

MÜLLER MADENOW

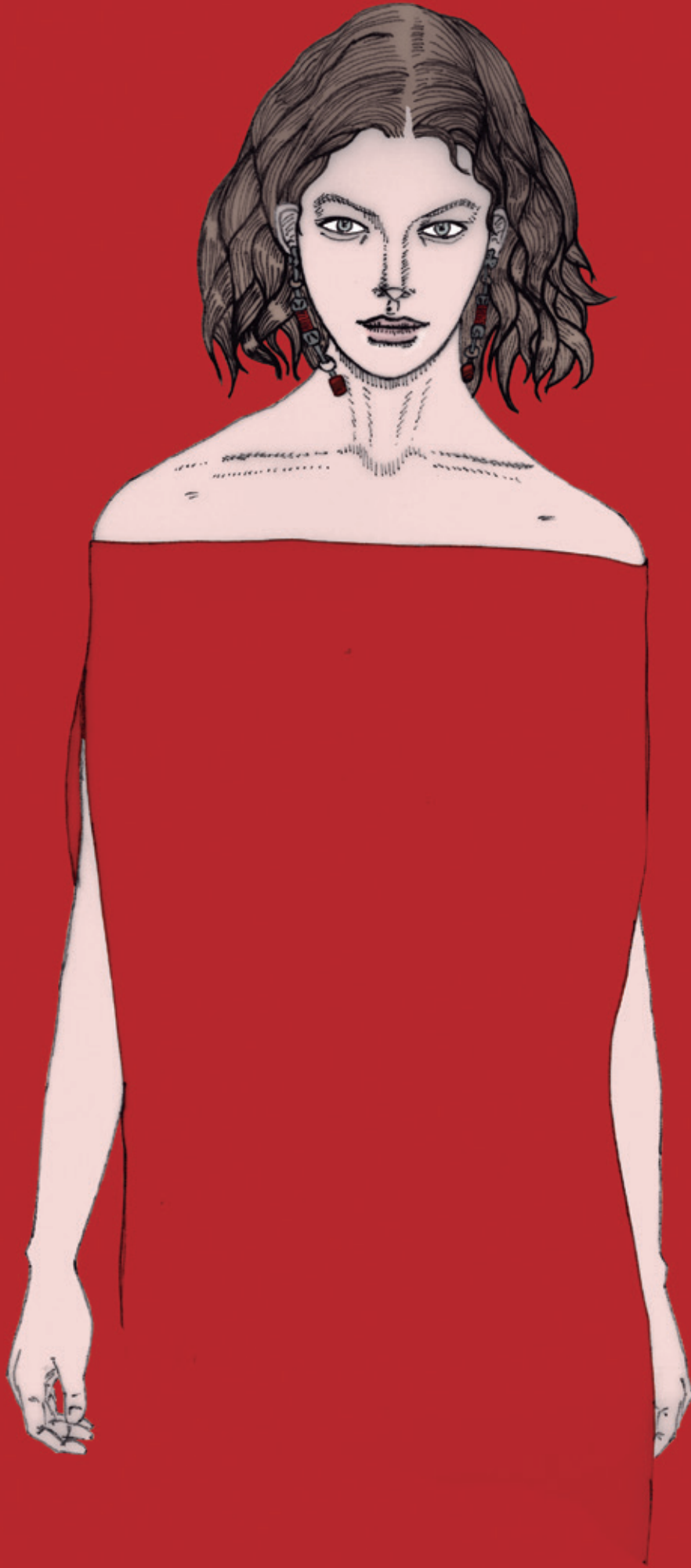
V O L 21 / JULY - AUGUST / ASSI MBENGUE / INTERNATIONAL FASHION MAGAZINE - SPAIN



4th
ANNIVERSARY
RED

“There is just
one thing that
turns a dream
impossible:
fear to fail”.

Paulo Coelho



ROJO
RED
ROUGE
ROSSO
ROT
ROOD
RØD

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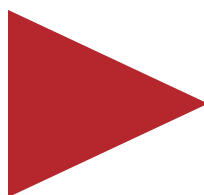


Illustration by Israel Castro

EDITOR'S LETTER



MADE NOW celebrates its fourth anniversary with this 21st volume which is full of symbols, of intensity, of passion, of hard work and, of course, of lots of fashion.



For Chinese symbology, red is the colour of good luck and fortune and, although in every aspect in life there is place for fate, we have been there with our MADE addicts for the last years because of our tireless work, the endless search for originality, of new points of view, of fresh and juicy interviews; of the waste of creativity when designing the editorials and, obviously, of surrounding ourselves with the best team possible with whom we can make each edition the best yet.

But what about red for next season? Well, it will be THE colour –fashion statement. As a manifesto, *Givenchy's* collection revisits the *maison's* greatest hits as a total-look, as well as *Fendi's* OTK boots, the ultimate must-have for winter. The influence of *Valentino's* fav colour is presented through coats, dresses and accessories.

COLOUR RED,
UNMISTAKABLE FOR ITS
POWER, PASSION AND
LUST, TURNS INTO THE
MAIN THEME TO OUR
FOURTH ANNIVERSARY
ISSUE, WHERE YOUNG
DESIGNERS HOBNOB
RENOWNED BRANDS.

Even though it is not explicit everywhere in the issue, the intensity of reddish tones is present in every single page of this twenty-first publication: in the power of the different texts, in the juicy texture of the fullest lips, in the clothes themselves, in the setting of in the retouch... Everything is loaded with passion and eroticism in an issue where *Rubén González*, founder of the MADE NOW family, shows what the magazine and getting to this point with it mean; bloggers done most sensual and risky trends; young designers go high to renowned brands such as *Pedro Palmas*; and new model sensations in the islands, with *Assi Mbengue* leading, go hand-in-hand in a high level edit where there is no place for randomness and beauty shows its racial side.

Step right up! An issue to discover how power and sensuality (and sexuality, too) get you to the new season

Daniel Albericio
EDITOR-IN-CHIEF

A handwritten signature in black ink that reads "Albericio".



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EN PORTADA: Assi Mbengue (POP HOUSE), photographed by Rubén González and styled by Daniel Albericio, with a **Paco Naya & Gisela Dorta** "Betón Brut" dress. Make-up: Romina Elorrieta and Sara García. Hairstyling: Moisés Pérez.

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Illustration by Israel Castro





RED

4th ANNIVERSARY
www.madenow.es #VOL21



Fashion Diaries

by Ms. Castro Rides



Power, passion, pain. Red

For me, the colour red has always symbolised lust, passion, power and pain. I know that whenever I wear my red vintage *Jean Paul Gaultier* dress, I suddenly feel like I could take on the world and Pantone Color Institute's executive director, *Leatrice Eiseman*, says that a deep red is the colour to wear on a date or if you have seducing on the mind!

Red has always been seen as a powerful and passion infused colour throughout fashion's long and complex history. Red was long the colour of royalty, with kings and queens throughout history wearing red cloaks to show their regal power.

Red has long been associated with women's sexual power, with glossy red talon nails and a bright red slick of lipstick drawing attention to the mouth, being just two of the iconic looks that use red as a statement colour. Just look at *Guy Bourdin's* seductive fashion photography!

Christian Louboutin is a huge advocate for the colour red as it helped to make his now fabulously recognisable shoe designs stand out in a sea of high-fashion footwear back

in 1993 when he first introduced his legendary crimson red soles. Today, just one glimpse at bright red on the underneath of a high-heel, immediately denotes luxury and style!

This fall/winter seasons, the colour red is set to make a major comeback, with The PANTONE Fashion Color Report, pointing towards red as one of the top ten colours for the season. Commenting on the report, *Eiseman* said: “Bookended by a dynamic Grenadine red and a tawny Autumn Maple, the colour palette for Fall 2017 leans more to warmth.”

Fashion Weeks from *New York* to *Milan* were all screaming out about the colour red, with the style set really setting the tone with power red looks on the Front Row or FROW! Designers such as *Proenza Schouler*, *Victoria Beckham* and *Monse* paraded hot reds down the catwalk in *New York* and in *Milan* head-to-toe crimson was the feel of the show at *Max Mara*, while designers such as *Jil Sander*, *Calvin Klein* and *Bottega Veneta* also had a heavy leaning towards fiery red in their collections. And who can forget *Kendall Jenner’s* glorious, chic red *Fendi* coat.

Drawing its inspiration from Sixties femininity and style, *Zuhair Murad’s* fall winter 2017/2018 ready-to-wear collection features Angora pullovers, fur coats worn belted or eel ankle boots in deep red and *Coach’s* Fall 2017 collection sent models down the catwalk wearing full red ensembles from shiny red bomber jackets paired with dusty red oversized print skirts to bright red trousers and leather jackets for the men.

But when exploring the colour red, we simply cannot exclude the absolute King of the colour – *Valentino* of course! The designer has long been associated with the iconic colour, even doing a retrospective catwalk show dedicated to the colour. The *Valentino* red dress has been worn by countless celebrities such as *Elizabeth Taylor* and *Liz Hurley* on red carpets, and his commitment to the colour was further cemented when he launched *Valentino Red*. This Fall/Winter ready-to-wear 2017-2018 collection, *Valentino Red* fused a rock and roll feel, with an ironically complementary folksy, Amish influence – always with the colour red somewhere in the background and often taking central stage in the strong looks of the season.

So perhaps, as a new phase looms ever closer, with the upcoming opening of my new *@fashionspaceart*, I should start wearing red more often to get myself into the power mood. And as red is clearly the colour to look out for as fall/winter 2017 draws nearer, we will definitely be stocking some unique, seductive and empowering pieces in this passionate and unashamed hue.

*Graduate Fashion
Week London*

Photographs by Bee Rance







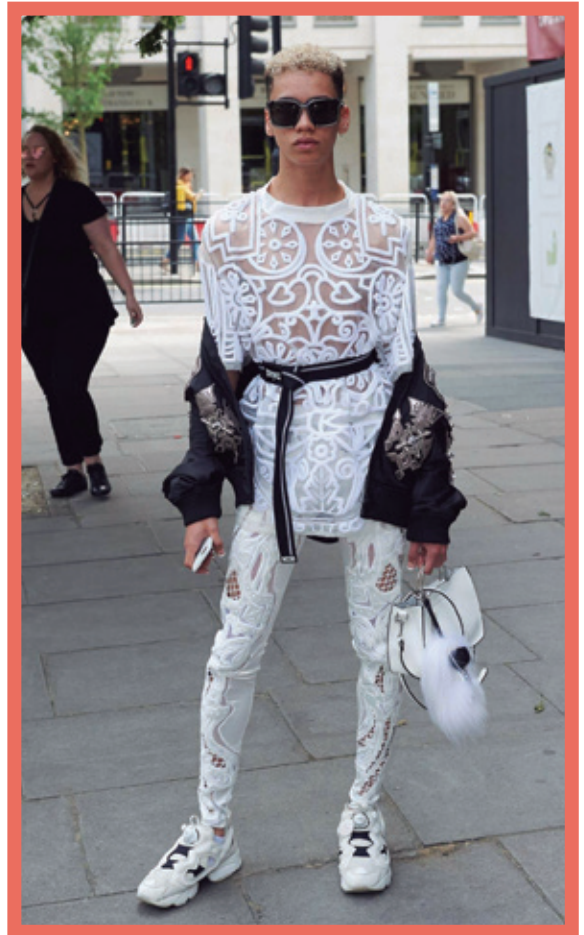
Pitti Uomo

Photographs by Lucilla Bellini



LFWM

Photographs by Aland West



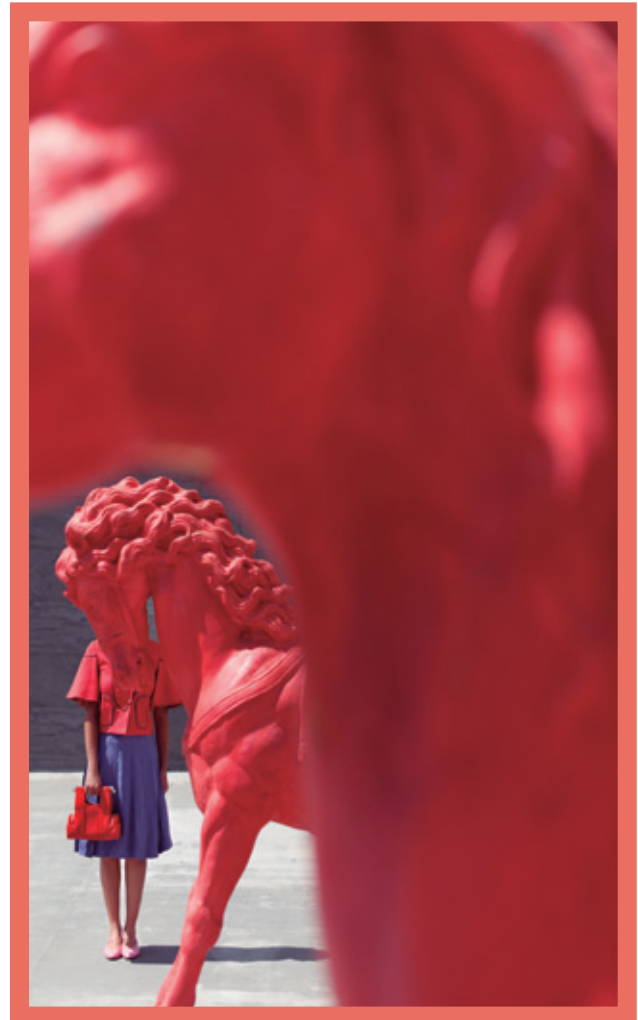
Rosso-Power

One of my favourite places on earth, where I studied and home to Pitti Uomo. Where power and beauty walk hand in hand

Photography by *Lucilla Bellini*

The structure of the *Opera of Florence*, was built as part of a new urban area dedicated to contemporary culture. At the entrance, visitors are welcomed by ten full-size red horses, giving the impression that the whole theatre is in fact a triumphant chariot being carried into the future. These elegant red statues were created by *Pier Luigi Pizzi* in 1990 as scenic material for the Russian opera ‘The Legend of the Invisible City of Kitezh and the Maiden Fevroniya’ by *Nikolai Rimsky-Korsakov*. Elsewhere in the building, on the first-floor foyer, a giant head created by *Oscar Dante Ferretti* for the *Aida* set design is exhibited for audiences to peruse.

Italy and in particular *Florence* is also the home of specialized leather and where designer *Corto Molto* this season has handmade made his collection. As the son of *Bottega Veneta* founders, *Laura* and *Vittorio Molto*, having an eye for luxury leather goods runs through *Corto Molto*’s blood, and as a result, his handbags are impeccably crafted. This season’s functional emphasis and strong lines are inspired by mid-century architects *Le Corbusier* and *Charlotte Perriand*.



Red Horses in front of The New Opera, *Florence*. Vintage *Gucci* clothes, *American 80* vintage shoes and *Corto Molto* “Priscillini” red pony hair tote.



Illustration by Rita Jardón

Personal Shopper

By Borja Romero



Oh, colours! Undoubtedly, the most powerful tool fashion professionals use to achieve our goals. Lots of colleagues –and me myself– think that colour creates such an impact in an outfit that it overcomes any other necessity. I mean, even though the pattern or the design of a dress may not be the best to our client, if the colour of the dress fits the skin tone, we haven “won the match”.

Studies on perception show that colours influence humans’ psicho. This association is of crucial importance as it is highly useful for the businesses who use such element in its development, as it happens in fashion or marketing, for example.

Psychology shows how colour can evoke, almost instantaneously, emotions in the viewer, being an important aspect for communication. Designers choose colours for their collection depending on the coordination to the message or concept they want to express. *Heller (2004)* affirms that colour, more than an optic phenomenon, are social. The author states that these and feelings do not combine accidentally, but they depend on the context and personal history of all of us through the times.

Here we would only talk about red. This colour symbolizes both sides of passion, love and hate. Red is an energizing, colour that shows excitation, happiness and braveness. Because of this, red was chosen as the representing colour of movements such as communism, socialism and Nazism.



Nowadays, different tones of red are trademarks from designers. Most of us know “*Valentino Red*”. The designer discovered the tone in a trip to Spain, getting it for his designs. During one of his visits to the theatre, he observed the elegance, sensuality and femininity of Spanish women dress in the vibrant colour. Another example is *Carolina Herrera*, just saying it reminds us of the brand’s ads, with its elegant backless gowns.

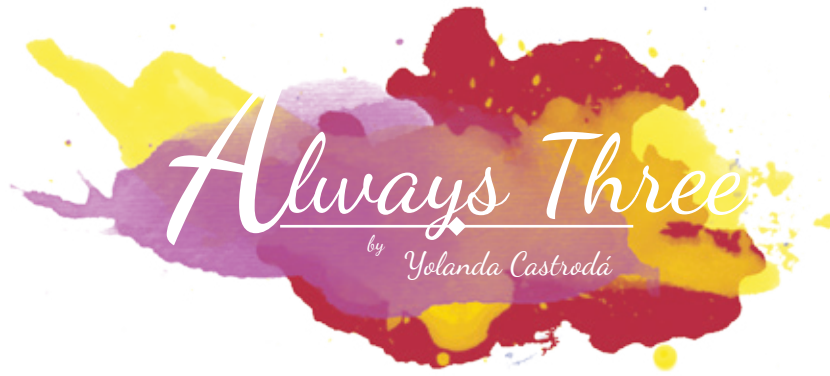
Although red is an important colour in fashion, from my experience, most of my clients do not like using it with excuses such as “it is excessively vibrant” or “it does not fit me”. Red is a warm colour due to its composition, using a great amount of ochre. Nevertheless, as it happens with all colours, there are cold and warm tones. We just have to match them to our skin tone and find our perfect red.

As a professional from this field, I tell my clients not to avoid any colour, just to combine them. Pink and red, for example, were an impossible mix until now, when they form the best colour combo of the season. Before the fashion month began, street styling did what it was expected to do: it confirmed that pink and red were a great inspiring combination. Brands such as *Tintoretto*, *Yera*, *Amitié* and *Sfera* have this unusual mix in their collections.

With no doubt, it is not a matter of age or style: there is no excuse to avoid using red.



Images: Amitié and Yera collections.



Chapter 10

WHAT DOES HE WANT?

One more night, Julia is sat at her apartment's terrace, remembering everything that happens during her trip to Madrid. She cannot help looking at the horizon, which has an intense red colour today. "This means good weather for tomorrow," she murmurs. Her days in Madrid has been upsetting, everything turned into something really strange.

Julia stares thinking... "Margarita has an affair. Who would that guy be? WHAT DOES HE WANT?"

She cannot stop asking herself about things that show no answer, or at least in this moment.

"I have to guess who was that boy," she keeps thinking, "simple curiosity. The truth is, I am amazed by what happened to Margarita. Who would that man kissing her be? How much time together? Ha, ha, ha," she cannot help laughing, "this seems like a thriller."

Julia was surprised to see Margarita kissing that man that she did not tell her about the guy following them. The rest of the days in Madrid where for shopping. She returned to her room late in the afternoon and stayed there, she did not even go out for dinner. She was confused and really disappointed. She could not get anything.

Margarita was unpacking. She holds the things she bought in Madrid with special love. Her thoughts are in those marvelous nights she shared with Roberto. She feels happy and excited, as a teenager. She notices that Orlando is strange, what she does not care now. She never thought she would feel so alive in her 50s.



**** Next morning ****

Julia picks up the phone to call Marta, they have to talk.

- Hi, Julia! What's up? You came back.
- Hi, Marta! Yup, yesterday evening. How are you?
- I'm good, I'm good –Marta answers.
- Good? –Julia asks. That's not what I noticed when you phoned me. Didn't you have to tell me anything?
- Yes, that's true. I have to tell you something –Marta answers–, but I'd rather tell you when we meet.
- When do you want to meet? –Julia says in resignation.
- Friday –Marta responds–; I'm so busy these days. I'll tell Susana to come.
- You let me intrigued again –Julia is so nervous.
- Listen, it's not important–Marta speaks quietly. It's about my relationship with Jorge.
- What happens with Jorge?
- We'll talk about it on Friday, Julia. Now I have to hang up, I have loads of work. Calm down. Bye.
- Okay, okay. Kisses.

“What the hell is going on with Jorge?!” Julia stares thinking. “Oh, God! It's all a mystery! Well, she will tell me on Friday.” She has not realized that Friday is tomorrow.

She keeps thinking, trying to guess what can be going on with her friend. Her phone ringing brings her back to reality.

“Orlando,” she murmurs, “what does he want now?”

- What do you want? –Julia answers the phone in a rough way.

- What's up, Julia?
- I'm good. What do you want?
- How was it in Madrid with my wife? –Orlando says, almost laughing.
- Is that why you are calling? –Julia answers almost shouting, annoyed.
Orlando keeps talking in an ironic way.
- Tell me about it, Julia.
- Listen, Orlando, stop calling me. If you want to know anything about your wife, ask her. Adieu.

Julia hangs up and turns off the phone. As every time she talks to him, she feels nervous.

She goes out for a walk. While she walks, she thinks about that name she read on the tombstone.

“I'm thinking I got to Ceuta for some reason, everything is so convoluted, but I think everything is connected, I don't know why or how, but I'll find out some day. The name in the cemetery, the relation with Emilia... Something is going on.”

While she continues walking, she keeps thinking. When she walks by a boy on the street, he calls her attention, the guy is surprised to see her. “It's him again”, she murmurs, “WHAT DOES HE WANT?!” She follows him, she needs to know what he wants...



*Rubén González, lensed by Sara García,
with an OFFICINE GENERALE roll-neck jersey.*



Limitless Creativity

**Extroverted, natural and nervous.
Stylist and self-taught photographer but, moreover,
founder and current director of this magazine,
Rubén González opens up about
his impression from MADE NOW, its team
and what is yet to come.**

*Interview by PAULA ALBERICIO
Photographs by SARA GARCÍA
Styling by DANIEL ALBERICIO*

How is MADE NOW born?

It was born as many other ideas: from an impulse. I thought it could be funny and, more important, instructive to work in something that back then called my attention and with some colleagues from my studies in styling and fashion design. One day, without further ado, MADE NOW was born.

How do you analyze these past years?

Fortunately, positive aspects win! (Laughs) It has been four years that look like twenty; we have evolved, grown, learnt and a long etcetera in which, of course, bad moments have come, but I think that without them, everything would have been boring. I feel so grateful to our readers and to my wonderful team who always creates something new and unique. I am looking forward to what comes next!

How is it possible to coordinate all the team?

With an enormous schedule! (Laughs) It is really easy when you work with people so involved in the project, people who seek perfection, they get risks and enjoy what they do. Lots of times we are asked how we do shootings in just a few hours, and it is thanks to the fact that it is always as the first time: energy never lacks –nor croissants in the catering!

We are talking about an international publication. Is it easier to work or create fashion overseas?

Maybe it is easier abroad, yes; obviously, this industry develops to extreme levels when you go out the islands, so you will always find more opportunities outside.

What do think is wrong in the Canaries?

Hmm... I think it is complicated to create fashion as there are not so many opportunities here; there are lots of brands, shops, designers, etc. who, even though they have great ideas, good products or a fabulous style, they do not find here those infrastructures they need to utilize, so out there they find lots of "lighthouses" to guide their work. Nevertheless, we see a breath of fresh air thanks to all the events and fairs devoted to fashion, with develop and improve year by year.

Fashion as vocation or devotion?

My interest in fashion is simple curiosity (laughs). This has made me love it and almost depend on it, I think vocation and devotion go hand-by-hand. It is always a good moment to read a new article or watch the latest campaigns from giants such as *Balmain* or *Alexander McQueen* and get some inspiration, buy an issue of another magazine and go for a coffee; it ends being your routine.

Oversized bomber jacket and trousers in printed fabric from the "Béton Brut" collection by PACO NAYA & GISELA DORTA and Superstar sneakers by ADIDAS ORIGINALS.



Where does he inspiration for each issue come from?

Most of the time from something so simple as a walk, a talk with friends or even a dream. It has ended in a game in which I have to guess what next issues will deal with, which is fabulous, I think.

The cover of your dreams...

Huh... Having haute couture in the magazine would be a dream come true, with no doubt. Having the opportunity to photograph a *Valentino* or a *Saint Laurent* dress, maybe... (Sighs) Everything will come, just wait for it.

Who do you consider as your models?

Undoubtedly, the great *Grace Coddington*, *VOGUE America's* former creative director; photographer *Patrick Demarchelier* and architect *Mies van der Rohe*, alongside an enormous list which would fill a whole issue (laughs).

Do you think everything is already invented in fashion and photography?

I do, but it does not mean that we cannot choose something that already exists and look at it from different perspectives, giving new uses. Best thing in both fashion and fashion photography is that there are not so many "rules", sort of saying, so almost everything is permitted, and that is really interesting.

Recently, some new fashion publications have been born in the Canary Islands. Do you think there is a lack of freshness or that there is a risk of saturate the audience?

On the contrary; I think it is good for the business, it means there are more people taking risks and getting into the adventure or doing something they believe in. I think it is fantastic: they will contribute with new styles, ideas, options... That is enriching in many levels.

How important are social networks for MADE NOW? And how do you run them, is everything valid?

Social networks are crucial for any project that wants to develop itself; nowadays they are part of our daily routine. Thanks to our community managers we keep a day-by-day feed with a constant flow of news. There is no need to be always looking at how many followers you have as they vary all the time. We focus on quality and getting to as many people as we can. Not everything is valid, how we run them is as important as what you post, how you do it and when!

Future plans...

There is also a long list for that! (Laughs) For the time being, we will keep on surprising our audience. I think it is the most important thing. 2018 will bring lots of changes. 2017 has been a great new beginning with our new aesthetics, so we will continue that way, but with no rush. It is crucial to enjoy the way we are creating.



Printed cropped sweater the "Béton Brut"
collection by *PACO NAYA & GISELA DORTA*
and black *H&M* trousers.
Make-up: *Romina Elorrieta*.



LEXDEUX

LEXDEUX is a prêt-à-couture brand under Juan Manuel C. P.'s creative direction. Based on couture classics, a great study of patterns and shapes and the combination of simple and refined lines with handmade embroideries, one of the brand's identities is that of the exquisite mixture of fabric that dress up a strong woman who cares for beauty and elegance, with a great artistic and cultural taste.

By Susana Martín

Some critics write down that when your last show finished, you “jumped into the runway”. Could you describe that feeling which made you so happy?

It was my way to relax and liberate all tension and adrenaline... I am so nervous. It goes on and on until I explode. The preparation, the making of the collection, all the revision of details before the show was done, so it was just enjoying our work. I was happy, euphoric. It was really difficult to contain the feelings.

An important part of your training in fashion was with Ángel Schlessler, one of the big names in Spanish fashion. What is the most important thing you learnt from him?

It had been a month since I left the Design school, so I thought: “lots of theory, but few practice...”. I learnt about the business. What they do not teach at schools: organization, buying fabrics worldwide, fittings for the show and production, making of a collection... Being responsible in every single step.

Approaching your collections, *Resiliencia* or *Rimini Blue*, for example, we see that your work has a very important emotional load and a very personal sensitivity. How is your method of work? Where do you look for the spark that ignites inspiration?

I always work the same way: I pose a story that helps me develop the collection. In *Rimini Blue* were the memories of my childhood Summer and in *Resiliencia*, the figure of *Soledad Lorenzo* and her ability to overcome the disappearance of all her relatives. This story helps me create a layout that allows me to differentiate blocks from the collection, whether by color, fabric, concept, etc. I usually have the lines, colors and materials decided when thinking about the collections and although there are always last-minute changes, I am setting up the looks and I visualize the deficiencies to be supplied or what needs to be discarded. In all this process always include personal notes, such as my preference for a certain line, figure or artistic tastes that influence me in all collections... In short, I create my concept of beauty and woman for which I design.

In 2014 you threw yourself into the pool and decide to set up your own brand after several years working in the fashion industry and, fortunately, it is having a very good reception. What is the next step you want to take?

Well, together with the Summer 2018 collection that I am already posing, undoubtedly all the attention is focused on production and sale. Find a space that is identified with the signature and vice versa. This way, you can open the customer base and have the most extensive collections feedback.



Your collections are very committed to the current woman: an active, educated and involved woman. Your garments are versatile and really appealing; its production is centralized in Spain... Lexdeux seems to have everything. When you started to develop this project, was the line clear or did you shape it with each step?

The creative part was the easiest. I always knew what kind of clothes I wanted to do and who I wanted to go to. I highly value the functionality in the garments and that all of them live and do not remain in the closet. Then there is the part of communication and press... Know from the beginning what profile of audience you want to reach, be aware of making adequate publicity for the beginning of the firm and finding the appropriate press and communication office has been vital and these inevitably have been things that have been solved day by day.

Who is *Juanma Capón* when he closes the door of the studio?

I'm very curious, visually speaking. I like art very much and to discover compositions of color is something that helps me enormously. I see a lot of photography that when looking for references is vital. I try to keep my mind active by traveling when I can, watching movies, sharing time with friends... I try to enjoy doing things that make me feel good. Something we should all do.



RACIAL beauty that conquers the islands together with the ultimate
break with gender **STEREOTYPES** merge at **MADE NOW**, getting drunk in
limitless **SENSUALITY**

WHEN
MÜLLER
MADENOW
DEVOTED ITSELF
TO
COLOUR RED



LAS CING



Photographs by RUBÉN GONZÁLEZ

Styling by DANIEL ALBERICIO

NO SILVAS





From left to right, black sheer dress, metallic coat dress, black jumpsuit and stripped jumpsuit, all from the *Béton Brut* collection by *PACO NAYA AND GISELA DORTA*. On the right, Khar is wearing a *GONZALES UNDERWEAR* bra. Belts by *STRADIVARIUS*.

PACO NAYA AND GISELA DORTA
crystal appliquéd coat,
STRADIVARIUS jeans
and belt and
STEVE MADDEN
plastic sandals.







Assi wears a *DAMIÁN RODRÍGUEZ* white lace dress and *STRADIVARIUS* white denim jacket.

DAMIÁN RODRÍGUEZ gold lace jumpsuit
and black and gold dress.
On the floor, Eva is wearing
a DAMIÁN RODRÍGUEZ
pink cocktail dress
and STRADIVARIUS satin platforms.



Eva, with a *PEDRO PALMAS* red embroidered dress, *STRADIVARIUS* jeans and denim jacket, and *STEVE MADDEN* plastic sandals.





From left to right, *PEDRO PALMAS* tulle skirt, sheer dress and black and green paillete dresses. *Nath* is wearing a *GONZALES UNDERWEAR* white bra. Earrings are *FLORI GÓMEZ* and blue velvet sandals are *STRADIVARIUS*.

Models are wearing an asymmetric red jacket and a red jumpsuit with a red tulle overskirt, both exclusively created by *GM BY JE* for *Made Now*.
Assi's earrings are *FLORI GÓMEZ*
and both plastic sandals are *STEVE MADDEN*.



Menglei, with a GONZALES UNDERWEAR bur-
gundy bra, STRADIVARIUS belts
and STEVE MADDEN sandals.
The red tulle slit skirt is a GM BY JE
exclusive creation for Made Now.



Khar wears AWITA "Vanidad" denim jacket, STRADIVARIUS belts and jeans and STEVE MADDEN plastic sandals.





All models wear GONZALES UNDERWEAR bras and FLORI GÓMEZ earrings.

Models: Assi Mbengue, Eva Basterrechea, Khar Ndoye & Nath Navas
(all at POP HOUSE) and Menglei Li (OLÉ GROUP).
Make-up: Romina Elorrieta and Sara García.
Hairstyling: Moisés Pérez.
Styling assistant: Mónica Rodríguez.
Creative direction: Rubén González.
Special thanks: Grupo Número Uno.

The background of the entire page is a photograph of a wedding table setting. It features several red wine glasses, plates, and small bouquets of red roses in copper-colored pots. The lighting is warm and focused, creating a romantic atmosphere. The text is overlaid on this scene.

The Natural bride

Between wild roses bouquets and with a red atmosphere, brides are dressed in romanticism with tulles and laces for different styles.

Photographs by *CRISTIAN NAVARRO*
Styling by *DANIEL ALBERICIO*





Raquel Castro with printed skirt and embroidered cropped top. At the back, short dress with cut-outs, tulle skirt and embellished belt, all *RODRIGO PIÑEIRO*.



RODRIGO PIÑEIRO
dress with lace, net and
embellishments on the
top, and long tulle veil.



Standing, Julia is wearing a dress with lace, feathers and crystals, and headpiece with white pieces; sitting, Raquel wears slit dress, lace top, embellished belt and cape, all *RODRIGO PIÑEIRO*.



RODRIGO PIÑEIRO plumetti
dress and crown with gold
leaves and pearls.



RODRIGO PIÑEIRO short
lace dress and long tulle veil.

RODRIGO PIÑEIRO V-neck
appliquéd dress with
embroideries on the bottom
and golden crown.





RODRIGO PIÑEIRO asymmetric dress
with a tulle waterfall on the skirt and
net with embroideries.



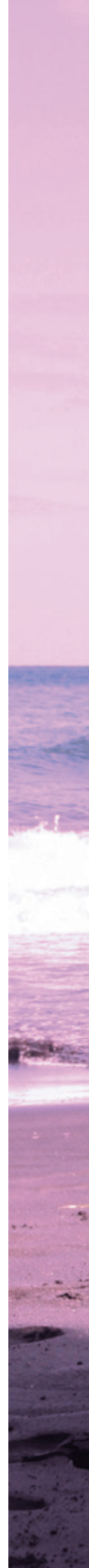
PRODUCTION BY S-EVENTS

Models: Raquel Castro (POP HOUSE) and Julia Kuhn (OLÉ GROUP). Make-up: Romina Elorrieta. Hairstyling: Moisés Pérez. Artistic direction: S-Events.
Creative direction: Ruben González. Special thanks: Sandos San Blas Nature Resort & Golf.

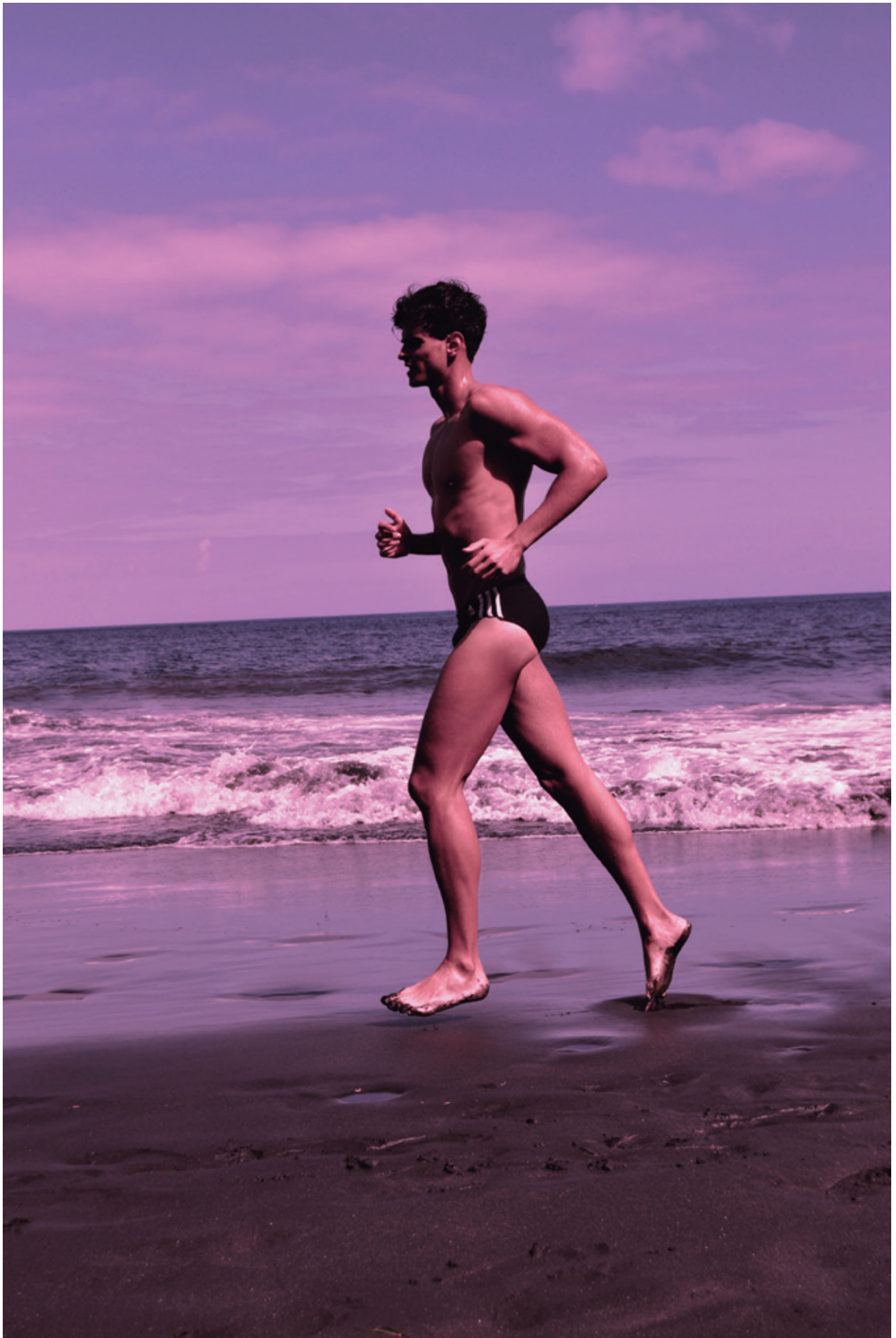


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Photographs by RUBÉN GONZÁLEZ







ADIDAS ORIGINALS swimsuit.



adidas



ADIDAS slides.

MARC BY MARC JACOBS tee and
model's own underwear.







DESMIT swimsuit.



Craft bag and model's own underwear.



Model: Darío Rodríguez (OLÉ GROUP).



RED LIG HTS

*Artist Paulino Herrera, exclusively for MADE
NOW, in a series of high voltage
photographs with the color of the season as
the main character.*

Photographs by FERNANDA SALDAÑA







White lace-up jacket and trousers by *EUPHEMIO FERNÁNDEZ*.





Fishnet tank top by *EUPHEMIO FERNÁNDEZ*.

EUPHEMIO FERNÁNDEZ cut-out trousers.

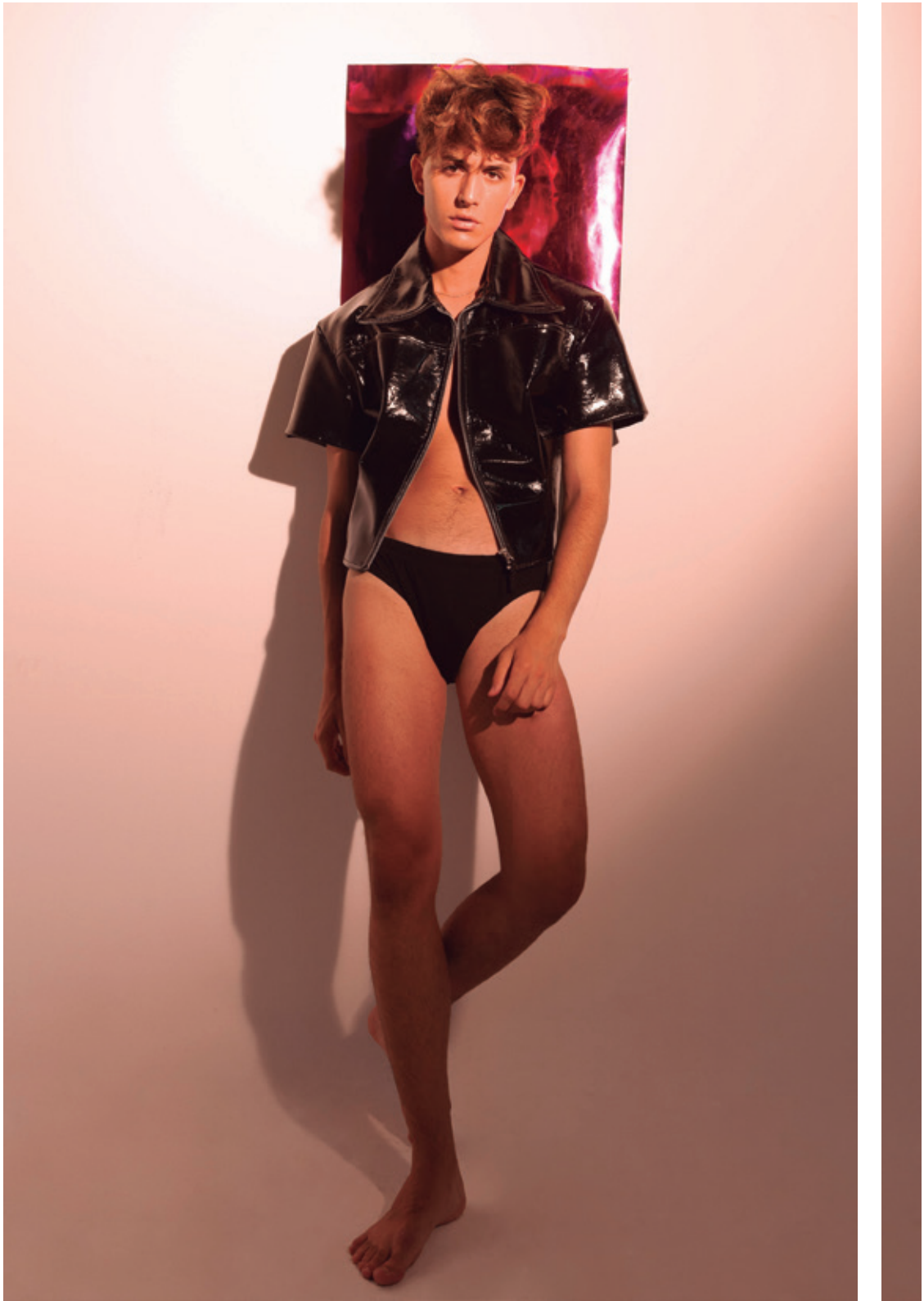




EUPHEMIO FERNÁNDEZ printed coordinates.



EUPHEMIO FERNÁNDEZ printed shorts.



EUPHEMIO FERNÁNDEZ bright leather jacket.





GO

TO THE
WHERE

MADRUBB dress, H&M stole and vintage earring.

BACK

PARTY CITY

YOU BELONG

Photographs by EDUARDO CABRERA

Styling by RAÚL RODRÍGUEZ

MADRUBB dress, vintage fur coat and H&M earring.







MADRUBB dress, vintage fur coat and SFERA earring.





STRADIVARIUS bralette, PRIMARK briefs,
MADRUBB jacket, ZARA over-the-knee
boots, vintage fur cap and INMACULADA
VERGARA earrings.

Make-up: Andrea Gómez

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*Photographs by RUBÉN GONZÁLEZ
Styling by KATIA LEÓN*







Pape, with LEVI'S sweater and jeans;
Fernando, with LEVI'S jacket, sweater and jeans.

LEVI'S cap, overalls and jacket.



LEVI'S overalls, belt and headband.





LEVI'S blazer, T-shirt, sweater and jeans.



LEVI'S T-shirt, skirt, belt and jeans.



Both models wearing *LEVI'S* tanks and trousers.
White shirt is also *LEVI'S*.



Fernando, with denim jacket and Pape, with hat and red trousers, all LEVI'S.





Models: Pape Moundor Sarr y Fernando Dirrocha.

LEVI'S T-shirts and models' own underwear.



Contact

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OLÉ GROUP
www.olemodelmanagement.com

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www.pedropalmas.com

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Illustration by Carlos Carvajal

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