

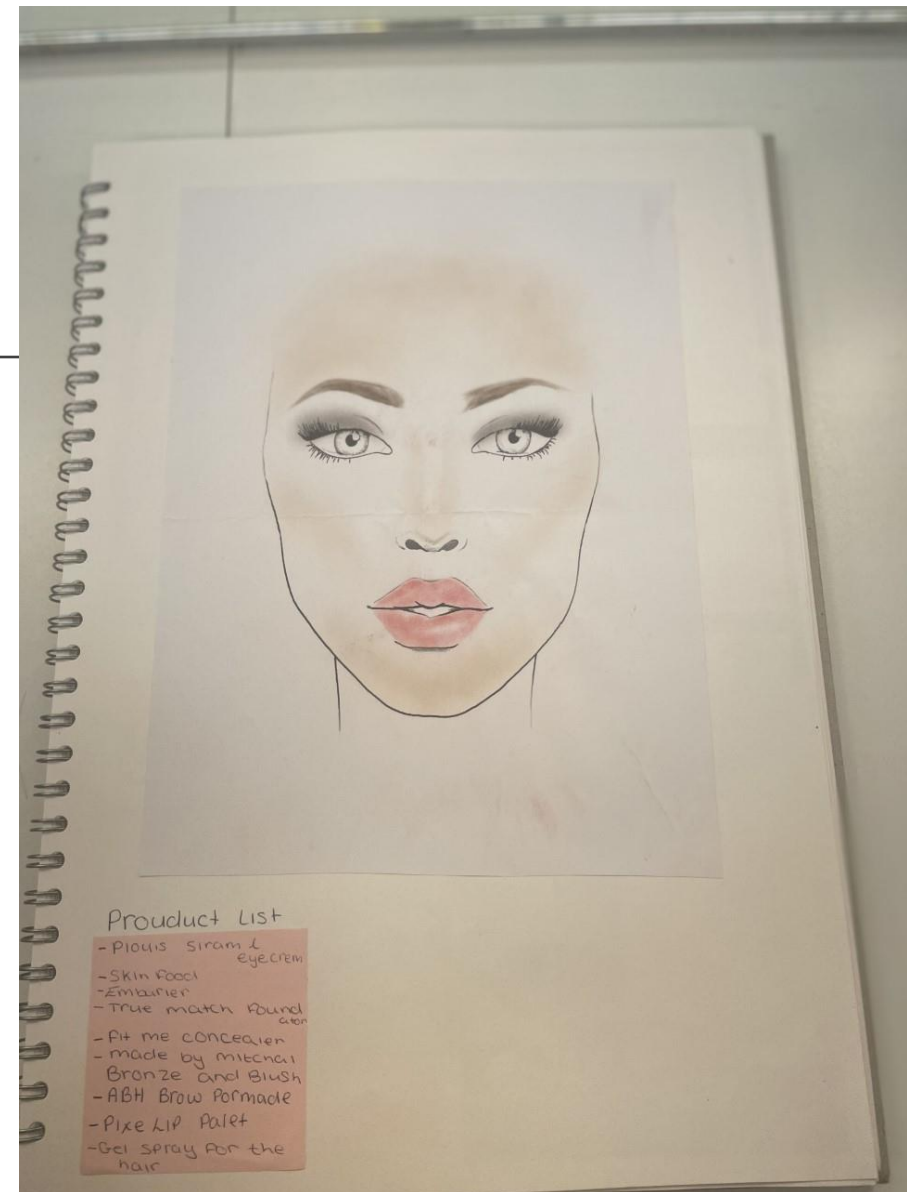
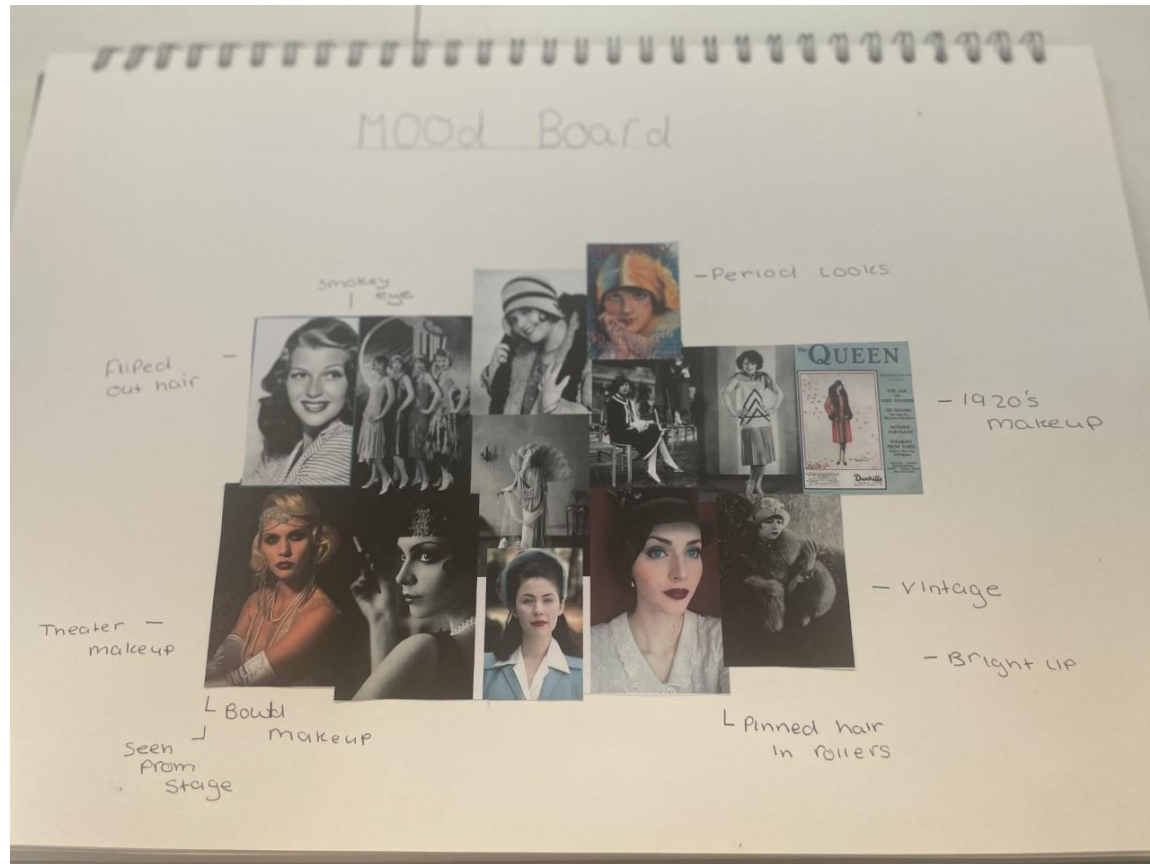


# Media makeup and sfx scrapbook 3

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BY JESSICA  
GASCOIGNE

# 1940s theater



Cosmetics in the 1920's were used to create a specific look. Lips painted in a shape of a cupid's bow, Kohl-lined eyes and bright cheeks brushed with bright red blush.

The heavily made up looks of the 1920's was reaction to the feminine Gibson girl of pre-war periods.

Makeup has been deemed inappropriate for many decades and only worn by certain types of women and on stage.

Skin care was considered a different matter and it was acceptable to look after a complexion and hair, not doing it was deemed irresponsible.

Victorian and Edwardian women used to very discreetly to remain socially appropriate. Until the 1920's that makeup came back into fashion.

At the start of the decade, makeup was still more cautious still, especially the wearing of lipstick.

The classic women 1920's hairstyle had a blunt-cut fringe and hair ending just below the ears. It was also known as Dutch boy for those without a fringe. A side parting common. A bob pin could hold back the hair if needed.

In 1920's women deciding to cut her hair was serious business. Long hair was considered feminine and short hair was not. Magazines such as "Ladies Home Journal."

1920's Make-up & Hair



Tre-Jur, Max Factor, Coty, Rubinstein and Arden in the 1920's included. Tangee lipstick 1922 Peggy Sage 1925 Charles of the Ritz 1926 and Bonnie Bell 1927 Kissproof 1927.

Theatrical makeup is the practice of fair enhancing or altering the face, hair and body of the actor with different materials.

Actors have used makeup in the theater for a long time, not only to look their best and to transform their appearance but also to ensure that they will be seen and recognized by the audience.

How well a actor seen depends upon the distance between the actors.

Distances blur the features and make recognition of the actor's extremely difficult for the audience.

15 years work experience in the industry as a freelance make-up artist in original design and makeup application in film, TV theater and events. Kate's extensive makeup kits enables her to work at short notice on projects in the UK and abroad.

Case Study - Feure Vampire Virus Film BBC South East inside out

Theatre make-up





This look was an 1920s theatre look. When I got my staton prepped, I started with putting the hair in heated rollers giving a side parting and putting the bigger ones at the top and the smoke ones at the bottom so it would be tighter. when it came to take the hair out I was really impressed how the hair flicked up and adding smoothing cream to make it look slick.

For the makeup I started with skin prep and making suer the skin was nice and glowing reading for the makeup. Starting with the eyebrows and making them bowled. For the eyes I started with darker shades to make the eyes Boulder and added false eyelashes.

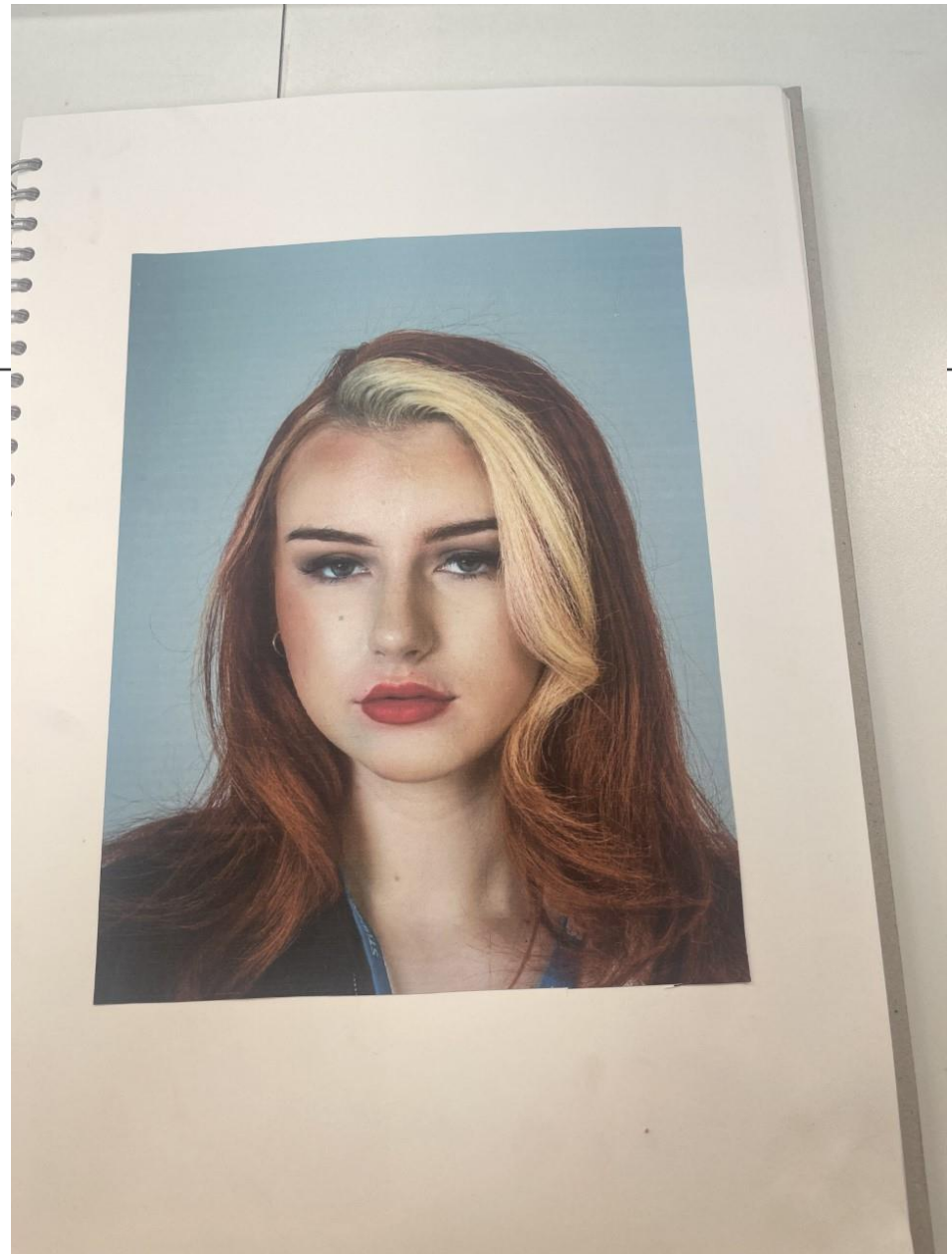
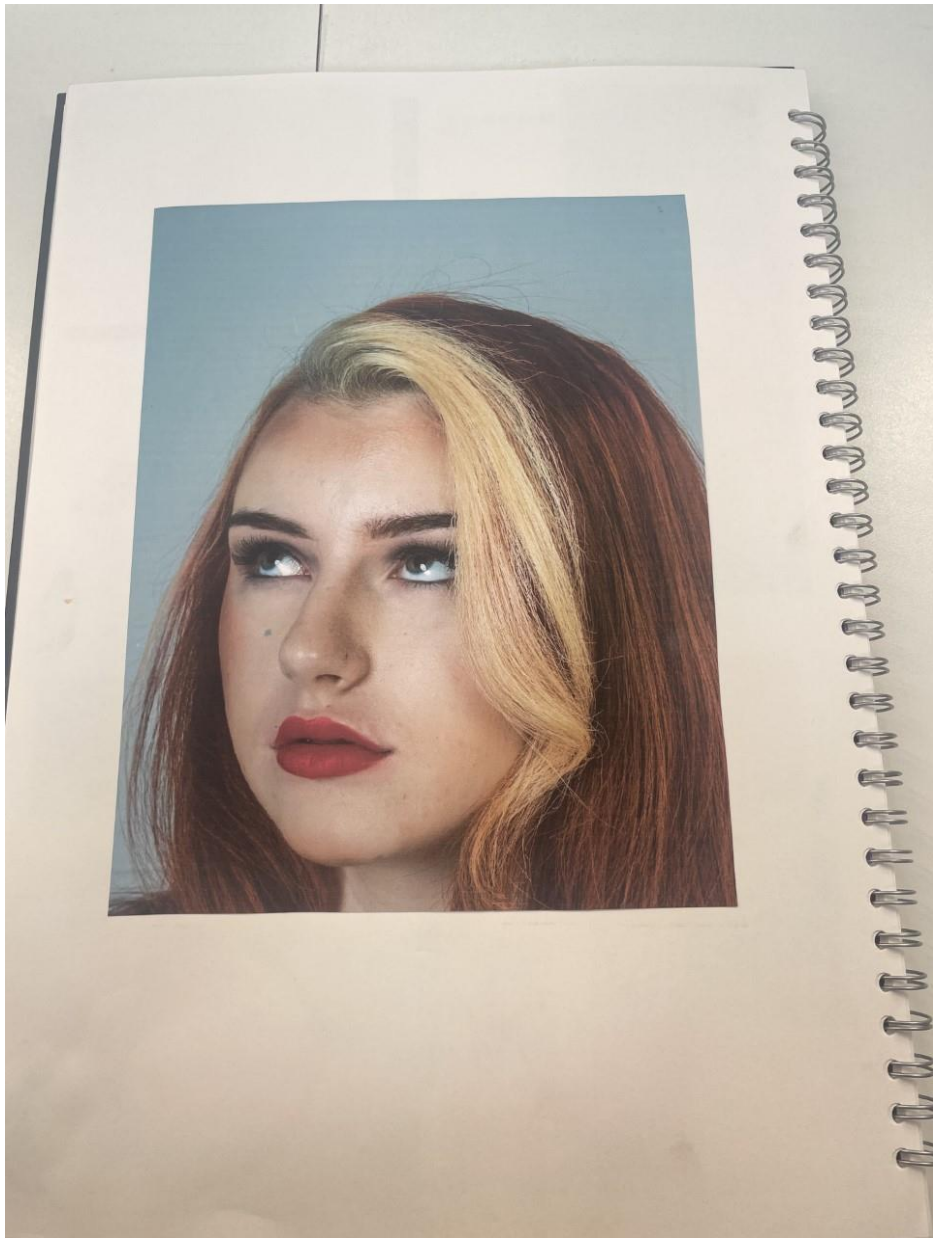
For the rest of the makeup I used a light foundation to give a slight cover to the skin, then going in with a concealer to fix's any blemish. Going in with a cream bronzer and blush on the checks to give it the 1920s look. Then I set with powder so it wouldn't move if it was going on stage. Finally I added that red lip to bring the look right together, it truly did just make the look.



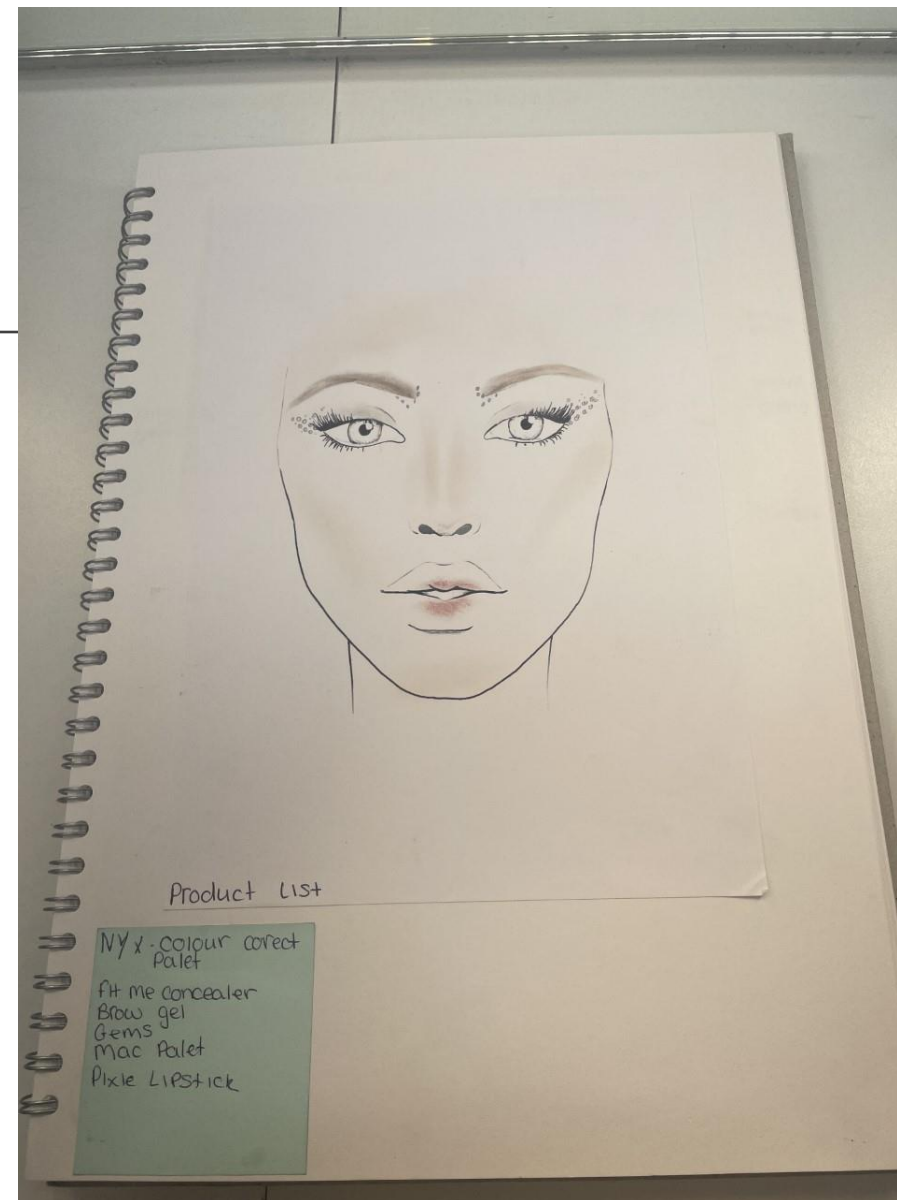
Or my first look in my portfolio there was many ups and downs with the look. The look that you are seeing in my scrapbook was the look I did and I had many things I didn't like about it. But with further conversation with tutors about what to do about the things I didn't like I decided to stay with the photos.

The look went really well with the right lip shape and grate eye. The one thing that was putting me off about the look was if you look on the four head the contour is quit blotchy. What I was told to do with it was to take it into photoshop and edit the the parts I didn't like and the evaluation it in my wok and still put the old photos in as well .

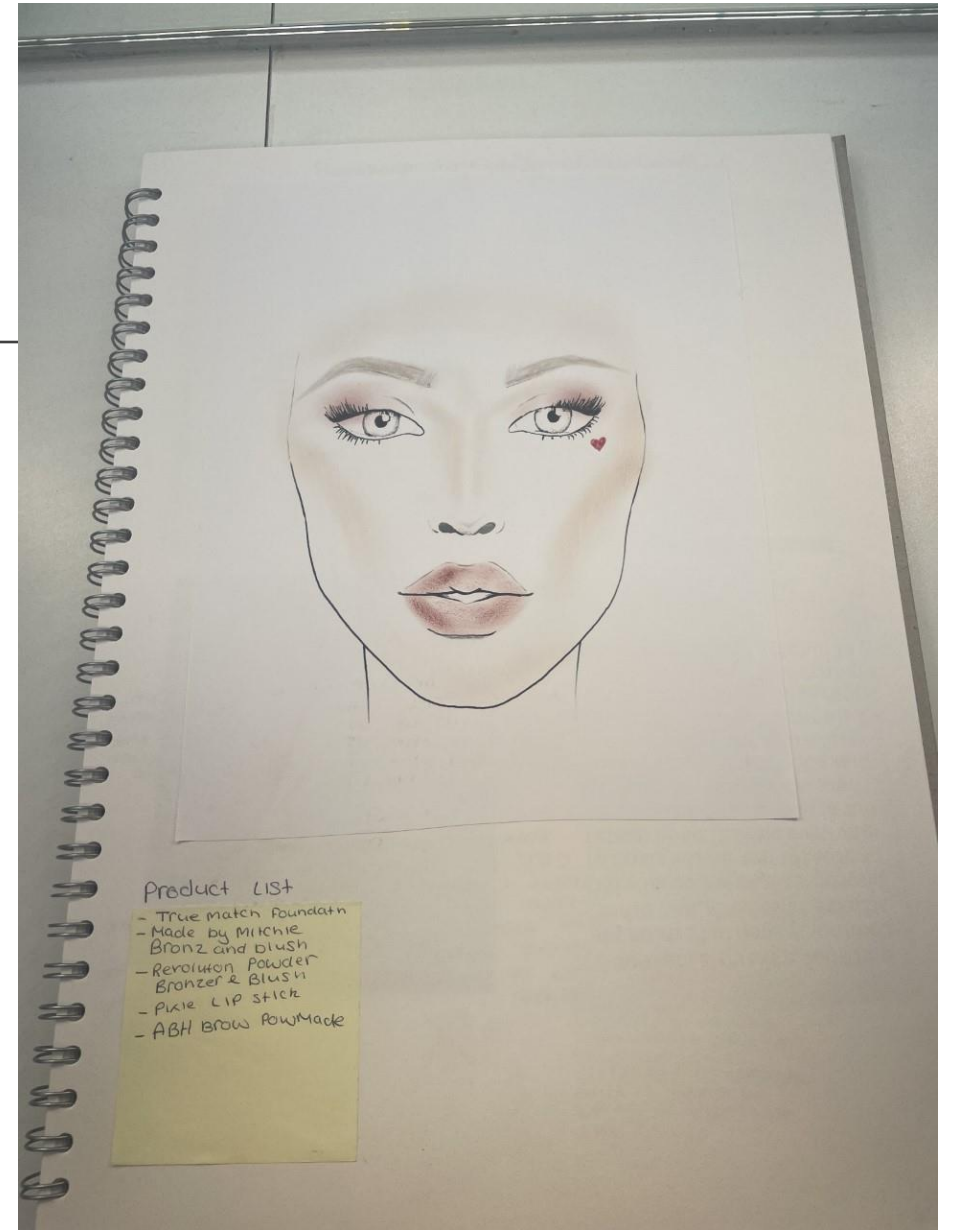
Because I had many concerns About the photos and how they would look in my work I decided to redo it, but I still wasn't happy so that is when I decided to edit them.



# Editorial







## Hair and Fashion Editorial!

In hair editorial hair is the main story, and using Provocative fashion Forward styles.

Editorial hair is not really wearable on the streets and is far from practical.

Stylist usually do what cannot be done on normal basic hair, giving them opportunity to be creative. Hair needs to look perfect in high definition, to create beautiful finish on editorial styles.



Fashion Editorial showcases the situation, the products would be worn. Fashion is all about clothing accessories and even makeup. It can be something bold very dramatic, creative and edgy.

Even though clothes are the main point of interest, but you will notice how pretty and flawless the models are. Natural makeup is used to emphasize the clothing worn by models.

Once again it is important that makeup artist communicate and understand the viewpoint of the photographer, director or designer and is able to bring a vision to life.

## What is Editorial makeup!

Editorial makeup shoots involve a lot of people working together to create a look that tells a story.

Editorial makeup appears in films, CD covers, beauty articles and many more to be part of fashion photography.

Makeup is a key factor in the fashion world and editorial spread. It is used to tell a story. This makes it important to have a professional makeup artist for a professional makeup application.



### Editorial makeup artists

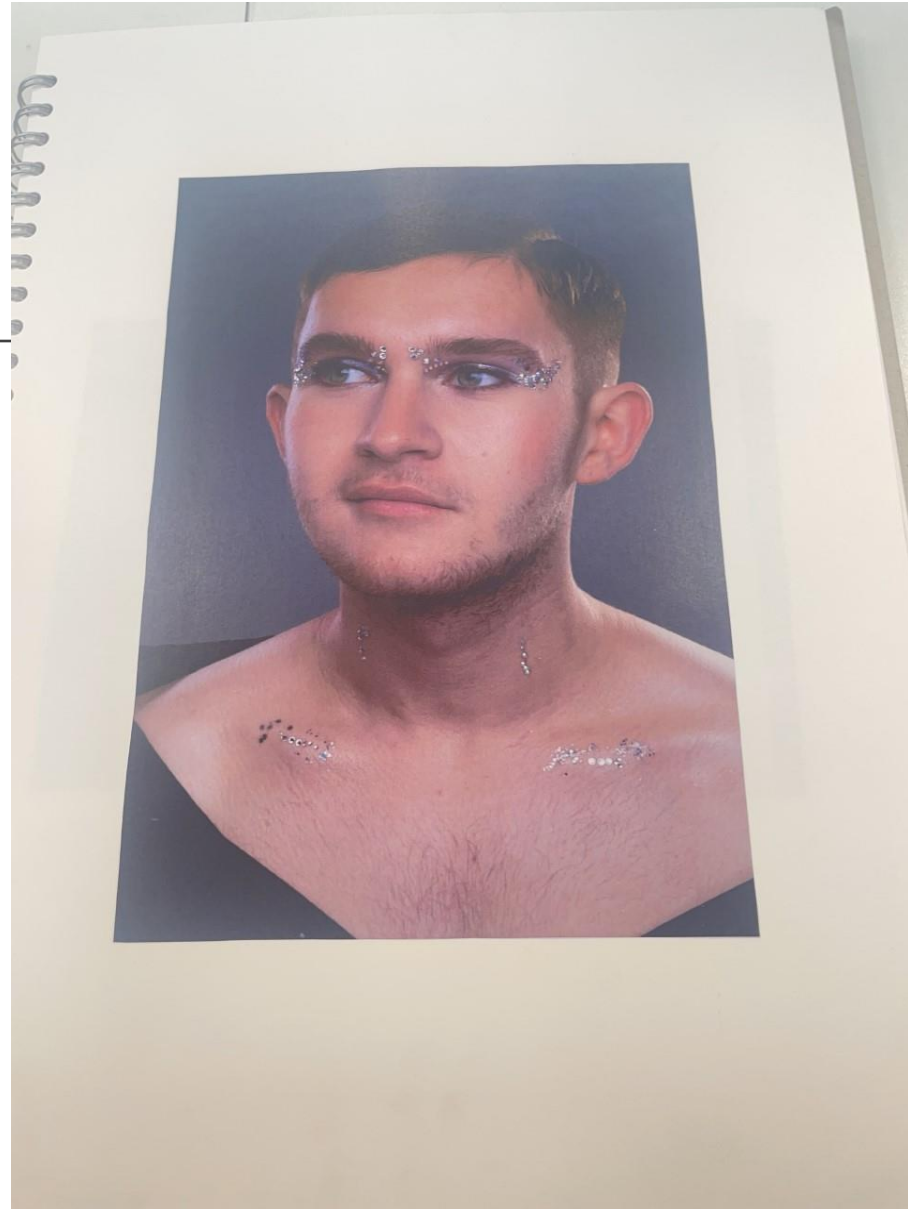
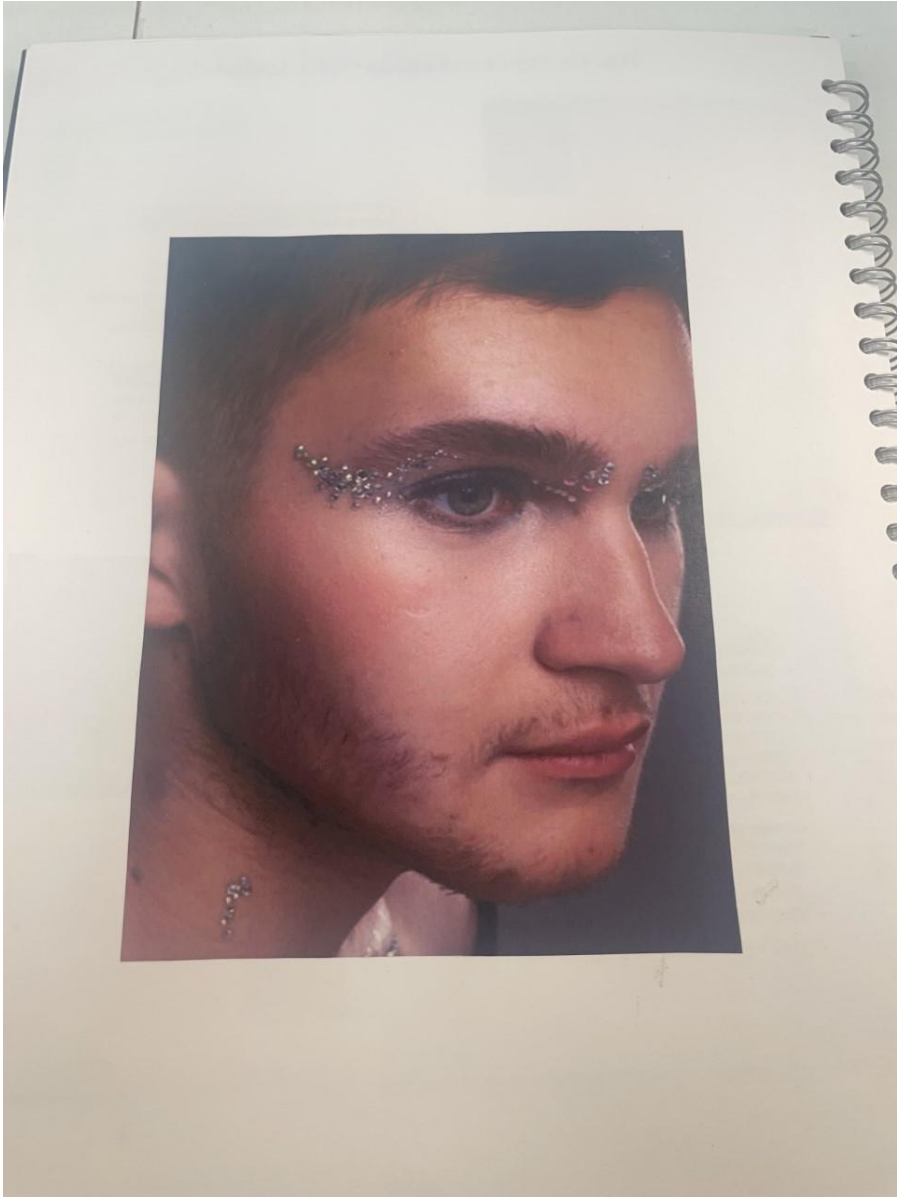
Andrew Thomson, Director of DC Thomson

Current director of DC Thomson, Andrew Thomson is the man holding the reigns of shortlist media - the magazine brand with titles such as Shortlist, Stylist and Mr Hyde in their portfolio.

Pete Cashmore, CEO and Founder of Mashable

CEO and founder of Mashable, Pete Cashmore created the site from his bedroom in Aberdeenshire at just 19 years old. Less than 10 years later, he made Time Magazine list of the world's 100 most influential people.











For my first editorial look I created a silver glitter eye, with glowier skin that looks fresh ready to be photographed.

To start of the look, I started with skin prep, using different serums and moisturizers to give the effect of fresh-looking skin. I did this look on a male model to give my portfolio a different touch. After making sure the skin looked good, I went in with light concealers on the needed places, specifically on areas of discoloration.

For the eye I started with fluffing up the eyebrows carving them out with concealer to give it a sharp finish. Going in with a liquid silver eyeshadow across the eyelid, in a swoop motion not real going into too much detail of where it was placed. I set it with a powder silver eyeshadow, so it doesn't move since it is liquid. Once I had done that on both eyes, I moved on to adding gems on each side to make them match and be even, to blend the eye shadow and the gems I took a chunky silver glitter. Now to finish the look I made sure the chest was glow and looked good ready to be photographed.

Overall, this has got to be one of my favorite looks and was really enjoy doing it. The only thing that I did struggle with was making sure the gems were all even and there was the same on each side.



For my second editorial look I chose to do a mad hatter, queen of hearts look. I made a head Pease for this look to tie it all in together. This look was and editorial and glam together.



To start the look I went with red on the eyes with I glitter to make the eyes just have a bit of Sparkel. My model had already had eyelashes on so didn't have to worry about adding them to the look, the base was a uses glower base, making sure the colour match was correct as I didn't want her to wash her out as she already had fair skin, to warm her face up I added liquid bronzer and blush to the Cheak bones. adding a deep red to the lips so that it would all coordinate.

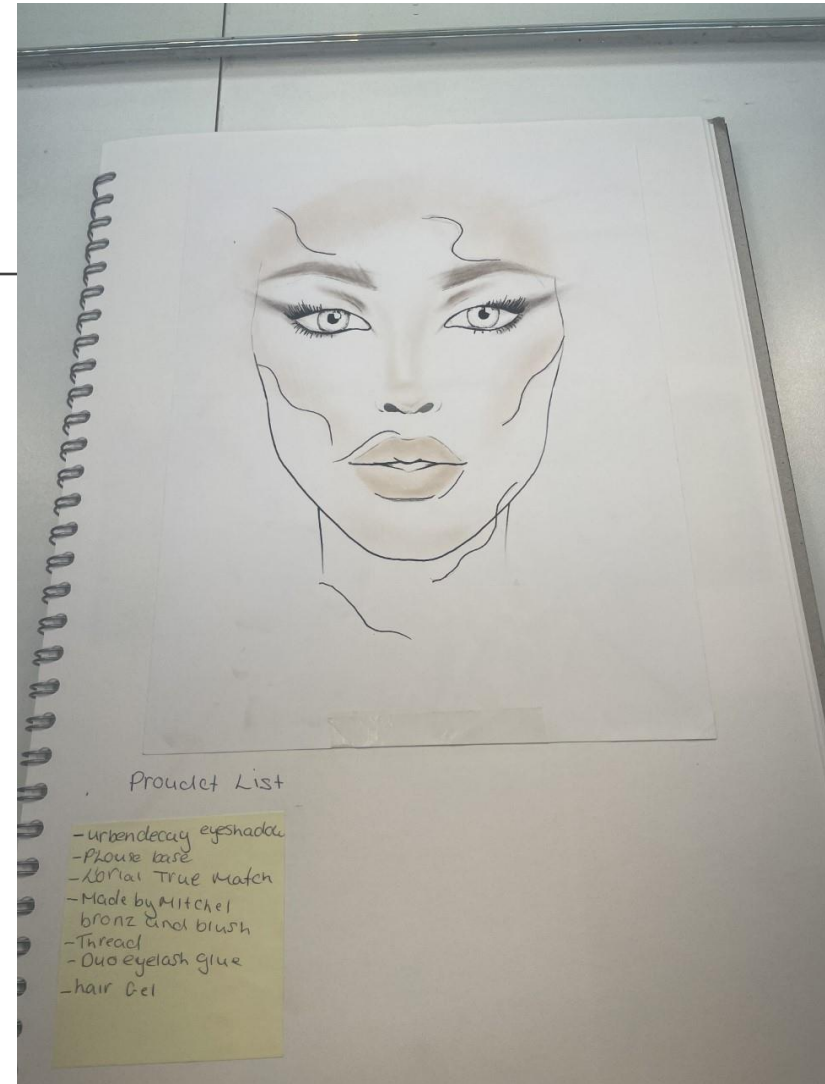
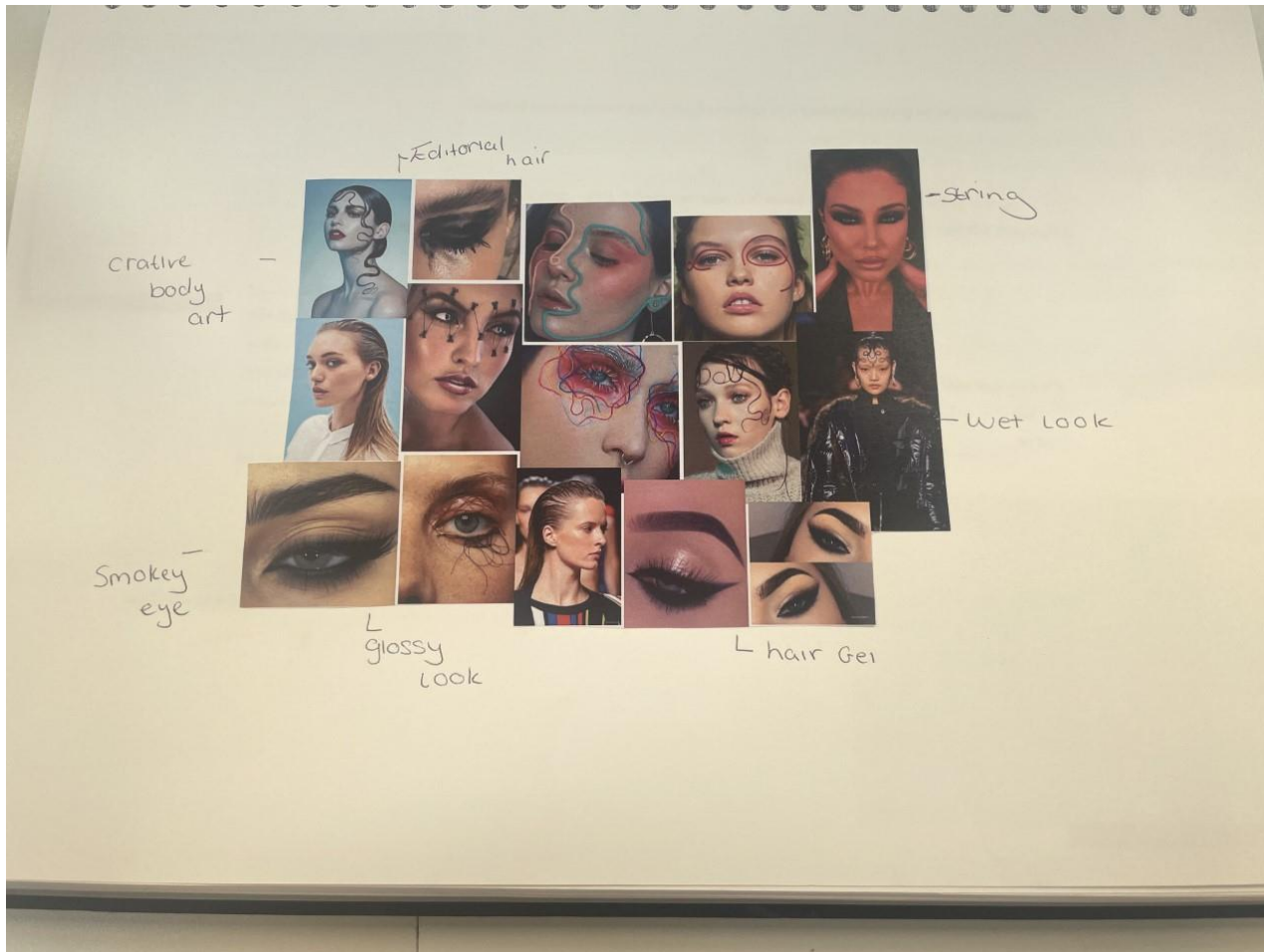
To finish the look, I went round curling all the hair of the models' head, using heat protectant so it wouldn't be rued. The to bring the look together I pinned the hat to the head.



Overall this look came out good, I didn't like the photos that was taken as they came out abit weird but that can be worked on for next time



# Creative body



EMMA HACK



Artists who paint the body are always most eye-catching.

Transforming naked skin into something extraordinary.

Often working to create illusions and transformations.

Artists who paint the body at high levels are both technically adept and full of fantasy.

Creating a connection between art and body is something unique to the art form.



ALEXA MEADE

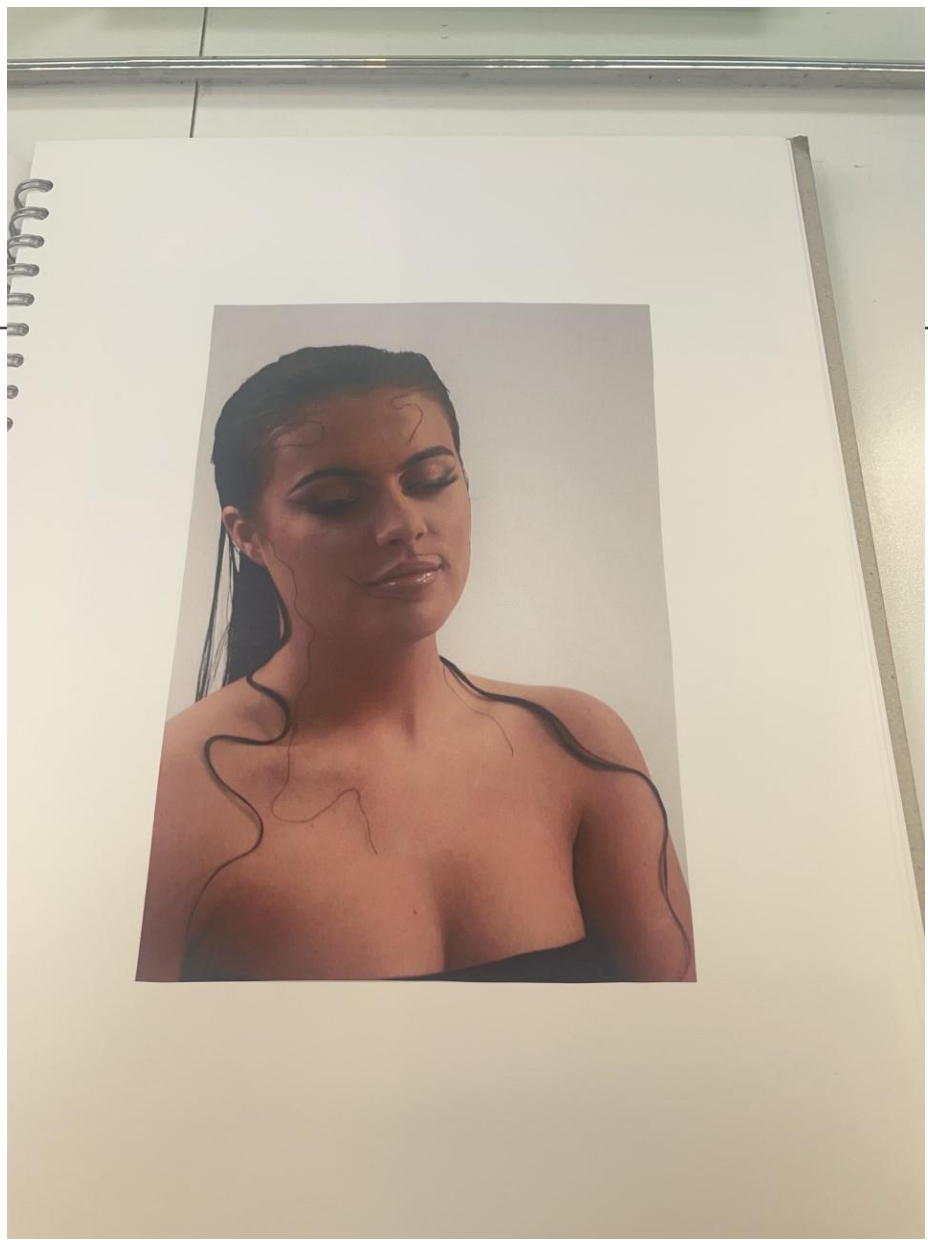


### Latin American hair

Latin American dance hair, is a tradition of Mexico. Central America and the portions of South America and the Caribbean colonized by the Spanish and the Portuguese. These traditions reflect the distinctive mixtures of indigenous, African and European influences that have shifted throughout the region over time.





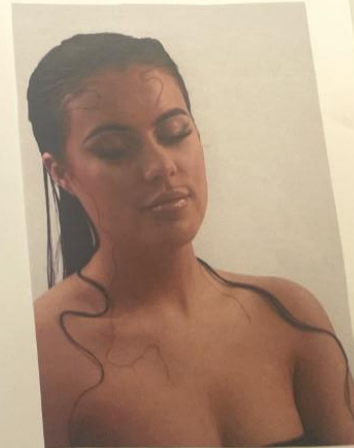


This was my creative body art Pease, for this I did a smokey eye and then adding littles bits of string to face and then used my model's hair to be incorporated into the look. I did this by using gel to miniplate the hair into a patten across the body.

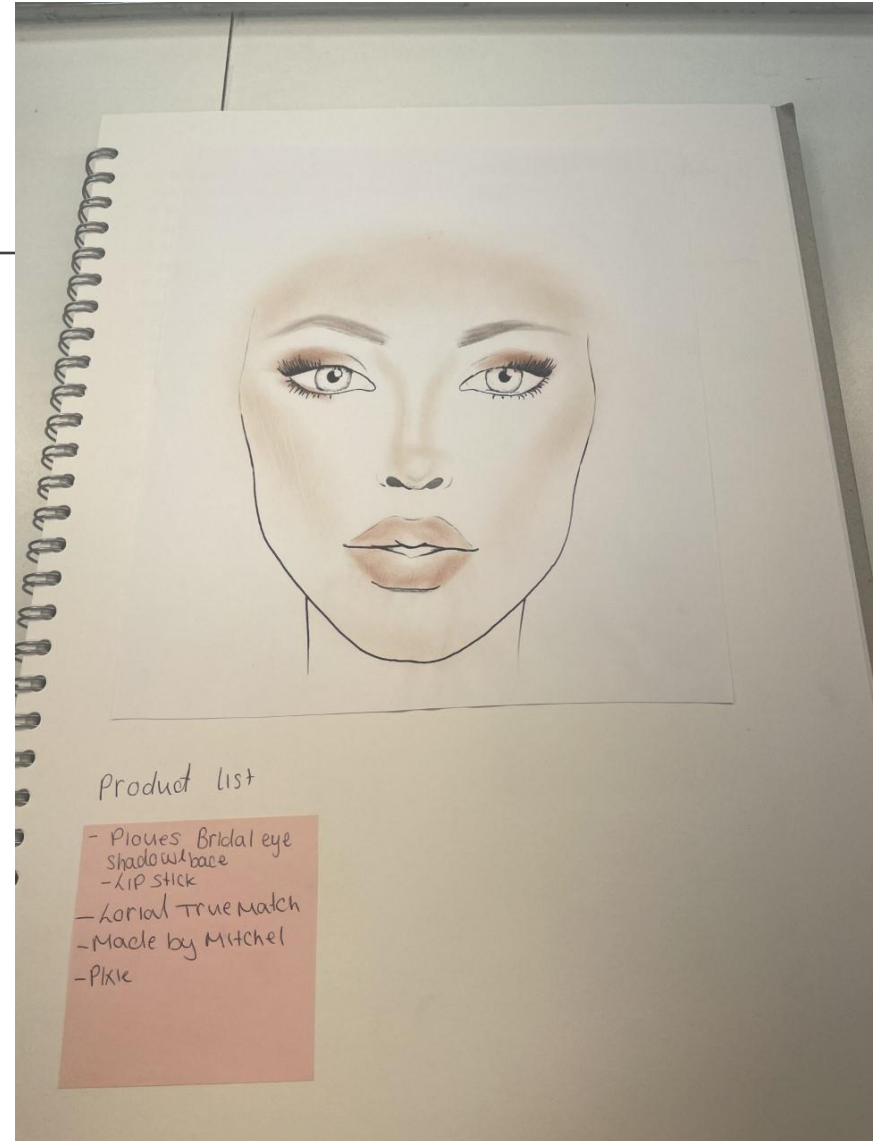
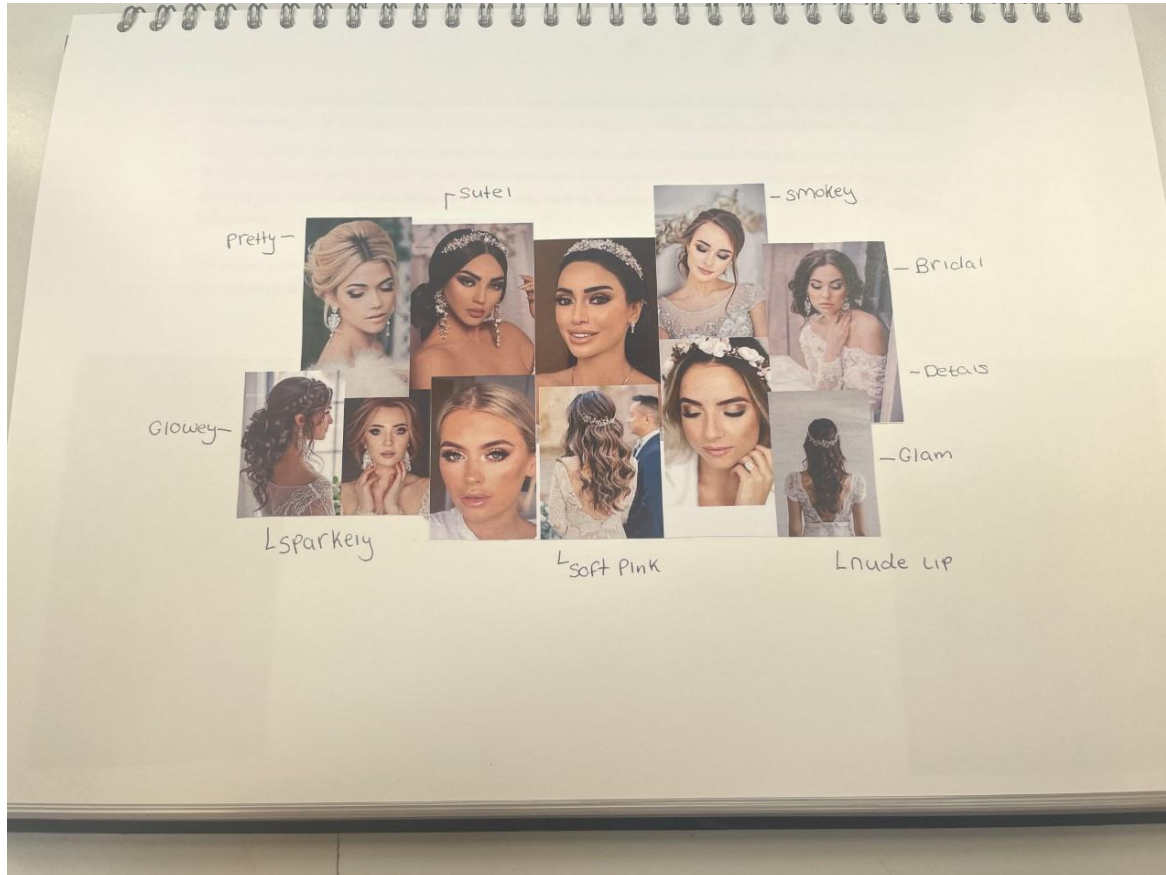
Starting with the eyes I did a wig with eyeshadow and blended it out with brown shadow, then going on the inaconers with the same shadow to smoke it out to the eye. Then because this look needed a bit of glitter, I added a gorgeous pink and gold glitter to the eye. I did add lashes to the look but looking back on the photos I wish I didn't add them as you can't see the full eye look.

The photos for this look were taken by me witch I have never done before. So, it was a new experiences being able to take and edit my one photos.

Overall, I really enjoyed this look as this is my one of the things I enjoy doing.



# Bridal





Wedding makeup is about choosing a look that you are comfortable with and that enhances your features rather than being overly concerned about being on trend.

bridal beauty isn't about looking unrecognizable in tons of products that you normally wouldn't wear. Instead, it's about selectively choosing the right types of products and formulas that will make you look like your most gorgeous self.



- One of the most popular wedding day hair styled It is very gentle and cute, emphasizes the natural beauty of the bride. No bride wants something heavy on their head all day as it will start to feel unconfutable. You wants something nice and not too heavy if you're looking for more of a traditional look.



## Nw makeup and hair

- SHIMMER PACKAGE - BRIDE, 3 BRIDESMAIDS & MUM
- Bride hair and make-up including trial
- Bridesmaids hair and make-up x 3
- Mum hair and make-up
- Second artist
- Individual lashes for the bride and bridesmaids
- Free flower girl hair and make-up
- Principal Artist – Natasha Wiggins – £750
- Senior Artist – £730
- Junior Artist – £700
- Additional Artist – £120

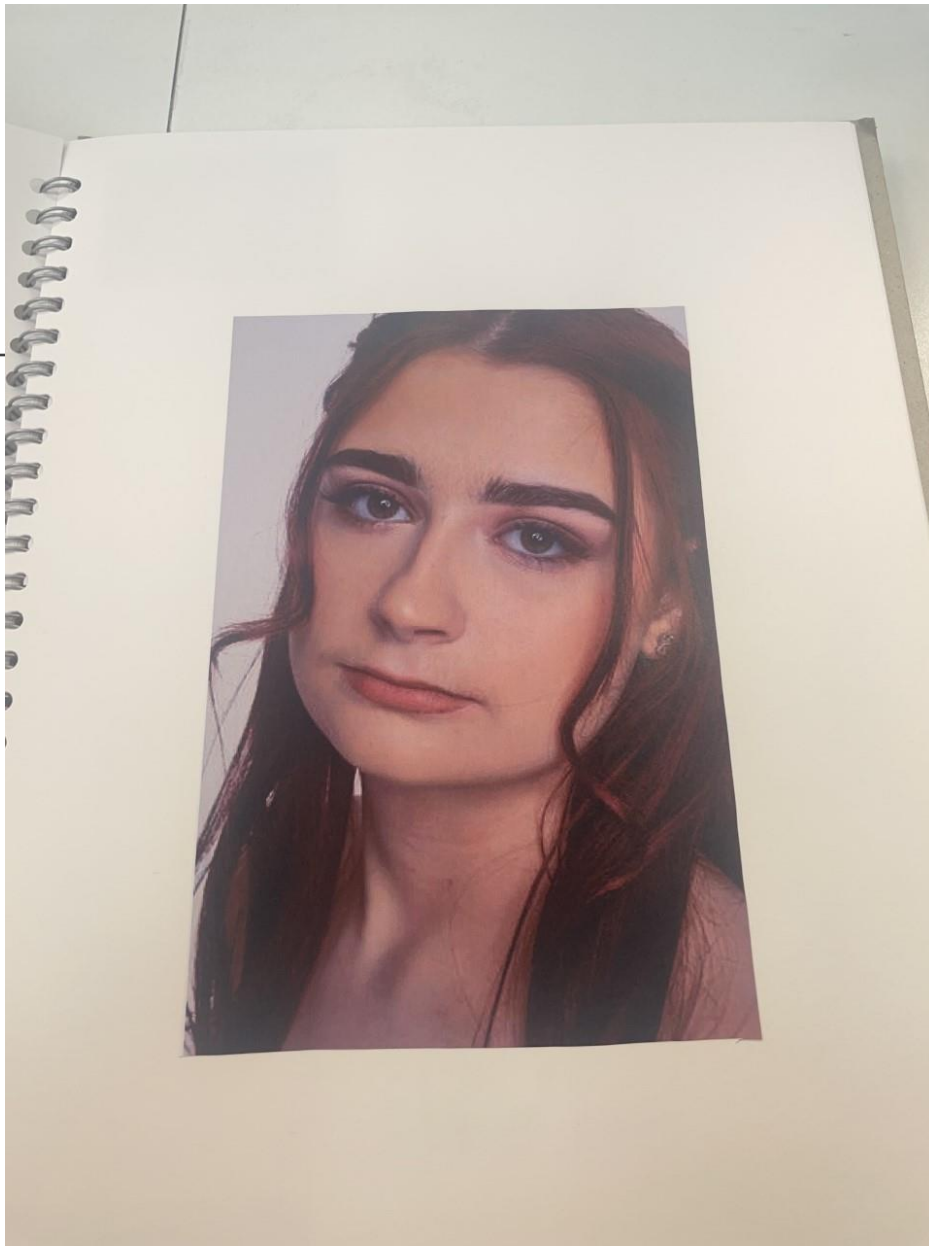
- BLUSH PACKAGE - BRIDE, 2 BRIDESMAIDS & MUM

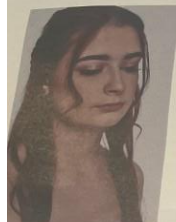
### Midweek Weddings Only

- Bride hair and make-up including trial
- Bridesmaids hair and make-up x 2
- Mum make-up
- Free fake strip lashes for the bride and bridesmaids – worth £25
- Principal Artist – Natasha Wiggins – £600
- Senior Artist – £575
- Junior Artist – £530
- Additional Artist – £120

## Wham wedding hair and makeup artist

- Bridal Trial
- £ 120
- Additional Party Member Trial
- £ 65
- Bridal Hair and Make Up Styling
- £ 250
- Bridal Hair Styling
- £ 200
- Bridal Make Up
- £ 180
- Additional Party Member Hair and Make Up
- £ 85
- Additional Party Member Hair
- £ 65
- Additional Party Member Make Up
- £ 60
- Flower Girls (from)
- £ 30





- For look 5 I chose to do bridal, this is one of my strong makeups I can do so I felt a lot more comfortable doing it so I wasn't worried about how it came out.
- One thing that I did find challenging was the hair. Even though I can do hair and do the basic styles bridal hair is a lot more pretty and you must make sure you hind any hair grips of bands. Gor the hair I just went around with a curling wand and gave soft curls the whole way through the hair, taking little Pease of hair from the front and twisting them into the back of the head.

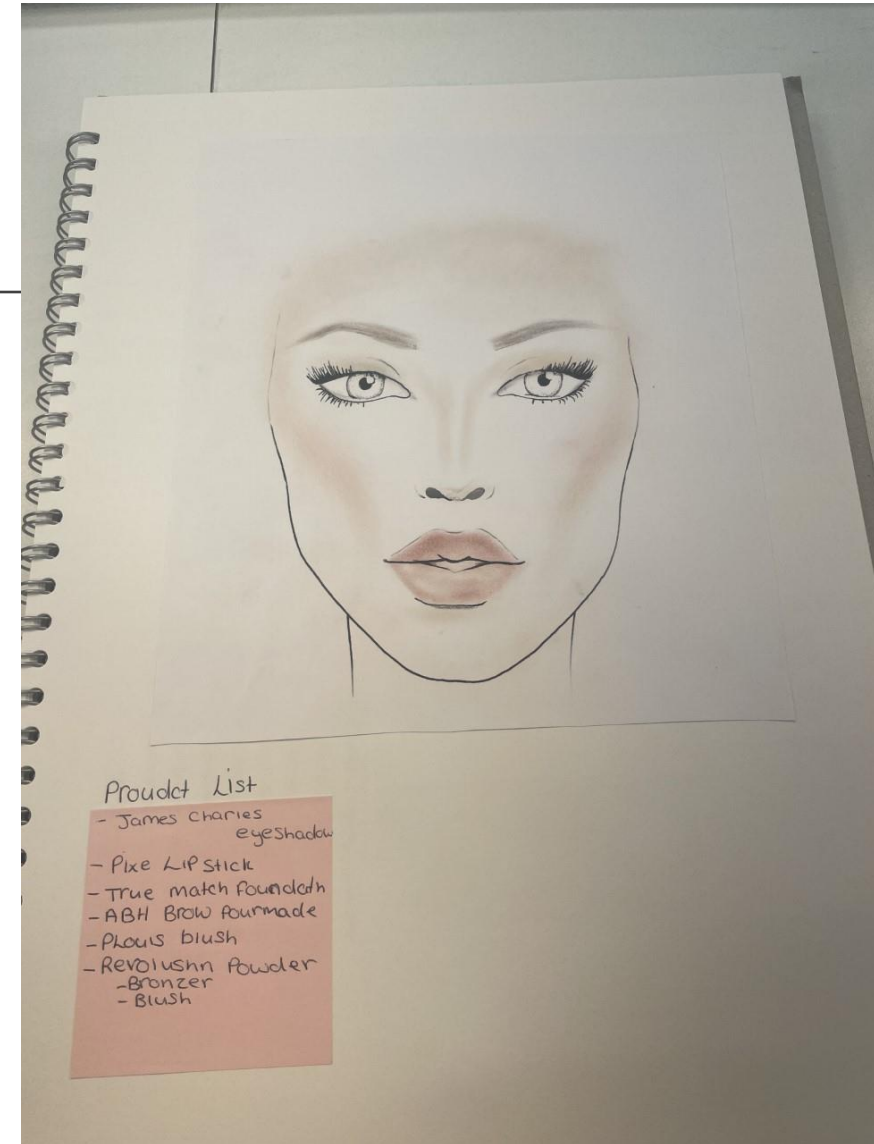
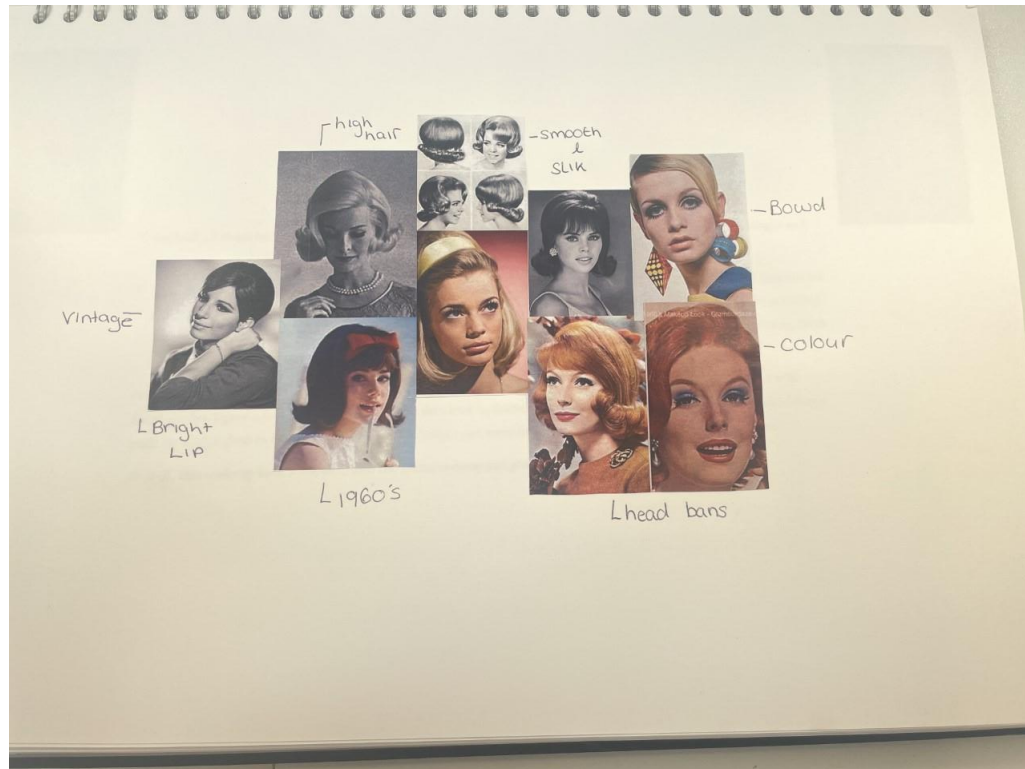
For the makeup I wanted to keep it soft, so I went in with natural brown shades across the eye smoking it out with daker shades. I gave a full glow base, making the skin look hydrated. Defining the brows so they stood out and adding a nude lip with a gloss to finish. For the chest and body, I just went in with serums on the chest to give it a glow.

Overall, this makeup look went well, and the pictures came out good, so I was happy with the final look.





# 1960s Tv and Film



#### • 60s Makeup Guide

- **Powder:** Light flesh tone or sun-kissed tan powder or liquid base.
- **Blush:** Rosy pink, pale peach, with warm brown to contour underneath the cheekbones. Shimmer shades after 1960.
- **Eye Shadow:** Pinkish-white, aqua blue, green, sky blue, brown. Heavy shadow on the lid.
- **Liner/mascara:** Dark brown or black applied thick. False lashes optional. Drawn on thin lashes for some Mods like Twiggy.
- **Lipstick:** Peach, berry, light pink. Pale, thin lips, outlined darker and topped with gloss.
- **Eyebrows:** Naturally arched and feathered in the early 50s. Very thin and arched in the middle years. Natural and bushy in the later hippie years. Brown powder was added to light hair.



Early 1960's Makeup Look



## hairspray

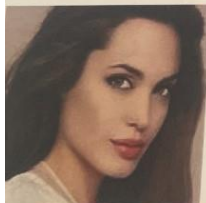
Hairspray is set in the 1960's, so big hair is a huge feature of the show. And that calls for a lot of wigs.

On the recent UK tour, 65 wigs were used per show along with 3 cans of hairspray to set them!

But it's one of the principal roles that has the most showstopping hair, makeup and costume – Edna Turnblad. This female character is traditionally played by a man, so it requires drag makeup to prepare the actor for the stage.

You can see how a theatre makeup artist prepares Damian Williams for the role on Broadway below. She starts by blocking out his eyebrows and drawing a higher brow for a more feminine look. The drag makeup is finished off with eyeshadow, blush and lipstick in pink hues to reflect the 1960's setting before applying and styling the first wig.

- Film makeup artists devise and apply the theatrical makeup designs for actors in feature films and television. The complexity and type of design will vary depending on the production and character but good makeup artists can execute a wide array of looks across genre and period.



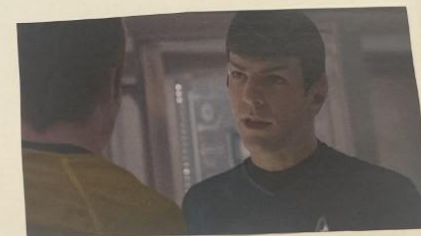
### John Cagione, Jr.

- John began his career as a makeup artist on Saturday Night Live in the late '70s. At first he worked for the famous make-up comedians. His success began with a moment when he was nominated for Academy Awards for Best Makeup for his work on the famous Dick Tracy, and entrenched after the second nomination for makeup for the most popular and most recognizable villains in recent history Heath Ledger's Joker.



### Mandy Hall.

- Mandy works in the film industry since the early 90s. Her best work as make up artist for the film, J.J. Abrams Star Trek reboot for which she won an award of Academy Awards.









For this look I did 1960s tv and film. I have very mixed feeling about these looks because as its for tv you don't need that much makeup on the face because you don't want it to look too heavy on the face under the camera.

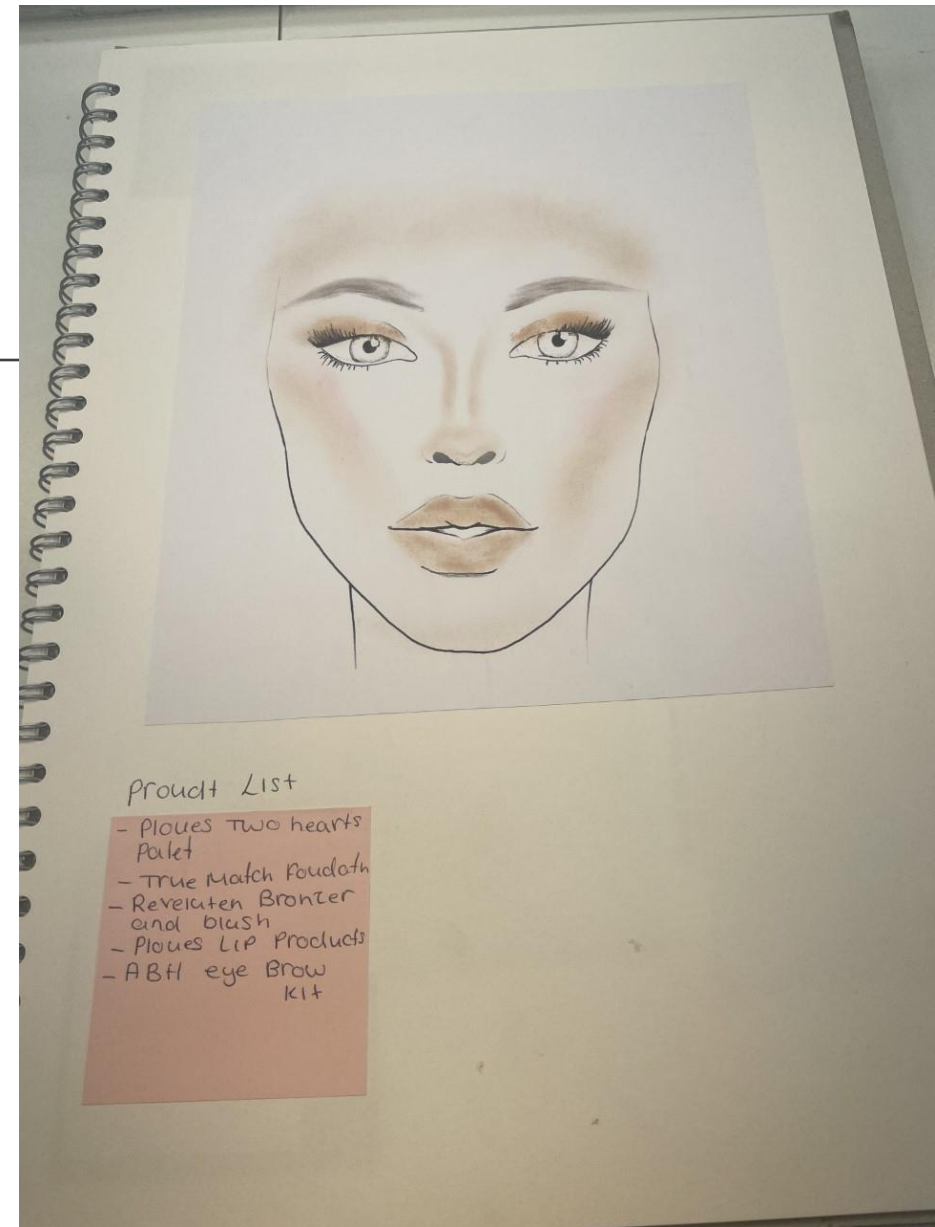
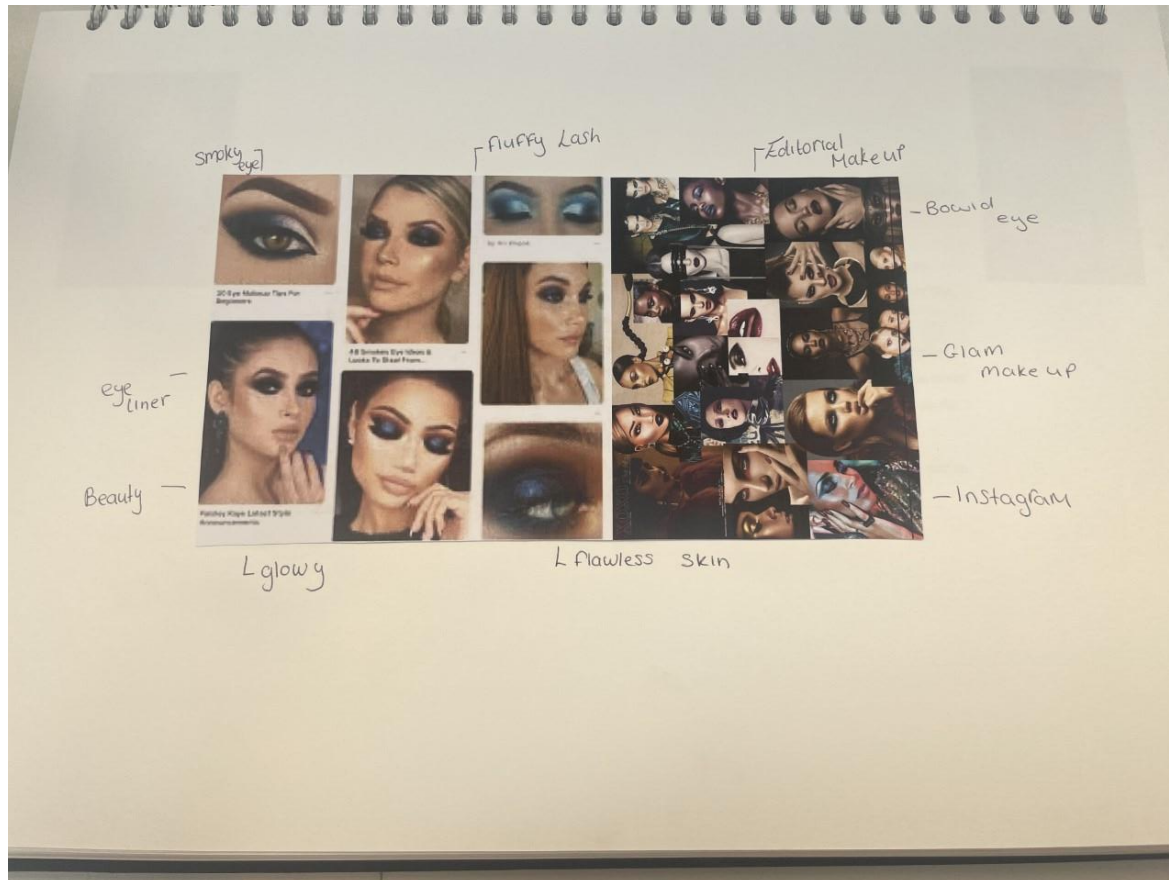
I started off with just making sure the face was all clean and prepped ready for the makeup to be applied. Went in with a light foundation so that it wouldn't look too heavy and just did some colour corrector to cover some redness up. For the eyes I just smoked some brown shadow through the crease and a light pink on the lip to match her outfit. Adding a pop of pink to the lip to make it stand out.

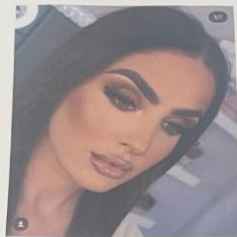
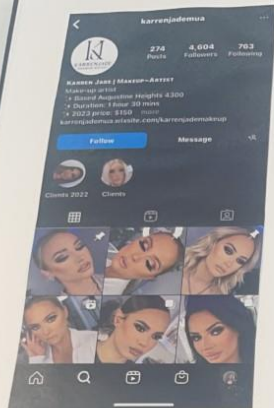
For the hair I did find it a bit of a struggle to get the hair to stay up because I didn't have a hair piece to put in the top of it so it would look like a poof on the top of the head.

Overall, the look did come out well and I was happy with the result of it



# Instaglam









For my Instagram look it was the one I was most confident in doing as I do it on myself most of the time. For the look I did an eye look that was bronze and glittery as I wanted it to stand out.

Starting off with skin prep as usual so that the skin is fresh and glow from underneath. I went in with a glow primer and mixed in the foundation with it to give it a glow look to the skin and not look too heavy. I went in with cream bronzer and blush on the cheek then set with powder so it wouldn't move out of place. For the eyes I went in with light shades and blended them out with darker browns and then adding shimmer to the lid. For the lips I went in with a nude to bring the look together.

For the hair I took the straightener and did curls around the head. Adding a smoothing cream to get rid of the frizz.

Overall, this look went well and I'm happy with how it turned out. Next time I would put a full lash on the eye instead of individual to make it more of a going out look.





Over all I think this project went well there would be some things I would change about it.

Time management

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Planning and research in more depth

Expanding and furthering the looks

Next time I would like to learn how to use a camara to take my own photos. I did take some in this project, but I would like to have done it with proper lights and learn the way of camera.