

FACE TIME: THE ART OF MAKEUP

by

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Makeup is an art form. Sculpting the cheekbones, selecting a color palette to compliment the eyes, and reshaping the brows to balance the face can be compared to designing. Makeup artists must create a well balanced face, carefully laying out the elements, bringing out the beauty in the plain and ordinary.

Since childhood I have loved makeup, and the idea of being able to use art as not only a way of transforming oneself to empower and give confidence, but to bring out the beauty that is just lying right underneath the skin. A few highlights here, and a little contouring there can change the shape of ones facial features without the need for surgical procedures. Just like the right typeface placed in the right spot can transform a page without having to add extraneous decoration to make it beautiful.

I had been working as a makeup artist prior to beginning this project, and although I know a lot about makeup and used it since I was 13, I was relatively new to the field of makeup artistry. In preparation, I read two books by makeup artist Kevyn Aucoin. *Face Forward* and *Making Faces* are geared toward makeup artists, but I found them to be rather basic. While I did find some tips and tricks useful, they weren't far away from what I already knew and understood about makeup and it's application. Most of the "tricks" were basic ideas taught in design, such as the use of colors to create illusions of depth and structure, as well as using complimentary colors to make certain features stand out.

After reading Aucoin's books, I knew I wanted my book to be much more in depth, the "tricks" needed to be more useful and ones that the average person would not already know of. There was a lot missing from his books, including important steps in some of the makeup applications, which I found to be strange. Even though he covered foundations, he did not include anything about how to choose the right foundation color, nor did he include the different finishes they may come in. I felt that consumers need a makeup book that covers much more, therefore I compiled the most common makeup questions from

Yahoo! Answers and included my answer to them in the book.

I found inspiration in everything from a cupcake to a picture of a Russian woman standing on a street in Moscow. I gathered all my “inspiration” to take with me on my photo shoot, so I could glance over it when I was in need of ideas. The first photo shoot was a trial and error experience. Nothing went smoothly. It took seven hours to create three different makeup looks on one model. We ended up shooting approximately eighty photos. The inspiration I brought with me to the shoot was helpful, but not in a way in which I was hoping it would be. The shoot ended up becoming a collaborative effort between me, the model and the photographer to create a series of overall looks using props, styling the hair, and of course, with makeup.

Some inspiration ended up coming from a hair clip and a picture of David Bowie. The hair clip was a black and white striped piece of fabric that was shaped into a balloon. My initial thought was a French mime, and I worked around that idea. I used thick black liner, and white liner to mimic the hair piece. I also used false eyelashes on the bottom lash line to create an almost sad, clown-like appearance. The David Bowie picture was from his Ziggy Stardust days, and I immediately thought of using yellow paint on the lips with a contrasting blue eye to create a fun, vibrant, popstar look.

Even though the photos were beautiful, for future looks I really wanted something more intriguing, thoughtful and complex. Still, it was interesting to see what we were able to come up with when we had no real preparation and it was the first time working on a set together.

For the second photo shoot, I had prepared several “face charts”, or colored sketches of makeup looks, so that I would be able to duplicate them on the models. The second photo shoot went a lot smoother than the first, and I achieved several interesting, themed looks. The first being a retro, Ava Gardner look. It required reshaping the brows and finger-waving the hair to get the look to be perfect. I hand cut owl feathers for the second look, which became fluttery lashes for a Greek goddess. We used a gold and brown embroidered cloth we had found in as a toga of sorts. We kept the hair soft and long, to give an ethereal, earthy look. The third makeup look took on a much more 1980’s rebel, punk feel. This look was the most difficult to really get right. We tried it in different lighting situations, and agreed that a high con-

trast light set up was the best way to get an edgy, dark, rock and roll feel to the photo.

For the final photo shoot I wanted to do it more like an assembly line and have at least three models. I used the model we had been working with on the previous shoots, and I hired an aspiring Indian model and a seasoned French model. We ended up creating seven different looks in all. I started with simple, lightful looks, then gradually went darker so I could save time, because then I would not have to take all the makeup off the models and reapply. The first few looks were very simple and highlighted the skin and bone structures of the models. I really wanted to compare and contrast the facial structure of the different types of ethnicities, to showcase the beauty of diversity.

For one of the looks I wanted to go as far away from basic as I could. I looked to my “inspiration” and saw a Jackson Pollack painting. I ended up creating a fun, paint splattered look with face paints and pieces of metallic foils glued to the face. I wanted the makeup look to be more like a painting, deconstructed and focusing solely on color and composition instead of form and facial structure. The makeup needed to be just paints for the face instead of the idea of makeup confined to it’s specific areas on the face. I covered the brows for another look, and used rhinestones along the brow bone to create a fantasy look. I decided to create two more Bowie-inspired looks, one being a rebel, androgenous, *Blade Runner* style. The other was a metallic, glittery-lipped look, complete with a 1970’s style mullet.

I was much more pleased with the makeup from the final shoot. I thought that they really embodied what I was aiming for. They were much more creative, and felt more designed and thought out. They also covered a wider range of styles, from classy and simple to fantasy.

For the book, I knew I wanted to really showcase all the makeup looks I had created. I wanted the book to be a makeup guide, but to really focus on the photography. From the onset I had decided that the colors of the book were to be teal, white and black. The initial layout was very difficult, and I struggled through a lot of different possible compositions. It needed to be very simple, with a lot of white space and breathability. I wanted to evoke elegance through the use of typography and placement. I settled on a six column grid.

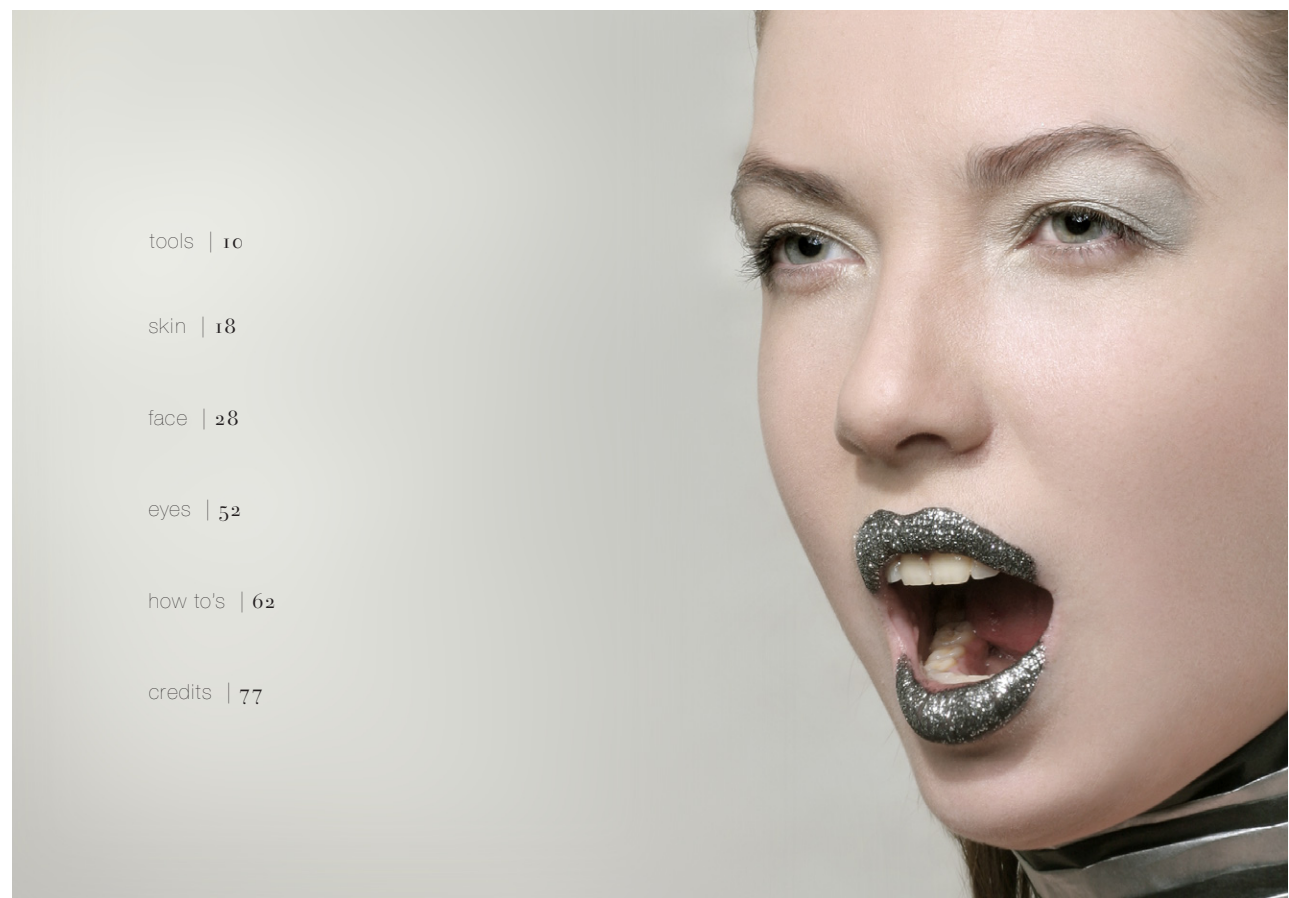
Laying out the photos proved to be the most difficult. The photographer had to edit them all,

which took some time, and as I received the finished versions, I placed them into the layout and tried to arrange them in an order that made sense. I wanted the photos that were of simple looks to be in the Skin section, and those that focused on the eyes to be in the Eyes section, and so on.

I also decided to include face charts in the book. These included looks I used for the photoshoots, and looks that did not make it to the shoots. Alongside the face charts, I wrote step by step guides on how to achieve the look, what tools and makeup to use, with a color chart to aid in choosing the proper colors. Everything is covered in detail, including small steps to ensure the reader can follow the guide easily and be able to recreate the looks themselves without having to troubleshoot.

The choice of using Bauer Bodoni and Helvetica Neue made a huge difference in the feel of the book, and gave it a classy, high-end, sleek appeal. At first I was using Fairfield and Helvetica, but the change to a more well-cut serif font, and a thinner Helvetica made a huge difference.

The hard work put into the photography sessions paid off, as the photos look amazing and can work not only for my book, *face time*, but for my makeup portfolio as well. They definitely brought across the idea of makeup as design and art, and the photography itself is amazing art. It was a learning experience that helped me write the book, learn more about makeup as an artform, and get a better understanding of editorial and book design. The book I created is much more in-depth, entertaining, and well designed than some of the makeup books I had read in order to prepare for this project, which was part of my goal. In the end, I believe I succeeded in creating the book I had originally aimed for.





Color is the keyboard,
the eyes are
the harmonies,
the soul is the piano
with many strings.
the artist is the
hand that plays,
touching one key
or another,
to cause vibrations
in the soul.

- *Kandinsky*

7 TOOLS

7

BRUSHES: *eyes & lips*

lash brush

used to apply mascara to lashes, separate lashes, apply brow set, made of thick and stiff synthetic fibers

mascara wands

disposable wands used to apply mascara to lashes, keep from spreading bacteria and to brush out clumps

angled brow brush

stiff bristled, used for applying liquid, powders or cremes to define and shape the brows

eyeliner brush

can come in several widths, synthetic bristles, used to apply liquid and creme formulas in thin to thick strokes

flat liner

firm synthetic bristles, used to apply powders, cremes and liquids precisely to the eye area, used to line and define

fluff brush

used to apply shadow to the lid area, made of dense natural hairs, comes in several sizes

crease brush

domed natural fiber brush used to apply shadow and contour the crease

pencil brush

pencil tipped fibers, used for precision shading on the lid, in crease and along lash line

shading brush

soft, natural or synthetic bristles, comes in various sizes, for applying and blending eyeshadow or creme products

angled shading brush

angled version of shading brush, comes in various sizes, for applying and blending eyeshadow or creme products

blending brush

fine, densely packed fibers used for shading and blending colour or creamy products

lip liner brush

has small, flat, firm fibers, with a tapered tip and can be used to apply lipstick or eyeliner

lip brush

similar to the lip liner brush, but is slightly bigger and wider and is used for lipstick application on the entire lip area

sponges

used to apply shadow to the lid area, made of dense natural hairs, comes in several sizes

KIT TOOLS

brush cleaner

gently cleans, disinfects and conditions synthetic and natural hair brushes

lash curler

use pre-mascara, curls lashes, opens up the eye area, preps them for mascara and false lashes, essential tool

pencil sharpener

can be for small or large pencils

foundation pump

used for bottled products or liquid foundations, reduces bacteria transfer, no need to dip or pour

tweezers

removing hair, shapes and cleans brows, use to apply false lashes and gemstones

adhesive

comes as a safe, latex glue used for lash and body decoration application, or in a more permanent form used for long-term individual lash application

sponges

come in several sizes and textures, used for applying powders, cremes and liquids, as well as emollient-based products

blotting papers

thin sheets containing powders to absorb oil from the skin, leaves makeup fresh looking

containers

come in several sizes, can be stackable or redosable, used for mixing product or traveling

glycerin spray

adds moisture to the skin, creates effects such as fake sweat, and tears, can be mixed with powdered shadows or pigments to create colored eyeliner and mascaras

palettes

stackable, can hold multiple shadows, lipsticks, blushes and pigments, can come as plastic trays for mixing creme products

toolbelt

secures around waist, holds brushes and other tools for easy reach

airbrush gun

come in gravity feed or side feed, for excellent control of application of foundation, liquid and creme products

studio compressor

powers airbrush guns, come in several sizes, voltages and air pressures

mixing medium

comes in water, alcohol and gel based forms, used for creating effects, use to mix with pigments and loose powders, or to dilute liquid products, holds pigments and glitter to skin

{ SKIN TYPES }

[SKIN TYPES] 8

dry

Drier skins have problems retaining moisture. Dead skin can build up, causing dry patches and flakes.

combination

If your skin is dry on the cheeks and around the jaw and lips, with an oily t-zone, you have combination skin.

oily

Skin that overproduces sebum is characterized as having a greasy shine, large pores, and is very prone to getting acne.

normal

If you have even tone, smooth texture, no visible pores, no oiliness or dry patches you have normal skin.

sensitive

Tends to be thin, gets sunburned easily, is commonly dry, delicate and prone to allergic reactions and irritation.

face





FIG.2 SQUARE

- 2.1 square face uncontoured: small chin, wide, short face
 2.2 placement of contour powder to create the illusion of a thinner jaw; highlights placed on forehead, chin and cheek planes to bring forward areas
 2.3 finished face: face lengthened; vertical emphasis; narrowing of jaw



FIG.3 OVAL

- 3.1 oval face uncontoured: no definition in cheekbones or jaw; elongated
 3.2 placement of contour powder to create the illusion of a thinner, sculpted jaw; highlights placed on bridge of nose and cheek planes to bring forward areas
 3.3 finished face: thinner, more defined jaw; cheeks defined, shortening of face



For long lasting lip color, apply a sheer layer of foundation on lips, dust powder on them and then color them. This also helps lipstick not to change its color on dark lips.

lipstick finishes

Using a lip pencil to make your lips look bigger, or more even, is a common make-up trick. But note: it's only useful if wanting to alter the

Frost - Slightly sheer, creme formula with a definite pearl finish with medium to high frosted shimmer-and-shine finish.

Satin - Colour-rich. Soft satin, semi-matte finish.

Lustre - Demi-sheer with wet-look lustre finish. Natural shine.

Creme - Ultra-creamy. Quietly shiny. Colour-packed.

Matte - Pigment rich with intense colour pay-off. No-shine.

Glaze - Very sheer, moistly shiny formula. Adds some color.

special effects

Just because makeup companies don't sell certain colors, or certain finishes, doesn't mean you can't get them! Here are just a few tricks you can use to create different lip effects:

Non-Traditional Color - To create lip colors not normally found on the market, use multi-purpose face paints, or shadow pigments mixed with glycerin. When using drier products to get the color, make sure to use a gloss over top, or lips will look unnatural and cakey.

Glittery Lips - Apply a sticky base, glossier lipsticks tend to work better. Apply loose glitter to the lips using a small eyeshadow brush, patting it on quickly before lipstick or lipgloss dries. Let dry, then dust off excess and apply a coat of lip sealer.

Prismatic - Some very cool effects can be created by layering different color lipglosses on top of one another or over lipstick. You can create lips that look one color from one angle, and a different color from another angle.

Contrasting - Using more than one color lipstick on the lips can make lips look more full and more dramatic. Try using a ruby red lipstick all over the lips, then swipe a golden peach lipstick on the inner portion of the lips as a highlight. For very dramatic lips, try blue and gold together.

Make sure to always use a base under eye makeup, especially if you have oily eye lids. It will help adhere shadow and pigments to the eye. Try primer or paints.

eye shadow

Eye shadow comes in several colors, from vibrant pink to brown. It also comes in several forms and finishes.

Creme - Can be a thinner or thicker in texture, can have a high color payoff.

Paints - Similar to cremes, but dry to a powdery finish.

Powder - Velvety powder shadows, applies and blends evenly. Can come in pressed or loose form.

Matte - Hi-colour pay-off in a no-shine matte finish.

Frost - An iridescent shine that adds a highlight to any colour.

Pearl - Pearlescent shadows have a reflective quality and can be prismatic.

Satin - Has a soft, velvety texture with a slightly shiny finish.

Shimmer - Shimmer shadows can have a slightly chunkier texture, contains glitter and pearlescent qualities.

eye liner

Liner comes in liquid, gel and pencil form. Shadows can be used as eyeliner, by mixing with glycerin, to make a wide range of colors to use.

Liquid - Can have a thinner or thicker consistency, dries either with a matte or shiny finish. Apply using an eye liner brush. Can be waterproof, tends to flake off.

Gel - Thicker gel consistency, glides on smooth using an eye liner brush. Dries to an intense matte finish. Stays put, and can be waterproof.

Kohl - Pencil liner can be smooth or slightly rough to apply. High end and pencil are more likely to glide on and have a high color pay off. Can be waterproof.

mascara

Mascara is used to either lengthen, thicken or color the lashes to create a more finished look. Thicker consistencies are the best, as watery mascaras tend to weigh lashes down.

Lengthening - To apply a lengthening mascara properly, start from the base of lashes and coat to the end. Concentrate mascara on the ends of lashes by continuously coating them. Brush lashes out. Finish with one to two more coats of mascara from base to tips.

Thickening - To apply a volumizing mascara, coat lashes from base to tip. Concentrate mascara in the middle of lashes by moving wand back and forth. Brush clumps out with a lash brush. Finish with one to two more coats of mascara from root to tip.

Waterproof - Using waterproof mascara is ideal if you know you will be crying, around water (pools, the ocean), or in humid weather to prevent running.

false lashes

False eyelashes can be applied for more dramatic length or for a thicker look to the lashes.

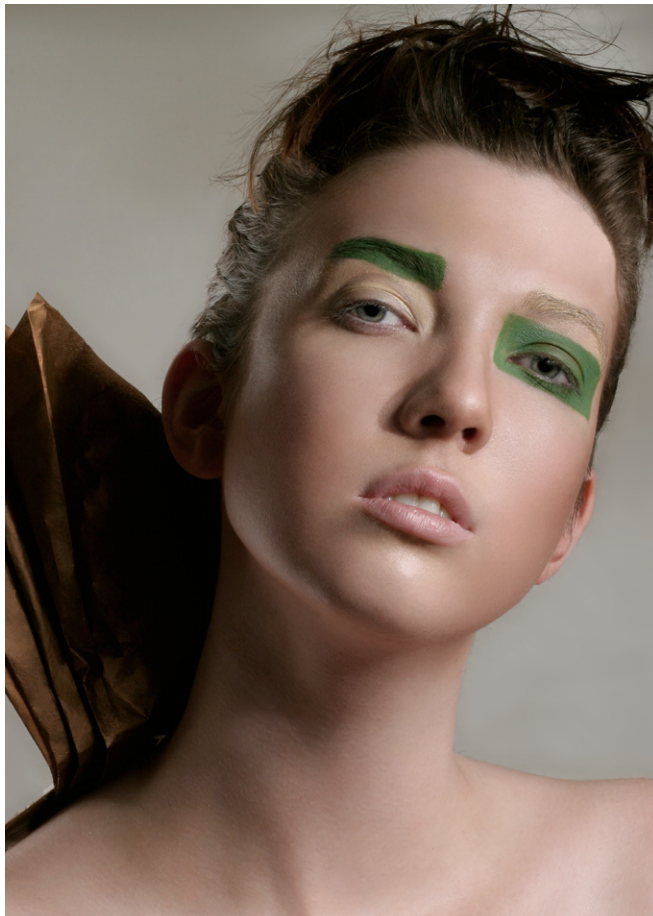
False lashes come as strips or individual lashes, and need to be applied using special glue and tweezers.

All different lengths can be achieved, from a natural length, all the way to over an inch in length. Lashes come in several colors, natural ones, such as black and brown, and rainbow colors, such as yellow and red for fantasy looks.

curling lashes

When curling lashes, always start at the base and continually squeeze the curler until you reach the tips of lashes.

Always curl lashes before applying any mascara, to avoid breaking lashes.



{ EYE
COLOR }

THE TIMELESS VIXEN

Using a fluff brush, a beige brown powder shadow is applied to the upper and lower eye lids, in the inner corners of the eyes, and on the outer brow bones (up to the brows). Apply a white creme shadow to the middle of the brow bones. Blend well.

Charcoal gray shadow is blended onto the eye lid, concentrating on the outer corners, and applying more lightly toward the inner corners. Apply black matte shadow to the outer corners of the eyes, blending inward, and to the upper and

lower lash line. Blend using a blending brush. Using a black creme eyeliner pencil, draw a "V" on the outer edges of the eyes, and fill in using the same pencil. Apply black shadow over top of the pencil with a large fluff brush.

Apply liquid black eyeliner directly along the upper and lower water line. Apply black mascara to upper lashes.

Lips are played down using a matte lipstick in a nude color.



THE HOLLYWOOD ICON

A pearlescent white shadow is applied to the entire eye lid, up to the brow, and along the lower lid. Using a crease brush, apply medium beige-brown matte shadow. Start at the inner crease, working outward. You can overexaggerate the shape of the eye, and create a larger looking eye lid if you shade directly above the crease.

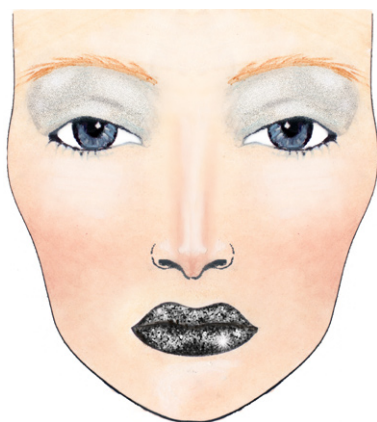
Apply liquid black eyeliner to the upper lash line, making sure to create a thick line that "fingers"

outward. Finish with a few coats of black mascara on upper and lower lashes.

A pale pink powder blush is applied to the apples of the cheeks, while a rose brown blush is applied to the hollows of the cheeks for contour.

Lips are outlined and filled in with a fine engine red creme lip pencil. Bright red matte lipstick was applied overtop.

See photo, front cover and page 63.



THE GLAM ROCKER

Apply a paint base, such as a paint stick or liquid paint in a silver shade to the entire eye area using your fingers or a small synthetic fiber face brush. Using a large fluff brush, apply loose silver glitter or a silver glitter shadow to the entire eye lid up to the brow. With a pencil brush, apply a shimmery white shadow or loose white glitter to the brow bones and on the ball of the eyelids to highlight.

To create a glam iridescent sheen

to the face, use a contour brush to apply iridescent powder to the cheek planes, forehead, down bridge of nose, and on the chin.

The lips are created by applying a black lipstick or black paint stick to the lips. Apply a coat of gloss overtop, and quickly apply loose silver glitter on top using a fluff brush. Let dry. Use a large powder brush to dust off excess glitter, then apply a second coat of gloss to seal.

See photo, pages 7 and 46.

THE STARCHILD

Apply concealer or a creme shadow in a shade close to your skin tone over top of your brows. Using a nude lip pencil, outline the shape you are about to make. Start from the inner corner of the eyes, and line up to the brow, around, and out toward the temple, then to the outer edge of the eye. This will ensure you do not have uneven eyes.

Next apply a matte charcoal gray shadow, using a fluff brush, to the entire area inside the line you just drew. You will be filling in the eye lid, brow area, and

inner and outer corners of the eyes. Use a light gray shadow along the lower lid of the eye. Soften all lines with a blending brush.

Use tweezers and eyelash glue to adhere gems of your choice to the brows, which should be covered with shadow.

Use a white iridescent powder to highlight the cheekbones, bridge of nose, forehead and chin.

Lips stay nude with a pale pink lipstick.

See photo, page 57.



