



MAC



MON 9/13



RAD HOURANI

"IT'S ALL ABOUT FRESH, GROOMED SKIN, LIKE THE GIRLS JUST STEPPED OUT OF THE SHOWER."

HUNG VANGO

EYE

BRULE EYE SHADOW – LIGHTLY DUSTED ONTO THE EYELIDS FROM LASH LINES TO BROWS.

LIP

DIM LIP ERASE – LIGHTLY PATTED ONTO THE LIPS TO GENTLY TAKE SOME OF THE COLOUR DOWN.

FACE

STUDIO MOISTURE FIX – TO MOISTURIZE THE SKIN.
STUDIO SCULPT FOUNDATION – FOR FLAWLESS SKIN.
PREP + PRIME TRANSPARENT FINISHING POWDER – TO MINIMIZE SHINE IN THE T-ZONE.

HUSH CREAM COLOUR BASE – APPLIED AS A HIGHLIGHT ON THE CHEEKBONES.



MONIQUE LHUILLIER

"IT'S A 1950S AUDREY HEPBURN LOOK WITH AN AERODYNAMIC BEAUTIFUL EYE LINER. VERY HAUTE COUTURE AND RED CARPET, SLIGHTLY DEBUTANT WITH GILDED LILACS ON THE EYE LID, LINER AND A DELICATE SOFT, PINK GLOSSED LIP."

VAL GARLAND

EYE

DIGIT AND VELLUM EYE SHADOWS – LAYERED ONTO THE EYELIDS.
CRYSTAL EYE SHADOW – THROUGH THE CREASE OF THE EYELIDS
WITH A LAYER OF IDOL EYES EYE SHADOW APPLIED WET ON TOP.
WOODWINKED EYE SHADOW – PLACED ON THE INNER CORNERS
OF THE EYELIDS.

BLACKTRACK FLUIDLINE – LINING THE EYES IN A
WINGED OUT SHAPE.

41 LASHES – CUT IN HALF AND APPLIED TO THE
OUTER CORNERS OF THE EYES.

LIP

VIVA GLAM GAGA LIPGLASS – PATTED ONTO THE LIPS.

FACE

FACE AND BODY FOUNDATION – APPLIED AS A BASE.

BAMBOO CREAM COLOUR BASE – BLENDED ONTO THE CHEEKS.

SHELL CREAM COLOUR BASE – TO HIGHLIGHT THE CHEEKBONES.



CAROLINA HERRERA

"THE INSPIRATION WAS TRADITIONAL KOREAN COSTUME, FLORAL PRINTS OR PHOTOGRAPHS OF FLOWERS WHICH LEAD US TO CREATE A BRICK COLOURED EYE."

DIANE KENDAL

EYE

BRICK LIP PENCIL – BLENDED FROM THE LASHLINE TO THE CREASE OF THE EYELIDS, DIFFUSED OUT TOWARD THE OUTER CORNERS OF THE EYES.

ANTIQUED EYE SHADOW – TAPPED ON TOP OF THE DIFFUSED PENCIL TO EXTEND THE SHAPE OF THE EYE IN A HORIZONTAL DIRECTION.

DIVA LIPSTICK – ADDED TO THE INNER AND OUTER CREASE OF THE EYELIDS FOR SOFT DEFINITION.

BLACK HAUTE AND NAUGHTY MASCARA – APPLIED TO HEAVILY CURLED LASHES.

LIP

SUGAR RIMMED DAZZLEGLASS – APPLIED WITH A 231 BRUSH.

FACE

STUDIO FINISH CONCEALER – APPLIED WHERE NEEDED.

PREP + PRIME TRANSPARENT FINISHING POWDER – TO MINIMIZE SHINE IN THE T-ZONE.

PINCH 'O PEACH POWDER BLUSH – ADDED TO THE APPLES OF THE CHEEKS, COMPLETELY DIFFUSED OUT IN A SUNBURST EFFECT.



DONNA KARAN

“THE INSPIRATION FOR THE LOOK WAS 1930S PHOTOGRAPHS –
A COMBINATION OF BRONZE & GOLD ON THE EYES WITH
A VERY MATTE SKIN.”

CHARLOTTE TILBURY

EYE

INDIANWOOD PAINT POT – BUFFED OVER THE EYELIDS
UP THROUGH THE CREASE AND ALONG THE
LOWER LASH LINES IN A 1930S SHAPE.

M·A·C PRO GOLD PIGMENT – BRUSHED THROUGH
THE CREASE OF THE EYELIDS.

M·A·C PRO GLOSS TEXTURE – PATTED OVER THE EYELIDS.

LIP

M·A·C PRO LIP ERASE IN DIM – TOUCHED ONTO THE LIPS.

FACE

FACE AND BODY FOUNDATION – APPLIED AS A SHEER BASE.
PREP + PRIME TRANSPARENT FINISHING POWDER –
TO MINIMIZE SHINE IN THE T-ZONE.



MAC



TUES 9/14



RODARTE

"IT'S ALL ABOUT NORTHERN CALIFORNIA, GIANT REDWOODS AND THE GOLD RUSH OF 1849."

JAMES KALIARDOS

EYE

NC42 SELECT COVER-UP CONCEALER - BLENDED ONTO THE EYELIDS.

36 LASH - PAINTED WITH GOLDEN LEMON PIGMENT AND APPLIED TO THE LASH LINE.

GOLDEN LEMON PIGMENT - BLENDED ONTO THE INNER AND OUTER CORNERS OF THE EYES.

I GET NO KICK EYE KOHL (AVAILABLE 2011) - DRAWN ONTO THE WATERLINES OF THE EYES.

LIP

M·A·C PRO LIP ERASE IN DIM - APPLIED AS A BASE TO THE LIPS.

M·A·C PRO ROSE GOLD METAL PIGMENT AND GOLDEN LEMON PIGMENT - LAYERED OVER LIP ERASE FOR GOLDEN LIPS.

FACE.

STUDIO SCULPT FOUNDATION - TO PERFECT THE SKIN WITH AN EGGSHELL FINISH.

PREP + PRIME TRANSPARENT FINISHING POWDER - BRUSHED DOWN THE T-ZONE.

QUARRY EYE SHADOW - CONTOURING THE CHEEKBONES AND TEMPLES.

PEARL CREAM COLOUR BASE - HIGH ON THE CHEEKBONES.