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Color Theory and Cosmetics

Emma E. Mahr

Central Washington University, emma.mahr@cwu.edu

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Color Theory and Cosmetics

Emma Mahr

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Accepted by:

_________________________________________________________
Andrea Eklund, Associate Professor, Family & Consumer Sciences Dept.  Date

_________________________________________________________
Katherine Boswell, Lecturer, English Department  Date
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Abstract

In this research project, I attempted to discover what difference does color make on the perception of the face. I examined the effects of cosmetics on the appearance of the face using color theory. Three models were used for this project. Consultations were held with each model to discuss their previous experience with different types/colors of products, looks they would like to try, and any previous reactions to products. The same three makeup looks were applied on each model and analyzed for what was successful and unsuccessful. Areas that were examined are model’s skin tones, eye color, eye shape, and face shape. After each of these looks was applied and photographed, an individualized look was done on each model. This look was created from the information gathered during the consultation. Each of the four looks was photographed from different angles on each model. These photos are what were then analyzed. The analysis was conducted by comparing and contrasting the three looks that were applied to all models, then each customized look was evaluated for its individual aspects. Analysis was shared with each of the three models.
Introduction

In this research project, I attempted to discover what differences color can make on the appearance of the face. I used different color theories to enhance or diminish features on three models. Cosmetics are easily available in multitudes of shades, but not every shade or color will look the most successful on each person. Through this project, I hoped to broaden the understanding of how color theory works in relation to cosmetics and provide a resource for cosmetic consumers.

For this project, I used three models with different ethnic backgrounds and skin tones. The diversity of models helped broaden the scope of the project. Three different makeup looks were applied to each model. Each look was very different and involved colors and techniques that are not necessarily universally flattering. The purpose of this was to have successful and unsuccessful aspects on each model in order to provide an understanding of why the different aspects were unsuccessful and what could instead be more successful. After these three looks were applied, an individualized look was applied to each model. This look was created with models’ requests of looks they wanted to try and what I thought would be most successful on them.

Each of these looks was photographed from different angles on each model. These photos are what were used for the analysis of the looks. The looks were analyzed for what aspects were successful or unsuccessful in comparison to the other models. The analysis was done in relation to different color theories based on the colors of the products and the models’ skin tones and undertones. As expected, there were unsuccessful aspects to each look. The analysis was shared with the models in the hopes it would help them purchase products that would be the most successful on them.
Background

Since their introduction, cosmetic products have gone through many changes. How these products are applied has also changed greatly. During the first half of the 1900s there was a transition of cosmetics being used primarily by celebrities for movies and stage to being used by regular women every day. Having an understanding of how products and their use have changed over the years was important to this project because the way products are used is still changing. There are still new products and new types of products coming out. Studying their past uses can help predict their future applications.

Brief Modern History of Cosmetics

The Innovators. The use of cosmetic-like products dates back thousands of years. Their earlier uses include camouflage, rituals, and showing status (Eldridge, 2015, p. 13). At the end of the nineteenth century, the cosmetics industry was changing; Hollywood was taking off and so was the everyday use of cosmetics (Eldridge, 2015 p. 124). The first official makeup studio was established by George Westmore, a United States immigrant from England (Eldridge, 2015, p. 124). Westmore provided makeup and wig services to early movie stars, who he noted were the ones that knew the most about makeup since they used it the most often (Eldridge, 2015, p. 125). Max Factor got his start as an apprentice to a wig maker and cosmetician in Poland, but later became the court beautician to Czar Nicholas II (Eldridge, 2015, p. 127). After escaping the Russian royal court and moving to the US, Factor opened a store with stage cosmetics and his own creations, as well as wigs (Eldridge, 2015, p. 129). Factor is credited with popularizing the term “makeup,” deriving from the phrase “making up” (Eldridge, 2015, p. 159). In 1919 he released his Society Makeup line for the public and made the switch from film makeup to makeup for the masses (Eldridge, 2015, p. 130).
Another important early innovator was Helena Rubinstein. Rubinstein got her start trying to recreate her mother’s face cream (Eldridge, 2015, p. 131). She specialized in skincare and started the concept of problem skin – skin that has flaws and imperfections such as redness and acne marks – but she also launched a makeup line (Eldridge, 2015, p. 132). Until the early 1900s, being seen in public with rouge and lipstick on was unheard of since it was the sign of prostitutes and movie stars (Eldridge, 2015, p. 175). Rubinstein was among the first to tailor her marketing and products to different consumers; she would often sell different products in the US and the UK at different times (Eldridge, 2015, p. 133-134). Rubinstein’s main competition was Elizabeth Arden. Arden stressed that different color ranges were for women’s individual style, instead of purchasing products based on hair color like it was previously thought (Eldridge, 2015, p. 138). She trained all her staff in her London salon and produced an extensive cosmetic and skincare range (Eldridge, 2015, p. 138).

Getting his start with nail polish in 1931, Charles Revson had perhaps the most interesting marketing strategy (Eldridge, 2015, 139). He supposedly advertised that his products were available at big names stores in order to create consumer demand and almost force the stores to carry his nail polish line (Eldridge, 2015, p. 139). Revson received many government contracts during the Second World War to make things like first aid kits, which helped his business, Revlon, to continue (Eldridge, 2015, p. 140). Revlon began selling lipstick to match the nail polish in 1940, the most famous color being Fire and Ice (Eldridge, 2015, p. 143). Fire and Ice remains one of the most iconic red lipsticks today. Revlon was one of the first companies to embrace TV advertising and by 1960 was the biggest seller of makeup, hairspray, and nail polish (Eldridge, 2015, p. 143).
**Products.** What is commonly perceived as mascara nowadays began with the British brand Rimmel in 1860 (Eldridge, 2015, p. 162). Superfin was the first pre-packaged, transportable, nontoxic, and commercially available mascara (Eldridge, 2015, p. 162). By 1917, a soap and pigment mixture originally made for beard and mustache coloring replaced Superfin (Eldridge, 2015, p. 162). At the same time in New York, the inventor of the brand Maybelline also released a brow and eyelash definer, and by 1932 mascara was commercially available in the US (Eldridge, 2015, p. 163). Rubinstein released Mascara-Matic in 1958, which included a slim metal wand with groves cut into the end (Eldridge, 2015, p. 163). This was essentially the first version of modern mascara packaging. It would take until the 1960s for a spiral brush made of nylon fibers to be introduced by Maybelline (Eldridge, 2015, p. 165).

Modern eyeshadow was heavily influenced by the stage makeup worn by Ballets Russes dancers (Eldridge, 2015, p. 168). Rubinstein and Arden both claimed to have been influenced by one of their productions, and in 1914 Arden introduced eyeshadow into her US makeup range (Eldridge, 2015, p. 168). Since media was still mostly black-and-white, it would take around ten years for eyeshadow to be a commonly used product. At the beginning of the 1950s, word came from Paris that models were wearing exaggerated makeup with their street clothes and companies released eyeshadows in more greens, blues, and violets to meet consumer demands (Eldridge, 2015, p. 169). It took until the 1960s and Liz Taylor’s *Cleopatra* movie for colored makeup to be widely worn by the masses (Eldridge, 2015, p. 169).

Previously only worn by movie stars and prostitutes, lipstick became associated with the women’s rights movement in the 1910s as an act of defiance (Eldridge, 2015, p. 175). Modern packaging with the swivel tube was patented in 1923 and allowed for lipstick to be transported safely in purses and handbags (Eldridge, 2015, 175). During the Second World War, women
were encouraged to paint their lips bright red as a sign of patriotism and to keep up morale (Eldridge, 2015, p. 175). Women were also inspired by Rosie the Riveter, a wartime icon with red lips and painted nails (Eldridge, 2015, p. 175). Marilyn Monroe’s makeup artist Allan Snyder added the red lip to her iconic look as a way of appealing to “popular commercial fantasies of femininity that expressed the postwar American Dream; health, wholesomeness, and well-regulated exotic pleasure” (Eldridge, 2015, p. 152).

To compliment defined lashes, bright eyeshadow, and red lips, women found the need for flawless skin. Face powder was popular even among Victorians, but it was applied more so in secret (Eldridge, 2015, p. 180). In the 1920s, the powder compact was introduced so women could touch up on the go (Eldridge, 2015, p. 180). Technological advances allowed for a wider color range, which also helped increase the product’s popularity, as well as did incorporating well-known perfume scents (Eldridge, 2015, p. 180-181). Like most cosmetic products, foundation started in the theater as greasepaint sticks (Eldridge, 2015, p. 181). Factor created Pan-Cake foundation in 1937 so the movie industry could have a foundation that did not crack (Eldridge, 2015, p. 181). The invention of silicone revolutionized the formula of foundations and allows them to look more natural and weightless (Eldridge, 2015, p. 181).

Terms Defined

1. Color Theory: This is the study of color based on its placement on the color wheel. The color wheel provides a visual of the relationship between colors. There are primary, secondary, and tertiary colors. Tertiary colors are equal parts primary and secondary colors. Between these three levels of colors, there are many harmonious color combinations. Monochromatic is the use of one hue and is the simplest. Analogous color schemes involve between two and five hues right
next to each other on the wheel; its counterpart, complimentary colors, is the use of two colors directly opposite on the wheel (Bartges, 2009).

2. Contouring: This is the process of using different products to change the appearance of the face shape. Products with colors that absorb light and create shadows or reflect light are used to deemphasize or emphasize parts of the face. Common contouring practices include accentuating cheekbones, narrowing the nose, and shortening the forehead (Aucoin, 1997, p. 24).

3. Face Shape: This is the general face of the shape when looking straight on. It involves looking at the jawline, cheeks, and top of the forehead. Face shape can be round, oval, square, heart, oblong, or diamond (Sephora, 2014).

4. Skin Undertones: This is the slight hue that skin casts off in natural light. The most common undertones are blue, yellow, pink, and neutral. Looking at the veins in the wrist can help determine undertones. More blue-looking veins indicate pinkish undertones, whereas green veins mean yellow undertones (Burke, 2015).

5. Ombré: This is the effect caused by transitioning from a lighter color to a darker one. Ombré looks are generally done monochromatically or kept within the same area of the color wheel.

6. Crease/Eye Crease: The top of the eye socket where the eye socket meets bone.

7. Cut Crease: This is an eye look where color is built up in the crease of the eyelid with a different or contrasting lid color. The final effect is a defined crease that is “cut” out from the rest of the eye look (Hill, 2015).

Methods

Models
I found my three models through a combination of social media posts and in-person requests. There was no need for randomization or anonymity within my subject group. The main goal was to have three diverse models with different skin tones, face shape, etc. This would give the best possible chance for each makeup look to look as different as possible on each model.

**Consultations.** I met with each of my three models before creating the different makeup looks. The purpose of this was to analyze their face in person and also ask them questions. I asked them about their prior experiences with different cosmetic products and colors and what they have found to look best on them. We also discussed what features they liked on their faces and what they wanted to hide/change. This information came into play when creating the individualized makeup look.

Models were also asked about any previous reactions they may have had to cosmetic and skincare products. Sometimes different ingredients in different products can cause irritation on the face. Applying and removing a total of four makeup looks in one day’s time can be rough on the skin so I wanted to make sure my models would not experience any discomfort during this process.

**Taylor.** Taylor described her daily makeup routine as fairly basic. She likes to keep things neutral and rarely applies much lipstick. Her eyes are her strongest feature, while she considers her cheeks to be her least favorite feature. In her opinion, her cheeks tend to look weird in pictures. Taylor has wanted to try a look that involves contouring and a smoky eye, but she feels as though she does not know the proper way to do that look for her face. Her past attempts with smoky eyes have made her eyes look closed off and sunken in due to the dark colors. In the past, the only product reactions she has had involved eyeliner or eyeshadow in her waterline.
This caused her eyes to be irritated, so for her looks, I made sure to avoid putting heavy amounts of product under her eyes. She is of European descent.

**Lauren.** Lauren is of Vietnamese descent and hardly wears makeup on a daily basis. She considers her lips to be her best feature, but could not think of anything she considers as her least favorite feature. In the past, she has had no reactions or skin irritations from products. One look she really wanted to try was something with a lot of pinks. Pink has been her favorite color for a long time and it is such a playful and bold look that she would be unsure how to do it on her own.

**Lupita.** Lupita thinks her eyes and nose are her strongest features, while her ears are her least favorite. She is of Hispanic descent. For her, daily makeup stays fairly basic. She does simple eye looks, light face makeup, and hardly wears lipstick. She does do a full face of makeup for weekends and going out. A couple of looks she really wanted to try were a cut crease and something involving greens. We decided to combine them and do a green cut crease. When she has tried to do a cut crease in the past, she was never able to do it successfully. Greens are also something she has been afraid to play around with because she feels as though they are easy to do wrong. She also does not own any green eyeshadows.

**Products**

Products provided by me:

- Morphe 9B blush palette
- Morphe 9C contour palette
- Urban Decay Naked Flushed palette in Native
- Becca Jacklyn Hill Shimmering Skin Perfector in Champaign Pop
- Urban Decay Eyeshadow Primer Potion in Original
- Morphe 35O eyeshadow palette
- Lorac Alter Ego eyeshadow palette
- Makeup Revolution London Mermaids Forever eyeshadow palette
- Sephora It Palette in Color Spectrum
• ELF Endless Eyes Pro Mini Eyeshadow Palette in Neutral
• ELF Long-Lasting Lustrous Eyeshadow in Party
• ELF liquid eyeliner in Black
• Sephora eye pencil in Black
• ELF Cream Eyeliner in Black
• Revlon Super Lustrous Lipstick in Fire and Ice
• BITE Beauty Matte Crème Lip Crayon in Café
• Sephora Lip Liner to Go in Nude Beige
• ELF Essential Lipstick in Sociable
• ELF Matte Lip Color in Wine
• Laura Geller Color Drenched Lip Gloss in Pink Lemonade
• Makeup brushes by ELF, Real Techniques, Morphe, and It Brushes for ULTA

A combination of high-end and drugstore makeup was used for this project. Most of the products were chosen based off what I already owned and trusted. Two products were purchased specifically for this project. They were the Morphe 9C contour palette and the Makeup Revolution London Mermaids Forever eyeshadow palette. Before purchasing both of these, I looked into reviews from professional makeup artists. Tati Westbrook, a licensed freelance makeup artist and YouTube beauty vlogger, put the Makeup Revolution palette to the test and evaluated the quality of the shadows (Westbrook, 2016). Westbrook evaluated the shadows based on their pigmentation, how much fallout occurred when applying them, and how long they lasted on the eyes. She determined that the Mermaids Forever palette was good quality so I decided to use it for this project. Similarly, Manny Mua, also a YouTube beauty vlogger and licensed makeup artist, conducted a similar review process with the Morphe 9C contour palette. He found the palette to be very blendable (Mua, 2015). I also chose to purchase this palette because of the variety of shades. There were both lighter and darker contour shades that would allow it to be used on many different skin tones.

Products provided by each model:
- Liquid foundation
- Concealer
- Mascara

**Sanitation.** It was important to implement sanitation procedures throughout this project. This helps prevent the spread of bacteria and germs from one model to another. The spread of bacteria can lead to skin problems and breakouts, as well as diseases. All makeup brushes were shampooed before and after the project using a makeup brush shampoo. They were also cleaned in between each model and each makeup look using Cinema Secrets Professional Grade Makeup Brush Cleanser. This cleanser is frequently used by professional makeup artists in between clients to sanitize each brush and remove leftover product. Each model was also provided with a fresh makeup wipe to remove each makeup look. This again helps prevent the spread of bacteria.

Models were also asked to provide their own mascara. Mascara is the product that is applied closest to the eye and therefore is the most likely to spread bacteria and disease (Panych, n.d.). Only applying the provided mascara on each model reduces the risk of spreading diseases such as pink eye and other eye infections.

**Process**

For all looks, the order of operations went as follows: eye makeup, face makeup, and then lips. The eyes were done before foundation for ease of cleaning up shadow fallout. When working with dark or colored eyeshadows, any shadow that falls onto the face during application is more noticeable. With no face makeup, it is easy to clean up any fallout with a makeup remover wipe without having to worry about removing the makeup you did not want to remove. Lips were done last so that when blending out the face makeup, the lip color would not be smeared over the entire face.
The purpose of the different looks was to incorporate many different colors in the hopes that some aspects are successful and some are not. Makeup was applied to the whole face in order to have as many different aspects as possible. For the individualized looks, the goal was to have all aspects be successful on the models. They were created based off what they model requested and also what I thought would be most successful on them.

**Look One.** The first look involved purple eyeshadow and pink lips. Purples are generally used to enhance green eyes because they are complimentary colors on the color wheel. The crease was blended out with lighter browns to avoid any harsh lines of shadow. This can also help give a colored look a more natural appearance since it blends into the natural skin tone. Light contouring was done to slightly emphasize the natural contours of the face. To add a little color to the cheeks, a pink blush was applied along with a champagne highlighter. The highlight powder helps balance out the shadows created by the contour. A pink lip was chosen to compliment the purples and to give the look an overall fresh and spring-y look.

**Look Two.** Look two was a nude lip paired with blue eyeshadow and winged liquid eyeliner. The matte nude lip offset the boldness of the eyes and helped bring the focus up to the eyes. The blue eyeshadow had an ombré effect of light to dark from the inner to outer eye. Keeping the inside of the eye lighter than the outer corner can help brighten the eye, make the eye look wider, and keep it from looking closed off. Blue eyeshadow also looks good on most eye colors. It can make blue eyes appear bluer and brown eyes can work with every color since brown does not have a place on the color wheel. Since blue
and green are analogue colors, blue does not enhance green eyes, but instead pulls out the blue
tones in the green. The winged liquid eyeliner helped make the eyes a little more dramatic, while
also elongating the eyes. Since the eyes were the main focal point of this look, the face makeup
was kept to a minimum. A bronzy contour – hitting the contour points with bronzer to warm up
the face instead of with a contour powder to change the face shape – was done. A more-natural
pink blush and a pink-toned highlight were also applied.

**Look Three.** The last look done on each model was a winged smoky eye with a red lip.

This is a very classic lip, so I found it made sense to use Revlon Fire and Ice
lipstick. This is an iconic red, as discussed above. It is also an orange-toned
red. This means it will not be complimentary with every skin tone. More
yellow and some neutral skin tones will clash with this color because they
will be analogue colors and too many orange/yellow hues can make a person
look sickly. Gray, black, and brown eyeshadows were used for the eyes.
Browns were used to blend out the crease and prevent the look from having
harsh lines. An important part of doing a smoky eye look is taking time and building up color.

This is what the gray shadows were used for. They were also applied to the inner half of the eye
to keep the eye from looking closed off and sunken in. Black shadows were used on the outer
half of the eye to add depth and give the look that smoky effect. This look also involved a wing
without using liquid eyeliner. This was achieved by using clear tape on the models’ face while
applying shadows. The tape created a line where the shadows stopped and assured that all
shadows followed the same line. Brown shadows were used to blend out the wing after removing
the tape to reduce the harshness of the line. Black shadows were blended out on the lower lash
line to increase the smokiness of the look. The same pink-toned highlight that was applied on the
cheeks was also applied to the inner corner of the eyes. This additionally helped brighten the eyes and add lightness back into a dark look. Contouring was done on the cheeks and forehead and a mauve blush was applied.

**Individualized Looks.**

*Taylor.* For Taylor’s look, she wanted a cut crease with a berry lip. Brown eyeshadows were built up in her crease to give it that cut look. A white shadow was used on the lid to add contrast to the browns in the crease. To frame the eyes, light black eyeliner was applied to the top and bottom lash lines. Although the cut crease effect on the eyes adds visual interest, it is still a simple eye look due to only using neutral tones. A berry lip was added both because Taylor wanted to try it and because simple eye looks can be paired with a bolder lip. Bronzer was applied to the perimeter of her face to add warmth and dimension.

*Lauren.* Lauren wanted to try a monochrome look with pinks, which can be a hard color to incorporate in a more “natural” look. Since she does not often wear makeup, I did not want to go overly bold with this look; keeping it toned down would help keep it in her comfort zone. A multichromatic eyeshadow that appears white most of the time but has hints of pink in certain lights was placed all over the eyelid. A bolder pink was then blended out on the outer half of the eye. Since she has smaller eyes, eyeliner was skipped to keep her eyes from getting closed off. Bronzer was applied to the perimeter of her face to add warmth and dimension and pink blush was applied to the apples of her cheeks. A hot pink lipstick was applied with a pink gloss on top. The
gloss helped tone down the brightness of the lipstick and make it a more wearable color. The gloss also added shine, which captures light and helps make the lips look fuller.

**Lupita.** Lupita wanted to try a look that involved both green eyeshadow and a cut crease. We decided it would look the best to do a green lid and red-browns in the crease. The red toned browns and green complimented each other very well since red and green are complimentary colors. A thin line of eyeliner was applied to the top lash line since the eyeshadow was bold enough on its own. To warm up the face, bronzer was applied to the perimeter. A natural light pink blush was applied to add color to the apples of the cheeks and a champagne color highlight was used on the tops of the cheeks. A nude lip was paired with this look. The eyes are bold, so a nude lip helps the entire look not be over the top and does not draw attention away from the eyes.

**Analysis**

The analysis portion will focus on the eyes and lips of each makeup look. These were the boldest aspects and therefore the aspects that were captured best on camera.

**Look One.** One quality about brown eyes is that every colored eyeshadow look will compliment them (Elizabeth Arden, n.d.). Since brown is not on the color wheel, it does not have complimentary or contrasting colors. All three of my models had brown eyes so the purple
eyeshadow did not contrast with their eye color. The purple also did not contrast with any of their skin tones. If I had found a model with blue undertones, the purple would have contrasted with that and looked more like a bruise. Purple and blue are next to each other on the color wheel so having purple on the eyes while there are blue undertones can cause the colors to look blended together, which can look like a bruise.

The pink lip gloss looked the most different on the three models. Taylor has the lightest skin tone so the gloss looked the most pink on her. On Lupita, the pink complimented her olive skin undertone. This helped the pink appear the brightest on her. Lauren’s natural lips are a sandy color, which dulled the pink in the gloss. Since the product was a gloss and not a lipstick, it is not as heavily pigmented and the natural lip color is able to show through.

**Look Two.** The winged eyeliner created a different effect on all three models. Normally for winged eyeliner, it is best to follow the line of the lower lash line and extend that upward. Since Lauren’s eyes are narrow, the extension of the eyeliner made her eyes look longer and narrower. Her lower lash line is fairly straight, so her winged eyeliner went mostly straight to the sides. Taylor has a lot of creases around her eyes, especially when she smiles. This means that the eyeliner wing shortened and practically disappeared when she smiled. Taylor’s eyes are also
the roundest of all the models’. Taylor’s lower lash line curves up at such a sharp angle that following that line would have meant drawing a line that was too vertical. A line was instead drawn that extended her upper lash line then curved upward. This gave a slight drooping appearance to her eyes at the outer corner. Lupita has almond shaped eyes so following her lower lash line created a wing at just the right angle to give her eyes a more extended appearance.

Again, since all three models had brown eyes, the blue eyeshadow did not contrast with any of their eye colors. However, it did not enhance their eye color like the same look would have done on someone with blue eyes. Blue on blue is a monochrome look. Blue eyeshadow reflects the blue in eyes and enhances the color. Since brown eyes generally do not have flecks of blue in them, there was nothing for the blue eyeshadow to enhance.

The nude lipstick also looked very different on each model. Taylor’s natural lips are pinker in color. The nude lipstick that was chosen is a pinker nude. This combination of pink-on-pink made the lipstick look the most pink on her. Lupita and Lauren have more brown-colored natural lips. This brown dulled the pinkness of the lipstick and made it a more true nude color.

**Look Three.** This was the least successful look overall. The winged effect on this look achieved the same results as discussed above based on the models’ different eye shapes. Taylor’s eyes are also hooded and more deep-set. The black shadow on her made her eyes look even more
sunken in, despite efforts to keep the inner half of the eye lighter. Lauren’s eyes also look very dark and sunken. The extension of the wing does help make it known that her eyes are dark due to the shadows used because the shadow extends past her eye socket. On Lupita, this eye look looked muddy. More black than gray should have been used to more sharply contrast with her skin. If the winged extension had not been there, she would have looked more like she did not get any sleep than that she was ready for a night out.

Orange-toned red lipsticks are the hardest for most people to pull off because more skin tones tend to be in the yellows area of the color wheel. This color looked the best with Taylor’s neutral undertones. Lauren and Lupita have yellow and olive skin tones respectively. This meant that the orange in the lipstick is close to their skin tones on the color wheel and it clashes slightly with their skin tones.

**Individualized Looks.**

*Taylor.* Since the darkest eyeshadows were in the crease and the overall lid color was a light white, this look helped lighten Taylor’s eyes. The lightness also helped to bring her eyes forward. Having the darkness in the lip instead of the eye also made the eyes look brighter and she looked more awake overall. The blue-toned berry lipstick is a more universally flattering color. Her pink lips kept the color from being as dark as it is in the tube. That made the look very wearable for all seasons and it could easily be taken from day to night.

*Lauren.* Having the lighter eyeshadows on the eyelids kept this look from making Lauren’s eyes look as closed off as the other looks. Also not applying eyeliner helped to open up her eyes by not having that
dark line. Her lashes naturally frame her eyes and with as small as her eyes are, that is enough. The pinks added a lot of brightness to her face which makes her eyes and lips appear larger than they actually are. The pink lip gloss that was applied over the lipstick had more blue tones in it. This helped the lip color compliment her yellow skin tones.

**Lupita.** Green eyeshadows are very bold on everyone. On Lupita’s slightly darker skin tone, the green eyeshadow used was very vibrant. This really brightened her eyes and makes her look more awake. Having the browns blended out in her crease helped tone down the green ever so slightly and blend it into her natural skin tone. The nude lipstick was a little too pink for her skin tone. A nude with more brown tones in it would have complimented the olive hues in her skin better. The pink tones were a little too light for her skin tone.

**Reflection**

Due to model availability, the project had to be completed on two different days. This led to a difference in lighting between the pictures. This difference had some effect on the analysis since different parts of the face were shadowed. There was also a difference in the application of the looks. When doing Lupita’s makeup on the separate day, I still followed the same steps and used the same products, but I did not have a completed look to use as reference. I did Lauren’s makeup first for every look and referred to what I did on her when doing Taylor’s makeup. This led to subtle differences in Lupita’s makeup – her winged liquid eyeliner was a little thicker, there were different overall levels of heavy-handedness, and the winged effect on the smoky eye was longer.

It would have been nice to have at least one model with a different eye color in order to compare the looks with that. However, since models were found on a volunteer basis and
volunteers had to be chosen based on availability, I did not have the luxury to be picky about eye color. All three models did have different skin tones so colors could be analyzed against that.

If I were to repeat the project again or on different models, I would change the third smoky eye look. This look was the overall least successful mostly due to the darkness of the shadows. Having that darkness is a basic feature of a smoky eye, but there are other ways to make it lighter. Having a metallic shade such as gold or silver on the inner half of the eye can help reflect light and make the eyes lighter, so I would incorporate a color like that with black shadows still blended out on the outer half of the eye. That way, the smoky effect would still be present, but there would be less of a chance the models’ eyes would look so closed off.
References


Appendix

Consent Forms

Please note: Signed consent forms have been redacted to protect students’ personal information.
Appendix

Consent Forms

Please note: Signed consent forms have been redacted to protect students’ personal information.
Appendix

Consent Forms

Please note: Signed consent forms have been redacted to protect students’ personal information.
Face Templates

Blank Face Template
Look One
Look Two
Individualized Look: Taylor
Individualized Look: Lauren
Individualized Look: Lupita
Photographs

Look One

Taylor
Lupita
Look Two

Taylor
Lupita
Look Three

Taylor
Lauren
Lupita
Individualized looks

Taylor
Products

Look One
Look Two
Look Three
Individualized Looks

Taylor
Lauren
Lupita
Tools