



Brush Up on Model Makeup

Three looks every model should have.

BY JENNIFER CHAPIS



Makeup artist
Jacqueline
Passos

“Your makeup must be high-fashion,” says your agent as she pushes you out the door for your go-see with the gatekeeper to the Bloomingdale’s runway.

“Come camera-ready,” says the photographer who’s better than a prism at capturing natural light and has agreed to test shoot.

“Natural makeup, please,” instructs the agent who will be determining the fate of the potential modeling contract your heart is set on.

And what do you, the model, say to all of the above?
“No problem!”

You don’t need to be a makeup expert in order to model, but it is necessary to know some essential basics. Don’t be caught unprepared. Master these three looks, and the client and camera will love you all the more.

LOOK #1: NATURAL BEAUTY

Whether you’re an aspiring model hoping to get signed via an Elite open call or a working model auditioning with Estée

Lauder, you should know how to look flawless and natural at the same time. Agents and clients want to see the raw material first, such as skin quality, coloring and bone structure. "They want to see the real you," says Jacqueline Passos, who has been doing makeup for more than 10 years in Los Angeles and Scottsdale, Ariz., and has painted faces for the Ford/Robert Black Agency, MAC, Chanel, Lancôme, Clinique and others.

One of the most valuable lessons you can learn in makeup is how to look like you're not wearing any. Think those women in the Aveeno ads have just stepped from the shower with clean faces? Think again. In actuality, it is makeup that gives them that fresh, dewy appearance.

To achieve a natural look, Passos suggests studying skincare advertisements for a visual of what to aim for. She recommends using tinted moisturizer instead of foundation and concealer only where needed. Use a small pointed brush to dot a creamy concealer under the eyes, blending from the inner corner outward. A thicker concealer will offer more opaque coverage for any blemishes, acne scars or other imperfections. Blend well to avoid any visible makeup. Then brush on a light dusting of powder to neutralize shine in the T-zone, and choose a natural color blush and lip gloss that complement your skin tone, explains Passos.

"Less is more is the general rule," continues professional model and makeup artist Sierra Fulcher of San Diego, who specializes in makeup for print and television, and has done makeup for the soap opera "Fashion House," as well as FOX and "PBS News." "Agencies want to see your true beauty, so give them what they want." Mascara and a little liner will make your eyes pop. Try to avoid the temptation to use colored eye shadow. "There is a time and place for having fun with color, but this isn't it. One brush of blush on the apples of your cheeks is all the color you need."

Especially in the case of an agency interview, excess makeup only detracts

CAMERA
READY

MICHAEL MAPLES/MAKEUP BY SIERRA FULCHER



NATURAL
BEAUTY



MICHAEL MAPLES/MAKEUP BY SIERRA FULCHER

from your chances of being chosen. "You want to look like yourself, only enhanced," adds professional makeup artist Anha Nguyen of Los Angeles, who specializes in print and portfolio work, runway and film, and who has done makeup for Teen Vogue, Roxy and Fashion TV.

For a male model, Nguyen recommends using a concealer that matches the skin tone only where needed, anti-shine cream and lip balm. Any more than that for a face-to-face encounter is too much. "Be sure to blend the concealer well so it is not visible, and please don't forget to groom those eyebrows," she says. This goes for males and females alike.

"Beautiful makeup starts with beautiful skin," says Fulcher, who in addition to being a model and makeup artist is also an esthetician. No amount of makeup can make troublesome skin behave. The easiest and most effective way to make your skin look perfect in person and in pictures is to keep it healthy. This is the first step to achieving a gorgeous natural look. Drink lots of water, eat nutritiously, get plenty of exercise and rest, and remove your makeup at the end of the day (or immediately after a shoot).

"Skincare is the bottom line," agrees Passos, who is a licensed esthetician as well. "It is a key factor in the success and longevity of any model's career." She recommends regular microdermabrasion facials and a quality at-home skincare regimen (see the "Skin-Sational" on page 10 for skincare tips).

"People love models with nice skin!" Nguyen adds. "Stick to whatever works best, and if it isn't broken don't fix it!" While that new pumpkin enzyme peel may turn out to be great, experimenting two days before a big gig is probably not a gamble you want to take.

LOOK #2: CAMERA-READY

Obviously it is necessary to look your best for go-sees, and this requires makeup skills, but that's not all you need to be prepared for. What happens when the makeup artist has a last-minute emergency or the budget doesn't allow for professional makeup? You guessed it. The model has to do his or her own makeup.

In case this hasn't happened to you yet, "camera-ready" means makeup and hair should be done prior to arriving for your



Makeup artist Anha Nguyen

photo shoot.

"You can safely expect not to know what to expect," Fulcher says. Nine out of 10 times there will be a professional makeup artist on set, but no model wants to look unprofessional and undereducated if ever put on the spot behind the scenes.

Nguyen agrees that it is important for male and female models to know how to do their own on-camera makeup. "Without the skills to put on a basic look, pictures will turn out looking amateurish," she says. Makeup is vital to the success of any photo shoot, no matter how beautiful you are.

Fulcher explains the difference between makeup for a face-to-face encounter, like a go-see, and makeup for the camera. "With photo shoots you may have more opportunity to be creative," she says.

Try to discuss the theme of the shoot with the photographer ahead of time and make sure you understand the look you're aiming for. "Otherwise it's best to arrive with a natural look," Nguyen continues. "You can always add more dramatic makeup, but it's hard to take makeup away."

Begin by using a moisturizer without sunscreen (sunscreen reflects light and can negatively impact photos). Passos recommends applying face primer to moisturized skin, then foundation with a flat synthetic brush. Blend from the middle of the face out toward the jaw and hairline. Try a light fluffy brush for neutralizing under-eye circles. And pat on concealer in a stippling motion. "Your concealer is your best friend," Fulcher says.

"Every model should know how to cover imperfections like blemishes, dark pigmentation and under-eye bags," Nguyen says. "Be careful to blend foundation well. It is difficult to edit photos where the skin looks cakey."

"A male model should never overdo it with makeup," Fulcher warns. It's OK to use concealer for any dark circles, blemishes or scars, and a blotting powder for excess shine, but ask first

HIGH
FASHION



DAVE CONTREBASS/MAKEUP BY ANHA NGUYEN

before reaching for black eye pencil or mascara, and then apply them sparingly.

Unless instructed otherwise, Nguyen recommends that female models use cream blush and eye shadow in natural tones. If no specific instruction is provided, use a blush color that complements your skin. For pale skin try rose or soft pink, peach or plum for more yellow skin tones, apricot or orange for olive skin, and dark pink or berry for African American skin. Use mascara plus liner to darken the lash line. Stick to pencil for a less dramatic look or liquid liner for something bolder. Don't forget to clean up any eye shadow fallout, which can look like under-eye bags to the camera lens.

Finally, your best bet is to moisturize your lips at home and

then apply color at the last minute. If the photographer or creative director has no specific request, try pink or fuchsia lipstick for fair skin, apricot for yellow-toned skin, berry or brown for olive skin, and bright pink or orange for dark skin. The right red lip color can be gorgeous for the right shoot, but only use red when instructed to do so, and keep the rest of the face more neutral in color to avoid looking clownish. Red is not recommended for thin lips.

Assuming the photographer is using digital equipment, it's a good idea to view the first several shots after they are taken. That way you can see what makeup is showing up on camera and what, if anything, needs enhancing.

Nguyen advises to always bring your makeup kit with you, so you have it handy for touch-ups and to change up the look as needed. And remember to keep the shine at bay as the day wears on. Loose powder and a large fluffy brush will do the trick.

LOOK #3: HIGH FASHION

"A high fashion look is whatever is in style at that time," Fulcher says. Like clothing, makeup trends are seasonal. If you don't have front-row seats to the Marc Jacobs and Carolina Herrera fashion show, the next easiest strategies for staying on top of the high fashion makeup game are to study magazines such as *W*, *Vogue*, and *Allure*, and watch the most recent fashion shows online. A simple Google search will yield many results, and you can read the Daily Runway Report and latest beauty trends at Instyle.com.

"When in doubt," Passos says, "a smoky eye works well for a high fashion look." Choose a shimmery green, blue, purple, dark brown, gray or black for the eyelid, and gradually fade the shadow out to a light beige or other light color that complements your skin, she says. "Apply color little by little in a patting motion with a flat eye shadow brush. Using a crease brush, sweep a light brown in the crease of the eyelid for a quick blend." Choose an eyeliner that complements, and trace along the upper lash line. To save time, do your eyes first, then clean up any shadow fallout or other mess before finishing the rest of your face in neutral colors.

Nguyen agrees that a smoky eye and pale lips are a good staple strategy, but she warns to do your research first. "Find out who the designers will be," she says. If you know the designer, you can pinpoint what makeup trend he or she favors for the collection. "Above all, don't show up with butterflies painted on your cheeks," Nguyen says with a smile. "Remember high fashion doesn't necessarily mean feathers and sequins!"

FINAL ADVICE

Just keep practicing and don't ever give up, Nguyen says. Like modeling, great-looking makeup is an acquired skill that can be learned.

"If you're serious about modeling," encourages Passos,



"seeing a makeup professional for a private lesson certainly can't hurt." Choose someone whose work you admire. This person can teach you how to enhance and balance your features, such as face, eye and lip shape. When you're paying for expert advice, write down some questions ahead of time: What colors look best on me? What kind of professional makeup should I buy? What brushes should I use?

And above all, never lose your authentic individuality. Fulcher reminds us that selling any look is all about feeling confident and beautiful in your own skin. "When stepping in front of the camera stay true to you, and at the same time have fun playing different roles," she says. "Be open-minded and make them your own!" [AFM](#)