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2 Fashion and photographic make-up (B11)

B11 Unit Learning Objectives

This chapter covers **Unit B11 Fashion and photographic make-up**

This unit is about developing your creative make-up skills for fashion and photographic work in a way that enhances your professional profile. The ability to research, plan and create a range of make-up looks to a given brief, in conjunction with others is required in this unit. The ability to evaluate the results against the design plan is also required.

To carry out this unit you will need to maintain effective health, safety and hygiene practice throughout your work. You will also need to communicate the design concepts or ideas effectively with others involved in the project.

Unit **B11** describes the competencies to enable you to:

● plan and design a range of make-up looks

● produce a range of make-up looks

● evaluate your results against the design brief.

Your assessor will observe your performance when creating fashion and photographic make-up looks on **at least four separate occasions**.

From the **range**, you must show that you have:

● produced looks for all the types of **activities**

● created all the types of **looks**

ROLE MODEL

ANDREA PERRY-BEVAN

Andrea Perry-Bevan

Media and theatrical make-up artist and hair stylist (self-employed)

" I am a media and theatrical make-up artist and hair stylist specializing in fashion and photographic make-up with 20 years of experience. I attended a three-year hair and beauty therapy course, then gained a theatrical and media qualification. I started out working as a hairdresser in salons part-time to fund my ever-growing kit and to help my career starting up as a media make-up artist. I joined a local model agency who helped me set up test shots to get my portfolio together and slowly gained paid work that way. I have done a lot of travelling, and have been lucky to work on amazing campaigns, editorials and worked with celebrities. I work closely with photographers on shoot briefs to present to clients to give a better understanding of a final product. This can include gathering a mood board together of images and also a write-up of the connection between key points within the board. One of my career highlights was working with the designer Elizabeth Emanuel on her Archive Collection where I designed make-up and hair to fit in with the styles of the gowns, to add to this I also made headdresses to add to the drama of the look.

(continued)

● addressed all the **resource** needs

● involved **at least two** of the **seven relevant persons***

● used all the **make-up application techniques**

● considered all of the **additional media***.

*Note: For these particular units, knowledge evidence need not be produced for the remaining items in the range.

It is likely that most evidence of your performance will be gathered from the observations made by your assessor, but you may be required to produce other evidence to support your performance if your assessor has not been present.

When designing and creating images for use in fashion photographic contexts, it is important to use the skills you have learnt in the following core mandatory units:

**G22 Monitoring safe work operations**

H32 Promotional activities

Fashion and photographic make-up

The world of the fashion and photographic make-up artist is an exciting and ever-changing one. It is of the utmost importance to keep up-to-date with current fashion and trends. What may be fashionable one season can change the next, and quickly look outdated. You can produce some looks which are classic and never really date, or design high-fashion images which will look terrific on a professional model, but not as good on a member of the general public as a **special occasion make-up**.

You must work closely with the other people involved in the process so you all work towards, and aim for, the same agreed end result. Detailed and accurate planning is important so that no misunderstandings and subsequent waste of resources including time and money.

You must understand the subtle differences used in creating make-up looks for both colour and black and white photography and the effect distance and lighting has on fashion shows. You will create a range of period-inspired looks and need to use your imagination and artistic skills to create fantasy and high-fashion effects. Commercial make-up is created for advertising purposes and must not detract from the subject/medium being advertized, while bridal make-up must suit and please the individual wearing it, as well as looking great for photographic purposes. The stages for fashion and photographic make-up activities will always be similar, although the techniques and finished effects can be quite different. Your work in this area will include make-up looks for photographic shoots, catwalk shows, music videos, commercials, bridal and special occasion make-ups.

Bridal make-up

JO CROWDER
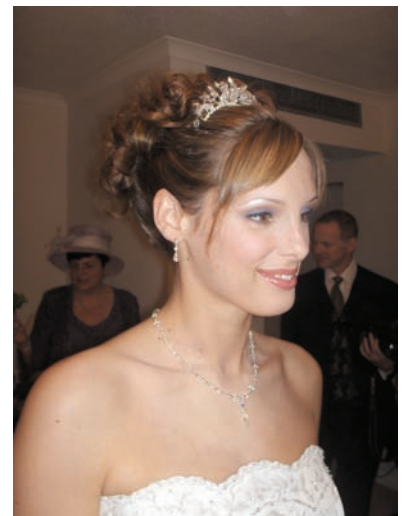
Outcome 1: Plan and design a range of make-up looks

B11 Plan and design a range of make-up looks by:

1. agreeing contractual arrangements with the relevant person(s) prior to commencing your design plan

2. clearly identifying the intended activities for which the make-up is required

3. using suitable sources of information to research ideas on themes for design

4. accurately sourcing and using suitable information to create your design

5. creating a design plan which:

   ○ has clearly defined objectives which meet the client's brief

   ○ contains mood boards suitable for the look(s) required

   ○ takes account of budgetary constraints

   ○ defines all resources required

   ○ states how any risks to health and safety can be reduced

   ○ takes account of foreseeable problems and ways of resolving them

   ○ takes account of lighting requirements

   ○ takes account of additional media agreeing your design plan with the relevant person(s) Preparing the working environment

Preparing the working environment

Make sure you are prepared, have everything you could possibly need, and that your kit is clean and well organized. When you arrive at the studio there may or may not be a designated area for make-up application. Most good studios have an area with seating and a make-up mirror; others can be less than ideal and you just have to make the most of what you have. Make sure the area is safe, comfortable and clean before you lay out your equipment.

> " At the end of a day, I always make sure that my kit is clean and ready for the next job, as you can easily have a last minute call out. Always arrive at a job looking presentable and professional.
>
> **Andrea Perry-Bevan**

When you have finished your make-up, you will need to keep a few products on hand, such as powder and a powder puff, cotton buds, tissues and lip colour required to maintain the make-up look. For changes of costume and make-up, you should be able to take your model back to the designated make-up area.

If on location you must make the most of the environment you are in. Try to keep make-up at a regular temperature, so it does not freeze or melt. A cool bag is a good place to store your make-up. If working in windy conditions, make sure your make-up box has a lid, so it does not end up full of sand or leaves, dependant upon the location. **Set bag**, as used when filming (see **Online Chapter 4 TV, film and special effects make-up**), is very useful when on location, when you need to find products quickly. Some products can be decanted or transferred into plastic bottles, which can reduce breakages, especially on flights. Because of added security at airports and the ban on liquids in hand luggage, it is best to put make-up kits in the hold, just make sure your box/bag is sturdy enough to avoid damage.

TOP TIP

If you are in a dingy corner without natural daylight, ask the photographer to set up some extra lights to illuminate your model's face while you are working.

HEALTH & SAFETY

- Recognize potential hazards in the **workplace** and warn other colleagues and clients of them.
- Recognize steps that can be taken to minimize the risk of injury and infection at any make-up activity.

ACTIVITY

Check how and if legislation and local bye-laws will restrict or limit your use of products, tools and equipment where you are working.

Be aware that the client may not have been on a shoot before. Advise them about health and safety, and any potential danger areas in the studio or on location. Items such as trailing cables, light boxes, stands and reflector boards are all hazards that you must look out for. You must be aware of legislation and any local bye-laws that are likely to affect you and make sure you are adequately insured.

Preparation of equipment, materials and products

By talking to the client, photographer, fashion editor, fashion designer, etc. you should get a pretty good idea of what they are looking for. You may need to do some sketches, worksheets, and a **mood board**, which presents your ideas, or discuss what they and you have in mind for the overall look. You may need to research extensively for the shoot, using references such as magazines, books and the Internet. You must communicate your ideas effectively with the others before you agree to a final design plan and have your work checked over again at the end. The make-up look/s must then be checked under the final lighting and on the set, using props if required.

On a large shoot or show you will invariably work with other colleagues and take instruction from your line manager. Distance and lighting need to be taken into consideration to please the relevant people viewing your work, for example, consider the differences between make-up competition judges who will scrutinize your work in close up, or audiences at a catwalk show who will view work from a distance – usually under stronger and coloured lighting effects.
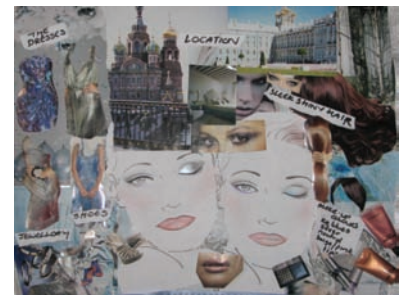
Make sure you have acquired any relevant props, make-up and hair equipment before you arrive at the job. If you need any other additions to your kit, allow plenty of time to source them, contacting suppliers. Make-up products and equipment can be sourced from professional make-up suppliers and department stores. Additional items such as **gold leaf**, lace, feathers, gems, etc. can be sourced from art, haberdashery and fabric stores.

You may wish to take your own Polaroid photographs, although most good photographers will use them to check the lighting effects anyway, and then pass them to you to check make-up and hair. The use of digital cameras is becoming more widespread, enabling you to see results instantly. Always check with the relevant people that you will have the **resources** you need such as good lighting, seating, a mirror if possible and space to work. If you have any problems at all, do not ignore them hoping they will go away, but communicate with the relevant people your concerns and requirements as soon as possible.

JO CROWDER

Mood board

BEST PRACTICE

- Make sure you agree all contractual arrangements prior to commencing the design plan. These must be realistic.
- Specify resource needs accurately and stay within your budget.

MAKE-UP BY SARAH PERRY, PHOTOT BY LYNSEY ROBERTS/LIVERPOOL

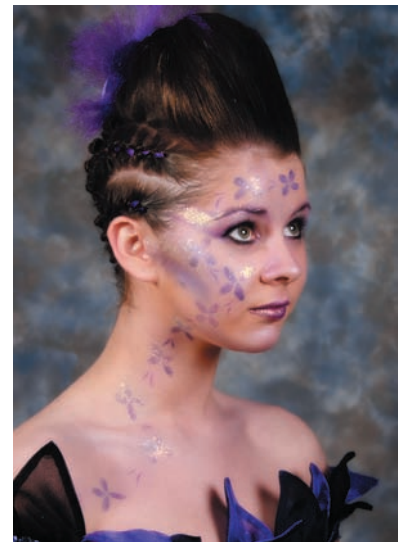Spring Fairy make-up

TOP TIP

Effective communication

- **Always be respectful and aware of differences in culture, age, disability and gender. Always strive where practicable to meet the needs of your clients.**
- **During meetings/consultations be aware that time equals money – do not waste time on irrelevant things, but concentrate on the purpose of the meeting and planning the job effectively.**
- **Listen carefully to others, communicate your own ideas, take on board feedback and be prepared to make changes.**
- **Understand the importance of confidentiality.**
- **At the end of a meeting or consultation with a client, summarize key points and confirm your understanding of what has been discussed.**

" Always make sure you give yourself plenty of time to get to a job in case of unexpected incidents on the way. Being late for an important client is not an option. If I need to drive for more than 3 hours to get to a job, I leave up to 1 hour earlier than usual to ensure that I am not late.

Andrea Perry-Bevan

Fashion and photographic make-up timings

Times will vary from 15 minutes for make-up for a catalogue shoot where make-up is photographed from a distance to an average of 30 minutes for the majority of make-up, through to an hour or more for cosmetic shoots where make-up is photographed in extreme close up, or for very elaborate fantasy **make-up effects**. Sometimes you will be asked how much time you require to complete a particular make-up and on other occasions you will be told that you have so long to achieve the design brief.

When more than one model/client/artiste is involved, you will need to follow a running order. For example, in bridal work you may have make-up, hair and manicure for the bride, plus the same for three bridesmaids and the bride's mum. Careful planning and regular 'time checking' will be necessary so the bridal party arrives at the church on time.

For catwalk shows you will be given a running order which will contain details of start and 'on stage' times, plus the number and names of models and changes of clothing. You must be able to interpret this and keep on top of your designated work in an extremely busy environment.

For commercials, depending on the number of people involved, a call sheet similar to those given in the TV and film industry can be given for you to follow.

In photographic work, it is preferable for the photographer to shoot in colour first, then ask you to make possible alterations to the make-up for the black and white shots, by adding extra contouring and highlighting and perceiving how the colour shades will register on the black and white scale and making amendments where necessary. This should take between 2 and 10 minutes depending on how suitable the original colour photographic make-up is.

BEST PRACTICE

If you anticipate any problems completing make-up in the allocated times, speak to your line manager immediately before it leads to bigger problems! Always be realistic.

ALWAYS REMEMBER

- When finalizing a running order for a wedding, it is a good idea to allow extra time within the schedule for interruptions – flowers arriving, telephone calls, etc.
- If using electrical equipment such as airbrushes or hairstyling equipment, compliant with relevant health and safety regulations, make sure equipment is serviced every 12 months by a qualified electrician and you have access to spares just in case!
- If you are responsible for providing a number of make-up artists for an event, try to keep somebody in reserve in case of illness, etc.

Catwalk make-up

Roles and responsibilities of other relevant people

- **Photographer** – takes the photographs using a camera.
- **Photographer's assistant** – sets up for the photographs, holds reflector boards, takes light readings and carries the equipment. They are responsible for anything involving camera equipment.
- **The client** – commissions the shoot/show. Occasionally they may not be present, or to the other extreme, they may bring an entourage or team of additional people with them. The client can also refer to the person on whom you are working.

- **Art director** – is in overall charge of the visual appearance and how it communicates to the target audience. They come up with the visual concepts for the design brief and communicate with everyone else involved in the process to ensure the 'vision' is realized.

- **Make-up designer** – responsible for designing, creating and maintaining the make-up. The designer may have a group of make-up artists and/or make-up assistants present to help out on large shoots, weddings or shows.

- **Hair designer** – designs, creates and maintains the model's hairstyle(s). Sometimes there can be many changes throughout the day. The make-up designer may have assistants to help on large jobs.

- **Fashion stylist** – selects the clothing and accessories, dresses the model, and checks that the clothing ties in with the overall look to meet the design plan.

- **Nail technician** – responsible for enhancing the image of the nails. They may perform services such as manicures, artificial nails and decorative nail art techniques.

- **Model** – changes poses and models clothing, make-up and hair. Essential, as you would not have the work without them!

- **Artistes** – people on whom you are working such as musicians, dancers and actors.

All of the above people work closely together to finalize the image. It is important to note that sometimes the make-up artist can also be responsible for the hair and styling. This depends on budgets (which should be decided and agreed prior to the shoot) and the size of the shoot.

Depending on where in the world this all takes place, you may have a location guide and interpreters who travel with you too.

Adding finishing touches to the hair

MAKE-UP BY JO CROWDER

Fashion shoot

ALWAYS REMEMBER

- Remember your role and do not step into other colleague's roles unless asked to do so. You would not like it if someone else came to alter or mess with your work!

> Be adaptable with the team or client you will be working with as many times you will be asked during the job for feedback on how you could improve on the initial brief.
>
> **Andrea Perry-Bevan**

Outcome 2: Produce a range of make-up looks

B11 Produce a range of make-up looks by:

1 preparing the work environment to meet legal, hygiene and application requirements

2 preparing suitable equipment, materials and products for the make-up application

TOP TIP

- **If you are trained and proficient in hairstyling, fashion styling and/or nails, your chances of obtaining work will be increased, especially for smaller assignments or where the budget is limited, as the client only has to pay one fee to one person. It pays to enhance your skills.**

3 ensuring the person on whom you are working is in a position that permits access and minimizes the risk of injury to both of you

4 identifying any contra-indications or restrictions to the make-up application

5 using suitable make-up application techniques for the agreed design brief

6 accurately applying false lashes to enhance the final design look, if required

7 managing resources within the limits of your own authority

8 communicating effectively with relevant person(s) throughout the make-up activities

9 adapting your agreed design plan to meet any changes to the original brief

10 ensuring the use of resources conforms to the design plan

11 ensuring the finished make-up look(s) meets the design brief

Working to a brief

If you need any special resources, make sure you have budgeted for them and make sure you are able to adapt the design plan if any circumstances change. Give out accurate information to others, making sure it is clear, and delivered at a pace and manner suitable for the event. You could be working on a catwalk show where time is limited and you need to get over information calmly and quickly, having to interrupt someone else. Make sure you apologise for interrupting. It is very important that you communicate and work closely with the rest of the team so that no misunderstandings take place and the overall design plan is realized.

Check that the use of your resources conforms to the design plan, and use additional media wherever possible to enhance the image and complement it, such as painting nails to colour coordinate, along with clothing, accessories (props, headdresses, jewellery) and hairstyling. Carefully chosen accessories can really improve the look of the overall shot.

MAKE-UP BY ALISON SMITH, PHOTO BY LYNSEY ROBERTS/LIVERPOOL

Ice Queen in colour, with use of additional media

MAKE-UP BY ALISON SMITH, PHOTO BY LYNSEY ROBERTS/LIVERPOOL

Ice Queen photographed in black and white

Designing and developing images

When you create an image it is often advertising something, e.g. jewellery or clothing, and the make-up should not distract from whatever you are selling. In an advertising make-up, do not distract from the subject of the advert with too many other fussy accessories. Also consider design, scale and proportion. As the shoot progresses, you may see an opportunity for developing the initial image slightly. Check with the rest of the team before you go ahead and change anything.

> When I am working and I see something obvious that needs to be attended to, I won't wait to be asked as other team members may not see what I see, as they are concentrating on the many other elements of the shoot.
>
> **Andrea Perry-Bevan**

Products can be adapted to suit effects required, for example you may wish to dilute a creme foundation to make it into a tinted moisturiser, and lipstick could be used on eyelids, etc.

BEST PRACTICE

- Always ask the client if they have any known allergies to cosmetic products.
- Perform a skin sensitivity **patch test** if you have any doubts if using special effects make-up, or are using non-cosmetic products such as gold leaf.
- Become familiar with ingredients in skincare preparations and make-up products and their purpose.
- Be up-to-date with health and safety cosmetics data. Look out for certain synthetic colours like FD&C red no.6 and D&C green no.6 which should not be used too close to the eyes or on the lips.
- Use products intended for their purpose, e.g. don't use chunky glitter intended for use on paper near someone's eyes as it will be very abrasive. Only use cosmetic grade glitters.

You may need to interpret a theme, e.g. an icy winter scene could imply using colours such as silvers, blues, greys and white. Or the client may want a make-up designed in brighter colours to 'warm up' a winter's day.

Consider the use of other components apart from the make-up, which will be visible and enhance the overall image. These items are referred to as 'additional media' and include:

- clothing
- hair
- nails
- accessories and props.

HEALTH & SAFETY

- Check your client for contra-indications. If they have the skin disorder herpes simplex for example, use disposables or their own brushes accompanied with hygienic practices, as you cannot cancel a shoot or wedding because of this!
- Use hygienic practices – wash hands regularly, and use antibacterial hand cleanser or disposable tissue cloths when on location, use clean gowns, disposable gloves if working on someone with contra-indications, keep tools and equipment clean and sterile, never dip tools straight into make-up – remove with a spatula, wipe down working areas with anti-bacterial cleaner. Try and keep an aseptic working environment. A work situation trying to eliminate bacteria.
- If **contra-actions** occur, an unwanted reactions from the products, carefully remove make-up immediately and advise your client to seek medical advice if symptoms persist.
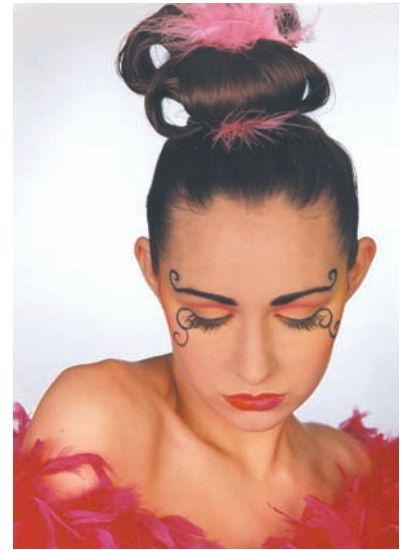
MAKE-UP BY JO CROWDER

Fantasy make-up for cosmetic promotion
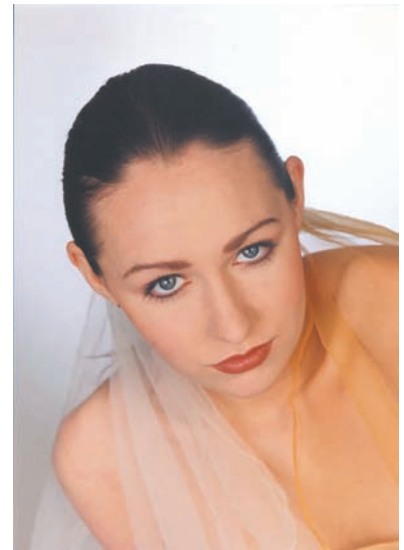
MAKE-UP BY JO CROWDER

Natural make-up for cosmetic promotion

Terminology for make-up techniques

Term	Meaning	Possible areas of application
Precision base application	Applying foundation or concealer in an exact manner to precisely the areas that need it and not necessarily over the whole face or body, in order to even out the **skin tone**.	On the face or body over areas of redness, under the eyes, outer corner of the eyes and mouth, around the nose, and over blemishes.
Highlighting	Emphasizing cheekbones and other features using a colour at least two shades lighter than the base. Use alongside shading to correct, contour and illuminate areas of the face. Highlighters can be matte or shimmery.	To the areas where the natural light hits the face such as the top of the cheekbones, brow bones, above the cupids bow on the top lip and so on. Can be used on the body to emphasize muscles and cleavage.
Shading	Applying a darker colour to cast a shadow. Shaders are at least two shades darker than the skin tone can be used to contour and correct face shapes.	To soften a square jaw line, disguise a double chin, straighten a crooked nose and to emphasise the appearance of cheekbones.
Concealing	Hiding areas with a highly pigmented product which is designed to blank out and cover.	Over any blemishes, areas of redness and to dark shadows under the eyes.
Blending	To mix and/or combine something with something else, e.g. base and natural skin tone or blending eye shadow colours.	Blending base into the hairline and down the neck, or blending one colour into another, as in blusher or eye shadows.
Stippling	Marking the surface with small dots or specks, providing a decorative or blending effect when replicating natural skin tone. Stipple sponges, regular sponges, brushes or an **airbrush** can be used.	Various, including over areas where camouflage make-up has been applied. A stipple sponge and at least two foundation colours will help mimic and blend the make-up into the surrounding skin.
Precision application of eye products	Applying eye products to precisely the areas that need it, with accuracy and exactness, paying attention to detail.	On and around the eye area
Precision application of lip products	Paying attention to detail in an accurate and exact manner, in order to correct uneven lip shape or create a different lip shape, e.g. in the creation of a period make-up.	On and around the mouth/lip area. A sharpened lip liner is generally the easiest way to achieve precision.
Colour mixing	Combining colours to create a new colour.	Anywhere on the face, hair or body.
Stencilling	Using a thin sheet of acetate, card or other flexible material, onto which a design has been cut out, to transfer an outline or image onto the skin.	On the body, hair or face. Stencils can be used in the quick creation of body/face art and tattoos. Also used in airbrushing for the eyebrows and lips.
Body make-up	Applying liquid or cake make-up to even out the skin tone, or for fantasy effects in body painting.	All areas of the body that are going to be seen.

How to apply studio make-up

1 Make sure your working area is comfortable, clean and hygienic for your client.

2 Wash your hands or use **disinfectant** hand gel, gown up your client to protect their clothing and fold tissues around the collar line.

3 Check for **contra-indications**; assess your client's **skin type**, tone and face shape.

4 Choose skincare products according to skin type. Cleanse, tone and moisturise the face and neck. Apply any eye cream, **primers** and **matifying** (anti-shine) products at this stage.

5 Using the principles of colour theory, colour correct areas as and where necessary, e.g. use green to counteract any redness and yellow toned concealer for under eye shadows with a purple hue.

6 Choose a foundation shade by first testing it along the jaw line where you can clearly see the rest of the face and the neck. Decide whether the skin tone is cool, warm or neutral, and then pick a shade that complements the surrounding skin. On darker skins there can be more variations between light and dark, so choose something medium, hence darkening light areas and lightening dark parts.

Colour wheel

7 Apply foundation with a sponge or foundation brush, blending into the hairline and down the neck.

8 Apply any cream-based highlighting and shading products to correct, contour and illuminate areas of the face.

9 Apply concealer over any blemishes, areas of redness and to shadows under the eyes.

10 Apply translucent powder to set the base using a powder puff. Pay particular attention to the 'T' zone area where the make-up will deteriorate first. Brush off excess using a powder brush.

11 Apply powder blusher using a blusher brush. If you want to use a cream or gel blusher, apply it before the powder stage. This can be applied to the apples of the cheeks for a very natural blush effect and/or along the cheekbones.

12 Brush through the eyebrows and fill in any gaps with a sharpened eyebrow pencil or powder eye shadow. Eyebrow gel will smooth down any stray hairs and keep them in place.

13 Apply eye shadow colours with precision. Use various sizes of brushes according to the area involved and the colours. If using strong or dark colours, you can apply a dusting of loose powder under the eyes, on top of the cheekbones to catch speckles of eye shadow.

14 Apply eyeliner using a brush or pencil along the eyelash line, as close as you can to the base of the eyelashes.

15 Brush mascara onto the eyelashes, coating each eyelash from base to tip or points. Use a clean wand to separate the eyelashes. If you are using an eyelash curler, use the traditional type before mascara application and the heated variety after the mascara has dried. Heated eyelash curlers are like a mini hot brush and are much less evasive for the client.

Heated eyelash curler

16 Apply artificial eyelashes if the design brief requires them. Strip or individual flare eyelashes can be chosen for a wide variety of effects.
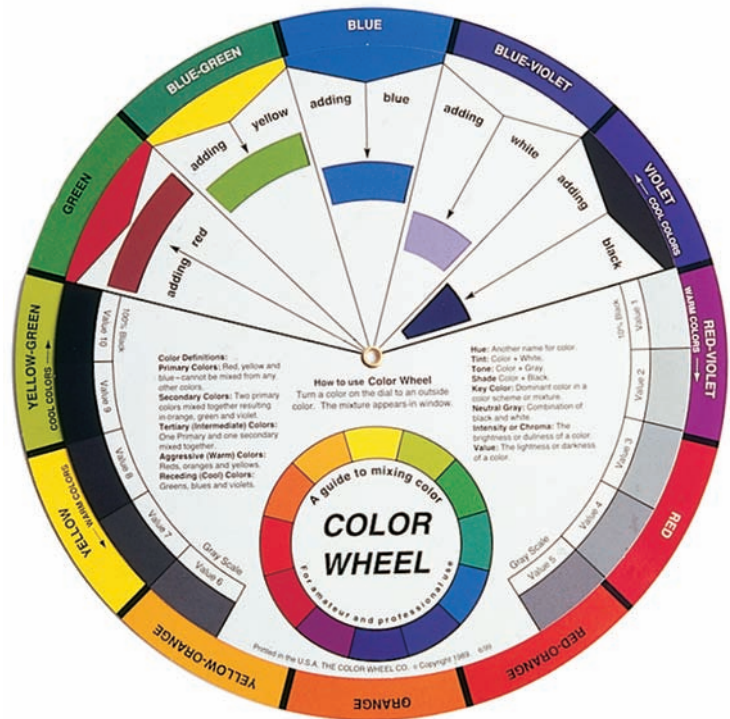
17 Apply lip liner to outline the lips and prevent the lipstick from 'bleeding' into the lines around the mouth. Corrective work may need to be done at this stage to achieve a precision lip line according to the design brief.

18 Apply lipstick, stain and/or gloss.

19 Add any finishing touches such as glitter, gems, gold leaf, etc. Stencils can be used in the quick creation of body art along with water-based make-up, tattoo inks or airbrush products.

20 Check the overall result with the design plan and make amendments as necessary.

TOP TIP

Tips for working with foundation make-up

- Dilute foundation with a little **moisturiser** for effects where very little base is required and for blending down the neck.

- Depending on the design brief, if a model has great skin, apply foundation only to areas that need it instead of over the whole face. The heavier the make-up, the quicker it will deteriorate.

- Use a liquid body make-up or cake make-up for areas of the body that will show on film. This is especially important if the photographer is using a digital camera as any imperfections on the skin will stick out like a sore thumb!

- If using a camouflage make-up product to cover any scars, tattoos, etc. make sure for your final coat you use a stipple sponge and at least two foundation colours to help mimic and blend the make-up into the surrounding skin. Freckles may also need to be added with a small brush.

- Use tissues folded around the edge of any garments when applying body make-up to protect from the make-up. Be very careful that it doesn't rub off on the clothing.

ACTIVITY

Colour mixing
Using only the three primary colours plus black and white, reproduce three foundation shades of your choice from your kit.

Stages of make-up application

MAKE-UP BY JO CROWDER, MODEL MARCELLE SKILTON

1 Before make-up application

MAKE-UP BY JO CROWDER, MODEL MARCELLE SKILTON

2 Foundation, highlighter, shader and powder applied

MAKE-UP BY JO CROWDER, MODEL MARCELLE SKILTON

3 Application of eyeliner

MAKE-UP BY JO CROWDER, MODEL MARCELLE SKILTON

4 Eye shadow colour applied using five different shades and mascara added

MAKE-UP BY JO CROWDER, MODEL MARCELLE SKILTON

5 Finished make-up with neutral lipstick

BEST PRACTICE

Continual professional development: Airbrush
- It is important to keep yourself up-to-date. Many fashion and photographic make-up artists are now seeking training in airbrush make-up application because of the use of digital cameras and **high definition television (HDTV)**.
- New technology means that imperfections in the skin can now be seen like never before. Make-up has to be completely flawless and precise in application. Airbrushing works exceptionally well on a blemished skin.

See **Online Chapter 3 Airbrush make-up**.

Historical and period make-up

Over the centuries there have been many different make-up trends. These days ingredients in make-up are tested so we hope to feel safe in the knowledge that they are not desperately harmful to our bodies. However, back in the sixteenth century around the time of Elizabeth I, white lead became fashionable and was used as a thick face paint, which helped to hide blemished, pock marked skin. Unknown to the people of the time, this cosmetic was causing lead poisoning, slowly leading to death. This continued for longer than a century before anyone realized there was a problem!

There are so many interesting facts out there for you to learn about the ingredients and trends in what people saw as 'beauty' at the time.

As a fashion and photographic make-up artist you are likely to be asked to reproduce a particular era in make-up. Unlike TV and film work, which would call for accuracy and realism, (but without the harmful ingredients!) in the fashion field you are often expected to create an image with a 'feel' from an era with a fashionable 'innovative' edge. Understanding the basic key points is important, such as:

- 1920s – pale skin, thin arched eyebrows, rounded eye shadow, blusher on the apples of the cheeks, red to dark red cupids bow style lips.

MAKE-UP BY JO CROWDER, MODEL MARCELLE SKILTON

6 Finished make-up with red lipstick

> " The most important employability skills are:
> - communication
> - confidence
> - working to a deadline
> - timekeeping
> - problem solving
> - dependability
> - professionalism
> - driving licence.
>
> **Andrea Perry-Bevan**

- 1950s – strong angled eyebrows, thicker liner along the top eyelid, more eye shadow and lip colours available. Bright red glossy lips were popular.

- 1970s – from disco glam, glitter and gloss, through to early punk at the other end of the scale.

MAKE-UP BY BRIDGET TAYLOR, PHOTO BY ROB MCGRORY

1920s make-up (A)
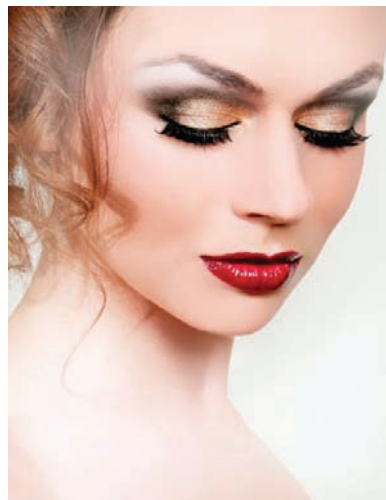

MAKE-UP AND PHOTO BY DIANA ESTRADA

1940s make-up (P)

MAKE-UP BY ANDREA PERRY-BEVAN, PHOTO BY STEVE COLLINSON

1950s make-up (A)

MAKE-UP BY ANGELA DICARLO

1960s make-up (A)

MAKE-UP BY BRIDGET TAYLOR, PHOTO BY LUCY CARTWRIGHT

1970s make-up (P)

MAKE-UP BY ROQUE COZZETTE

1980s make-up (A)

ACTIVITY

Research make-up trends from the Ancient Egyptians through to the present day. Include written information on how the make-up was applied, interesting ingredients used and colours worn in each era. Add as many images from each era as you can to build up your own photograph reference library.

Airbrushing and retouching images

Due to the increased use of digital cameras and the advent of high definition television, make-up artists throughout the world are now being challenged to adapt their art to these demanding mediums. Make-up application needs to be even more perfect and precise than ever before, for the subject to look at their very best. It is important that you realize the growing importance of the airbrush within the make-up industry, how it works, maintenance and associated products. (**See Online Chapter 3 Airbrush make-up**.)

You should also be aware that airbrushing and 'retouching', where the image taken is altered, is often undertaken by the photographer or a graphic artist on a computer, generally using a 'Photoshop' programme, after the shots have been taken.

Retouching has been common practice for many years and you will find that most images in glossy magazines have undergone this process. This procedure explains images of people with completely flawless skin, lack of under eye shadows, wrinkles, slimline body, etc. Even the best make-up artist in the world cannot create that sort of magic!

You should, however, always aim for perfection using your make-up skills and never rely on an image being retouched afterwards.

Note: For your information, within this unit, two of the period images have been created using an airbrush to apply make-up, they are marked by an 'A'.

Any images knowingly digitally enhanced/retouched using 'Photoshop' are marked by 'P'.

Lighting and camera effects

Various different effects can be achieved with changes in lighting, camera lenses, types of film and even in the film development process.

A strong directional light which has had its beam broken by placing a translucent white sheet of material between it and the subject can bleach out the make-up and skin tones. If you are photographing a model with blemished skin, this type of lighting can help create a smooth, even skin texture.

MAKE-UP BY ANDREA PERRY-BEVAN, PHOTO BY ZHANG JINGA

Paris photo shoot

The standard lens on most cameras is around 50 mm, which is roughly the same field of view as the human eye. If you change the lens to 100 mm, this has the effect of making the subject appear larger on film as well as foreshortening facial perspective, which will show the subject in a more flattering way.

There are numerous film types available to the photographer who can use one sort of film to create a grainy effect on the image and another to emphasize contrast. The variations are vast, and are best discussed with the photographer before shooting the images. These same effects can also be achieved by varying conditions and chemical combinations during the processing of the film.

Coloured gels can also be applied over the lights to create various effects. For example, if you are using black and white film, the colour of the gel in use will darken the same colour on the subject. So if your model is wearing red lipstick and you either cover the lens with a red filter, or place a red gel over the light, the red lipstick will appear darker when the film is processed. You will also find this has an effect when working on catwalk or runway shows. Coloured lighting will affect the shades of your make-up and you may need to adapt your colours accordingly.

MAKE-UP BY JO CROWDER PHOTO BY IAN LEA

Black and white studio portraiture

Sourcing work

To obtain work, you will have to visit photographers, model agencies and any other potential clients. You will need to take your portfolio of pictures along. This is the only way they can check that your work is what they are looking for at that particular time, without asking you to do a test make-up or you being recommended by word of mouth. 'Testing' is an industry term where the photographer, model and make-up artist, etc. get together for free in order to produce some new images, which should be suitable for portfolio use, to promote everyone concerned.

Presentation of your photographs and designs should be of a professional standard, in a professional looking portfolio. The photographs should flow from one to another and offer a variety of images, including studio and exterior shots and both colour and black and white shots. Most model agencies have make-up artists on their books and take a commission on any work they find for you. Specialist make-up artist agencies may wish to associate a certain image with your work – natural, funky, **avant-garde** – because they find it easier to market you in this way, and only take on experienced make-up artists.
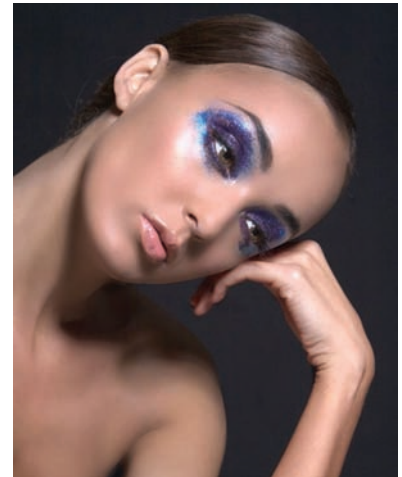
More information on business practices can be found in **Online Chapter 1 Freelance work**.

MAKE-UP BY JO CROWDER PHOTO BY SPIKE

Location work in New York

MAKE-UP BY ANDREA PERRY-BEVAN, PHOTO BY STEVE COLLINSON

Fantasy make-up

MAKE-UP BY ANDREA PERRY-BEVAN, PHOTO BY STEVE COLLINSON

Blue glitter eyes

Outcome 3: Evaluate your results against the design plan objectives

B11 Evaluate your results against the design plan objectives by:

1 obtaining and evaluating feedback from the client on your work and its effectiveness in meeting the design brief

2 evaluating your own performance against your objectives to identify how and where it could be improved

Evaluation

● Ask for feedback from the rest of the team, but in particular the client, as to the overall effectiveness and impact of your make-up, checking that it is conforming

> When selling products, it is important to learn quickly what the client's needs are and keep the information simple and clear as to what the product can do for them and the reasons why.
>
> **Andrea Perry-Bevan**

to the original design plan. If you are not 100 per cent sure of something, ask 'What do you think about this?'

● For your own self-development, check, evaluate and compare the development process and final result with the original client specification to identify opportunities for improvement in your design and application techniques. Is there anything you could have improved on? How? Have you used the products correctly to get the desired outcome?

● If you have done a good job then the client will no doubt use you again. The final design should enhance your professional profile.

Record the results of your evaluation for future reference. When you see the final image check everything carefully again.

ASSESSMENT OF KNOWLEDGE AND UNDERSTANDING

FUNCTIONAL SKILLS

Having covered the learning objectives for **fashion and photographic make-up**, – test what you need to know and understand by answering the following short questions below.

The information covers:

- communication
- health and safety
- planning
- problem solving
- designing and developing images
- evaluating your results against the design plan objectives.

Communication

1 Give **three** examples of good communication. What are the key things to focus on when presenting your design plan to the client?

2 How may you need to adapt consultation techniques when communicating with people from different backgrounds, ages, disabilities and gender? Give **two** examples.

3 Why is confidentiality so important in the make-up industry and what might happen if it is not maintained?

4 How could you vary your vocabulary and body language to:
   a) present an argument?
   b) exchange ideas?

5. Why is it so important that you confirm your understanding of what has been said to you and summarize at the end of a discussion?

Health and Safety

1 Name at least **three** potential hazards you could encounter while working at any venue.

2 Name **two** steps that should be taken to minimize risks when working at any venue.

3 How could local bye-laws and legislation limit your use of products, tools and equipment?

4 What are the health and safety requirements associated with make-up techniques?

5 Name **three** contra-indications which would restrict make-up application and what action should be taken?

Planning

1 Why should you plan accurately prior to the job and explain how you have created one of your make-up design plans?

2 Why is it important to communicate clearly with the client and colleagues and agree the design plan?

3 Why should you discuss the budget and come to an agreement on it?

4 Why should you specify the resources you need to do the job properly?

5 Why is it important to have some knowledge of the different types of lighting and camera effects?

6 Why is it important to gain as much information as possible about the venue beforehand?

7 What is the importance of agreeing contractual arrangements (other than budget) prior to commencing your design plan?

8 What sort of insurance cover should you have?

9 What is the purpose of a show running order and how would you interpret it?

Problem solving

1 What sort of different problems could you encounter during:
   a) a photoshoot,
   b) a fashion show,
   c) client specification make-up

and how would you resolve them?

List at least **one** example for each.

Designing and developing make-up looks

1 How can the basic principles of design, scale and proportion affect the image you create? Give an example.

2 Explain the principles of colour theory – what are the primary, secondary, tertiary and complementary colours?

3 Explain how different types of lighting and camera effects impact on make-up.

4 Describe the different characteristics of iconic period make-up looks from the seventeenth century to the present day?

5 Explain how different cultures have influenced make-up and fashion trends over the years.

6 Name at least **two** components of make-up products past and present.

7 What changes would you have to make if asked to replicate historical looks safely to meet present day standards?

8 Where can you source information from for research purposes for fashion and photographic make-up? Give **three** examples.

9 Give **three** examples of how you may need to prepare and adapt to your working environment within a venue.

10 Show that you understand the different types of make-up techniques and how to use them.

11 Where would you obtain supplies of make-up products and equipment?

12 What is 'additional media'? Give examples and explain how can it be used to complement the overall design plan.

13 Name **two** ways of adapting your make-up products to suit changing circumstances.

14 What needs to be taken into consideration when selecting products for the design plan?

15 How should you present your make-up looks when sourcing work?

Evaluating your results against the design plan objectives

1 Why is it important to evaluate your performance at the end of a shoot?

2 In which particular areas should you collect feedback?

3 How should you go about seeking constructive feedback from others?

4 How would you identify any areas for improvement?