

MICHAEL BUI, MISS ROSE NOIR, AND A TUTORIAL!



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THANK YOU TO ALL of the artists and contributors who have helped make issue #1 of Geeky Freaky Magazine a reality. We are honored to be a platform in which to promote your various talents.

About Geeky Freaky:

We are a Los Angeles based website (and now print publication) that focuses on the cross section between geek and alternative counter cultures. We are who the weird kids in school grew up to be. We live on the fringe of popular culture. We can name every X-Men character and every Sisters of Mercy album. We know latex is the perfect material for a superhero cosplay or a night to the club.

Geeky Freaky promotes individualism, self-expression, body positivity, inclusion, unbridled passion, unapologetic artistry and hedonism. We are trailblazers leading the way for those who come after us. We are genre defying. We are genre defining.

Check out our website and social media feeds to stay informed about upcoming issues and themes

About our Cospaint issue:

We absolutely love the level of detail and variation in style that can be achieved using nothing but the humble paint as one's medium and the human form as one's canvas. It's daring and provocative without being pornographic, it's empowering and mystifying. The art form is very temporary - at the end of the day, these costumes wash off. We find beauty in the impermanence of body paint - the joy is in its creation.

For this first issue, we have curated some of the most talented body painters in the cosplay community. We hope you enjoy this publication as much as we enjoyed creating it.

Next Issue: Geek Fetish!



@GEEKYFREAKYSITE

WWW.GEEKYFREAKY.COM

Front Cover: Model: Agne Skripkaite @160_mk Photographer, Bodypainter: Pashur the Bodypainter (see page 00)

Back Cover: Model: Cindi Khongwiset @syncindi Photographer, Bodypainter: Pashur the Bodypainter



ARTISTICURVES

Tempest

> Model, HMUA: Catalina Andreea

> Photographer, Bodypainter, Compositor: Jim McAvoy



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@artisticurves

www.artisticurves.com

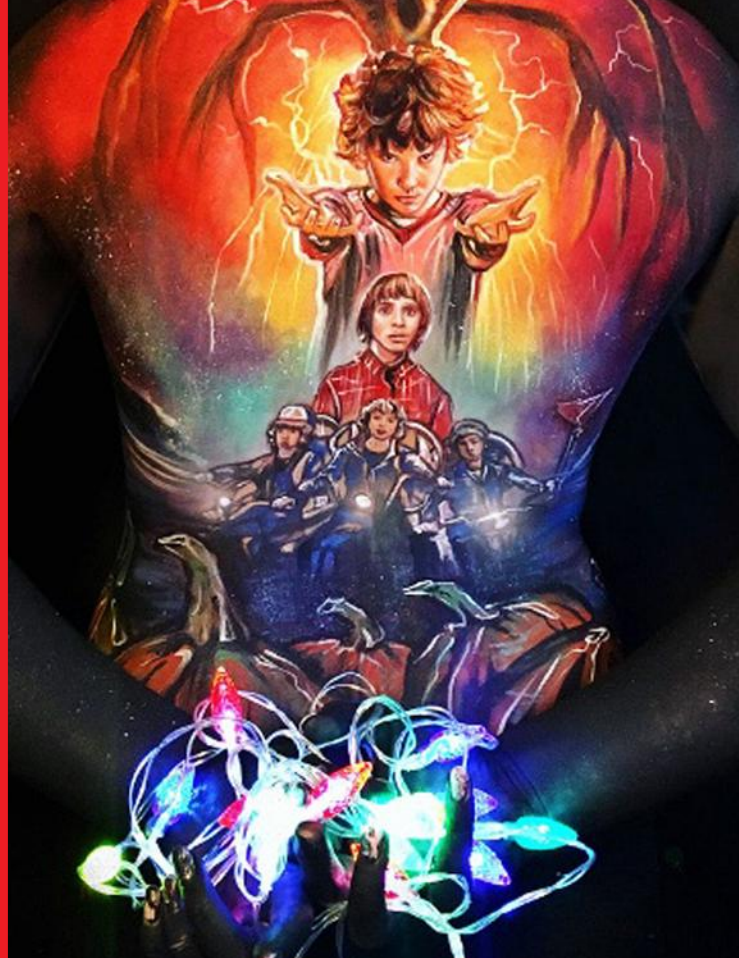




THE ART OF ALEXANDRA BASTIEN

STRANGER THINGS

- > Model: Oceane Salvas
- > Photographer, Bodypainter: Alexandra Bastien





@bastienbodyart

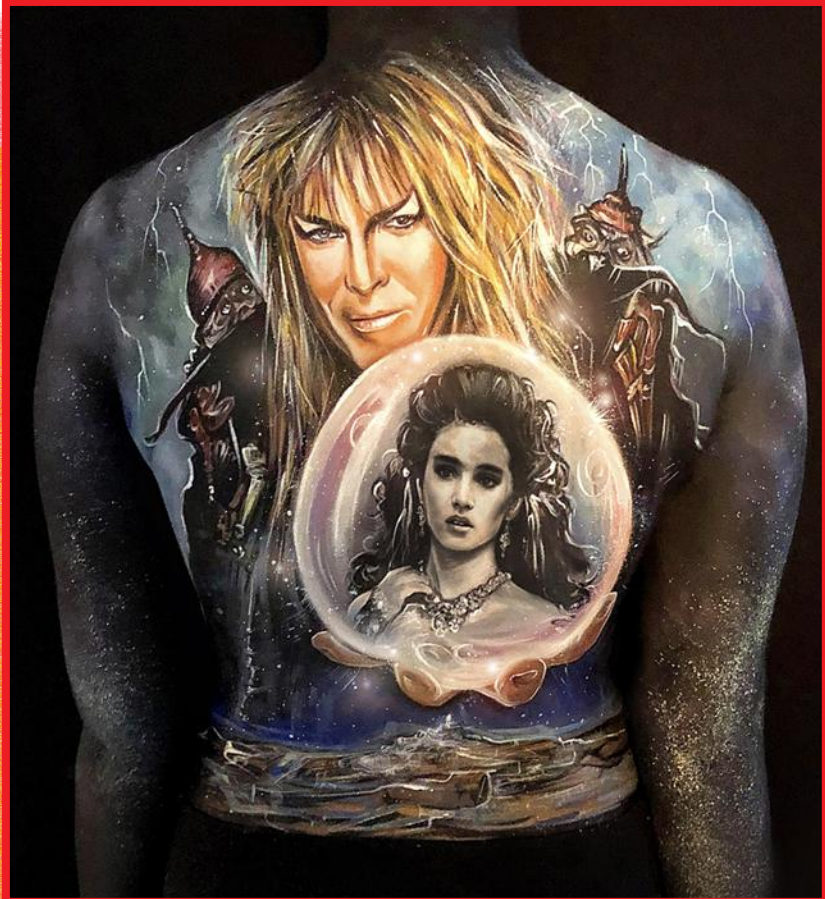


@Alexandra_bastien



@Bastienbodyart

www.alexandrabastien.com





STAR WARS

> Model: Kim from L'Univers De Jef Et Kim

> Photographer: Panda Studio MTL

> Bodypainter: Alexandra Bastien



> Make Up: Donna Delia, Co-Owner
Incendio Beauty

> Photographer: Greg Nelson, Co-Owner
Incendio Beauty

> Hair Stylist: PrettynPinned

🐦 @NicciXOhPwns

📷 @NicciXOh

> Model: Fidelia Grace

📷 @FideliaGracer

📺 @Fidelia Grace

www.FideliaGrace.com

INCENDIO BEAUTY

QA

Q: Hi, Donna – thank you for allowing us the opportunity to talk to you about your art. Firstly, can you give a quick bio for anyone who is not already familiar with your work?

A: First I want to say, thank you for giving me a platform to feature my art! I've been dabbling in make-up my whole life. When I was younger, I was involved in the performing arts and absolutely loved wearing make-up that allowed me to become a character. Naturally, I was always drawn to dramatic, avant garde, and intense make-ups. I completely adore everything glittery and gorey, together or

apart. When I was in college, I majored in TV/ Radio Production and would make all my music videos or short films around the type of make-up I wanted to do. After college, I became a manager at MAC and from there, my career skyrocketed. During my years at MAC - I worked NYFW for several seasons and the MET Ball. I would freelance on my days off because I really enjoyed being on set - bringing stories to life through short films or beauty stories.

Even after I became a trainer at MAKE UP FOREVER, years later, I was still freelancing on the side. Being a trainer is where I discovered my passion for make-up education. I was lucky enough to travel stores all across the country and teach artistry and product knowledge to the employees.

MAKE UP FOREVER moved me to LA in the beginning of 2015. I met my soon to be boyfriend and business partner the second week I was in town. He helped me to create Incendio Beauty and shares my vision of

Explore more from Donna DeLia all over the internet!

<http://www.incendiobeauty.com>



@incendiobeauty



@donna.delia

a make-up line where everyone fits in, is empowered by make-up because it's fun, and feels fully self-expressed by who they are.

Q: How did you get started with make-up art? What advice would give to people looking to get into the field today?

A: I just sort of fell into it. Even though I always loved and played with make-up, I didn't consider it a career possibility until I reached college and had to make short films and music videos for my classes. When I started creating projects that fit into the make-up I wanted to do, I knew this was where I needed to be. As for advice, I would say just get out there and start creating. Compare yourself to yourself - and grow from there - not from where someone else is at.

Q: How did make-up art transition into creating your own product line? What is the process like to create a product, from initial design to production? What sets Incendio apart from other beauty brands?

A: My boyfriend/partner suggested I start a product line so I could give people quality products that can be used in any scenario. That and the desire to be inclusive with our product colors was the thought behind creating Incendio Beauty. Before Greg helped me get Incendio off the ground, it never showed up as a possibility, but once it did, with a little work, everything fell into place - a consultant, a lab, a graphic designer, models, etc.

The first and most important thing is

understanding why you want to create a line and what products you want to create. After you are clear on that, find a lab that will work with you at the level you are at in the process. As a small brand startup, it was challenging to find someone that would take us seriously.

Like anything, it takes planning, hard work, and dedication. But if you decide to stick it out, it can all be worth it.

Q: You are a very versatile make-up artist, working in beauty, SFX and bodypaint. What do you like about each of these styles?

A: Hmm it's interesting - SPFX and body paint make me feel free and like I'm truly experimenting. It's also where I have the most 'mess up's' because I am self-taught. A lot of it is trial and error - whereas beauty, it comes so natural to me, that I am never thinking - just flowing. I've been doing beauty make-up for so long that it can be kind of relaxing in that sense because I'm never worried. The different goals of the varying styles gives you an opportunity to try new things, or take old hat concepts and try them in a new way.

Q: You've been working as a professional makeup artist for some time now - what has been one of your most memorable or proudest moments in the industry?

A: One of my most memorable moment is when I body painted Britney Spears. Unfortunately, that video was never released - but the teenybopper inside of me that bought her first album the day it came out was freaking out. I kept it cool, though. She loved the glitter on my eyes, which was our Fairy Lights Enchanted Pigment, that made the day even better! My proudest moment was a few days earlier - because MAKE UP FOR EVER recommended me to Britney's makeup artist - and I was so honored when I got the call.

Q: Tell us some about your educational initiatives. What draws you to being a teacher,

and what are some methods for creating compelling original content in a field that is very competitive and oversaturated due to social media?

A: What draws me to being a teacher is helping someone to fulfill their dreams. I cannot get enough of that! When I was a trainer, I would show these kids how to do a smoky eye or do a winged liner on a client, and they would take photos of their work and send it to me with so much excitement when they finally nailed it. I think for me, there is no method, I just share what I know. I don't hold back, I don't keep the secrets. My goal is to share everything I know with anyone who will listen.

With social media, I notice a lot of people are **DOING** make-up and **SHOWING** how they're doing their make-up, but ignoring the why behind it and teaching tangible techniques that will work in all scenarios.

Q: What are some of the biggest challenges to being a professional make-up artist? How have you overcome these challenges?

A: I think the biggest challenge is the same for any freelancer - consistent work. There is a lot of consistent work out there - but still, some months are better than others. Even TV shows or films only shoot a few weeks or months a year. When that ends, you still have to apply for something for the next job. I overcome these challenges by staying active in my community- going to events, supporting other artists, and staying busy. When you stay busy, the universe is going to keep sending things your way, because that's the frequency you are on.

Q: Is there anything you feel you have yet to achieve in your career? Where do you see your art and the make-up industry going from here?

A: Oh my gosh, yes! I desperately want a make-up and film academy. I dream of the day where I can get together budding artists, give them real life experience, and help point them in all the right directions to make their dreams come true. Twitch is my favorite platform to be on right now because I am constantly able to educate and share advice to help people get to where they want to be. On my channel, I bring in artists to do demo's to share what I don't know - so I am learning along with everyone else. As for the MUA Industry, it is just going to keep evolving. Thanks to social media, the industry has grown even larger than we could have imagined - people who never wore make-up before are intrigued and interested in trying it out. So many artists are mixing mediums and experimenting, which I believe is inspiring others to do the same.

Q: Any final thoughts?

A: We try to spam this quote everywhere because it is one of my favorites - "The future belongs to those who believe in the beauty of their dreams." - Eleanor Roosevelt. I believe that when people feel confident, they are empowered to fulfill on their goals - I want to help people discover their confidence. At Incendio Beauty we believe, everyone is beautiful and perfect, and make-up is just a way to express yourself. We just want to play around and connect with others around the world with the same beliefs. . }

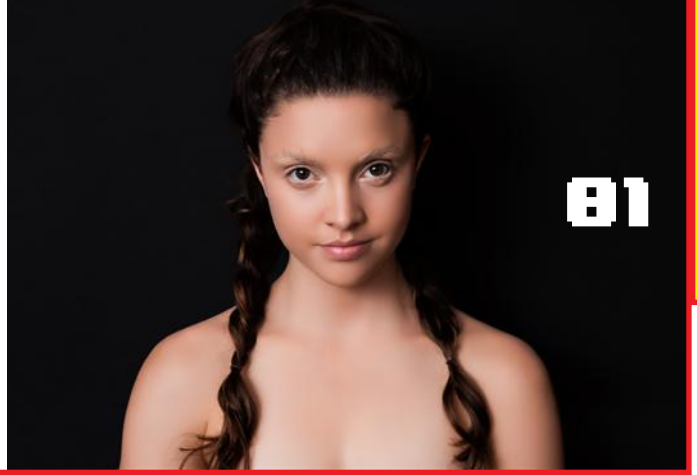




MAKE-UP TUTORIAL

Original Phoenix +

How To Make It Last All Day Through A Convention



Step One:

On clean skin, cover the eyebrows with a small amount of Prosaïd and a spoolie. Comb back and forth through the hairs and lay flat straight up towards the forehead with a spatula.

(You will need Super Solv to remove this without removing any hair.)

You can also use a glue stick or wax to cover brows, however, prosaïd will have the best and longest hold.

Do a light layer of your foundation of choice (Face Atelier is used here) on the areas where you want skin

color to show. **PRO TIP** Usually, the more coverage a LIQUID foundation has, the better the longevity. Set with a translucent powder like Ben Nye or RCMA. Avoid oil based make-up as it is challenging to keep stable.

Step Two:

Sketch out your design with a white pencil like Graftobian. Planning is key for a smooth and timely application. Choose your design by following the natural curves of your model's face and body. Have fun with this!

Full Moon Enchanted Pigment from Incendio Beauty



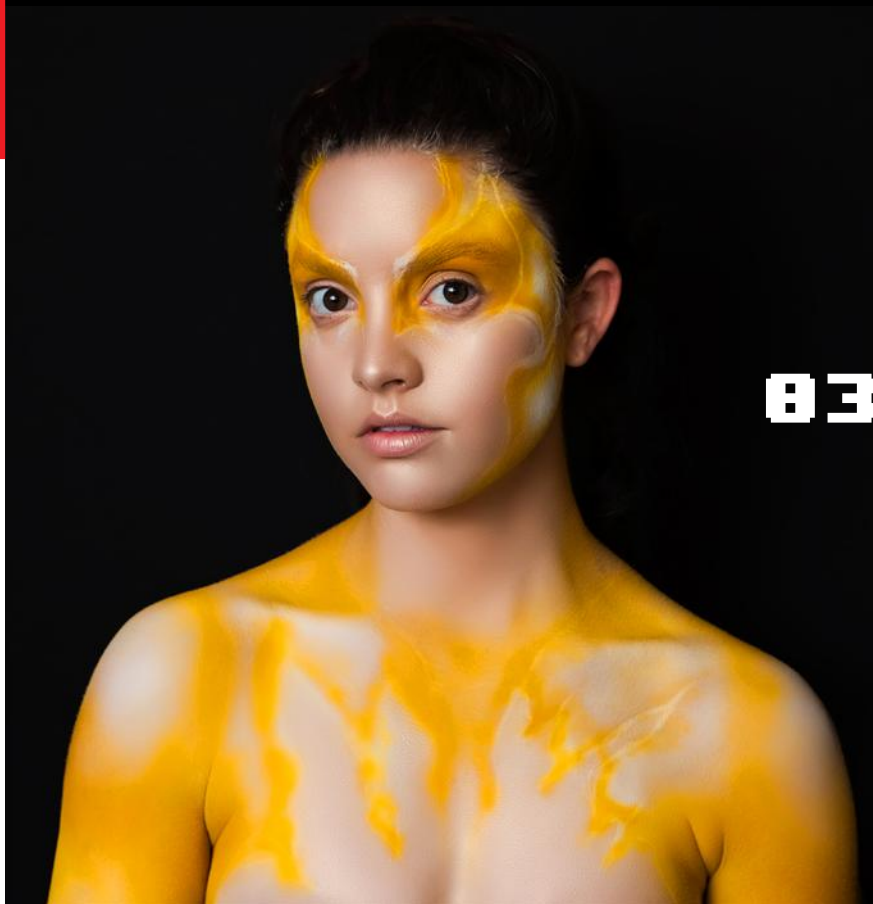
was put on top of all the areas where skin color would be shown. Full Moon is a white gold iridescent shimmer.

Step Three:

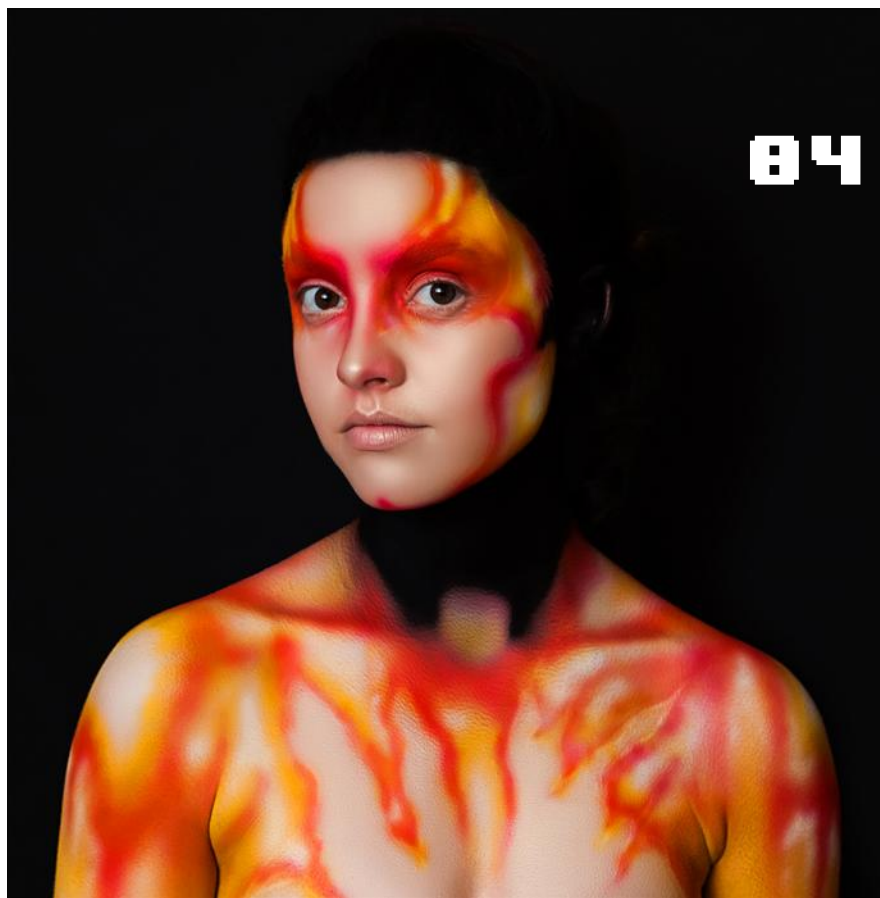
With White Vibe airbrush make-up from European Body Art, airbrush all areas where you want an extreme highlight - usually on the highpoints of the face/body or center of a section in your design.

Outline your design with Yellow Vibe airbrush make-up from European Body Art and begin moving towards the white highlights, slightly overlapping.

PRO TIP Run clean water through your gun in between colors to avoid any clogging.



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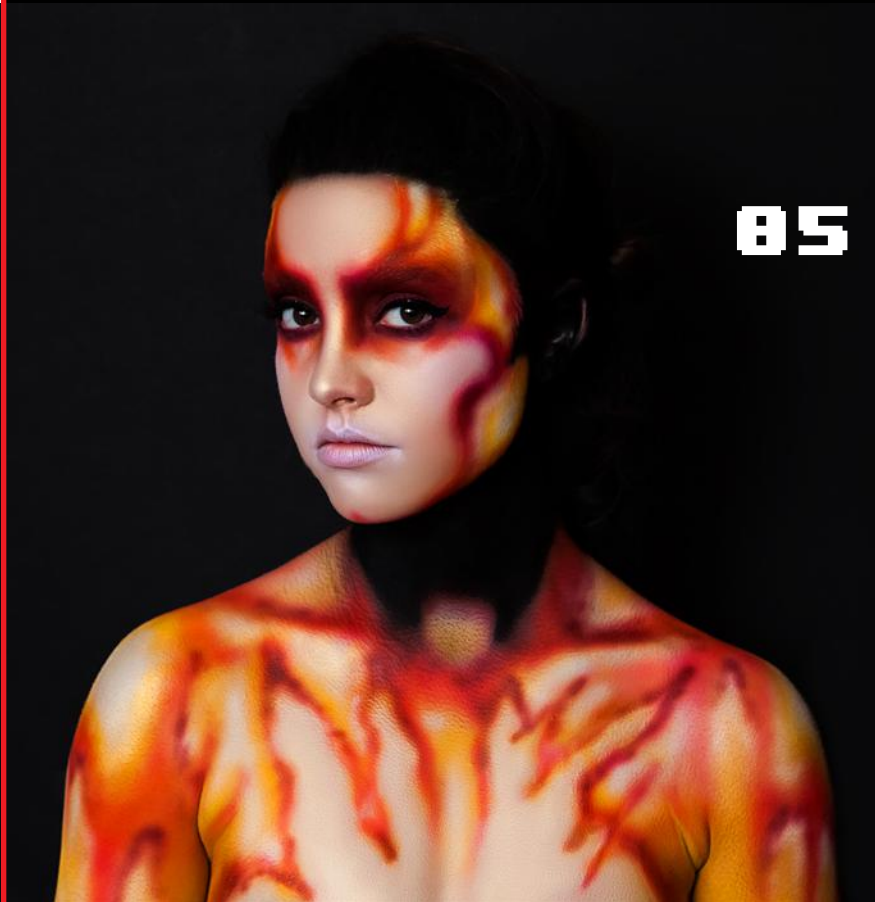
Step Four:

With Red Vibe airbrush make-up from European Body Art, begin airbrushing the areas you want to color in red. You want the red to overlap with the yellow to create a gradient effect + orange! Focus on areas that would contour your model's morphology and the edges of your design.

Airbrush the base of the hairline back into the hair with Black Vibe from European Body Art. With the same color, airbrush the ears and neck.

Step Five:

To create depth in your make-up, use multiple hues of the same shade in certain areas. To deepen the red, Bruised Purple Vibe from European Body Art was used in this



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make-up. Bruised Purple gave more detail to the make-up along the edges of the design and the deepest contour of the bone structure. **PRO TIP** Hold your airbrush gun closer to your model when trying to cover a smaller area and for details.

For the eye make-up Marc Jacob's Finewine Highliner Pencil was used in the waterline and smudged on the lid of the eye. MAKE UP FOR EVER Eyeshadow in M-848 was pressed on top of the lid, blended out through the crease, and smudged under the lash line. Pressing instead of swiping will limit the amount of fall out you have from your shadow. **PRO TIP** Dab your brush on a tissue before pressing it to your eye to eliminate any fall out!

Witches' Brew Eyeliner Potion from Incendio Beauty is a waterproof gel eyeliner that will last all day long and is a must have for your winged eyeliner.

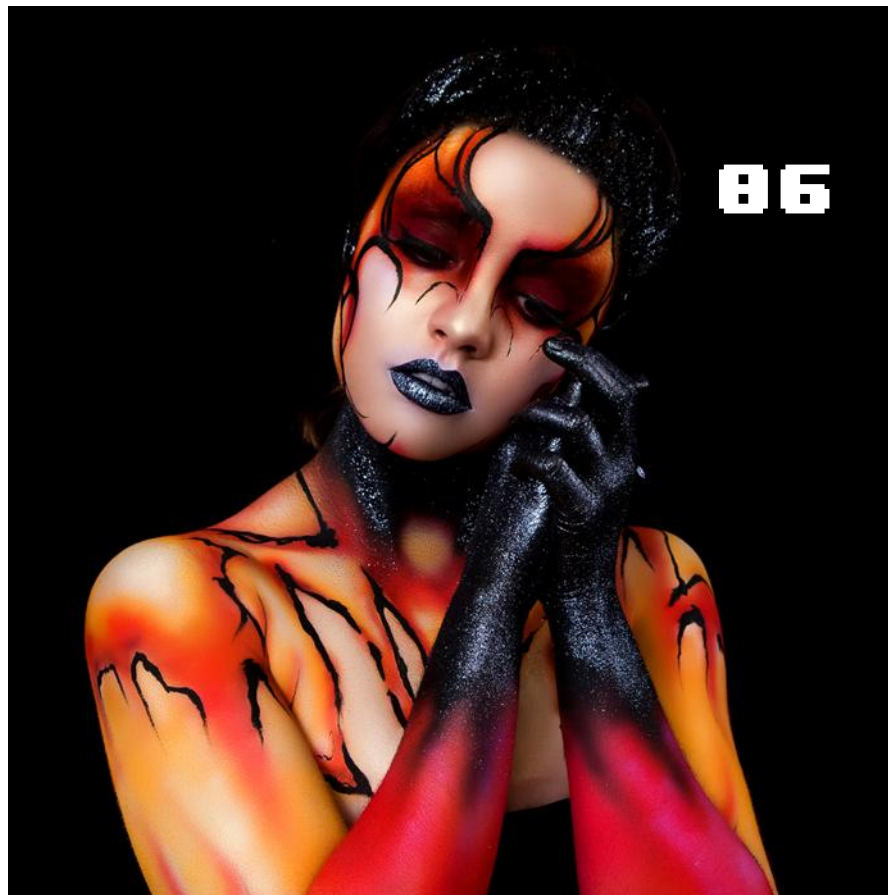
Spray Gold Dust Endura airbrush from

European Body Art over some of the white/yellow paint that you want to stand out. Adding different textures like shimmers with matte will also give your make-up more dimension.

Using Violet Glaze Endura airbrush from European Body Art, lightly spray around the mouth area and the highpoint of the cheek.

Step Six:

Mix Phoenix Ashes Enchanted Pigment from Incendio Beauty with Pro Seal from European Body Art (finishing spray) to create a liquid glitter eyeshadow to put over the black on the neck. **PRO TIP** Beware of fall out - mix thoroughly in a separate bowl and test on your hand before applying to the neck so



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you don't ruin your paint job.

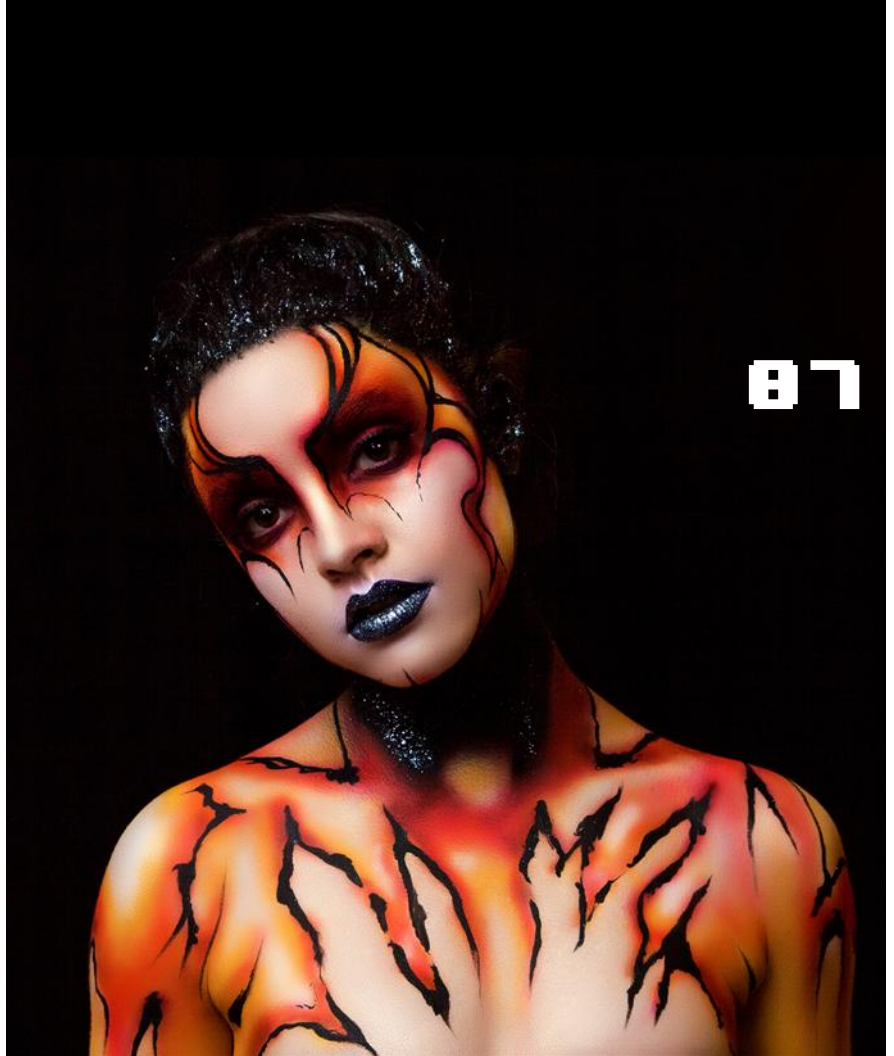
Gunshow Spacepaste from Lemonhead was used to glitter up the hair and ears.

Dark Fairy Lipstick Potion was used on the model's lips and is topped with Storm Enchanted Glitter, both from Incendio Beauty.

With Black cake make-up from Wolfe (water activated) and a thin tapered paint brush, outline your design. **PRO TIP:** Drawing lines from thick to thin and leaving gaps between lines can create movement and life in your make-up that flows with your model's body. **PRO TIP:** Apply any loose glitter before doing your line work.

Step Seven:

Spray the forearm with Red Vibe airbrush from European Body Art, overlapping with the yellow from the shoulders.



Airbrush the hands with Black Vibe from European Body Art, overlapping the red.

With Pro Seal from European Body Art, a powder puff, and Storm Enchanted Glitter from Incendio Beauty, cover all the black on the hands. **PRO TIP:** Spray the hands + powder puff with Pro Seal, dip into Storm, and press onto the desired area.

Iwata is one of the top companies for all airbrush related items. It can be pricey and challenging to use on your own, but will last for many, many years. If you do not want to airbrush, you can use water activated cake make-ups instead. Wolfe, Mehron, and MAKE UP FOR EVER have some of the best on the market.

Why Airbrush over water activated make-ups?

Airbrush make up does not transfer, is lightweight, does not crack or separate, and has maximum longevity.

If you tend to sweat often, you can get alcohol based airbrush make-up (endura from European Body Art) and it will be waterproof, will not go anywhere. Though, even water based (Vibe) can hold up pretty well.

Best Finishing Sprays: Green or Blue Marble from PPI; Pro Seal from European Body Art. These will be your go to for all day make-up - much stronger than beauty finishing sprays. }

Want to try this out at your own studio but lack the tools?


Use code "Geeky20" at checkout at IncendioBeauty.com for 20% off your order! Active until 5/1 at midnight.


JAW IMAGES PHOTOGRAPHY
GOLDEN AGE OF HEROES







> Photographer: JaW Images
Photography

 @JaW_Images

 @Jazzy_Devil

> Body Painter: Pashur the Body
Painter

 @PashurBodyArt

 @PashurBodyArt

> Captain America: Sean Lerwill

**GEEKY
FREAKY**



SPRING 2018



This photo series is a straight-up throwback for me. It is the first time that I worked on a BIG project with Pashur, and is still one of my favorite photo shoots.

Prior to this shoot, Pashur and I had been talking about collaborating. I pitched doing a 1950's super-hero shoot, which he was immediately down for. Pashur and I both love superheroes, so it was really fun talking about which classic comic heroes we wanted to bring to life. Once we had our list of characters, I organized the Golden Age of Heroes shoot with Alt Error LA.

Sheena, Queen of the Jungle was one of the heroes that Pashur pitched to me. I wasn't familiar with Sheena, but became really

interested after reading about the character. At the Golden Age shoot, Kristin was great to work with. I thought she was gorgeous and I loved her curly, wild blonde hair. She really brought Sheena's strong, wild character to life.

Captain America was the first hero we both immediately wanted when planning the shoot. Sean is a former Green Beret and fitness model who was visiting LA at the time from the UK. He was so perfect for Captain America; I jumped at the chance to work with him. I styled Sean's girlfriend Kate and did 2 Captain America inspired fashion looks with her. Both Sean and Kate were amazing to work with and shoot. I especially loved the photos I took of them together.



Queen Sheena: Kristin Lee



PASHUR THE BODYPAINTER

Q/A

Q: Hi, Pashur, thank you for allowing us the opportunity to talk to you about your art. Firstly, can you give a quick bio for anyone who is not already familiar with your work?

A: I grew up in Nashville, TN and graduated from the Memphis College of Art with a degree in graphic arts. About a year after I graduated college, I was doing freelance illustration work when I realized I wanted to create a visual art that was a bit more epic, something different than what anyone else was really doing at the time. I wanted to create an image with a model placed in a constructed environment, so I built a sci-fi background out of pegboard and Crisco lids (I had no budget). I then painted a pregnant model as a cyborg incubating a

cyborg baby and called it “Motherboard”. I knew instantly, this is what I wanted to do for a living and as my art! I moved around to a few different cities (Orlando, Charlotte, Vegas) and now live in Los Angeles.

Since then, I have traveled all over the world doing body painting, have a lot of A list clients, and received numerous awards for my body painting art. I have body painted at some of the biggest music festivals and events in the country, such as the Electric Daisy Carnival, Fantasy Fest, Mardi Gras, Sturgis, Lollapalooza and more. I was a special guest as a Body Paint Expert on the SyFy Channel TV show, Face Off. I also helped develop the body painting TV show Skin Wars. Years ago Key West magazine labeled me as the “Picasso of Body Painting”.

Some artists have a specific niche they fall into (some artists are good at gore designs, or fashion type body painting). My body paint style is a bit more eclectic as I love creating and never limit myself to one style.

Q: You've been bodypainting professional for 20 years – how did you learn to do what you do? What advice would give to people looking to get into the field today?

A: I was self taught, there was no body painting school, no YouTube or Instagram, so it was a LOT of trial and error. It was sketching out ideas, body painting the model, analyzing my own work, realizing what worked and what didn't, painting the design again to try and make it great instead of just okay. Luckily my roommate in college was huge into airbrush illustration and helped show me the ropes with the airbrush. When I started body painting a year after college – it was a huge help having that skill set.

My advice to people wanting to body paint... get in there and start doing it. Remember this is ART, so take a few art classes! I suggest anatomy, color theory and life drawing, these will really help with you design and learning how to makes things flow on the body. Look up reference photos for inspiration. Sketch out your concepts. Take risks. If it doesn't work, try it again another time. Don't be hard on yourself for making mistakes. We are all only human, and we all make mistakes. Roll with the punches and know you might have to change your design to make it realistically work. Sometimes you have to make up designs on the spot, depending on the client. Write up a contract to use with clients and photographers.

Q: What are some of your favorite products and tools, and what do you like about them?

A: Each job requires different tools and supplies to achieve the results needed. Here are some of my favorite body paint products...

- Body Paint Brands: Wolfe FX, Kryolan, Cameleon, Paradise, ProPaint and ILFX.
- Airbrush Body Paint Brands: EBA Endura, EBA Vibe, Kryolan's Airstream, Cameleon's Airline and ProAir.
- Loew Cornell brushes (795 series) for my linework and any #10 Filbert Brush.
- Kabuki Brushes for painting large areas.
- The Badger 360 Airbrush.
- Glimmer Body Art Palette.
- Pasties by Monster Pasties.
- Disposable Shibues.

- The X-Ray Template, a tool I invented for coming up with an infinite amount of body paint designs.
- Hand cut shields for stenciling crisp edges.

Q: You've worked with many big name companies – Rolling Stone Magazine, Playboy, Syfy, MTV, Face Off, Skin Wars, Smirnoff, Depeche Mode, Nicki Minaj, Cirque du Soleil, WWE, to name a handful. What has been one of your more memorable experiences working as a body painter?

A: Again, so many great memories as body painting takes you on all kinds of great adventures.

The Depeche Mode project was a dream come true, as they are my favorite band. I re-imagined all 14 of their album covers in a series, and the band shared the images on their Facebook page. Painting at the Playboy Mansion was super cool of course, and becoming part of music history with a Rolling Stone cover under my belt was a highlight for sure. I once body painted QR codes on models for a convention in Vegas and you could actually scan the body painted models with your smart phone and the company's promotion would pull up on your phone.

Q: What considerations do you give bodypainting when doing it for say, a live event, VS a photoshoot, VS a music video? Does your technique change considerably between different clients and mediums?

A: For photoshoots I do for myself , I will not paint the model from the knees down, as I know I will be zooming in for the body painted details – thus would be a waste of time and paint. This also allows me to

**Looking for More Pashur
the Bodypainter?**

Find him all over the internet!

www.CanvasAlive.com



@pashurbodyart

spend a greater amount of time on detail work.

For live events, you can't miss anything and have anything unfinished. It has to be flawless as it will be seen from every angle, including different angles that you might not think. For example if the model walks out on stage, everyone is looking UP at the model and seeing the model from a different perspective than you painted the model from. Also, I usually use a lot of glitter for live events, as it has a lot of visual impact live. In photos, it can look like dandruff when it reflects light so I tend to not use it for photo shoots.

For music videos, clients definitely have specific concepts they want. For example, if it's a skull needed for a video... I paint the skull they want to go with their vision, versus the skull I would normally do. Also, music videos tend to say you have so many hours to paint the model, when in reality you only have about half the time. So imagine if you will, you plan with the directors a 7 hour painting on the talent that will be a masterpiece, and then you find out the studio locks up in 4 hours, so you now only have 3 hours to paint the model and 1 hour to film. This is the reality of working on music videos, so always be prepared for this inevitability.

Q: How do you feel that shows like *Face Off* and *Skin Wars* have changed your industry? What about the rise of cosplay? Do you feel body painting has found more mainstream appeal in recent years?

A: I think Cosplay and the incredibly talented Cosplayers out there have helped elevate body painting in a way no one could have foreseen. So many comic book characters, anime characters and cartoon characters wear costumes that are rather difficult to create or wear in a 3D world, but thanks to body painting, replicating those costumes (that literally were drawn on to begin with) has become an attainable reality. Skin tight clothing? No problem!! Outrageous tattoos and colorful skin tones? Not a problem with body paint!



Green Zombie Skull > Model: Ashley Eubanks

Every make-up artist now dabbles in body painting and body art is all over YouTube and Instagram, so you are seeing even more of it. Shows like Face Off, Skin Wars and cosplay all play a part in keeping it in the mainstream and increasing its visibility.

I think Face Off has pushed our medium into the mainstream, which helps us all in the long run. I think Skin Wars has also helped push specifically body painting to mainstream. Even if they haven't seen either show, they have seen the ads for them – which reminds people, hey... this is a legitimate thing.

Body painting is for more than just competitions, and is now a very viable commercial art form. People do love the competitions and contests, however my friend summed it up best when she said, "Creativity is not a competition".

If painters want to enter competitions to push themselves, and perhaps get some exposure and maybe even win some cash... then by all means, I would encourage them to do so. Just remember art is subjective, so win or lose push your limits and have a good time! Then regardless of the results you will have challenged yourself which only helps you in the long run - and you got a portfolio piece out of it.

Q: What are some of your favorite artistic themes to explore in body paint? What do you like about body painting as a medium?

A: Whatever is creative, innovative and inspiring are my favorite pieces to paint. I have a very long list of designs I want to do, if I can only find the time. Some pieces just look cool, some are very creative and some pieces have a message. Sometimes people will even beat me to the punch by posting a design I have a concept for!!! So many creative people out there!!

My first piece I ever painted was a cyborg, so I do love robotic/sci-fi body paintings. I also love painting organic colorful pieces, and even cartoonish designs. Now that I am thinking about it... what themes do I NOT love to paint?

What I love about body painting is you can't take your eyes off of it. If you see a piece of art in a

gallery, you look at it, you are amazed by it, and you move on to the next piece in the gallery. With body painting, you can't stop looking at it. You keep turning back looking at it. The model moves - it's one piece of art, the model moves again and now it has become a different piece of art. Body paint art comes alive on a canvas that is alive.

Painting a body is challenging. Finding the right person to paint to make your work come alive is challenging. Then working around a three dimensional body, that can move, and pacing your brush strokes with the person's breathing patterns is challenging! It can all be very tricky.

Body Painting can be theatrical and artistic, or it can be sexy, or it can be both. It's up to the painter to execute their vision. You can have a conversation with your body canvas, whereas you can't with a white stretched canvas (some could argue). Once you know the painted metamorphosis of a human being, it's hard to go back to painting a white square canvas.

Q: Is there anything you feel you have yet to achieve in your career? Where do you see your art and the body paint industry going from here?

A: Body Painting as a modern art form is just getting started, and the designs and style, as well as what we can achieve with body paintings it is still very much untapped.

Currently, I literally have thousands of pieces sketched out that I want to body paint. I see myself starting to do more art shows with complete series of body paint images. On my commercial bucket list, I would love to body paint for the opening of a 007 film. So if anyone out there can hook that up for me...

Q: Any final thoughts?

A: In the 80's, there were sci-fi movies set in the future where people riding the subway had blue skin and lime green hair... well that future has arrived, and I am ready to take what we thought were extremes even farther into the future, creating an even more artistic and surreal world, where body painting is everywhere. {}





Golden Age of Television [left]

- > Model: Ginger Koneko
- > HMUA: Flamingo Amy

Terminatrix [below]

- > Model: Jennifer Anne Scott



Anubis [previous page]

- > Model: Ebony Crystal
- > Photographer: Neal Rue

Dark Machine [following page]

- > Model: Odette Despair
- Photographer: Laura Dark
- Location: Columbus, OH



THE ART OF MICHAEL BUI






> Photographer: Keith Jones

 @Maxnextster

<http://www.KeithJonesPhotographer.SquareSpace.com>

> Body Painter/Hair: Michael Bui

 @BuiHair


<http://www.VisForBeauty.com>

[Images Left & Right]

> Model: Mida Alpha Romero

> MUA: Julianne Joi

> SFX: Cindy Zamora

 @CindyProStylist

[Image Below]

> Body paint assistant: Ralph Balding

> Model: Leah Marie

MUA: Mida Alpha Romero





MISS ROSE NOIR

PURGATORI

> MODEL, COSTUMER, BODYPAINTER: MISS ROSE NOIR > PHOTOGRAPHER: THE ENTHUSIASTS



@MissRoseNoir



@Miss Rose Noir





GEEKY
FREAKY