasn't changed. Donald McInnes did an amazing job recreating her hair and makeup — which was originally designed by the great Roy Helland — for this sequel.

### **You've spoken about embracing the characters' maturity. How did that philosophy shape your makeup choices?**

Embracing the characters' maturity meant celebrating beauty at every age. Beauty isn't reserved for the young.

Mature faces carry just as much, if not more, character and elegance. I believe we should honor our fine lines and wrinkles the same way we value the knowledge and experience that come with age. So it was important not to cover, hide, or digitally erase those well earned lines. I wanted the film to show that we do age, and we are still beautiful. It's really about taking good care of yourself and letting that confidence shine through.

### **What were your must-have products on set this time around?**

My must have products on this film were really great skincare and as much clean makeup as possible. For Anne, we loved Dr. Barbara Sturm products—her hyaluronic acid serum, calming serum, and moisturizer. Every morning we used 111SKIN Black Diamond eye masks paired with their Cryo De Puffing eye pads. Anne loved the By Terry Baume de Rose Liquid Lip Balm. On all cast in general for complexion, we used a lot of ILIA Super Serum Skin Tint, Lisa Eldridge Seamless Skin Tint, and Mineral Air airbrush makeup applied without an airbrush. My favorite product of all — and Andy's signature lip—was Painterly by Lisa Eldridge. One product I heavily relied on but that sadly isn't made anymore was Laura Mercier's Secret Camouflage (if anyone knows something comparable, please let me know). Anastasia brow pens and pencil worked great, Victoria Beckham eye pencils held up beautifully, MAC blot powders we use on everyone as it is my favorite powder to cut unwanted shine without getting caky. Since the film was sponsored by L'Oreal we used a mix of everything from Dior to YSL to Armani makeup for all the fashion show/runway/photoshoot sequences.

### **What was the best part about returning to this project?**

The best part for me was the sense of being genuinely valued. The film industry can be very competitive — new people come in, studios change, and everyone is looking for the newest, trendiest talent. That's not necessarily a bad thing, but it often means experience and integrity aren't always appreciated, much like how mature beauty isn't always celebrated. I was incredibly flattered to be asked back. It meant a lot that Anne wanted to make sure I would be her makeup artist again, and that Wendy Finerman, our producer and director David Frankel chose to invite the entire original crew, and that everyone who was available returned — or made themselves available. It felt like a true family reunion. It was also a reunion of people who encourage, trust, and thrive on collaboration. That kind of environment brings out the best in everyone, and I think it really shows in the film.

Words **Shannon Levy**

Photos **Courtesy of 20th Century Studios**





# ON SET

## SIÂN MILLER + WUTHERING HEIGHTS

### **How did you establish the overall hair and makeup direction for this adaptation of Wuthering Heights?**

My brief was to imagine the film through the eyes of a 14-year-old girl, as Emerald had been when she first read the book — a kind of fairytale with the epic quality of an Old Hollywood melodrama. Through collaboration with Emerald, production designer Suzie Davies, and costume designer Jacqueline Durran, it became clear that period accuracy would not be tantamount to the hair and makeup designs.

### **This is your second collaboration with Emerald Fennell following Saltburn. How did your design process with her evolve on this film?**

It is always wonderful to work with likeminded people again, where a shorthand has been developed. With Emerald, this privilege is even more of a bonus. Her process is so rich and exciting, starting with a mass of her incredible mood boards. It's all about collaboration and testing ideas — a kind of cross-pollination between Emerald and the HODs. Finding the 'inch' as it became known between us; the space in which something just worked to suit, and that certain something became the result of an amalgam of broad inspiration, with an eclectic but tonal quality.

### **How did you structure Cathy's hair and makeup change?**

The key was to portray a sense of wilderness, freedom and a life outdoors, all without the trappings of wealth. Cathy's look was natural and windblown: flushed skin, freckles, and bitten lips from childhood through early adulthood. We mainly used Margot's hair with added pieces, and a wig for young Cathy.

At The Grange, Cathy becomes a doll of sorts — something Isabella can style and display, echoing the Cathy doll in the dolls' house. Using wigs with hairpieces, the silhouettes evolve from newlywed to lady of the house to femme fatale, culminating in the 'horned' funeral style. The makeup becomes more visible and is a tool used for dress up and play during the passage of time through boredom, isolation and the caged existence of life at The Grange, with makeup looks applied by Nana Fischer, Margot's personal, and wigs by Cheryl Mitchell with myself and Laura Morse.

### **How did you develop the distinct "Wuthering Heights complexion" across the cast?**

The look is not only about where the sun and wind hits the face but it's also all about flush; the first flush of youth becomes, in adulthood, arousal, anger, anxiety, embarrassment, emotional distress. We used this blushing effect across the cast to varying degrees, to help portray the emotional rollercoaster unfolding, as the story develops.

### **What was the process behind Cathy's freckles?**

I first tested the look by hand during Margot's initial wig fitting with Emerald, while also working with Waldo Mason to create

a freckle template for both young and older Cathy to ensure speed and continuity. After 3D face scans, vacuum-formed masks were made and I mapped the freckles onto them before puncturing the pattern with a hot knife. A custom Skin Illustrator mix was then airbrushed through the masks onto Margot's and Charlotte's faces.

### **Mr. Earnshaw and Heathcliff undergo major physical transformations. How do you approach those technically?**

Earnshaw's transformation was designed with non-prosthetic makeup techniques. I had two wigs made for Martin Clunes; the first a sandy color, connecting to Cathy's blonde, without any recession in the front hairline and relatively modest sized sideburns. With a natural, healthy and more youthful makeup complexion, we were able to contrast this later by greying the same wig and facial hair with an airbrush and by applying some slight aging makeup. Finally, the second wig, grey, longer and unkempt with a receding hairline, with larger mutton chops, was used alongside an aging makeup that also displayed his alcoholism and jaundiced skin, with the use of rotten teeth made by Fangs FX. All done with MaqPro Fard Cream palettes. Application by Cheryl with help from me on wig cutting, styling, application.

The key transformation for Heathcliff fell between the long wig and beard seen at Wuthering Heights, applied by me using a skin parting piece, and Jacob's own hair and sideburns, which I cut into the style for his return. Formerly flushed and grubby, he comes back transformed and with a gold tooth where a gap once existed.

### **How did you create Cathy's final deterioration?**

Using Margot's own hair with pieces, the deliberate and natural root smudge seen at Wuthering Heights had grown out further (hidden by wigs) which Margot and I wanted to take advantage of, and with an unwashed effect, this look was lackluster and lifeless. Her skin tone was knocked back, removing the flush previously seen, and her eyes were sunken. As Cathy's deterioration progressed, Nana focused on the facial makeup, while the sepsis effect on her legs was emphasized with artwork created by Waldo Mason and further developed by me in Procreate. We used Skin Illustrator to freehand any gaps in between. Emerald wanted her to resemble wet concrete, so we relied primarily on MaqPro Fard Cream and Death Liquid with some PPI glazing gels.

### **What did you enjoy most about working on this project?**

The world that Emerald creates, with her cast and crew, on and off camera, is a joy to be part of. The HODs, of which the majority are women, are an inspiration bonded in friendship, respect and laughter. The scope of creative possibilities and the passion is hard to beat.

Words **Shannon Levy**

Photos **Courtesy of Warner Bros.**







# ON SET

## BILL CORSO + MICHAEL

### **How did you come to work on Michael?**

A producer friend at Lionsgate called to mention they'd just acquired a project involving some complex makeup work. The executive producer was looking for someone to talk through the challenges, and I was thrilled to learn it was Graham King, and that the project was the story of Michael Jackson. During our initial consultation, I shared my deep appreciation for Michael — his artistry, his love of film and visual storytelling, and his constant push to break boundaries. I also spoke about how *The Making of Thriller* was instrumental in my career choice. Graham decided I would be the perfect person to handle the film's makeup, largely because of my respect for Michael and his legacy.

### **What challenges did you face designing Michael Jackson's character, given that he is one of the most well-known faces in the world?**

My first concern was casting. Whoever was going to be cast as Michael Jackson would dictate how far we could take him practically, as opposed to getting into any digital augmentation, knowing that would have to be factored in because of Michael's nose reductions. Once Jaafar was cast, I began designing the many stages of Michael's looks on him to see what we could achieve practically. Fortunately, while Jaafar's features aren't an exact match, there are similarities that worked in our favor. He has a naturally youthful look, so he could portray Michael at 17, and with the aid of makeup, subtle prosthetics, wigs, and hairpieces, we were able to track his evolution across the years.

### **What did your design process look like?**

I started with many Photoshop designs of Jaafar as Michael throughout the years. Then, it was a matter of doing multiple tests on Jaafar with subtle prosthetics to see what we needed to do and what we could get away with to achieve those looks. We did two rounds of makeup tests, with many subtle revisions in between, before our final camera tests.

### **What was recreating the iconic *Thriller* video like?**

Luckily for us, the *Thriller* makeup process is very well-documented in the *Making of Thriller* video, which I obsessed over in my teenage years, even recreating it for a high school talent show. We got as many photo references from the video as we could and I brought in an all-star makeup team, including some Academy Award winners, some artists whose parents did the actual makeups on the video or even retired and were unable to work on the original, so this was their opportunity to be part of that history.

### **How did you transform Colman Domingo into Joe Jackson, and which key prosthetic or character elements defined his look?**

Transforming Colman Domingo into Joe Jackson was tricky, as Colman's face bears no similarity or resemblance to Joe

Jackson. They are actually opposites in many respects. I tried to see what elements made Joe Jackson's look so distinctive. The thing I settled upon was his very strong brow bone and eyebrow arch. That, along with a nose tip to change the shape of Colman's nose, the thin mustache, and most importantly, contact lenses to re-create Joe's light, greenish-hazel eyes. Wigs, a brightening of skin tone, and, of course, Colman's brilliant acting ability did the rest.

### **What about Nia Long as Katherine Jackson?**

The approach to Nia, as Katherine Jackson, was much more subtle. Wigs and hairstyles by Carla Farmer, our hair designer, really helped illustrate the different stages of Katherine's life that the story required. Those hairstyles, along with changes in her makeup and eyebrows, helped us place Katherine into each decade. One special element we added was a thin dental veneer to give Nia the gap Katherine has between her two front teeth. Nia felt that it was very important to embody Katherine and wouldn't feel like Katherine until those dentures were put in.

### **Were there any major challenges for you on this project?**

Certainly, one of the biggest challenges was maintaining continuity with all the characters to the corresponding timelines in Michael's life. Because Michael and his family's life is so heavily documented, and we knew that the fans would do a photo-by-photo comparison, every day we would go out of our way to surround ourselves with very specific references to whatever sequence we were shooting, so we would always be truthful to that moment in history. Respect for Michael and his fan base was of the utmost importance to us in every look we created.

### **Any products you couldn't live without on this set?**

We used the entire gamut of makeup for this film. As we handled everything from period beauty to advanced prosthetics, no material went untested or unused. We used the newest and best skincare and makeup lines, along with the latest colors, foundations, adhesives, and paints. However, that didn't stop us from using some of the oldest products as well — good, old-fashioned grease paints and foam rubber prosthetics. If it served our purposes, we used it.

### **What was the best part of working on Michael?**

Having been a lifelong Michael fan and never having the opportunity to go to one of his concerts in person, this film was a dream come true. Every day was like a concert. The energy and the love displayed by everybody in the cast and crew were palpable. And for being such an important part of my youth, I can honestly say it felt like my entire career had come full circle, and that was the greatest high every day.

Words **Shannon Levy**  
Photos **Courtesy of Lionsgate**









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# ARTISTRY BY WORLD BODYPAINTING FESTIVAL

Since its launch in 1998, the World Bodypainting Festival has grown into the world's leading celebration of bodypainting art. Over 27 years, founder Alex Barendregt, along with his wife and co-producer Anna, has evolved the event through creativity, community, and challenges — all while bringing together artists and audiences from across the globe to a grand celebration of the world of body art and creative makeup artistry.

In 2025 the festival entered an exciting new chapter with the introduction of a dynamic, multi-location format — expanding beyond a single destination into a traveling one.

Rather than holding the event in a single city, the World Championship events, along with WB Academy and other programming, now travel to inspiring destinations worldwide including Italy, Finland, Spain and Austria among others.

Each host city contributes its own unique cultural influence, creating a richer and more diverse festival experience — while maintaining one ultimate World Champion title per category.

We took a look back at the artists and artistry of the past year's programming while looking forward to all that comes next for the World Bodypainting Festival for this feature.

Upcoming events are noted below and are subject to change.

**France:** French Bodypainting Award 2026 - Paris June 6

**Croatia:** Hvar Bodypainting Festival Croatia - June 13-14

**Italy:** WB Academy - Photo Day with Tobias Spranger and Lora Tulchinski.

**Italy:** World Championship in Camouflage and Facepainting - Sterzing/Vipiteno - July 3-4

**Italy:** Jam Session - Sterzing/Vipiteno - July 3-4

**Finland:** World Award: Creative Make-up & Nordic Awards - Helsinki October 17-18

**Austria:** Austrian Bodypainting & Make-up Awards - Vienna - November 14-15

**Global:** Online Awards - November 20-22

**Spain:** World Award - Bodypainting & Show Awards - Águilas, 2027

Special thanks to the artists (listed first and in bold text) and photographers whose work is featured in the following photo story.

Page 85

**Vilija Vitkute**

Photo Daniel Janesch

Page 86 - Clockwise from top left:

**Sanna Juhala**

Photo Tobias Spranger

**Angela Youngs**

Photo Alex Barendregt

**Lora Tulchinski**

Photo Tobias Spranger

**Miguel Angel Hernandez**

Photo Alex Barendregt

Page 87

**Yuri Falzetti/Christel Van Den Panhuyzen**

Photo Alex Barendregt

Page 88 - Clockwise from top left:

**Nicola Loda**

Photo Tobias Spranger

**Vanessa Nicolle**

Photo Alex Barendregt

**Maika Morales Huetas**

Photo Tobias Spranger

**Begona Martinez Canovas**

Photo Alex Barendregt

Page 89

**Federica Rigozzo**

Photo Daniel Janesch

Photos **Courtesy of World Bodypainting Festival**























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**WBF Finland 2026**  
**16 - 18 Oct**  
**Helsinki, Finland**

**WBF Online Awards 2026**  
**20 - 22 Nov**  
**Online, Worldwide**

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# THANK YOU MAKEUP ARTISTS



## COMING 2026

Our new makeup setting spray collection is centered around our patented cooling technology. World class hold in heat, humidity and stress.

**SKINDINAVIA.COM**

The innovation continues:

- The first “personalized” sprays allow user to choose finished look.
- The first “active” packaging notes excess heat with thermochromatic ink.

