ON MAKEUP MAGAZINE

ANTOINETTE BEENDERS
BRANDI CARLILE
CALLA SYNA DREYER
DOLLY PARTON
DOTTI
EINAT DAN
HEATED RIVALRY
JENNIFER YATES
JOAN CHELL
JORDAN LIBERTY
LANA HOROCHOWSKI
LETICIA LLESMIN
LITTLE HOUSE ON THE PRAIRIE
LUISA ABEL
MASTERS OF THE UNIVERSE
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Have you ever stopped and given some serious thought
to the what ifs — to your secret dreams?

Maybe you've had one of those moments where you thought
there might be a completely different path,
or even a slightly different journey in your future?

I talk a lot about change and how it feels.
It can be gentle.
It can be forced upon us like a storm hitting unexpectedly.

Sometimes we change.
Sometimes the world, or an industry, around us changes.

Sometimes we just feel stuck and
we need to personally or professionally evolve.

When we face the idea of personal evolution with an
openness, acceptance, and a willingness to bend as new
ideas come into play, we may just find ourselves at the
entrance to a an entirely new path.

Maybe we find ourselves filled with a new energy of
growth and excitement about what's next.

In our industry today, we see more and more creatives shifting
in their careers. Adding new ways of working and creating in
their worlds — or even going into an entirely new area of focus.

Look around and learn from the artists, the creatives,
and the influential around you.
Explore further than what is immediate and obvious.
Allow yourself to think differently and give yourself the chance
to grow unconditionally and try new things.

Maybe along the way you'll discover
that the future is unexpected and that the
changes unplanned can be the most satisfying of all.

Michael DeVellis
Editor, On Makeup Magazine

INSIDE

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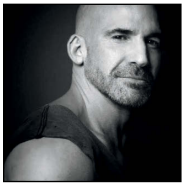
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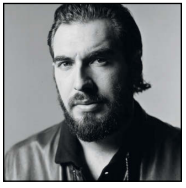
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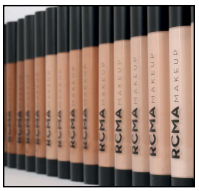
ESUM The Artistry Palette Series is the newest launch from ESUM, with a complete collection of pro-performance refills — 85 shades across 8 textures for eyes, cheeks, and lips. From modern mattes and dimensional metallics to light-shifting chromatics and multi-use creams, every shade is designed to mix, layer, and perform with true-to-color payoff. The magnetic refill system lets artists replace what they use, switch up texture, or completely rework a palette around the job, season, or creative direction. Clean, talc-free, vegan formulas meet intelligent, refillable design for a color system that evolves with your artistry. 85 shades. 8 textures. One system. $12.00 - $20.00 esumcosmetics.com



Cinema Secrets Make summer last a little longer with the new Cinema Secrets Orange Creamsicle Brush Cleaner, an Ulta-exclusive release that puts a nostalgic, sweet twist on its legendary brush cleaner. The quick-drying, rinse-free cleaner instantly dissolves waterproof, long-wear, and high-pigment makeup, cleansing brushes in seconds with no water required. Brushes dry almost immediately and are left with a juicy blend of citrus and creamy vanilla. The exclusive kit also includes a free mini tin pan. The new scent joins the Cinema Secrets iconic Original Blue Vanilla Makeup Brush Cleaner, and the more recently launched clear Tropical Lemon Makeup Brush Cleaner in the lineup.
$20.00 ulta.com $14.00 - $50.00 cinemasecrets.com



Ellis Faas Ellis Brows Precision Brow Gel is the final product created by iconic makeup artist Ellis Faas before her passing in 2020 —the missing piece she envisioned for creating a complete Ellis Faas Cosmetics look using only her products. The lightweight, buildable brow gel shapes, defines, and enhances the natural brow, evenly coating and separating each hair while adding subtle color and volume. Available in five shades, from soft blonde to deep brown, including a playful option in the brand's signature Ellis Red. $32.00 ellisfaas.com



RCMA Makeup The newest launch from our friends at RCMA is Red Carpet Ready Multimedia Foundation, a formula designed for the demands of working artists. The full-coverage, highly pigmented liquid foundation can be built from targeted correction to a complete complexion with minimal product. Its 48-shade range, developed in collaboration with Academy Award-winning makeup artist Justin Raleigh, spans Golden Olive, Neutral, and Rosy undertones for flexible color matching. Vitamin E and Bisabolol help condition and comfort skin, while the lightweight formula delivers lasting, camera-ready coverage. $38.00 rcmamakeup.com



Kryolan New from Kryolan, the Silk Finish Blush Palette delivers buildable color and a luminous finish. The silky-soft formula glides onto skin, offering everything from a natural flush to bold, high-impact color. Created with makeup artists and beauty lovers in mind, the refillable six-pan design allows for easy customization and replacement. Each curated shade combination gives artists the flexibility to create fresh, dimensional looks while keeping their kits streamlined. Available in three colorways: Bloom, Lush, and Haze. $59.50 us.kryolan.com



Beekman 1802 Next up for the kind to skin folks at Beekman 1802 is Body by Milk RX Advanced Better Aging Hand Renewal Cream. Powered by goat milk exosomes for firming, a cellular lipid protein complex for plumping, and lactic acid for brightening, this targeted treatment helps boost collagen, improve skin tone, texture, and elasticity. Comfortably palm-sized with a twist-open cap for a precise dose every time. Its fast-absorbing, silky formula delivers deep hydration to restore more youthful looking hands without a greasy feel — making it a perfect hand massage, service add on and your own go-to after every job to keep your most important tools looking and feeling their best. Also launching is the new Body by Milk RX Crepe Smoothing Cream clinically proven to smooth and firm all over body — perfect for client application on legs, arms, shoulders and décolleté. $29.00 - $55.00 beekman1802.com

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NEW PRODUCT



Mco Beauty x Skindinavia The cult-favorite setting spray created by Skindinavia has a new home — this time as MCoBeauty's All Dayer. Skindinavia, the original creator and patent holder of the formula used in Urban Decay's All Nighter, partnered with MCoBeauty to bring the technology to a new audience. Its patented Temperature Control Technology delivers the signature cooling sensation and long-wear performance, helping prevent makeup from melting, smudging, transferring, or sliding. The lightweight, water- and humidity-resistant formula promises up to 16 hours of wear with fewer touch-ups. $19.99 us.mcobeauty.com

Destroy By Color Cosmetics Created by makeup artist Travis Pates, Destroy By Color Cosmetics is a new, modern beauty brand built on decades of professional artistry and experience. DBC brings an editorial approach to everyday beauty, combining performance-driven formulas with sophisticated design and effortless versatility. The collection consists of five categories: Arcus Automatic Eyebrow Pencils Royal Nectar Hydrating Lip Oil, Royal Flush Liquid Blush, Velvet Foundation and Matte Lip Stains. DBC is beauty without limitation, designed for those who understand that makeup is more than an accessory; it is a form of expression, identity, and presence. $27.00 - $41.00 destroybycolor.com



Vignette Brush Co. Film/TV makeup artist (and oil painter) Katie Middleton has launched Vignette Brush Co., a Los Angeles-based brush line designed with pro artistry in mind. Developed to withstand the demands of film sets, each brush features intentionally selected bristles designed for specific applications, from creams and powders to precision work. Hand-assembled in New York with components from a family-owned manufacturer in Thailand, the cruelty-free brushes feature matte birch handles and durable brass ferrules, balancing craftsmanship with performance. The debut collection includes 16 individual brushes, plus four brush sets. Visit the brand's website for information on its Pro Discount Program. vignettebrush.com



Kallisté Skincare Makeup designer Nikoletta Skarlatos brings her decades of experience working on film sets to Kallisté, a skincare brand born from her belief that beautiful makeup starts with well-cared for skin. Her signature product, Daily Restorative Oil is a concentrated 18-ingredient face oil rooted in ancient Greek botanical traditions and Ayurvedic principles. Inspired by her Greek heritage, the nourishing oil became a staple in her kit, helping replenish and protect actors' skin. Designed for morning and evening use, it leaves skin soft, supple, and luminous. $125.00 kallisteskincare.com



Cozzette Beauty Vinylize Liquid Eyeliner delivers intense black color with high pigmentation and a distinctive vinyl-like shine, featuring ultra-fine black nanofiber brush for exceptional precision and control. The precision brush creates everything from refined definition to bold graphic lines, while the waterproof, long-wearing formula glides on smoothly and sets beautifully. Designed through professional artistry for everyone, Vinylize brings precision, performance, and creative freedom to every eye look. $18.00 cozzettebeauty.com



Sanctuary Beauty Founded by makeup artist Deaundrea Ferreira, Sanctuary Beauty approaches color and beauty through an editorial lens, with the planet in mind. The collection pairs high-performance, richly saturated formulas with packaging in wood, metal, and glass, designed for everyday artistry without excess. The lineup includes The Block Eyeliner, featuring a graphic block-tip applicator designed for square-shaped wings; Lip + Cheek Suede, eight buildable, velvet-soft shades for lips, cheeks, and eyes; and Black Heart Gua Sha, a heart-shaped sculpting stone with a pointed tip for facial, neck, and body massage. $40.00 - $60.00 sanctuary-beauty.com


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INDUSTRY NEWS



Glamazon x Target Celebrity makeup artist Kim Baker is taking her beauty brand to the beauty aisle. Glamazon Beauty has launched nationwide in Target's Beauty Studio, the retailer's new prestige beauty section. Founded on Baker's expertise and a desire to simplify makeup for every complexion, Glamazon centers on versatile, skin-focused products and her signature Makeup's First Roadmap, a complexion system designed to help users find their exact foundation shade and match it with corresponding concealers, powders, and routines. Available in stores and online. glamazonbeauty.com target.com

The Powder Group x Evolution After a nearly four year pause on the program, The Powder Group has announced that the iconic Evolution program is back from May 16 - 21, 2027. The program is a five day, immersive artistic, career and personal development retreat like no other. Since 2008, hundreds of artists, creatives and business leaders have participated in this life and career shifting event. The program will take place once again in Provincetown and is limited to 16 participants. While elements of the program will remain consistent with the original vision and content, the event will incorporate an entirely new series of sessions and, as in the past, the program agenda is never announced — but will unfold as participants journey through the week together. Registration opens in November. thepowdergroup.com

Anisa Beauty After seven years, Anisa Beauty will wind down its direct-to-consumer business at the end of 2026. Founded by Anisa Telwar Kaicker, the premium makeup brush brand launched as an innovation extension of Anisa International, the leading beauty tool manufacturer she founded in 1992. As Anisa Beauty closes this chapter, Anisa International is refocusing on its core business: R&D, manufacturing, and strategic partnerships with leading beauty brands around the world. With more than three decades of expertise behind it, Anisa International is focused on what's ahead — accelerating innovation, deepening brand partnerships, and shaping the next generation of beauty application.



Senna One of Eugenia Weston's most iconic products — The Brow Book — is back. Reworked to a new talc-free formula the pro palette remains the most comprehensive collection of 12 highly pigmented, long wear matte brow, eye, contour, and hair powder shades that sculpt, define and complement all hair colors and skin tones. Customize your shade and add dimension by mixing several colors. Mix with setting spray or sealant to deepen color and to make water resistant. sennacosmetics.com

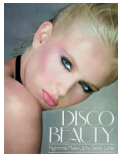
ESUM After a decade of building its professional presence in the U.S. the pro artistry experts at ESUM are expanding across Europe — making their artistry-driven collection more easily accessible to the professionals who use it internationally. With the recent expansion of the ESUM Pro Complexion, the brand is ready for its next chapter—growing its European footprint and bringing a more complete ESUM experience to artists across key markets. The brand's full line of brushes, tools and performance-driven makeup will now be available at professional makeup destinations in London, Amsterdam, Berlin, Munich, Finland and Paris — connecting ESUM with creative communities at the heart of fashion, film and editorial artistry. Further expansion into Milan, Portugal and Switzerland is planned for 2027. esumcosmetics.com



MUAHS The Make-Up Artists & Hair Stylists Guild (MUAHS, IATSE Local 706) has announced the schedule for its 14th Annual MUAHS Awards, presented by Giovanni Eco Chic Beauty. The gala ceremony will take place in downtown Los Angeles on Saturday, February 20, 2027, returning to the Westin Bonaventure. The MUAHS Awards celebrate outstanding achievements by makeup artists and hair stylists in motion pictures, television, children and teen programming, commercials, music videos, and live theater. The eligibility period for all categories spans the 2026 calendar year. The Guild also annually honors exceptional industry talent with the Distinguished Artisan Award and Lifetime Achievement Awards. local706.com


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INDUSTRY NEWS



Sandy Linter Makeup artist and disco-era icon Sandy Linter's cult-classic Disco Beauty: Nighttime Makeup is back. The reprint of the original 1979 beauty book, offers a time capsule of late-'70s glamour and Linter's approach to evening makeup. According to Linter on instagram, the disco look is all about embracing color — and plenty of strategic highlighting. Packed with techniques and looks inspired by the disco scene, the book captures Linter's artistry during a defining moment in beauty. The reprint is available exclusively through the Bookstore on lulu.com. $54.00



TEMPTU The airbrush experts at TEMPTU have changed the game once again with the introduction of their new Precision Airbrush Bottles. Artists get the same amazing TEMPTU formulas you trust, now with a serious upgrade: precision-tip bottles engineered for cleaner mixing, tighter control, and zero mess. Whether you're prepping a kit backstage or dialing in shades on set, these redesigned bottles make every drop count — so you can spend less time guessing and more time creating. The bottles will be introduced for the Perfect Canvas, S/B and Silksphere lines and rolled out across all categories. $29.00 - $34.00 temptu.com

THE MAKEUP ARCHIVE

Erin Parsons Archive Makeup history has found a new home online. Founded by makeup artist and beauty historian Erin Parsons, the Make Up Archive is a nonprofit digital museum built from her personal collection of more than 2,000 unique pieces spanning nearly three centuries of beauty—from 18th-century cosmetics to iconic products and packaging to out of print publications. Among its treasures are Maybelline's 1917 Cake Mascara and a Max Factor lipstick used by Marilyn Monroe. The database aims to become the first comprehensive resource of its kind dedicated to cosmetics history, with plans for a physical makeup archive museum in NYC. makeuparchive.org



CHETKA The pioneer in disposables innovation, CHETKA has just introduced the collection into pro US retailers Alcone Company and Nigel Beauty making upping your kit game even more accessible. The brand was founded by makeup artist Suzanna Zdravevski and her brother Robbie, following years of research and development. The collection includes four next generation, professional grade artist tools — Mascara Wand, Straight Brush, Angle Brush, and Smudge Brush. The applicators ensure convenient, quality and hygienic makeup application every time and are perfect for leave-behind client touch up kits. The range includes Makeup Hand Palettes designed to eliminate cross contamination, offering a skin-like surface for hygienic product application. $20.00 - $25.00 alconemakeup.com nigelbeauty.com



Alcone Company Stop The Sweat by Alcone Company has a new look, with updated packaging on the outside while keeping the same trusted formula you love on the inside. Weightless and colorless for all skin tones, it's an industry favorite for oil-, sweat-, and glare-proof makeup applications that last all day (or night!). A pro kit staple for production work, stage performances, weddings, and special events. Available in 3 sizes. $18.00 - $48.00 alconecompany.com

be+well
beauty and wellness show

Be+Well - Beauty and Wellness Show The new umbrella brand uniting two industry titans: The International Beauty Show (IBS) and IECSC is entering its second year and is bigger than ever before! The event brings hair, skin, body, and wellness professionals together under one roof, with shows in New York from March 7-9, Las Vegas, June 12–14, and Florida August 15–16, 2027. Expect hands-on education, top-tier exhibitors, live product demos, and more — making it the industry's must-attend beauty event of the year. bewellmediaandevents.com


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ICON DOLLY PARTON

During the process of putting together this issue of On Makeup Magazine, the unimaginable happened. On August 25, Dolly Parton — legend, hero, icon — died at the age of 80 in Nashville. To say that the world was shaken would be the understatement of a lifetime. Tributes to her legacy filled social media and the news. Those messages of love for Dolly always spoke to her kindness, generosity and beauty — inside and out.

In our first issue — Winter 2008 — we introduced the Icon feature and Dolly Parton was our inaugural celebrated Icon with a feature written by James Vincent. Given the impact Dolly has made in the nearly two decades since that feature — and given her sudden passing — we thought there couldn't be a better way to honor her for her contribution to our beauty community than to once again celebrate her Icon status here.

She was a legendary beauty influence who defined an unapologetic, larger-than-life aesthetic of glamour, transparency about artificial enhancement, and radical self-expression. Long before today's celebrities and social media influencers discussed cosmetic work or filters, Parton openly joked that her look was entirely artificial — attributing it to wigs, high heels, doctor's visits and makeup rather than genetics — while emphasizing her authentic heart being the most real thing about her.

In his piece, James Vincent then wrote regarding Dolly's impact as a woman in entertainment and her acting roles in 9 to 5, The Best Little Whorehouse in Texas, Rhinestone and Steel Magnolias, "Dolly played a strong, smart woman who didn't take a backseat to any man, and answered to no one. She showed us that sexy can still be strong, that blonde is certainly not dumb, and that a woman can wear a face full of makeup and still be genuine." James' words ring true today more than ever in both the memory of her film roles and who she was in real life.

As a young up-and-coming superstar, Dolly's blonde hair, fresh, flush cheeks, mascara coated lashes and brilliant smile captivated not only the country music world but the entertainment industry as a whole. She redefined beauty then, and continued to redefine it, in her own Dolly way, throughout her career and life.

As she grew in fame and notoriety — she took on more of an overdone persona — with a cinched waist, busty and sparkly costumes, sky-high blonde wigs, bold lips and long acrylic nails.

She famously told the story of her first beauty influence being a woman considered to be less demure than women of that age. "I was kind of influenced by this town tramp." Dolly said, "She used to walk down the street, and she had all this yellow, bleached hair, red lips, and real tight clothes. When I was little, I used to just love her when I would go to town. I would say, 'Isn't she beautiful?' And people would say, 'Oh, she ain't nothin' but trash.' And I said, 'That's what I want to be!' I was always going to wear that makeup."

Whether it was a conscious decision or not, throughout her career Dolly gave permission to women around the world to be themselves, to dress and do their hair and makeup the way that made them happiest, and to not let anyone tell them who or how to be.

But more than just influential in that way, she told women they didn't need to spend a lot to look and feel beautiful. A message that came through powerfully for much of a fan base that consisted of folks without a lot of excess money to spend on expensive makeup. She relied on accessible, everyday products like classic skincare and mineral-oil wipes rather than exclusively using high-end luxury items. Dolly always did it her way. She knew what was best for her brand and her fans and always, always wanted to be true to that vision.

In 2024, she launched her official makeup line Dolly Beauty. The line started with the rhinestone-encased Heaven's Kiss Lipstick collection — featuring shades like Jolene Red and Birthday Suit — before expanding into lip glosses, liners, and eye makeup.

But her entrepreneurial drive came long before her beauty collection did and her philanthropic focus came along with it. The Dollywood Foundation, launched in 1988 in Sevier County, Tennessee, originally cut the local high school dropout rate from 35% to 6% using financial incentives for students. She donated $1 million to Vanderbilt University Medical Center in 2020, which funded early research instrumental in developing Moderna's COVID-19 vaccine, and gave an additional $1 million in 2022 for pediatric infectious disease research. The Dollywood Foundation established the My People Fund after the 2016 Smoky Mountain wildfires to give displaced families $1,000 a month, and donated millions more for flood and hurricane relief, including $2 million for Hurricane Helene efforts in 2024.

The millions of dollars she has donated over the years came from her personal wealth, her businesses, her music catalog, and her philanthropic foundations — and most of all from her heart. "It seems like the more I give the more I get, and that is the way it is supposed to go in life." she said, "I don't do it for attention, my donation strategy is to just give from my heart." And give you have Dolly Parton.

For your unequivocal influence on beauty and entertainment, your generosity that has helped countless people, your support for the drag and LGBTQ+ community and all you have done to spread love and beauty — Thank you Dolly. You were one of a kind, and we will always love you.

Words **Michael DeVellis**
Illustration **David Gilmore**





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PROFILE ANTOINETTE BEENDERS

Where were you born?
The Netherlands

Where do you live now?
I reside in Minnesota but live on Delta airlines because of the frequent travel.

What's your sign?
Virgo

When you were young, what did you want to be when you grew up?
I always had a passion for hair and photography, but I was also interested in becoming a detective. I suppose with all the research that I do and have done I have become a detective of hair and photography.

How did you get your start in the industry?
I started hairdressing in the Netherlands when I was 14 years old, working as a Saturday girl, washing hair and making teas and coffees for our clients. They very quickly got me involved with their model nights, which made me realize I wanted to be a hairdresser.

I worked on Saturday's until the age of 16, when I started a course where you do one day a week at school and four in the salon. The place I was working was very proactive in the industry and one day we went to Trevor Sorbie. He was the most famous hairdresser in the 80's and 90's in London, the hair capital of the world. Watching him work, I realized it was what I wanted to do. I asked the people who arranged the seminar how I could get an interview at his salon and was given a name. I ended up going over to London for an interview with Trevor when I was 18 bearing in mind spoke no English at this point! Of course, I got a letter saying thanks but no thanks — but I put my mind to it, moved to London regardless and knocked on his door again. Trevor said, "I have seen you here before" and my answer was, "I am not leaving" My Dutch courage got me into the door and the rest is history.

If you hadn't gotten into this industry, what do you think you'd be doing right now?
Probably a photographer as creating imagery is my passion.

How did you know that this industry was where you wanted to be?
I have always loved transformations and helping/guiding people, making people or things pretty as an artist these gifts come naturally to you.

What was your first memorable work as a stylist?
I remember doing my first photoshoot at the age of 14 and I braided this model's waist long hair. It was not really a job more like a hair test. My dad was the photographer and the model worked at his studio. It was the first time ever saw my work on a photograph and that made me fall in love with images as images capture a moment in time that you never get back.

Another moment I will never forget is when I saw my work on a billboard for the first time. The image was of a backshot of a braided look I had done on a haircut, and the size of this billboard just blew my mind. Bearing in mind I was born and raised in a small town in the Netherlands, and everything is small or tiny over there, to see your work massive in the USA was a whole other level, I felt so proud.

What are the things about working in styling and education that you love?
I love working with teams and I love inspiring our community. Aveda has a very strong community/network of over 50k passionate hairstylists worldwide that work behind the chair, probably doing one of the most demanding jobs in our industry — having to please their guest, 8-10 times a day with a different guest.

Not every guest wants a strong look of course as they just want to look pretty but a lot of hairdressers would love to do stronger more avant-garde work, and that's where I come in. I love showcasing new techniques and ideas in hair and sharing how I came up with them, also showing them inspirational imagery and videos. The stylist then can take elements of these techniques and use behind the chair.

Regarding the teams I work with, I have three different teams: one that works with my on-fashion shows, one that works with me on campaigns and editorials and one that works with me on hair shows. Sometimes they cross over but each team specializes in specific techniques for specific hairstyles or hair colors and textures.

I work very closely with all of these teams and most often we travel together which draws you closer as well as spending a lot of hours together, Because of that our spouses have traveled with us and they in their own turn have become very close. It's a bit like traveling as one family and I adore that. Of course, when you travel and work together this much you become very tuned in to one and other and this makes for great teamwork.

What are the things about your work that makes it the most interesting to you?
I am very grateful that I can dip my hands into different buckets, from doing hair for designers at fashion shows, shooting campaigns, presenting at shows as well co-creating products and being a part of Aveda's leadership team.



What should someone who is looking to develop a career in styling know before getting into the business?
It's incredibly demanding work, however at the same time it's very fulfilling work. I always say "Whatever you put in, it always comes back." Building a career in styling is not for the faint hearted, first you need to master your technique and this literally will take you years, as a matter of fact you will continue to learn your entire career as hair is an organic natural fiber that can be manipulated in so many different ways. There is never one technique fits all, you constantly have to customize to the person who is wearing the hair. I always think hairstyling is like couture, the hairstyle is always custom created for the individual.

What are some of the most important qualities that a beauty professional or hairstylist can have?
I think the most important is to care — whether that's for your client, the hair etc. It's the care and passion that make you stand out from the crowd and keeps you consistent in the industry.

What makes you a good stylist?
Knowing the craft, being a good listener, executing with care.

How does one continue to grow as a hair stylist?
By continuing to educate yourself, being part of the hair artist community and staying relevant. I love working with fashion designers and couturiers, as fabric and hair are the same thing to me. It's great inspiration to see them work. I also loved to be pushed, so if I am booked on a hair show, it pushes me to really focus in on it and it forces me to come up with new ideas. I like the "knowledge of the whole" approach, which is what Aveda means in Sanskrit. I like looking at the whole picture — clothes, make up and stage presence, truly looking at it from a holistic point of view.

What has changed most about the industry in the time that you've been working?
Well, I have been through a few changes in this industry. My early career days were before digital photography and that has really changed dramatically. Social media has become a total game changer and now again with all the AI technology, things are constantly changing. The trick is to learn about it and embrace it all, this in turn gives you longevity in the industry.

How has social media affected your career or work?
In the days before social media we used to shoot 4 to 6 images per day, with social media we are shooting up to 15 images a day and do motion at the same time. Another effect of social media has to be exposure, no more portfolio visits. My portfolio is my Instagram, and you need to be hard wired for opinions, as everybody nowadays has a public opinion which can work for or against you.

Do you have a signature style?
That is hard to say of myself, but I checked with AI and this is what it came up with: Antoinette Beenders' signature style is fashion-forward, highly crafted, and storytelling-driven, with an emphasis on custom, architectural hair shapes and movement. Her work often mixes editorial glamour with experimental techniques, including precise sculpting, ridge-clamping, and futuristic or celestial-inspired looks. I think that sums it up.

Do you have a project that you've done that you are especially proud of?
I am proud of the collaboration I did with Iris van Herpen; it started off as a passion project but then turned into a fully-fledged campaign for Aveda, I love when that happens. Working with couturier Iris van Herpen was definitely a highlight of my career. To work with someone who is such a futuristic thinker was really interesting and inspiring. I ended up doing her show in Paris as well as an amazing editorial for V magazine with her and photographer Rob Rusling.

And of course, I am super proud of receiving the Icon Award at NAHA as well as receiving Patron of Honor from the British Fellowship of Hairdressing and Legend of the Year from the Australian Hairfashion awards. It's interesting looking back at receiving the amazing awards I had the honor of receiving as I have not really thought about the effects of receiving such honorable awards. It kind of changes people's perception of you which is quite fascinating. Winning any award is always a huge honor but it also rewards you for all the years of hard work and tenacity you have put into the industry. I suppose I must have done something right.

Do you ever get stuck creatively?
My aha moments tend to strike me either when I am on the treadmill or in the bath. I never force creativity, I allow it to happen organically.

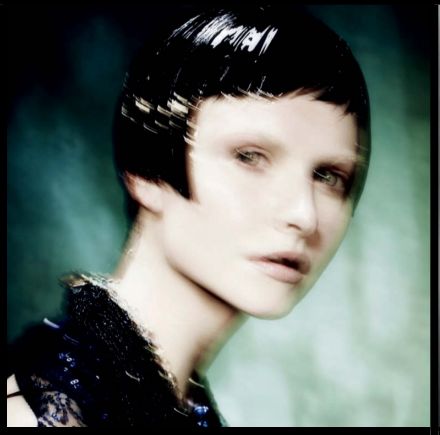
Do you prefer one type of work to another?
I truly love creating imagery whether that is images, videos or puting a show together — I love the process. I suppose I love the developing of stories as each image is a story to me and shows are 3-dimensional stories to me. I love coming up with themes, the direction and the techniques and make sure that it all comes together, I think that's where my creative director experience really kicks in, I tend to have a very strong vision.

Is there someone you have always wanted to work on who you haven't had the chance to do yet?
I would love to work with the queen of reinvention, Madonna. I love the way she constantly reinvents herself as well as staying relevant. She has a strong vision, and surrounds herself with the best in the business on all levels. I love who she is — fearless and someone who keeps on going regardless of age. She truly represents agelessness and I admire that. I would love to design hair for her for a new album and translate her music into some kick ass hairstyles.

Whose work do you admire?
I admire all artists that pour in their hard work and soul into their work, whether that's behind the chair or on stage, in a studio or elsewhere. This industry is built on passion, without that we have nothing.

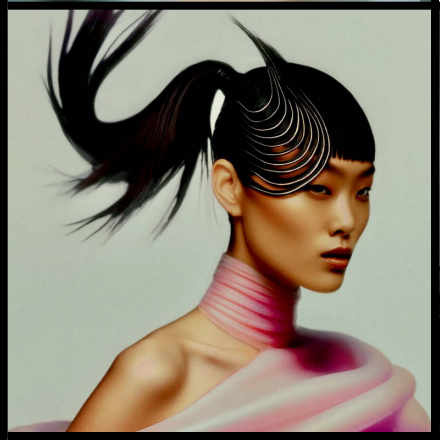
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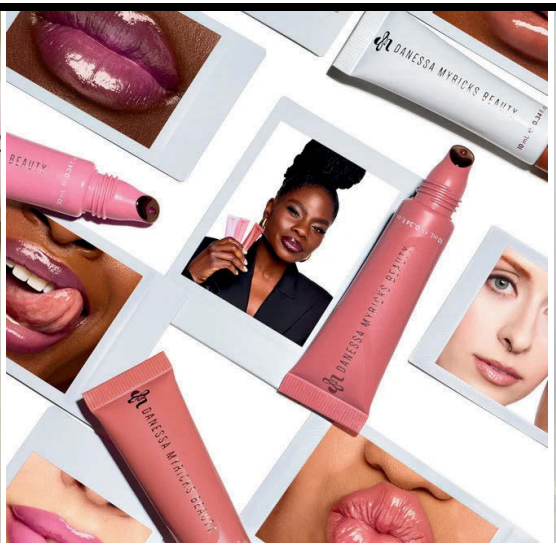
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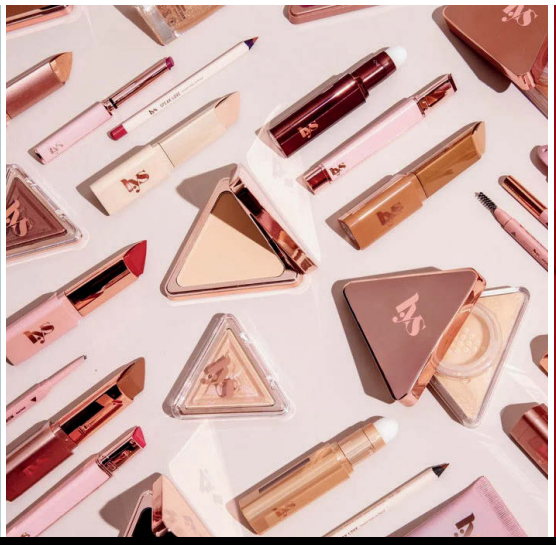




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BEAUTY









PROFILE DOTTI

Where were you born?
Australia, on a farm of sugar cane and organic cattle,along the Great Barrier Reef. Growing up surrounded by nature taught me from an early age to respect its beauty and the preciousness of what we all share.

Where do you live now?
New York City (also in the outer planets).

What's Your Sign?
Capricorn rising in Libra, moon in Aquarius.

When you were young, what did you want to be when you grew up?
I always knew I wanted to be creative — somewhere my mind and hands could be expressive in any material. I grew up with a lot of love and encouragement to use my own imagination.That is a gift to be grateful for.

How did that translate into makeup artistry?
As a child, I always loved drawing, a refuge for my escapist mind. Films, art, books and music were, and still are, my place of escapism.

I was a hairdresser first, which to this day I hold great respect for. I then studied prosthetics for a year.There's something about the complexity and intricate details of it that I found incredibly satisfying.

But realizing very early on that continuity was not for me, fashion became my kryptonite. My imagination and creativity found their refuge.

It's important to me to acknowledge that, every step of the way, I had great mentors and teachers who helped guide me. Each of those early paths became an important layer of my career today.

How did you get your start?
Like most of us, I started testing, then editorials and advertising soon followed. But most importantly, it was about finding creative teams where collaboration and creative energy were important.

If you hadn't gotten into makeup, what do you think you'd be doing?
I would love to think architecture, as I am obsessed with how buildings can bring emotion and form into so many different materials.The pleasure of architecture is endless to me.

But I don't think I could stop there, as I also love interiors. So perhaps it's an open ended question. I'd like to keep a little mystery between what is and what may be.

How did you know that the that this industry was where you wanted to be?
When I found people with collective creativity and energy. It just was a natural fit but clearly along the way I always remained open to exploring as one never knows when the universe and your joy find each other.

What was your first memorable work as an artist?
Cate Blanchett for Australian Fashion Week and Vogue.They called and asked for my time and I remember the feeling to this day — it was electric.

Also there were the nerves, as this was an incredible woman who holds so much respect and insightfulness. Some of that she shares in fabulous quotes — "If you know you are going to fail, then fail gloriously," and "Mind the gap, it's the distance between life as you dream it and life as it is."

Her beauty is magical as she expresses herself in many voices and characters. So I spent a week doing her makeup which was a gift that grew into many years working together on various projects.

What are the things about working in makeup that you love?
I can be an alchemist with makeup. Also, the beautiful friendships I have made along the way.

I get to travel, explore and share in places that are not always on our radars. I have a gypsy spirit so this is a gift I cherish deeply.

I've been able to experience climbing a glacier to shoot an editorial, exploring a palace in Turkey to shoot a model for an ancient rug company, flying in a small plane to land on a private island to a speed boat trip which bought us the great gift of swimming with two female whales and babies.That sound is still one of the most powerful sounds I have ever felt.

What are the things about your work that make it the most interesting to you?
I change my mind freely and regularly to create. Even from the most pure natural looks, all the way to layered artful looks. I can honestly say even while I am working on a face this process changes in its progression.This is one thing I love about my mind and the freedom I nurture in my work. Color outside the lines!

What are the challenges you face working as a freelance artist?
Budgets. LOL.

Was there ever a time when you thought you'd give up?
No, never. I love to challenge myself, plus I get to be me.



What should someone who is looking to develop a career in makeup know before getting into the business?
You have to see positivity and trust in yourself, as there will be times you struggle. But in those struggles, there is strength being built. Also to have fun which I shall always be grateful for.

What are some of the most important qualities that a makeup artist can have?
Being open to wearing many hats throughout your career. It's important to acknowledge that we are one part of a much larger creative process. Let your eyes not just focus on your part of the visual, but on the picture as a whole. Being able to adapt along the way. Also set etiquette is very important read the nuances of the room. And knowing how to communicate your vision with not only words but also visuals as we all see things differently. Also having a crystal ball helps!

What makes you a good makeup artist?
Confidence for one thing. When your hands touch a face, the face you are touching feels that confidence. Also a willingness to see beyond the obvious. Personally I love living a creative life outside of the makeup which can be anything that brings joy and pleasure nothing better than great music and dancing to escape.

How do you continue to grow as an artist?
Always looking forward and being open to newness. Every set you walk onto is a new day, a new chapter. I am always gracious and inspired. I am excited to write my own future and expand my artistry beyond makeup.

What has changed most about the industry in the time that you've been working in makeup?
The lost art of knowing what referencing is, and its importance.

How has social media affected your career or work?
It's a tool that can be used wisely but not the only tool.

Do you have a signature style?
Yes. Let the personality shine through the makeup. Keep evolving in my artistry and never let ego get in the way of a gorgeous face.

What type of work do you find most satisfying?
When I go to a job and we all collaborate, and the day progresses with hands and minds flowing together, pushing, pulling, opening the magic of creativity.

There are many layers of satisfaction being a makeup artist. From the most creative to the freshest of faces, working so closely with a face, you can feel when someone loves how they are being changed in front of their own eyes. To share a creative process is so satisfying.

Do you have a part of your career that you are especially proud of?
I feel especially proud of the relationships I have built with my assistants. We work so closely together, and there is a mutual respect and trust between us that I value deeply.

To share knowledge is a gift. I believe that when you share what you know, you make space for more knowledge to come your way.

I also feel very grateful for the privilege to teach and inspire, while continuing to learn myself through a different point of view. We can be shown how to achieve a desired look, but the eyes and hands between two people will always differ. There is something beautiful in that. It allows the work to become its own expression, and reminds me that we are always learning from one another.

Do you ever get stuck creatively?
Absolutely nooooooo!! As I have over the years collected books in all facets of expression of art.

Some of my books have been with me through my many moves of cities and countries. Plus I think it's important to find people you can bounce creative ideas around with as sounding boards.

What type of projects do you have the most fun working on?
When I am asked to create a character or characters that help transform the models into their story.

What project was the most challenging?
The makeup kit, refining the way we pack and travel without damaging products. Also, I love elegance, which will never stop!

Do you prefer one type of work to another?
No, in fact I like diversity with my work.

What would your clients say is the best thing about working with you?
My gorgeous personality. Also, my facial massaging, I can melt people into calmness.

Is there someone you have always wanted to work on who you haven't had the chance to do yet?
Tilda Swinton, Michaela Coel, the list could go on. Beauty to me is more than the face.

What inspires you?
Life, friendships, travel, dreams, and the endless pull of curiosity. The unexpected moments, the people who make life richer, and the places that shift your perspective. For me, laughter is its own kind of inspiration. It makes life lighter, deeper, and richer.

Whose work do you admire?
Azure Barton, an amazing choreographer whose pieces truly move me.

What's next for Dotti?
You will have to wait and see!!

Words **Michael DeVellis**
Photos **Courtesy of Dotti**
Portrait **Jez Smith**

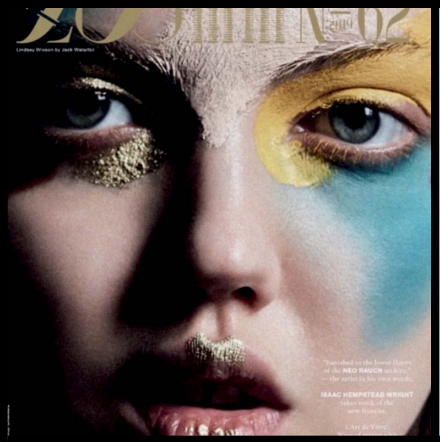















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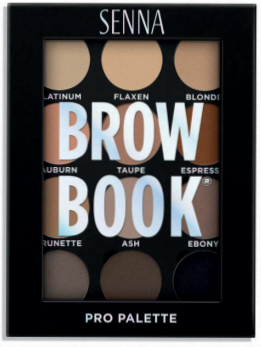



















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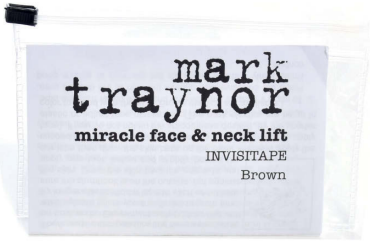

























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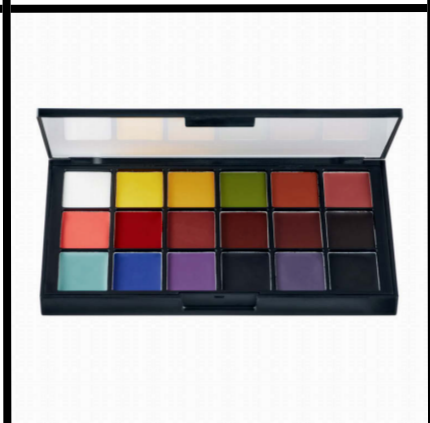

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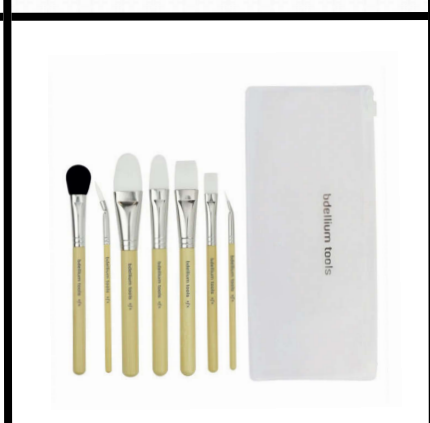

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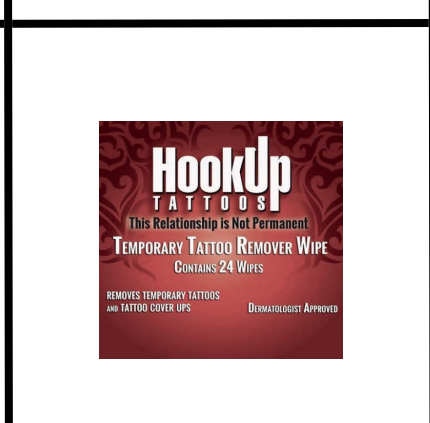

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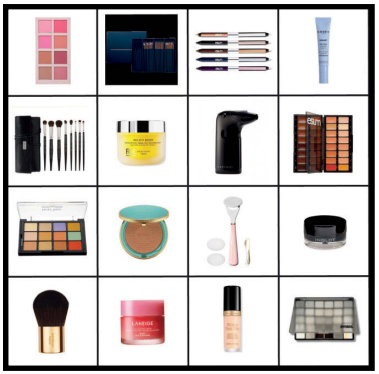

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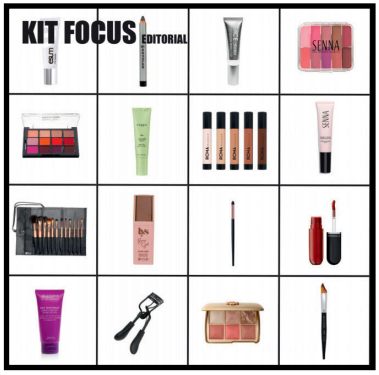


Bridal Page 40
Alcone Company Comfy Puff Set of Four 6.00 **Beekman 1802** Bloom Cream 56.00 **MAC** Pigment in Naked 25.00 **Skindinavia** All Day/All Night Neroli Makeup Finishing Spray 29.00 **Benefit** Precisely, My Brow Tinted Brow Wax 28.00 **Codex Labs** ANTU Skin Barrier Serum 50.00 **FACE atelier** Ultra Foundation 39.00 **Alcone Company** Stop The Sweat 18.00-48.00 **TEMPTU** SilkSphere Airbrush Foundation 34.00 **ESUM** The Artistry Blush Palette No9 Accentuate 80.00 **ESUM** The Brow Gel 25.00 **Senna** Mineral Mix Pressed Foundation 38.00 **RCMA Makeup** Summer Lights Illuminating Balm 24.00 **Beekman 1802** 1802 Milk Shake Hyaluronic Acid & Squalane Facial Toner Mist 20.00 **Senna** The Brow Book 88.00 **Milani** Baked Blush in Luminoso 12.99

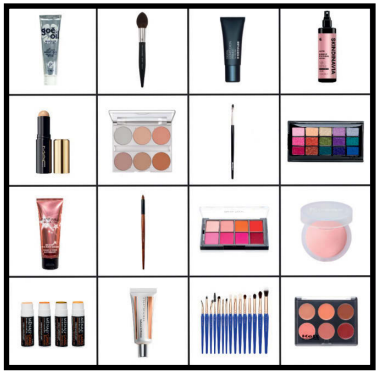


Bridal Page 41
Juvia's Place Blushed and Bronzed Blurring pro palettes 25.00 **Chetka** The Pro Applicator Kit 60.00 **ESUM** Dual Eye Pencil$24.00 **Codex Labs** SHAANT Spot Hero Pimple Gel 25.00 **OMNIA** Artist Favorites Tami Bernard Bundle 83.90 **Beekman 1802** Body by Milk RX Crepe Smoothing Cream 55.00 **TEMPTU** Air 235.00 **ESUM** Perfect Finish Complexion Book $150 **Ben Nye** Concealer & Adjuster Palette 64.00 **Gucci** Sun-Kissed Glow Powder Bronzer 65.00 **LUNAESCENT** Touch-Free Skincare Delivery System with Spatula 49.50 **Inglot** AMC Eyeliner Gel 26.00 **bdellium tools** Golden Triangle 995 Kabuki 26.00 **Laneige** Lip Sleeping Mask Intense Hydration Lip Treatment with Vitamin C 24.00 **Too Faced** Born This Way Multi-Use Sculpting Concealer 36.00 **Monday Studios** Pro Grid Palette System, Palettes 25.00-32.00, Pans 9.00-10.00 per pack.

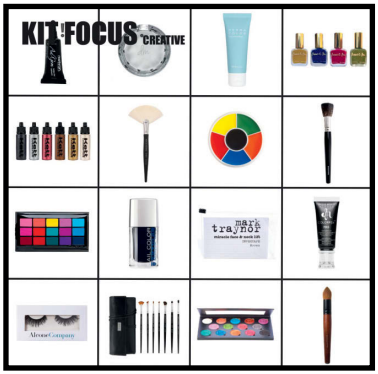
Special thanks to these artists for contributing select must-haves to this feature: **Dee Rouzan, Joanne McDonough, Tami Bernard, Aga Rhodes, Rashida LaShawn Williams, Nydia Cabrera**



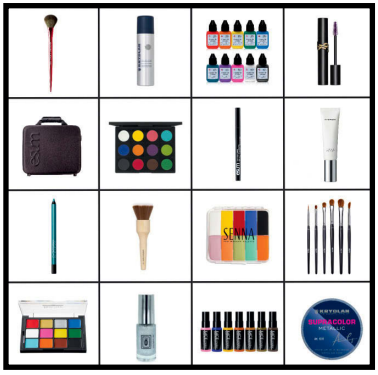
Editorial Page 42
ESUM Lip Shine Moisturizing Optic Glosser 22.00 **Kryolan** Kajal Pencil in Black 12.10 **FACE atelier** Complexion Perfector 68.00 **Senna** Slipcover Blush Palette 76.00 **Ben Nye** Berry Bright Lip Color Palette 64.00 **Codex Labs** BIA Nourishing Facial Oil 40.00 **RCMA Makeup** Red Carpet Ready Multi-media Foundation 38.00 **Senna** Barely Base Luminous Skin Tint SPF20 40.00 **OMNIA** Rose Gold 13PC Wrap Set 154.99 **Lys Beauty** Secure Brow Shape + Hold Clear Brow Gel 16.00 **Chetka** Smudge Brush Applicator 40 for $25.00 **MAC** Lustreglass Stainglass Lip Tint 24.00 **Alchemie Forever** Dry Skin Balm 28.00 **Kryolan** Eyelash Curler 10.90 **Hourglass** Ambient Lighting Edit Unlocked 98.00 **OMNIA** BOM-204 9.99



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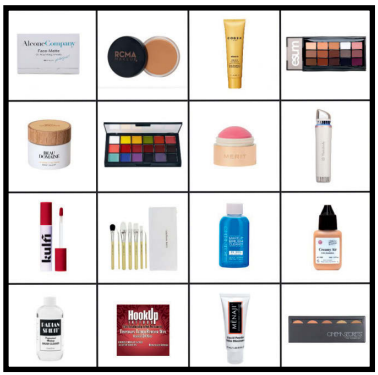
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Mehron Ad Gem 10.95 **Danessa Myricks Beauty** Dew Wet Balm in Clear 26.00 **Dermacolor** Body Camouflage 29.50 **Janet & Jo** Nail Lacquer 10.00-20.00 **Kett** Hydro Metal Collection 96.00 **OMNIA** BOM-195 18.99 **Ben Nye** Rainbow Wheel 20.00 **Alcone Company** Bronze & Shade Brush 24.00 **ESUM** The Artistry Pigment Palette No5 Transform 80.00 **Kryolan** Nail Color in Magical 2.50 **Mark Traynor** Miracle Face & Neck Lift Invisitape 20.00 **Danessa Myricks Beauty** Color Fix Foils 22.00 **Alcone Company** False Eyelashes 322T 5.00 **OMNIA** Artist Favorites James Vincent Rock Chick 8PC Bundle 46.90 **Ben Nye** Pearl Sheen Palette Dynamic Colors 58.00 **Vignette Brush Co** Fresco B2 Tapered Complexion Brush 48.00



Creative Page 45
Melanie Mills Hollywood MM03 X OMNIA Highlight Brush For Makeup Or Bronzer 19.00 **Kryolan** Color Spray in Silver 9.95 **TEMPTU X MaqPro** Creamy Air Creative Colors Set 219.00 **YSL Beauty** Lash Clash Extreme Volume Mascara in Purple 34.00 **ESUM** Makeup Kit Bag 160.00 **RCMA Makeup** Vincent Kehoe Pro Color Palette #4 79.00 **ESUM** The Pen Liner 25.00 **MAC** Faceglass Hydrating Skin Gloss 32.00 **MAC** Kajal Excess Longer Smoky Eye Liner in Peacock 23.00 **bdellium tools** SFX 197 All Over Stippling Brush 30.00 **Senna** Slipcover Primary & Pastel Palette 76.00 **ESUM** W Series Brush Set 199.00 **Ben Nye** Carnival Creme Palette 64.00 **CHROM** Tooth Polish 22.00 **FACE atelier** Ultra Foundation Adjusters 39.00 **Kryolan** Supracolor Metallic in Silver Blue 18.30



Film and Television Page 46
Elizabeth Arden Eight Hour Cream 38.00 **Ben Nye** Mellow Yellow 12.00 **Le Mieux** Ceramide Lip Glaze 24.00 **Dermacolor** Camouflage Stick 24.50 **111SKIN** Cryo De-Puffing Eye Mask 115.00 **OMNIA** SFX Bundle 184.99 **3rd Degree** Silicone Modeling Compound Kit 30.00 **Skin Illustrator** Western Grunge Palette 62.50 **Victoria Beckham Beauty** Posh Lip Muse in Sway 39.00 **MaeKup By Dave Stoneman** Bloody Real Fake Blood 44.00 **Kryolan** Cream Color Circle in Black Eye 31.70 **Alcone Company** Disposable Bamboo Applicator Kit 42.00 **ESUM** Perfect Finish Setting Veil 30.00 **bdellium tools** Character Palette Kit 69.00 **Ben Nye** Diverse Harmony Matte HD Foundation 78.00 **MAC** Hyper Real Serumizer 45.00-90.00



Film and Television Page 47
Alcone Company Face-Matte Sheets 12.00 **RCMA Makeup** Beach Day Cream to Powder Bronzer 24.00 **Codex Labs** KANGFÜ Cooling Skin Recovery Gel 45.00 **ESUM** The Artistry Eyeshadow Palette No1 Balance 80.00 **Beau Domaine** The Cream 99.00 **Ben Nye** Ultimate FX Palette 78.00 **Merit** Blush Balm in Stockholm 30.00 **Therabody** TheraFace Deputing Wand 169.00 **Kulfi Beauty** Lassi Lip Oil 24.00 **bdellium tools** SFX Glue Brush 7PC. Brush Set with Pouch 65.00 **Cinema Secrets** Original Blue Vanilla Makeup Brush Cleaner 14.00 - 50.00 **TEMPTU X MaqPro** Creamy Air Corrective Makeup & Tattoo Cover 27.00 **Parian Spirit** Professional Makeup Brush Cleaner 13.00-48.00 **HookUp** Temporary Tattoo Remover Wipes 24.00 **MËNAJI** Liquid Powder Shine Eliminator 36.00 **Cinema Secrets** Ultimate Corrector 5-in-1 PRO Palette 36.00

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INSPIRED BY RUTH ROCHE

How did you get your start in the hair industry?
I was actually supposed to be a mechanical engineer. I was in my first year of college and couldn't imagine NOT doing hair — I was already doing hair in the dorm for a six-pack of beer. I had no idea what I was doing, but I loved it so much it was almost crazy. At nineteen, I dropped out of college and went to cosmetology school instead.

What makes you a great hairstylist?
I think it's being a forever student. I've been doing this so long that I actually forget things I already know — so I never stop learning, never stop going back to the basics. Because I've been doing this for such a long time, I know a lot of stuff, and my brain has a lot of material to pull from when I'm creating. I'm super grateful for that.

Beyond that, it's having the skill and the confidence to say yes to anyone — whether that's a client in your chair, red carpet, or on set.

How do you use your social media as a stylist and educator?
Poorly, honestly — ha! As a solopreneur, I find it really hard to stay consistent with it, and I know I'm not alone in that. I overanalyze everything so much that sometimes I just don't post at all — total analysis paralysis.

What does work for me is when I speak from the gut and get to the point fast, or when I show part or all of a process that completely surprises people — like burning hair.

What would you say is your greatest accomplishment so far?
Honestly, staying relevant for 43 years — and still being here, still loving everything about hair. Winning NAHA seven times is something I'm really proud of, but if I'm honest, just still creating, still building, year after year — that might be my greatest accomplishment yet.

Why is being an educator so important to you?
Because understanding something ignites more of your creative potential — no matter what. When you add to your knowledge base, you have more to create, combine, and express with. And that's why I never stop learning myself.

What about teaching and inspiring other hair professionals do you love?
Watching how excited someone becomes when something clicks — when they didn't understand it before, and suddenly they can see the potential of what they can do by combining it with things they already know. That's incredible, both for the person going through it, and for me, as the person helping them get there.

What is your Editorial Engineering program all about?
Editorial Engineering is 4 days in my private Napa studio, with an intentionally small group. There's no gatekeeping — I pull back the curtain on everything, including my own award-winning collections. It's not me standing up there telling people what to do. It's about figuring out each person's own vision, their own voice, and helping them bring it to life.

We put together a collection based on everyone's individual inspiration and our collective ideas — so we're not just creating something individually, we're building something cohesive as a group. Then we photograph it, on mannequins in studio, so everyone can see what actually works on camera and what doesn't. By the end, you're not just executing technique — you're thinking like an editorial artist.

Is there anything that frustrates you about the pro beauty industry?
Yes — categorizing people by generation or age. And I don't just mean people getting aged out or written off because they're older. I mean the same thing happening to younger people too.

Someone pretty big in the industry told me recently — when I said I felt there was a real resurgence of passion in the newer generation of hairdressers — she said no, they don't have it, they never will, it doesn't exist anymore. And I thought: I never want to think that way. What about the ones who ARE on fire, who ARE hungry? If we treat an entire generation like nobody has it, what are we even doing?

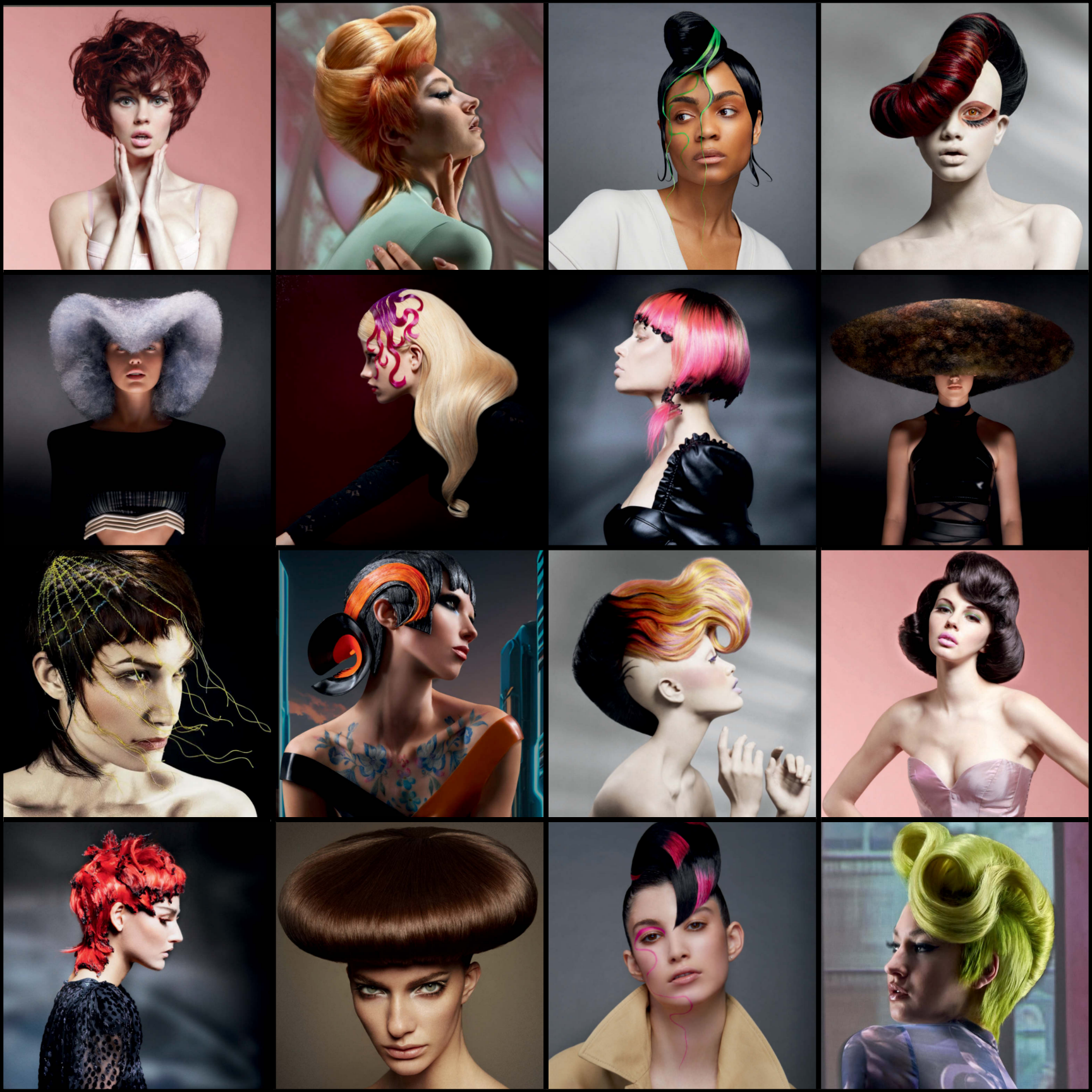
Let's not put each other in boxes based on anything... each one of us is a completely unique individual with a unique perspective on things.

You are such an inspiration to our community. Who inspires you?
Like-minded hair geeks, makeup artists, artists — people who never say "I can't." That's who inspires me. And honestly, all the awesome cosmetology students I meet, especially in the Paul Mitchell school network — their energy inspires me right back.

What's next for Ruth Roche?
Ha! I'm working on something big for the industry — an idea I've had for a while, and I cannot wait. It's cooking. In the meantime, I want to keep helping other hairdressers do hair they didn't think they could — whether that's for NAHA, for their clients, for themselves, for the runway, or for the camera.

Words **Michael DeVellis**
Photos **Courtesy of Ruth Roche**







ON TOUR MICHIKO SAITO + LETICIA LLESMIN + BRANDI CARLILE

How did you come to work on the Brandi Carlile tour?
Michiko Saito - Makeup I've assisted makeup artist Hinako, who has been working with Brandi on red carpets, music videos, television appearances, and other projects. When Brandi was looking for a makeup artist to join her on tour, I asked Hinako if she would consider recommending me for the position. That's how it all came about, and I was very fortunate to join the tour.

Leticia Llesmin - Hair Through my agent, Claire Frajnd at EAM, after Pamela Neal recommended me for the tour. I've admired Pam's work since we first worked together years ago, so having her think of me for the opportunity meant a lot. When I interviewed with Brandi, I immediately felt like we aligned creatively and personally. I really connected with her energy and her approach, and it felt like a natural fit.

What is the biggest challenge of working on a tour?
MS For me, one of the biggest challenges is keeping my mind calm and steady, regardless of the circumstances or where we are. Touring can be unpredictable — every day is different, and you're constantly moving and adapting. I'm naturally an emotional person, so learning how to stay grounded, focused, and consistent in any environment has been one of the biggest challenges for me, but also one of the most valuable things I've learned from touring.

LL It's hard to name just one because the nature of touring means you have to be ready for everything. I think consistency is probably the biggest challenge. We're constantly moving between cities, climates, venues, and schedules, but the hair still needs to feel intentional every night. Touring teaches you to be prepared, adaptable, and calm, especially when the conditions change but the expectations don't.

What is your design process for creating Brandi's look?
MS I love creating a neutral beauty look with a touch of rock 'n' roll. For me, it's not just about making someone look beautiful — I want the makeup to create a mood. I think about Brandi's skin tone and eye color, but also the wardrobe and the atmosphere of each venue when creating the look. For this tour, Hinako created the initial makeup concept for Brandi. I use that as a starting point and bring my own interpretation to it.

LL It starts with Brandi: how she wants to feel, what she's wearing, and what the performance requires. Her hair should feel effortless, strong, and completely like her. I'm always thinking about shape, texture, movement, and how the look will read from every angle while still lasting through the entire show.

Do you keep the look and products consistent throughout the tour, or change things for different shows?
MS I change things up slightly from show to show depending on the wardrobe and the overall mood, but there are definitely staple products that stay consistent throughout the tour.

LL There's a consistent visual language, but I adjust the details depending on the wardrobe, weather, venue, and how the hair is behaving that day. The foundation stays recognizable, while texture, finish, or combination of products may change from show to show.

Which products could you not live without on tour?
MS One/Size On 'Til Dawn Mattifying Waterproof Setting Spray. It's definitely one of my tour staples.

LL One of my most essential tools is the DUSTED x Arc + Bow Everything Clip, which I designed through my brand, DUSTED, in collaboration with Arc + Bow. I use it constantly to section, set, and shape the hair, so it's been really rewarding to see something I created become such a functional part of my kit. I also rely on R+Co SAIL Soft Wave Spray, BALLOON Dry Volume Spray, VICIOUS Strong Hold Flexible Hairspray, and AIRCRAFT Pomade Mousse, along with Oribe wax and my forever-favorite hairspray, L'Oréal Elnett.

Does Brandi's high-energy performance create challenges for the makeup and hair design and maintenance?
MS I actually don't mind if the foundation fades a little during the show. I love seeing some of her natural, sweaty skin come through — I think it suits the energy of a live performance. With the eye makeup, I want it to stay in place as much as possible, but I also design it with the idea that if it does start to wear or smudge, it should still look cool. I'm not looking for absolute perfection throughout the entire show. A little imperfection adds character and feels more rock 'n' roll.

LL Of course, but that energy is part of the design. I know she's going to move, sweat, play, and fully commit to the performance, so I create hair that moves with her and continues to look good as it evolves. I design for performance, not against it.

What is the best part of working with Brandi Carlile?
MS One of the best parts is getting to watch Brandi perform in so many different venues around the world. Every venue and audience has its own energy, so even though we're on the same tour, every show feels a little different. I also really enjoy traveling with the band and crew. The band members are such fun people to be around, so getting to travel the world together and experience all of these different places has been a really special part of touring.

LL The trust, collaboration, and the energy she brings to everything. She's incredibly thoughtful, generous, and fully present, both onstage and with those around her. It's truly special to contribute to a performance that feels so alive every night.

Words **Michael DeVellis**
Photos **Michiko Saito, Leticia Lessmin, Skylar Barberio, Jen Horton**



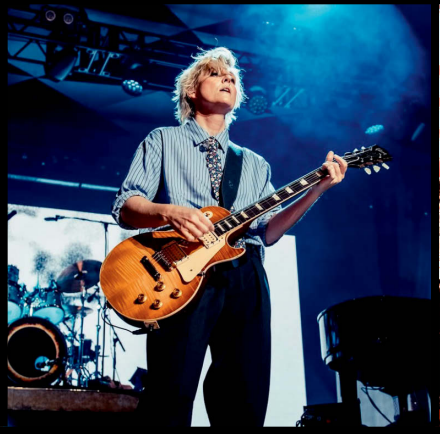













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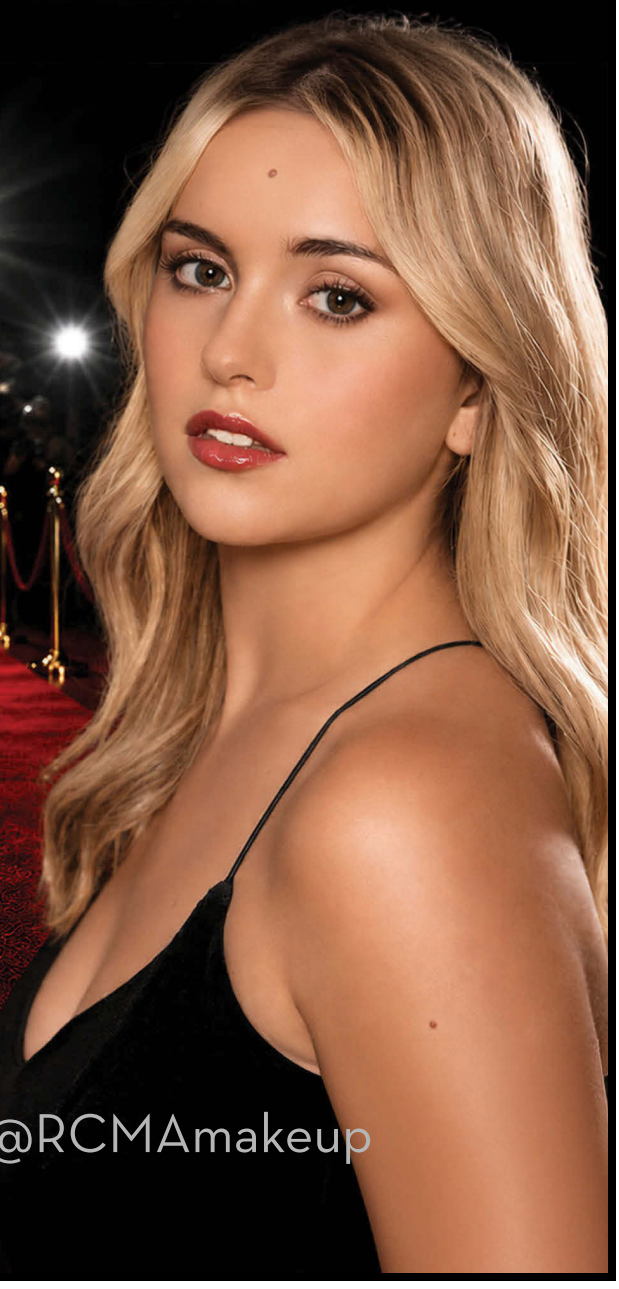

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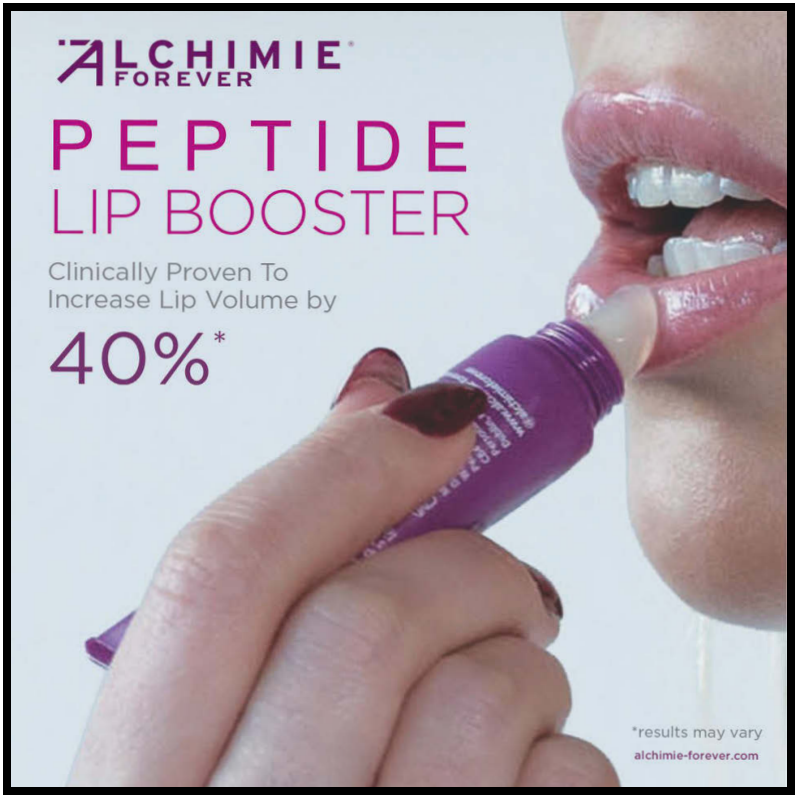
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ON SET LUISA ABEL + THE ODYSSEY

The Odyssey is one of the most iconic stories ever told. What was your initial brief for the makeup design, and what did you want the audience to feel when they entered this world?
Christopher Nolan wanted the film to be realistic, raw, and accessible to the audience. I had studied Greek Mythology and understood the huge undertaking this project meant. Shooting on IMAX and knowing the details of the story and the scope, I knew this would be challenging and would require every skillset a film makeup artist has: prosthetics, character, aging, and beard laying, to name a few.

What sort of references helped shape your approach to the makeup design?
I spent months researching historical references to understand how people of that time would have lived and looked. Much of that research came from studying pottery, stonework, and other artifacts from the period, which helped inform everything from grooming to overall character appearance. I also researched as much material as possible related to The Odyssey itself, looking at both historical and artistic interpretations to help shape the visual direction of the makeup design for the film. The design for each character was developed over our prep by working closely with Ellen Mirojnick, our costume designer, to get authentic but relatable looks for the film.

Adding or subtracting visual elements that would become the final designs which included how we would approach women's makeups, prosthetics, aging, younger and older looks, as well as beard transitions.

Knowing The Odyssey would be filmed in challenging locations, how did that influence your makeup design and the way you prepared your team?
It is a challenging project and adding to how Chris shoots practically in the elements and on ships, I knew I had to design everything so we could work fast anywhere. Managing the makeup for the battle scenes in Troy was an enormous undertaking. Over the course of filming in Morocco alone, we worked with almost 7,000 background actors. To prepare for that, I worked closely with my team who were always in each country ahead of filming. They handled fittings for every background actor to ensure all the details from my design were accurate to the period. Those elements are demanding even under ideal conditions, but we were constantly working against extreme environments.

How did you use color, texture, dirt, and weathering to distinguish the different environments and storylines?
After making color boards for each sequence, I was able to chart the color tones needed to separate each story line, emphasizing the different elements in each section of the story.

Once the tones had been established, custom made sand, dirt, soot, and mud colors were used throughout the film. Every actor and background person had varying levels of ingrained dirt. It was a huge undertaking in Troy.

The story spans years and takes the characters through significant physical and emotional journeys. How did makeup help communicate that passage of time?
All the characters go on some form of a journey. Through making people young, older, beard changes, and character makeups, we were able to show a passage of time. For Odysseus, the beard was a key element and required very careful continuity throughout the shoot, especially given the number of environments and time jumps we were working with.

What makeup techniques or products became essential to achieving the looks under such demanding conditions?
The aging technique was one we had used for both Interstellar and Oppenheimer. The level of clarity and detail those cameras capture means that every aspect of the work is under far greater scrutiny, so precision becomes incredibly important.

Also, the undertone base product that was used and tested on the Cyclops was very quickly re-made into a color base for covering tattoos. Many of the traditional products we normally rely on simply couldn't withstand the conditions. We needed solutions durable enough to survive salt water, heavy armor friction, mountain climbing, and rowing sequences. On top of that, sunscreen protection was a priority and everything had to remain completely waterproof in harsh environments.

Were there any makeup designs that were particularly rewarding to see come together on such a large-scale production?
I am very happy how the timeline changes for Odysseus and Penelope, their aging looks worked well under IMAX scrutiny. It was also thrilling to see the Circe scene when she molds Odysseus men into pigs. With the help of Conor O'Sullivan, who designed the Odysseus men prosthetics, and with the help of my team we were able to achieve the desired effect that Chris wanted in a practical way.

What's one product you couldn't have survived without on this particular set?
The adhesives we used for the beards and tattoo cover were essential in sea water, high winds, and long periods where we didn't always have direct access to the actors.

Words **Shannon Levy**
Photos **Courtesy of Universal Pictures**











ON SET VINCENT VAN DYKE + LANA HOROCHOWSKI + SPIDER NOIR

How did you come to work on Spider-Noir?
Lana Horochowski I was brought on by one of the producers after we'd worked together on a 1930s period project. We had already established a creative shorthand, so when this opportunity came up, they knew my experience with period makeup and thought I'd be a good fit.

Vincent Van Dyke I was brought in by Lana early on to start my conversations with producers and show runner. What I was most excited about was the idea that this was going to be an alternate universe, very gritty and grounded in reality. I'm a huge film noir fan, so the idea this whole show would be in that vein was already a big perk.

The series is available in both black-and-white and color. How did that influence your approach to the makeup and prosthetics throughout the design process?
LH We spent a great deal of time testing. Traditionally, techniques used for black-and-white would never work in color, so we had to figure out what colors we could use that would work in B&W, and also look beautiful but true to the period in color. Colors that appear very different in person can photograph as the same shade in B&W, so we adjusted foundation, blush, and lip colors to create the right separation and dimension. The same was true for bruises, dirt, and injuries — they needed to feel believable in both versions without looking exaggerated in either. This proved difficult mostly in sticking to the period because we had to use some modern techniques and color to make this work.

VVD My approach to this was basically how I normally work. I tend to build color choices within the most natural balanced daylight possible — to really evaluate all color on a spectrum as genuinely as possible. From there, based on the choices made on set, I can pump up or tone down as needed. Usually, it's only pumping up with this logic. However, the B&W absolutely added another level of complexity to the work — for prosthetics this was slightly less of a challenge. We made choices that again, would work well in color, knowing that the high contrast punchy B&W would read well also.

How did you decide what visual elements to preserve from the Marvel characters while grounding them in a 1930s noir world?
VVD This is really all on Oren Uziel and production for how they felt these characters should be depicted. We did a ton of brainstorming and had multiple ideas for each character that we explored. Even one that both myself and VFX Supervisor Hnedel Maximore had independently of one another for Megawatt that his "vein" patterning could be reminiscent of people who have been hit by lightning, getting these really beautiful patterning on them. A mix between circulatory and electricity — almost lightning bolt like. This type of thinking and grounding to the characters really helped define. But ultimately, it's what Oren really felt was right to push forward.

What was the inspiration and design behind the Sandman's makeup?
VVD Oren started off by describing this to me like a skin condition — like psoriasis. This helped me get a great grounded view on the approach, both in his subtle patches, and flair ups, as well as his full-coverage look. Then treating the skin with a sandy, gritty texture in sculpture and in paint.

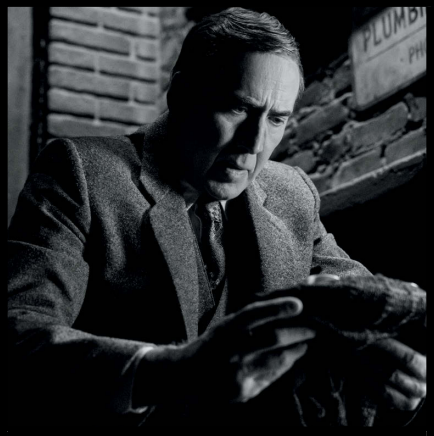
Which character or design proved to be the most technically challenging?
VVD Man Spider was the most technically challenging prosthetic makeup to both design and execute. I brought in a talented friend of mine from France named Frederic Laine to help concept design this look as well as doing a lot of digital sculpture. This character was a real blend of many different techniques, concepts, materials, and thinking outside of the box. Between burying our actors' lower half inside of the mattress to then creating the lower abdomen of the spider, with its independent fully articulated spider legs, and then a chest prosthetic that bridged the gap between this and a full 6-piece overlapping silicone and foam latex prosthetic. AND dentures, lace brows and a full lace wig.

Were there any makeup or prosthetic designs that changed significantly after makeup/camera tests?
VVD Tombstone probably changed the most. We needed to push things a bit more and particularly played with iridescent colors that helped push him into a different place that Ken Niederbaumer developed. This worked well not only in color, but with the light reflectivity in black and white.

How did the beauty and prosthetic work come together to create a cohesive visual language across the series?
VVD/LH We both approach this type of work similarly. We want things to feel as though they belong, and that nothing is taking you out of the story. The idea that we got the same marching informed us both of our approach and knowing we both strive for that realism was all I think it really took.

Is there a prosthetic design you're especially proud of from this series?
VVD For me, personally, it has to be the Man Spider. It checked so many boxes and involved everyone at my studio to really come together from every department to push the limits. The integration of 3D printing for this character, and how we experimented with techniques we had never done before. I'm very fortunate we were given the opportunity to play and really make something special.

Words **Shannon Levy**
Photos **Courtesy of Prime Video**















BARBER



ON SET CALLA SYNA DREYER + LITTLE HOUSE ON THE PRAIRIE

Did you reference the original series when developing the looks for this version?
This was meaningful to me. I was not just stepping into a project; I was stepping into something that lives in people's memories. Our series is rooted in the original books, and approached as a true collaboration and project of love. The design was about capturing the feeling and truth of those characters while creating something authentic to this telling.

I collaborated closely with Forest Sala, our hair designer, which was key to bringing the characters together visually. The original series was always present, not as a blueprint, but as a memory. That gave us room to design from instinct, character, and emotional truth, and not feel confined to a visual copy. We honor the legacy while letting this version breathe on its own.

Were there details in the Ingalls girls' looks that helped reflect their age, personality, or role within the family?
Absolutely! We wanted their looks to tell two very different stories while still making them believable as sisters. Laura was our free spirit — an outdoorsy child who would much rather be having an adventure than worrying about appearances. We let her look carry the evidence of that life: hands and nails that were fresh but never manicured, natural flush and warmth, and the subtle weathering of a child constantly outdoors. Mary, by contrast, was reaching toward the young woman she wanted to become. She was more composed and proper. Her look was more considered: soft, rounded flushes, carefully placed highlights, and a freshness that kept her within her age while giving her a refined dreamy quality.

How did you use makeup and facial hair to reflect differences in social class, occupation and lifestyle?
We used hair and makeup as visual storytelling. For outdoor workers, we leaned into texture and lived-in skin: sun exposure, windburn, ruddy tones, and an unevenness that comes from working the land, especially through the hands and along the hairline where the sun hits hardest.

Affluent characters had softer pink flushes, more even tones, and a smoother finish, with more structured and maintained grooming. Clean partings, tidier brows, and less weathering helped communicate that difference.

Were there any important men's grooming methods?
I wanted everything to feel authentic to the 1870s without looking overly done. I assembled a reference collection of period images, studying beard and moustache shapes, hairlines, social differences. I matched each actor to a style appropriate for the period, class, occupation and character. It was old-school barbering mixed with theatrical ingenuity — clippers and scissors for the shapes, then oils, pastes and glues to manipulate facial hair into believable forms.

What went into the looks for the Osage characters?
Much passion, research, and love went into this; it was one of the most meaningful parts of the project for me. We worked with cultural consultant, Julie O'Keefe, Osage elders and community members, listening and learning.

As an Indigenous Canadian myself, the opportunity to learn from Osage elders was profound. I also spent evenings and weekends experimenting with natural earth pigments, clays, dirt, and color combinations, testing how they behaved on the skin in different elements. We met with each character to develop specific looks and marking patterns, working closely with Julie, Forest, and the costume team. For me, authenticity was never about making something look historical — it was about understanding the people behind the history and representing their culture with dignity.

How did you create the lived-in effects of Prairie life — sun, wind, dust, sweat — while filming in those conditions?
We wanted the environment to become part of each character rather than simply adding dirt to their faces. We built the looks in layers, using sun exposure, windburn, flushing, dust, sweat, and subtle aging to reflect lives spent outdoors. Sweat was particularly important because it breaks down product, moves pigment, and changes how dust settles on the skin. We often allowed the makeup to break down naturally rather than constantly correcting it.

Filming in the Prairie brought its own challenges — extreme heat, wind, rain, mud, and unpredictable weather. Wind could move hair, dust settled into every layer, and rain could completely transform a face. We learned to work with the environment rather than fight it. These characters were living in an environment that constantly left its mark. Allowing the elements to interact with the makeup naturally helped create the lived-in realism we wanted.

What was key in creating the look of life on the Prairie?
The key was making the makeup almost invisible. I wanted the audience to see the environment and character — not the makeup. We began with skincare and built very fine layers using tanning products, custom-mixed colors, and subtle sculpting and highlighting. We also used products in unconventional ways to create the effects of wind, dust, and lived-in skin without making anyone look artificially dirty.

My team was equally essential. I have a very specific technique, and I was fortunate to have strong artists willing to learn and execute it consistently. My favorite compliment is for someone to watch the show and think, "They're not wearing any makeup." We simply wanted the audience to see the life in the skin not the hand of the makeup artist.

Words **Shannon Levy**
Photos **Courtesy of Netflix**


















ON SET PIPPA WOODS + MASTERS OF THE UNIVERSE

For fans who grew up with Masters of the Universe, these characters are instantly recognizable. What did you want audiences to feel when they saw them on screen?
I was a fan of the show growing up, so I knew how important it was to give audiences a sense of nostalgia when these characters first appeared. Our director, Travis Knight, was incredibly trusting. He was keen to use the original TV show as our main inspiration, while allowing us to update the looks when necessary.

For Adam/He-Man, we kept the iconic haircut for his younger self, while making his current hairstyle more timeless. For Teela, the red hair and blue eyes were a must, which meant a full hair-color change and contact lenses every day. We eventually see her iconic updo, but because the Eternians had been hiding underground, we had the opportunity to give her a more undone, textured style that felt current. We explored edgier hairstyling and greasy, lived-in makeup, giving these traditionally polished royals a grittier quality.

What were the biggest challenges on this film and were there any products that became indispensable?
There was a lot of body makeup, which was time-consuming, so we had to carefully plan the morning calls. We often had at least two artists working on larger makeup applications while hair happened simultaneously, so everyone had to be incredibly versatile. It was all a bit of a dance, but by the end it was perfectly timed choreography.

The product we used most was the tan! We did lots of testing to get the He-Man tan right. It needed to be the right color, smudge and water-resistant, and not transfer onto clothing. We found Body Blur by Vita Liberata, which checked all the boxes. Its slight sheen also helped accentuate the actors' muscles, and the color was perfect on camera. It became our go-to tan for the entire Eternian cast..

How did you strike the balance between fantasy and realism in your designs?
Even though we were in a fantasy world, the original cartoon characters aren't overly elaborate, so we didn't want to stray too far from that simplicity. We kept the hair silhouettes instantly recognizable. We wanted everything to look like it could be drawn with a few simple lines, reminiscent of the animation style, which helped ground the fantasy in reality. Barrie Gower's team created the film's prosthetic characters, including Skeletor and Moss Man.

How did you decide when a character called for a custom wig vs working with an actor's natural hair?
Because the film involved so much action, we wanted to use the actors' natural hair whenever possible — it's the most believable option when there's a lot of movement. Nicholas Galitzine was the hardest to transform into Adam/He-Man. We wanted to use his hair, but it had already gone through several coloring processes and had recently been dyed dark brown. It was also shorter than we wanted, so we needed extensions to make it more timeless and heroic. We had to lighten his hair gradually to avoid too much damage, while fitting numerous color appointments around his rigorous training and rehearsal schedule. The final appointment happened the morning of his first camera test, and that was when everything finally came together.

For other characters, wigs were the obvious choice when the color change would be too drastic or damaging, or when the actor's hair wasn't long enough. Charlotte Riley who played Queen Marlena, came in with a short brown bob and we wanted her long and strawberry blonde, while Young Adam needed the iconic He-Man bob and fringe.

Which character underwent the biggest evolution before you landed on the final look?
Alison Brie as Evil-Lyn probably went through the most makeup tests. Travis wanted to go a slightly different way from the cartoon, moving away from her bold, polished makeup, toward something more undone. The lip color was one of the biggest challenges. Everything initially made her look too fresh or pretty, and a bare lip didn't work either. We wanted something to pull out the natural warmth of her lips without looking too painted. We created a custom shade of lip balm with the smallest amount of dark grey-brown pigment.

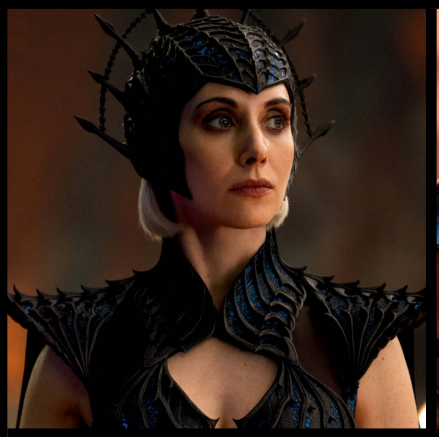
Is there a transformation you are most proud of?
There are two quite dramatic transformations. Queen Marlena and King Randor both had to age and be broken down over the 15 years they spend as Skeletor's prisoners.

For Marlena, we shifted her hair, brows, and eyes to warm amber and strawberry-blonde tones, including a lighter wig and brows, to create a soft, regal look and match Adam's coloring. For her older look, we introduced a different wig with white streaks and the finest Bondo transfers around her eyes. They were barely visible at rest but created subtle wrinkling as she smiled and really sold the passage of time.

We wanted Randor's younger look to feel untouchable — like a lion — with full hair, healthy skin, and a full beard. For his older look, we extended his hair and facial hair with custom pieces, then used layers of muted mottling, heavy shading, dirt, and grime to create a gaunt, broken-down appearance. Full scleral lenses made his eyes bloodshot, yellowed, and slightly cloudy. That final detail really pulled the entire transformation together — bright, healthy eyes would have given the whole look away.

Words **Shannon Levy**
Photos **Courtesy of MGM Pictures**

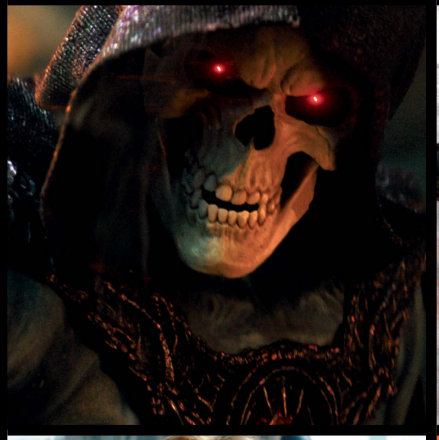







Annie










ON SET JOAN CHELL + HEATED RIVALRY

How did you come to work on Heated Rivalry?
I was working on a feature called Forbidden Fruits when Jacob Tierney and Brendan Brady called to see if I was available to come on board as Head of Department for a fast five-week Canadian production about sex, love, and hockey, based on Rachel Reid's book series. My Hair Department Head and I went straight from Forbidden Fruits into Heated Rivalry prep for our next adventure!

How did you approach complexion and skin prep for the cast given how much of their skin is visible on camera?
I'm a certified skin therapist, which is an added bonus, so I focus a lot on the skincare. When time allowed, I liked to give the cast a mini-hydrating lymphatic facial massage. We were usually situated far from set, though, so at the end of the day, the cast would usually head straight home. So, they were mainly responsible for their makeup removal and skincare — with much guidance from me, might I add!

Hudson Williams' freckles are such a recognizable part of his character. What was involved in creating and maintaining their continuity throughout the season?
I used Korean freckle stamp pads and freckle pens in two shades that worked for Hudson's character. During prep, I worked out placement and pressure of the stamp tools, then tweaked the method during production so the freckles looked natural and felt like they were part of the skin rather than sitting on top of it. I set them with One/Size waterproof setting spray. Once I had that down, I just had to combat the different lighting scenarios. My continuity bible were my close-up photos that I used for Hudson's freckles.

The series features a lot of nude and intimate scenes. What were the biggest makeup challenges of working with so much exposed skin?
Some of the challenges were covering a huge number of tattoos with body makeup as fast as possible, while keeping the freckles in the same area appearing natural. For example, tattoo cover for intimate scenes that won't transfer onto the only set of white sheets. We also had to maintain a light body sheen without disturbing the tattoo coverage.

How did you approach body makeup for the intimate scenes, particularly keeping product from transferring onto the other actors or bedding?
I always start with a quality body moisturizer to keep the skin supple. As I mentioned, the main challenge was extensive tattoo coverage. I preferred applying everything by hand, which gave me more control over coverage and allowed me to customize skin tones across different parts of the body, where tattoos are located.

Because we were working in a small trailer with everyone in close proximity, full-body airbrushing wasn't a safe option. I started with an EBA alcohol palette, using a coral adjuster as the first layer, followed by an EBA skin-tone palette to neutralize and cover the tattoos. Once all tatts were covered, I mixed Dermablend body makeup with Bioderma or Living Libations moisturizer and buffed it onto the skin. This added a beautiful, skin-like finish.

We finished with Dermablend waterproof setting powder, followed by EBA matte sealer, then repeated the powder and sealer. The layering and sealing process was essential—it gave us a transfer-resistant finish that could withstand intimate contact without rubbing off on any skin or bedding.

How did you approach the sweat and perspiration throughout the series?
We used a favorite product of mine, Egyptian Magic, to give a beautiful body sheen on camera. I find the sheen gives a more sensual look rather than all out sweat, which I left for the hockey scenes with Ultra Sweat and Kryolan Transparent Jelly and water mist. Egyptian Magic is a must-have tool in most professional's kit, and it's also a great skincare product!

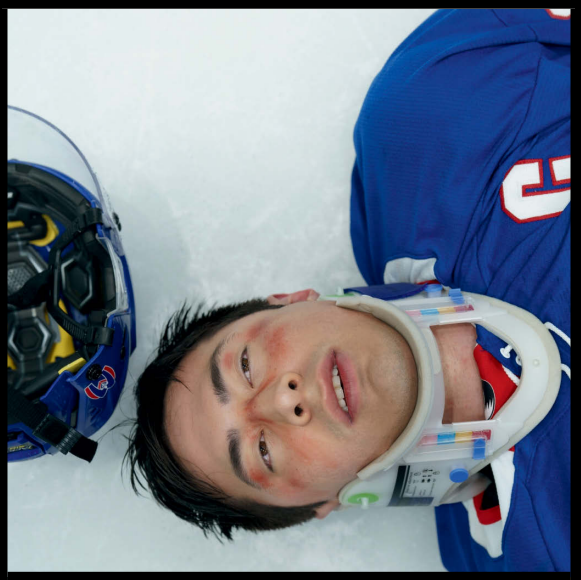
The story spans a decade during the first season. How did you evolve the makeup to reflect the passage of time?
At their very young age, with regards to makeup, a decade isn't much difference. We just made them look a little more polished, but not for the hockey scenes. Most of the evolution was through hair and sideburn changes. At one point, Connor Storrie and I discussed that he would like to sport a mustache for a later scene, but because we were block shooting six episodes simultaneously, and were never near our trailer, the timing didn't allow us to make it work.

Were there any products you couldn't have worked on this show without?
EBA Alcohol Palettes, Dermablend Body, EBA Matte Sealer, Egyptian Magic, and Make Up For Ever Waterproof Face and Body Foundations.

Now that the show has become such a phenomenon, has the response changed the way you look back at the makeup you created for the series?
The phenomenon of Heated Rivalry was a total surprise! It was humbling how much the work was respected and loved around the world. I did the best I could to bring Rachel Reid's characters to life, and Hair Department Heads, Zinka Tuminski and Pamela Hackwell, and I are so proud of creating the character looks that helped make the series a worldwide hit. Working with this cast was such a joy. Even with the fast-and-furious shooting schedule, we made it fun. And yes, we do good work here up here in Canada!

Words **Shannon Levy**
Photos Courtesy of **HBO Max**













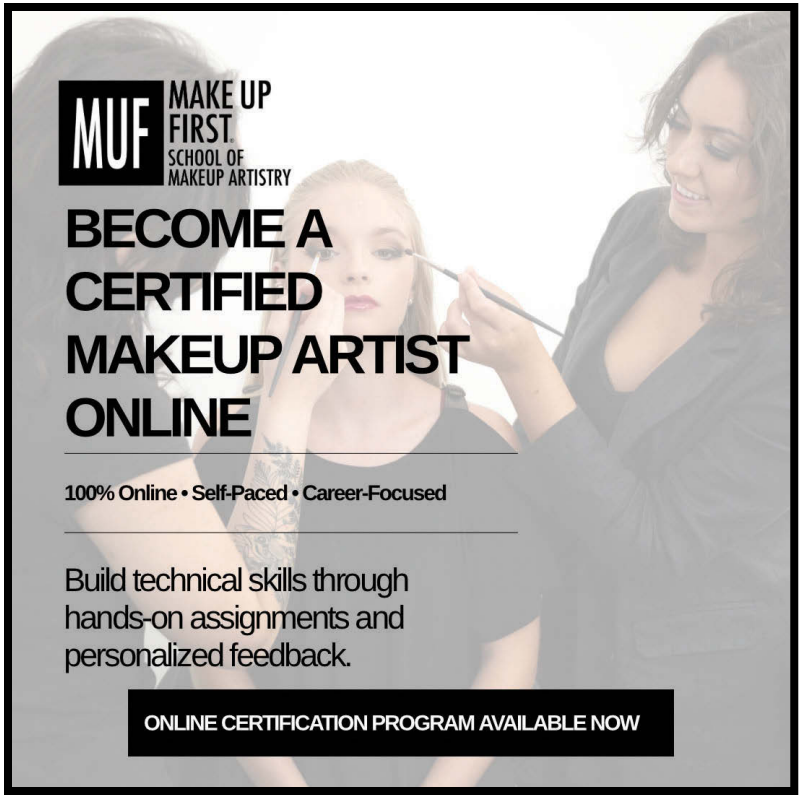

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PROCESS BY TIMOTHY HUNG

You are known for your creative artistry and going beyond beauty. What makes this work so interesting to you?
What interests me most is using makeup as a medium to create an entire visual world. Beauty is always part of my work, but I'm much more interested in what happens when you push beyond traditional ideas of makeup and begin incorporating texture, dimension, light, sculpture and unexpected materials. I love creating something that transforms depending on how you look at it. From one angle it might feel beautiful and delicate, and from another it can feel strange, futuristic or almost otherworldly. That sense of discovery is what keeps this kind of work exciting for me.

What is the starting point for this type of work?
It can start from almost anything. I'm very inspired by materials, textures, colors and objects that may have nothing to do with makeup. Sometimes it's a piece of fabric, an unusual material, an interesting surface or even the way something reacts to light. Rather than thinking immediately about how to create a makeup look, I often ask myself what feeling or visual language I can pull from that inspiration and how I can translate it onto a person.

Was that the case with this artistry design as well?
Absolutely. Echoes of Obsidian began with a hand-dipped sheet of paper that had these beautiful, intricate black and gold lines running through a dusty rose background. I was immediately drawn to the organic patterns and the contrast between something that felt quite delicate and something much darker and more graphic. Instead of simply recreating those patterns through makeup, I wanted to physically deconstruct the material and transform it into something dimensional that could interact with the face and body.

What was the process like for this design?
It was extremely hands-on and intuitive. I selected different areas of the pattern and cut each element individually. Because the paper itself wasn't strong enough to hold the shapes I envisioned, I reinforced the back with foil tape and incorporated wire so I could manipulate and hand-sculpt each piece. From there, I built and layered the individual components into organic three-dimensional structures around the model. The makeup was developed alongside those structures, including a textured metallic effect created by mixing and layering different gold pigments rather than applying one uniform metallic finish.

Do you always start with a finished look in mind, or do you let the process and artistry unfold for you as you work?
I usually have a strong initial concept and an idea of the world I want to create, but I don't want the original sketch or reference to dictate every decision. Once the materials are physically on the model, they behave differently than they do in my imagination. A piece might bend in an unexpected way, catch the light beautifully from a particular angle, or create a shape I hadn't planned. I like allowing those discoveries to influence the final design.

What skin, makeup products were your must haves for this look?
For the makeup, I prepped the skin with MAC Hyper Real SkinCanvas Balm and customized the complexion using shades from the ESUM Perfect Finish Complexion Book. To create the textured gold effect, I layered different tones and finishes rather than aiming for a perfectly smooth metallic surface. I used Mehron Artist Pigments followed by Danessa Myricks Artisanal Pigment. For the eyes, I used ESUM's highly pigmented Artistry Palette No. 2. The intricate black linework was drawn freehand using INGLOT AMC Eyeliner Gel 77 mixed with Duraline, which allowed me to create extremely fine, saturated lines that echoed the delicate patterns found in the original paper.

How much does the model you are working with play into the artistic decisions?
A huge amount. I worked with Jenna Berman from Wild Management for this project. When I'm creating something this abstract and sculptural, I constantly respond to the person in front of me. The model's energy, facial structure, proportions, movement and the way they carry the pieces can completely change how I build the design. I don't necessarily want to cover or overpower the person. I'm looking for ways for the artwork to interact and become an extension of them.

Jenna also understands the kind of work I create and how to move within it, which gives me the freedom to experiment and push things further.

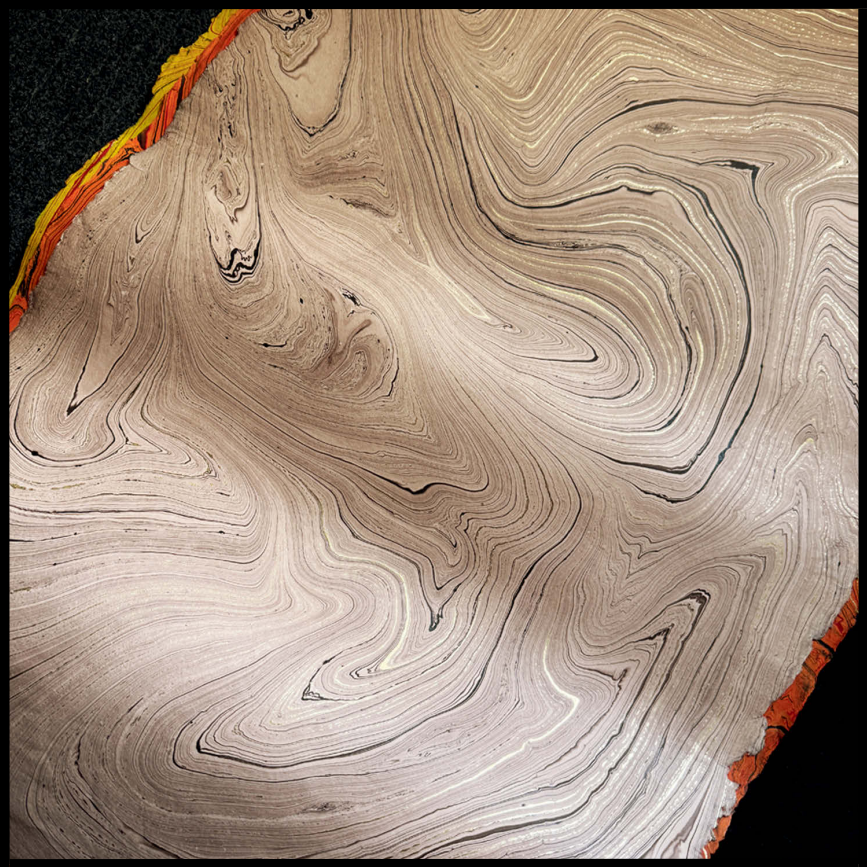
How does the way you shoot this and the lighting you choose play into the design?
Photography and lighting are very much part of the design process for me. I don't see the makeup as finished and then simply document it afterward. I'm thinking about how everything will photograph while I'm creating it.

With dimensional work like this, lighting can completely transform how you perceive the shapes, textures and depth of the design. A small change in the direction or quality of the light can reveal details that weren't visible before or create an entirely different mood.

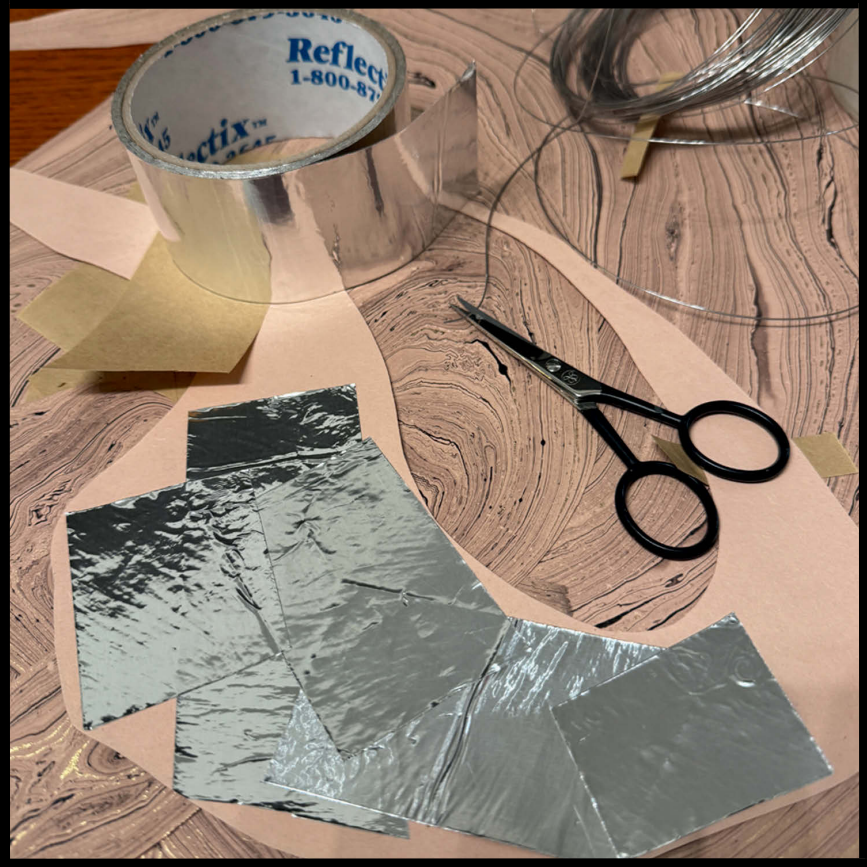
I love that the piece doesn't necessarily have one definitive view. Different angles and different lighting can evoke different feelings within the same design. The camera becomes another part of the creative process, it's where makeup, sculpture, model, light and perspective finally come together.

Words **Michael DeVellis**
Makeup/Photos **Timothy Hung** @timothyhungcom @judyinc
Model **Jenna Berman** @jenna_berman @wild.mgmt








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