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-
The contrast light setup 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 its 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.
Filled with spectacular photography, this lush makeup guide helps you understand makeup as an artform. Learn how to perfectly shade the face, paint the rape, and frame the lips. The author, a makeup artist with a BFA in graphic design, Cortney Rozell, explains the science behind skin care and makeup application. With a range of skin tones and techniques, she explains how to use cosmetics to enhance your features or create a specific look. From skin care basics to each major aspect of application, she simplifies and demystifies makeup. Completed with illustrated instructions for a range of styles and moods, you'll learn how to choose the right foundation, chisel out nonexistent cheekbones, pump up the color of your eyes, and how to get those dewy lips.

Featuring photography by Shana Cutler, and modeling by Erin Lester, Amanda Mustard, and Poorvi Parikh.

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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


**SKIN TYPES**

- **Dry**: Have a problem retaining moisture. Dried out or flaky, cracking, dehydrated, and sensitive.
- **Combination**: If your skin is oily on the cheeks and around the jawline and nose, you have combination skin.
- **Oily**: Overproduces oil, usually has large pores, and prone to acne.
- **Normal**: Even tone, smooth texture, no visible pores, and no oiliness or dryness.
- **Sensitive**: Tender, gets easily red, and reacts to environmental irritants and allergens.

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**Face**
9

**FIG. 3 OVAL**

1. Contour the temples to create definition on the temples.
2. Contour the chin to create the illusion of a thinner jaw.
3. Contour the cheekbones to create definition.

3.1 Oval face uncontoured: no definition in cheekbones or jaw; elongated 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.

3.2 Finished face: thinner, more defined jaw; cheeks defined, shortening of face.

**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 shape of your lips. How about changing the color?

1. Frost - Slightly sheer, creme formula with a definite pearl finish.
5. Matte - Pigment rich with intense color pay-off. No shine.

**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 tips:

- **Non-Traditional Color** - To create lip colors not normally found at your local drugstore or makeup counter, mix your favorite lip color with a clear gloss or lip balm. You can also use a tinted lip balm as a base color and overlay it with your chosen lipstick color.
- **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 create a very dramatic look. Try using a brown lipstick on the outer edges of the lips, and a red lipstick on the inner portion of the lips. This will create a very dramatic look, and make your lips appear full and defined.
EYE SHADOW
Eye shadow comes in several colors, from bright pink to brown. It also comes in several forms and textures.

Types:
- Matte: matte eye shadow will provide a smooth finish, but may not adhere to the eye as well.
- Metallic: metallic eye shadow will add shine and shimmer to your eyes.
- Shimmer: shimmer eye shadow will add a hint of color to your eyes.

APPLICATION TIPS:
- Apply eye shadow using a brush or your fingers.
- Use a primer underneath eye shadow to prevent creasing.
- Use a black eyeliner to define the eyes.
- Use mascara to add volume to the lashes.

EYE LINER
Eye liner comes in black, gel, and pencil forms. Shadows can be used as eye liner by mixing with glycerin to create a wide range of colors.

Types:
- Liquid: liquid eye liner tends to flake off.
- Gel: gel eye liner tends to be waterproof and can be used by itself.
- Kohl: Kohl is a type of pencil eye liner that can be used to define and color the eyes.

APPLICATION TIPS:
- Use a brush to apply liquid eye liner.
- Use a pencil to apply Kohl eye liner.
- Use mascara to add volume to the lashes.

MASCARA
Mascara is used to either lengthen, thicken, or color the lashes to create a more finished look.

Types:
- Lengthening: lengthening mascara will add volume to the lashes.
- Thickening: thickening mascara will add volume and color to the lashes.
- Waterproof: waterproof mascara is ideal if you know you will be crying, around water, or in humid weather.

APPLICATION TIPS:
- Apply mascara from the base of the lashes to the tips.
- Use a brush to separate clumps.

EYE COLOR
Eye color comes in several shades, from vibrant pink to brown. It also comes in several forms and finishes.

Types:
- Creme: creme eye shadow is a heavier consistency than other forms of eye shadow.
- Paints: paints are similar to cremes, but dry to a powdery finish.
- Powder: powder eye shadow is a lighter consistency than other forms of eye shadow.
- Matte: matte eye shadow will add a hint of color to the eyes.
- Frost: frost will add an iridescent shine to the eye.
- Pearl: pearl will add a reflective quality to the eye.
- Satin: satin will add a soft, velvety finish to the eye.

APPLICATION TIPS:
- Use a primer underneath eye shadow to prevent creasing.
- Use a brush to apply eye shadow to the eye.
- Use mascara to add volume to the lashes.

FALSE LASHES
False lashes can be applied for more dramatic length or for a thicker look.

Types:
- Individual: individual lashes can be applied to any area of the eye.
- Strips: strips of lashes can be applied to the entire eye.

APPLICATION TIPS:
- Use special glue and tweezers to apply false lashes.
- Use a curler to curl the lashes before applying any mascara.

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

APPLICATION TIPS:
- Use a curler to curl the lashes before applying any mascara.
- Use a primer underneath eye shadow to prevent creasing.

MAKEUP TIPS:
- Use primer underneath eye shadow to prevent creasing.
- Use a brush to apply eye shadow to the eye.
- Use mascara to add volume to the lashes.
HOW TO'S

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 over-exaggerate 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 “flings” 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 fire engine red creme lip pencil. Bright red matte lipstick was applied overtop.

THE HOLLYWOOD ICON

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 lower lash line and mascara on upper and lower lashes.

Lips are worn nude with a light pink lipstick.

THE TIMELESS VIXEN

See photo, front cover and page 63.

HOW TO'S

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, temple, bridge of nose, and chin. Use a highlighter to highlight the inner corners of the eyes.

The lips are filled in with a black lipstick, then apply a coat of gloss ovetop. Use a large powder brush to dust off excess glitter.

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 temples, then to the outer edges of the eyes. Use a small powder brush to fill in any areas you do not haveeyebrow.

Next apply a matte charcoal gray shadow, using a fluff brush, to the entire area below the line you just drew. Use a medium sized powder brush, and then line the inside of the eye lid. 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.

THE GLAM ROCKER

Apply a paint base, such as a paint stick or liquid paint 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 temples, then to the outer edges of the eyes. Use a small powder brush to fill in any areas you do not haveeyebrow.

Next apply a matte charcoal gray shadow, using a fluff brush, to the entire area below the line you just drew. Use a medium sized powder brush, and then line the inside of the eye lid. 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.