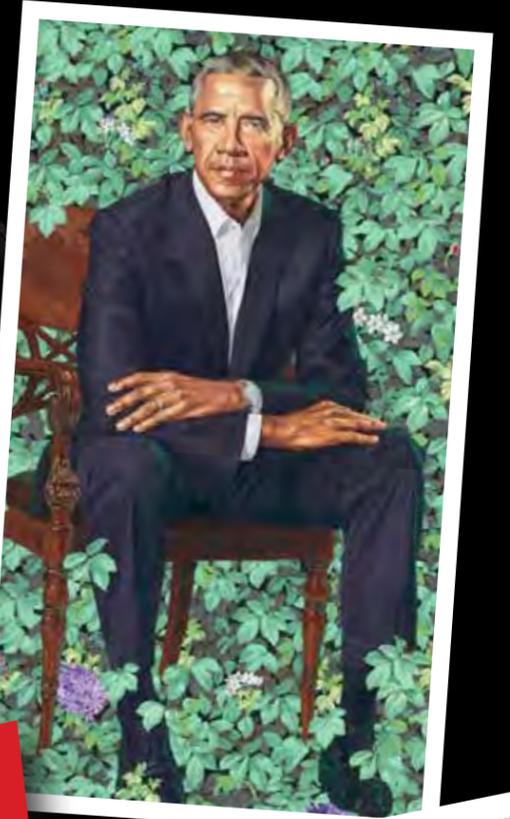


...NOT IN THISDAY STYLE? THEN YOU'RE NOT IN STYLE

THIS DAY

St



KEHINDE WILEY

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COVER

Kehinde Wiley, an already famous Nigerian-American portrait painter was at the center of the world. Why? He was revealing his portrait of the 44th President of the United States of America, Barack Hussein Obama, at the National Portrait Gallery, Washington. **THISDAY STYLE TEAM** ahead of his arrival in Nigeria and at the Summit, happening October 30th and 31st spoke to KEHINDE WILEY on his artistic practice

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THISDAY STYLE

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Isn't it always nice when we are first at something? There's a particular sense of pride when we, as individuals, do something that has never been done before and make our marks on the sands of time. One such person privileged enough to fall into this category is Nigerian-American, Kehinde Wiley, the first Nigerian-American who painted Barack Obama, also the first American black President. Of course when such stars emerge, we are quick to acknowledge their roots especially if they are one of our very own. Watching him being interviewed on CNN made me happy.

For a country like ours, that has suffered and is still suffering so many knocks and challenges, not to mention followed by never ending negative press globally, it is refreshing when the good works of a son of the soil is acknowledged and celebrated. Although Kehinde grew up in America, he is quick to talk about the positive impact his mother had in his life. To her, he gives credit for his growth and chosen career. And also her encouragement and ability to steer him in the right direction which helped him build his path to the success story he is today. I have to say Nigerian parents, especially mothers, truly go the extra mile when it comes to the development of their children.

That being said, some truly talented people have not been lucky or fortunate enough to horn in on their skills either through lack of funds or generally lack of interest or encouragement. They do not invest the time, dedication and effort into this skill to achieve the mastery they need to have to make a living out of it.

But today, Art is one of the most buoyant businesses to run. So artistes, the good ones that is, are in hot demand. Their works are being sold all over the world and simply put...their time has come!

Many more Kehinde Wileys are emerging from our shores than ever before as they continue to set the global stage on fire with their astonishing works. Truth be told, Art is one field where our artistes are commanding as much figures as most of their global counterparts. Many of their works have been sold and showcased in some of the world's biggest galleries. Artistes, though not the best of businessmen, have been approached by many art dealers who have helped in elevating the value of their works thus giving them their well earned respect.

RUTH

FASHION DIRECTOR/EXECUTIVE EDITOR



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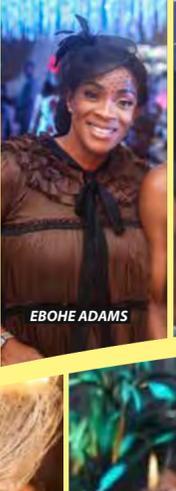
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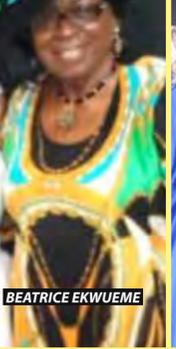
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NKIRUKA & NKEMKA TIE THE KNOT

Recently, Nkiruka, the daughter of Mike and Chinelo Egbuna, tied the knot with the love of her life, Nkemka, son of Grace Egbagbe and Alex Ekueme. After the traditional wedding which took place in Onitsha a few weeks before, the beautiful white wedding was held at D'Venue, Oniru Lagos.

What was most fascinating was not just the dress code which demanded that female guests wear fascinators, but the fact that both Mothers of the Day wore identical outfits right down to their hats. It was such a delight to watch them dance together as the joy in their faces was clear for all to see. The hall was made even more colourful with the wide array of hats in display. The lovebirds made their guests starm-eyed as they watch them profess undying love for each other. It was a truly wonderful evening and a beautiful wedding that must have made the parents proud. Congratulations to the new couple, Style team wishes them a happy married life.



NKIRUKA & NKEMKA EKUEME



MOTHERS OF THE DAY, CHINELO EGBUNA & GRACE EGBAGBE



STELLA OKOLIE



DAISY DANJUMA



EMEKE ANYAOKU



EVELYN OPUTU



OLADIPO JADESIMI

BY FUNKE BABS-KUFEJI

TECH MEETS FASHION

Gone are the days when technology was just for a chosen few. Today, everyone has access to smartphones, wireless headsets, tablets and so much more. While wearables are arguably not as stylish as manufacturers hoped, there have been some exceptions. Many designers have collaborated with tech companies to come up with products that incorporate technological advancements. And now more and more companies have created their own wearable tech designs that appeal to fashion girls. Check out some of our favourites tech wearables right now.



BELLABEAT: Believe it or not, this pretty pendant can actually track your activity, sleep and even heart rate. It records everything in an app. With no screens or buttons, this wearable can pass as a piece of jewelry. The leaf can be worn as a necklaces or bracelet. It is also made of hypoallergenic stainless steel.



FITBIT: Is a popular workout tracker, but the Alta HR does more than count your steps. It keeps track of your heart rate, sleeping habits and even reminds you about calls and texts. With its slim design, it doesn't look like a fitness tracker just one of your bracelets.



KATE SPADE NEW YORK SMART WATCH



GEMIO: This unique bangle responds to your every move thanks to its 24 different coloured LED lights. Using Bluetooth, the lights can be synced to music in a club and pulse to the beat. You can also sync with a friend, taking friendship bracelets to a whole new level.



MOTIV: Most fitness trackers are worn like a bracelet or even an arm band. This wearable is different because it is worn on your finger. Available in two colours, the ring is designed to be worn discreetly on your finger so you can perform activities as usual without getting distracted by a gadget on your arm or leg. You'll probably forget to take it off.



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QUALITY HAIR EXTENSIONS



Like they always say, "If you're going to do it, do it right." Wearing hair extensions is more than just a trend. Some women choose to wear hair extensions as their main hairstyle despite how long or short their natural hair is. Other women want to wear hair extensions because they struggle with their natural hair growth. Hair extensions are great as they allow you to take a break from your daily styling routine and experiment with different hairstyles without compromising your natural hair health. Also this must be done right. So before you book your next hair weave appointment, here are a few tips to know to find quality hair extensions that you deserve.

BY KONYE CHELSEA NWABOGOR

REAL OR NO DEAL

The first decision you need to make when you purchase hair extension is only to wear 100% human hair. The only exception to wearing synthetic hair is if you are getting a braided style and in that case, wearing synthetic hair for a short period is acceptable. You want your hair extensions to look and feel natural even if it is obviously not the case.

Hair extensions can be found in the market and local beauty stores but it is best and advisable you buy your hair extensions from a reputable source like HairportNg. You can follow them on Instagram @hairpor.ng to source your 100% natural hair extension in different styles and length.

BUNDLE OF BEAUTY

How your hair arrives also matters. Buying your hair in a bundle is another excellent way to ensure that you have purchased quality hair.

Hair that is sold by the bundle is some of the highest quality hair available. Usually, the hair has

been sourced from a trusted supplier and does not contain any foreign elements.

Bundle hair is more expensive than hair by the package but you're getting more for your money. Also there is more hair in a single bundle than there is in a single pack of hair.

Making the initial investment in purchasing hair by the bundle might make a dent in your wallet. But over time, you'll be able to reap the benefits of your wise purchase as good quality hair lasts longer and are reusable for multiple installments.

CARE

Just because the hair isn't growing out of your head doesn't mean it doesn't need protection. 100% human extensions, is just as susceptible to heat damage as your natural hair. Make sure that you're always protecting your hair with a spray or cream-based heat protectant before you use your heat tools.

YESThat's right! Hair extensions get dirty. As you

wear your extensions, you need to keep up with your usual cleaning routine. Once you remove your extensions, you need to give them an excellent clarifying cleaning before you pack them away for future use. Allowing product build-up and debris to sit on the hair will only cause damage to your hair extension.

TELL TALES OF FAKE HAIR

A tell-tale sign that you haven't purchased good quality hair is shedding. If you notice that you're leaving a trail of weave behind you as you walk, then you're not wearing hair of good quality. If the hair you're wearing is straight or wavy, then make sure you're brushing it with a paddle or vented brush. You only want to detangle it when the hair is wet if the hair you purchased is curly or kinky. It's best to use a wide-toothed comb or a Denman brush on textured hair. After you've detangled your hair, you should only have a few strands of hair leftover in your brush.



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KEHINDE
WILEY

On February 12, 2018, Kehinde Wiley, an already famous Nigerian-American portrait painter was at the center of the world. Why? He was revealing his portrait of the 44th President of the United States of America, Barack Hussein Obama, at the National Portrait Gallery, Washington.

Before this, the artist had shot into national consciousness in the American art landscape, as the artist who situated black men in backdrops of power, royalty and finesse. By applying the visual vocabulary and conventions of glorification, history, wealth and prestige to the subject matter drawn from the urban fabric, the subjects and stylistic references for his paintings are juxtaposed inversions of each other, forcing ambiguity and provocative perplexity to pervade his imagery.

Wiley's larger than life figures disturb and interrupt tropes of portrait painting, often blurring the boundaries between traditional and contemporary modes of representation and the critical portrayal of masculinity and physicality as it pertains to the view of black and brown young men. Initially, Wiley's portraits were based on photographs taken of young men found on the streets of Harlem. As his practice grew, his eye led him toward an international view, including models found in urban landscapes throughout the world – such as Mumbai, Senegal, Dakar and Rio de Janeiro, among others – accumulating to a vast body of work called, “The World Stage.”

The models, dressed in their everyday clothing most of which are based on the notion of far-reaching Western ideals of style, are asked to assume poses found in paintings or sculptures representative of the history of their surroundings. This juxtaposition of the “old” inherited by the “new” – who often have no visual inheritance of which to speak – immediately provides a discourse that is at once visceral and cerebral in scope. Without shying away from the complicated socio-political histories relevant to the world, Wiley's figurative paintings and sculptures “quote historical sources and position young black men within the field of power.” His heroic paintings evoke a modern style instilling a unique and contemporary manner, awakening complex issues that many would prefer remain mute.

Come 31st of October 2018, at the Art Summit Nigeria, an educational summit of a conference, panel talks, experiential exhibitions and workshops, Kehinde Wiley will be in Nigeria, engaging with the art industry for the very first time. In a panel titled Artist as Catalyst, in conversation with Azu Nwagbogu, founder, African Artists Foundation, Wiley will discuss how he as an artist exists in a milieu of constant social and political change. In his America, Trump is turning democracy on its head. How can art speak for these things. In Nigeria, we are entering another tumultuous season of elections with tensions already rising about the state of affairs. Wiley will seek to answer the question, what is the role of the artist, as a catalyst for change, and as an agent of maintaining social order? Or beyond this, how can artists represent the best of their times, and why does representation matter? **THISDAY STYLE TEAM** ahead of his arrival in Nigeria and at the Summit, happening October 30th and 31st spoke to Kehinde Wiley on his artistic practice...

What first got you interested in painting?

I began with studying art back in LA as a young kid. I first went to art school when I was about 11 and went to big museums in Southern California. I grew up in South Central Los Angeles in the late 80's and was very much a part of the environment that was driven by some of the defining elements of hip-hop: the violence, anti-social behavior, streets on fire. I was fortunate because my mother was very much focused on getting me, my twin brother, and other siblings out of the hood. On weekends I would go to art classes at a conservatory. After school, we were on lockdown. It was something I hated, obviously, but in the end it was a lifesaver. In art school, I just liked being able to make stuff look like other stuff. It made me feel important. Back then, it was basic apples and fruit and understanding light and shadow. From there I did the body and a lot of self-portraiture. So much of what I do now is a type of self-portraiture. As an undergrad at the Art Institute of San Francisco, I really honed in on the technical aspects of painting and being a masterful painter. And then at Yale it became much more about arguments surrounding identity, gender and sexuality, painting as a political act, questions of post-modernity, etc.

How do you select countries to be a part of practice, and series, “The World Stage?”

The World Stage is comprised of what I believe are countries on the conversation block in the 21st century. Many of the reasons why I choose certain sites have to do with a level of curiosity, but it also has to do with their broader, global, political importance- strategically for America, and the world community at large. One of the reasons I chose Brazil, Nigeria, India and China is that these are all the points of anxiety and curiosity and production going on in the world that are changing the way we see the empire. As I've been traveling, I started to notice that the way many people in other parts of the world interact with American culture is through black American expression. It's an interesting phenomenon. And increasingly, I want to engage with that question. If I am finding completely unknown guys on the

“

When street casting, I would say I look for alpha male behavior and sensibility, but what that ultimately ends up looking like can be sometimes conflicting. Sometimes someone who is very large in presence and gait is in the same photo shoot as someone rather small. I don't think I have a formula for it, but it's sort of in the process that it all comes out.

”

streets of America, what does that look like when it happens in West Africa, in India? And when I started to do that, I had to ask myself some questions. Am I going to base this project on Western painting? Increasingly the answer was no because there was a wealth of history in each of these countries.

Why do you mainly paint African Americans?

I loved when I walked into LACMA as a kid and seeing Kerry James Marshall's grand barbershop painting. But it was thrown into very sharp relief when thinking about the absence of other black images in that museum. There was something absolutely heroic and fascinating about being able to feel a certain relationship to the institution and the fact that these people happen to look like me on some level. One of the reasons I've chosen some of these zones had to do with the way you fantasize, whether it be about your own people or far-flung places, and how there's the imagined personality and look and feel of a society, and then there's the actuality that sometimes is jarring, as a working artist and traveling from time to time. Being in southern India, that black American hip hop culture is everywhere and to see it in sharp

relief on these brown bodies in south Asia is something extraordinary, something that I wanted to get down without even fully understanding the entirety of the cultural context. I think it's important to destabilize yourself, and I do it because I want to see people who look like me.

How do you find your models?

I cast all my models on the streets of New York, and in the case of The World Stage, on the streets of that respective country. I have a camera crew with me, examples of my work and usually an attractive woman with me because there's something homoerotically charged about this whole interaction. Me as a male talking to another male, and predisposing that there's some kind of beauty being exchanged or desired. Usually on the American street there's this kind of celebrity culture where people aren't shocked, but they've been found. “Of course you discovered me, it's about time”. Whereas in places like Nigeria or Brazil, even Sri Lanka, people didn't know what was going on. It took a lot more explanation, and they would still say, “Well, why me?” In America, it's, “Of course me”. When street casting, I would say I look for alpha male behavior and sensibility, but what that ultimately ends up looking like can be sometimes conflicting. Sometimes someone who is very large in presence and gait is in the same photo shoot as someone rather small. I don't think I have a formula for it, but it's sort of in the process that it all comes out.

What typically inspires a painting?

Classical European paintings of noblemen, royalty and aristocrats. My goal was to be able to paint illusionistically and master the technical aspects, but then to be able to fertilize that with great ideas. I was trained to paint the body by copying the Old Master paintings, so in some weird way this is a return to how I earned my chops — spending a lot of time at museums and staring at white flesh. If you look at my paintings, there's something about lips, eyes, and mucous membranes. Is it only about that? No. It asks, “What are these guys doing?” They're assuming the poses of colonial masters, the former bosses



of the Old World. Whenever I do photo shoots for paintings, I pull out a stack of books, whether it be something from the High Renaissance or the late French Rococo or the 19th century, it's all thrown together in one big jumble. I take the figure out of its original environment and place it in something completely made up. Most of the backgrounds I end up using are sheer decorative devices. Things that come from things like wallpaper or the architectural façade ornamentation of a building, and in a way it robs the painting of any sense of place or location, and it's located strictly in an area of the decorative. For the backgrounds in the World Stage Series, I look for traditional decorative objects, textiles, or devotional objects of that culture to draw upon.

and the way it is featured art historically—a means to broaden the conversation. Any consideration of male power in painting naturally includes the presence of women within that dialogue. “An Economy of Grace” is an investigation of the presence of women in painting, but in a broader sense, it is a investigation of the negotiation of power in image-making. For this body of work I looked to 18th and 19th-century society portraits for inspiration. At that time it was common practice for nobility to commission unique clothing for portraiture. By working with a major fashion house on this project (Givenchy), we’re revamping that tradition for the 21st century. I’ve always been a big fan of Givenchy and Riccardo Tisci’s work, so it was a wonderful opportunity to work with him.

“Whenever I do photo shoots for paintings, I pull out a stack of books, whether it be something from the High Renaissance or the late French Rococo or the 19th century, it’s all thrown together in one big jumble. I take the figure out of its original environment and place it in something completely made up.”

*To learn more about this great Nigerian-American painter, you’ll have to attend this panel, Art Summit Nigeria, Harbour Point, Victoria Island, Lagos.

Why the shift to painting women in your An Economy of Grace series?

The reason why I am painting women now is in order to come to terms with depictions of gender

OTHER WORKS



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The Little Black Dress

BY FUNKE BABS-KUFEJI & ISIOMA USIADE

Little black dresses – or LBDs if you know your fashion – have been a wardrobe staple long before Audrey Hepburn wore her Givenchy to have breakfast at Tiffany’s. They’re the ultimate fashion go-to and look great whatever the occasion. So whether you’ve got a last-minute dinner date or want a slightly more understated party look, we know what makes the top of your sartorial list.

HOW TO STYLE A LITTLE BLACK DRESS

For a casual daytime outfit they look perfect teamed over a T-shirt or shirt, paired with a trainer

For a date, dress them with heels or brogues and delicate jewellery.

And if you want to go all out looking super-glamorous for a night out or even black tie event, dress up with statement jewellery, an embroidered clutch bag and of course, a heel for total opulence.

WHEN TO WEAR A LITTLE BLACK DRESS

One of our favourite things about the LBD is that you can wear them time and time again, the key is to update your accessories. A pair of new seasonal shoes will always look sensational with whichever little black dress you choose, and never underestimate the importance of a beautiful bag or a pair of eye-catching earrings. When it comes to colour, from brights to nudes, anything goes!



DODOS UVIEGHARA



LOLA ASHARA



SEUN ADEPOJU



TEMLADE ADEOYE



AKUNNA NIWALA

Mini Bag

BY KONYE CHELSEA NWABOGOR

Huge Trend

It's officially time to replace your oversized carryall for a more modern, compact solution. From a tiny cross-body for running errands to a hands-free addition to your Saturday-night outfit, we're spotting the mini handbag everywhere we turn.

When it comes to an evening bag, this mini style is an easy alternative to the standard clutch.



KAYLAH ONIWO



GIVENCHY



CHLOE



GABRIELLA HEARST



BOYY



BOYY



THE VOLON



TOYOSI CLAY

Leave it to Jennifer to be on top of the trends—her tiny black bag hits the mark perfectly. While we're not sure about it holding much, it's an adorable addition to her outfit.



JENNIFER OSEH

For fashion lovers always on the move, the compact cross-body keeps the essentials close by. Carrying nothing more than phone, cash and keys, this pint-size bag is the ideal grab 'n' go option for running out the door.

Dear Watcher
OF
TIMES...



TONYE COLE

CAN HOPE BE FOUND IN HOPELESSNESS?

The drive home was one of silent contemplation. This same journey had been embarked upon numerous times in the past but this day was to be different. No anonymous entry into the town on this occasion and certainly no quiet drive home would be achieved on this day for my homecoming this time was as a result of a very public decision to strive for the highest elective office the state had to offer. The king and council of chiefs had been notified and the townsfolk sensitized of the pending visit but my mind weighed heavily on what I would say as the convoy of vehicles made into steady progress from the capital city to the township.

The crowd that met the entourage was impressively very sizable and within moments the vehicles were swallowed up in a mass of bodies bringing progress into the town down to walking pace. At first the euphoria of a large boisterous and jubilant crowd masked the unsettled feelings in my spirit but the restlessness refused to lift so I opened my inner eyes to really see beyond and beneath the sights before me. What I witnessed caused tears to roll down my cheeks for very young boys and girls who should be in school, teenagers who ought to have been at universities, young able bodied men and women who should all be at work made up the vast majority of the crowd.

The Lord God Almighty in setting up all of Creation put about an order of righteousness in the world that when followed brings about peace and prosperity. He placed man in the center of His creation to tend, care, develop and protect the world but above all that sin and evil must not prevail. The schools had not shut down on a specially declared holiday for that visit but the children were just not enrolled in any, the universities were in session but the teenagers and young adults were not found there but paraded in cult colours, drinking and smoking joints openly. Unemployment had rendered so many jobless turning a once proud people into desperate seekers of petty handouts. As I left the town, my heart bled for my people but I also had a newfound determination that righteousness must return to the land so the people can truly rejoice.

May the Lord open our eyes to find hope in hopelessness today.

For your comments, contributions, connect with me here: @TonyeCole1 on Twitter.

Need to know what's trendy now and how to flatter your body? These expert tips and tricks will help you put your best outfit forward!

BY KONYE CHELSEA NWABOGOR

Fashion Tips

To Try Now

Show Skin Strategically
Looking truly sexy involves knowing what to bare—and what to keep under wraps. Otherwise, where's the mystery? Choose one—only one—body part and show it off. If it's cleavage, don't show your legs. If it's your legs, stay covered on top."
GBEMI OLATERU

When In Doubt, Wear Nude Pumps
Matched to your skin tone, they're a pretty safe bet, and they make legs look longer.
AGATHA ASHIOFU

Embrace Your Shape
Once you know which silhouettes flatter you, make sure to filter trends. For instance, if you're petite and shapely, it's best to avoid tall columns and billowy maxis even if you love them. Go for a dress with a defined waist and just-above-the-knee hem.
TOKE MAKINWA



Alero Adoro
aleroadollo@yahoo.com

CAPSULES

This journey through life get as e be o, I tell you.

The pockets of turbulence we experience can be distracting but we must keep our eyes on the ball and resist every orchestrated attempt to derail us.

Many are down in the dumps because this year no laugh at all. It's dealt so many people terrifying blows, in one sore spot that they fell apart at the seams.

Hearts bleeding, soul limping we all continue with a "tomorrow go better spirit", we continue to digest tired dreams and we wonder why we have stomach cramps.

We get up from our self induced stupor and head for the market square dancing to strange drum beats and we then wonder why we are attracting fleas.

I beg, enough of the pity party and please advise yourself. Dump the "why me" ding dong, you are all hot originals, stop xeroxing the lives of the Joneses, they also weep I tell you.

It is cold out there but it is worthy of note that your "personal heater" must be birth from your "designer sweat" if not, you will freeze to death.

Someone once said that to get ahead, you may not have to reinvent the wheel but actually crash it as opportunity is a revolving door. To survive, you need courage to launch out, grit to navigate and wisdom as a compass.

Courage is not the absence of fear but the ability to confront your fears despite the odds.

We are sometimes served bland meals and expected to eat with relish, but nobody determines the "add ons" that we stir in, to make our bitter sweet, but the man in the mirror, which is you and I.

When we allow our minds vacation time, we become intellectually ineffective and the door to success will automatically slam shut in our faces. It is imperative that we grow our souls with daily doses of "unusual" to leap ahead.

Contrary to popular belief, there is no free lunch out there, you have to first of all, work our brain cells through identification of goals, then put in some hard work, and finally infuse with prayer.

A little light will change the colour of darkness, let your light blaze a trail to help you find your way. When you look back you strain, when you look up you train....so pull your gaze toward a definite plan.

If in striving you fall, get up, chin up and move on, stewing in the wounds garnered will keep you stagnant and a permanent patient of Life's spiritual ICU.

Give to love, walk your talk and restrain your strain and watch as the elements align with your hustle.



STELLA UZO



CHIOMA IKOKWU

Accessorise In Brights

Add energy to your look with boldly hued shoes and bags. Not only is a yellow bag livelier than black, but it's also surprisingly versatile.

CHIOMA IKOKWU

Stripe It Up

Striped pieces are a nice, classic way to pull yourself together for the weekend. A striped dress with a bit of print, has presence and versatility.

STELLA UZO



GBEMI OLATERU



AGATHA ASHIOFU



TOKE MAKINWA



SEYI WILLIAMS FOR
BANKE MESHIDA LAWAL

HOW TO KEEP YOUR MAKEUP - SPONGE CLEAN AND GERM FREE

BY FUNKE BABS-KUFEJI

Sponges are one of the most useful tools in our makeup arsenal. They are essential for creating that flawless, airbrush finish. We can't imagine what people did before the invention of the Beautyblender. But just like makeup brushes, cleaning makeup sponges can get pretty tedious. Unfortunately, you can't skip this task — unless you like your makeup with a side of bacteria. Here are some useful tips for cleaning your makeup sponges so you won't be forced to use dirty ones ever again.

WASH YOUR BEAUTYBLENDER BEFORE USE

Since the Beautyblender is supposed to be wet when used, this is the perfect time to wash it and have a clean sponge every time you apply your makeup.

USE MILD SOAP AND WATER

You may be pressed for time, but don't use just any soap or detergent available to clean your sponge. Makeup sponges are delicate and prone to wear and tear, so the last thing you want is to damage it with harsh cleansers. A mild soap or even baby wash is sufficient to remove all old makeup and leave your sponge like new.

YOU CAN ALSO USE OLIVE OIL AND DISH SOAP

Similar to how cleansing oil works to remove makeup from your face, olive oil can help squeeze out the nasty stuff absorbed by your makeup sponge. Mix equal portions of olive oil, soap and water. Dip the dirty sponge in the solution and squeeze out all the residue under running water. When you're sure it's all gone, wash the sponge again with soap to make sure there's no oil left.



JOHNSONS-HEAD TO TOE BABY WASH SHAMPOO



BEAUTY BLENDER



OLIVE OIL



BLENDERELLE

BY KONYE CHELSEA NWABOGOR

tips for applying flawless foundation

Foundation—many women have a love/hate relationship with it. Love the potential for creating the appearance of even-toned, blemish-free, flawless skin. Hate that it can be so tricky to actually look like you aren't wearing anything at all. That's why you need a multi-pronged strategy to achieve a natural-looking base. The first step is to get a foundation in your perfect shade and next, learn how to apply it like a pro. For that, we've got you covered—here are all the application tips you need to achieve complexion perfection.

1. Start with a clean canvas.

Your foundation will only look as good as the skin underneath, so maintaining a consistent skin care routine is key. Right before applying foundation, it's important to cleanse your skin to help prevent clogged pores and remove any dirt that may be dulling your natural radiance. Next, gently exfoliate your skin to sweep away any dry, dead skin cells that may cause foundation to go on unevenly or look flaky. Finally, apply moisturiser; foundation sinks best into hydrated skin.

2. Take the time to prime.

A primer may add an additional step to your makeup routine, but it will go a long way to ensure that your foundation looks flawless because it turns your skin into a perfectly smooth surface. If you have skin concerns like redness, dullness or uneven pigmentation a colour correcting primer helps even out your tone.

3. Be conservative.

Always start by applying just a little bit of foundation, then

add more until you have the right amount of coverage. The goal is to only apply foundation where you need it, so that your skin still looks like skin. And let's face it: there's nothing worse than ending up with a face caked in foundation.

4. Work from the inside out.

Concentrate the foundation in the centre of your face where redness and blemishes tend to be more problematic. Apply just a dab of foundation on each side of your nose, and in the centre of your forehead and chin, then blend outward.

5. Stipple, don't rub.

Whether you're using a foundation brush (synthetic bristles are best) or your fingertips, apply foundation in a stippling motion, which means gently tapping it into your skin. Avoid any wiping or rubbing motions because that will only push the foundation around and cause streaks.

6. Don't forget your ears!

Often overlooked, your ears are a part of your face, too. If

you're prone to red lobes, lightly sweep your foundation brush over them so that they blend in with the rest of your face.

7. Set it and forget it.

Most people associate powder with a matte, cakey look, but dusting a silky loose setting powder, like Blended Loose Powder, over your foundation will ensure it won't budge without dulling its finish. Dip a large, fluffy powder brush into the powder, then tap or shake your brush once to remove any excess—you should be able to see the bristles through the powder. Lightly sweep it across your face, using a heavier hand on areas that tend to get shiny, like your T-zone, chin and undereyes, if necessary.

8. Stack concealer only where needed.

If there are any areas where foundation simply wasn't enough, such as dark under eye circles, red spots or blemishes, dab a concealer over them, then tap it into your skin to blend seamlessly without rubbing your foundation away.



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