

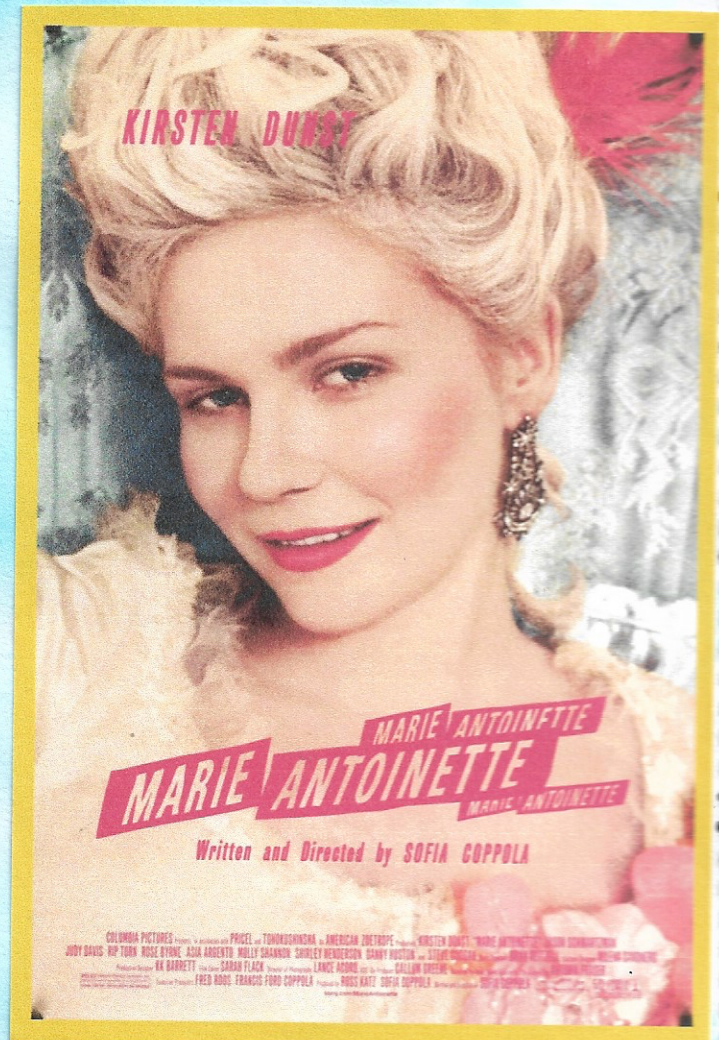
HORROR THEMED PHOTOSHOOT

OLIVER HELM

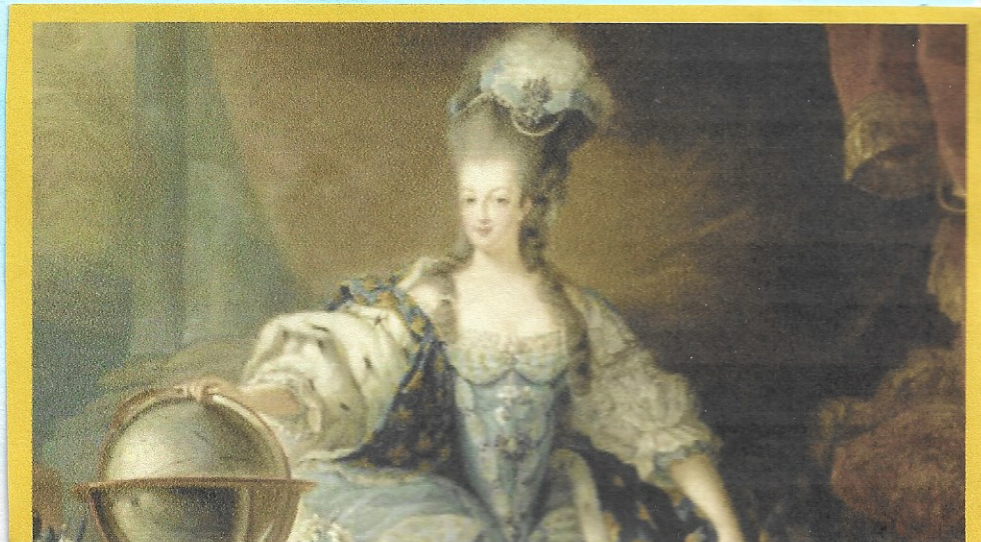
For my synoptic exam I have decided to look at and take inspiration from the French revolution and do a Marie Antoinette inspired look with the inclusion of intense postiche work, prosthetic pieces as well as general accurate period makeup with a touch of photographic glamour.

Ever since I was young and watching many fantasy fairytale movies I was always interested in the Georgian period with the eccentric lifestyle and watching "Horrible Histories" as a child I also was very interested and astounded by the French aristocracy with the divide of the rich and the poor. I think something that also has inspired me for a while is the idea of being able to create a look with a slit across the neck after being inspired by many power hungry characters doing this in many shows which I am a fan of like American Horror Story. So to be able to meld these ideas together and create a look inspired by both of these things will tick off a couple things on my makeup bucket list if you will.

After this I will be moving onto my research pages I will be looking at artists who work in specific areas like makeup, prosthetics and postiche work to really examine other people's work and do some in-depth research into these areas.



← This was the actual blade of the guillotine which killed Marie Antoinette



ANALYSIS OF THE BRIEF

Assessment brief – Part 1

Researching the theme: *Horror themed photoshoot*

TO BE ISSUED TO LEARNERS SIX WEEKS PRIOR TO THEIR PRACTICAL ASSESSMENT

1. What you must do

You are required to gather ideas, images, sketches, text or any other media that inspires you, that will influence your final make-up design. This research should provide the necessary material to produce your design plan and mood board/sketch book. You must keep a list to reference sources gathered from your research.

You are required to design and plan a media make-up application for a horror themed photoshoot

Your design must include:

- application of casualty media make-up techniques
- application of photographic make-up techniques
- application of one prosthetic piece
- incorporate the head, shoulders and one limb of the model
- can be for a male or female

As it mentions within the brief I need to make sure that I use photographic makeup techniques, casualty makeup techniques and that it has to include 1 limb. These are all very important factors that I need to incorporate within my design plan and meet the client's needs.

For photographic makeup techniques I need to think about what issues I might be faced with as in setting, lighting and other issues hence I will be packed for the occasion. Some products that I will need to think about are products with SPF as these can cause flashback with flash photography. The products within this that cause this are titanium dioxide and zinc oxide as these scatter light and cause the whitish glow on the skin. Mica is a product that is also found within powders and this too can cause flashback due to its shiny appearance. As well as I will also need to think about environmental factors with weather and other issues which could affect the shoot. As soon as I get onto the set I will liaise with the shoot director, photographer and the lighting team to make sure I know what I am doing - some of this information would be helpful to know before hand when doing my original design plan.

As mentioned within my main introduction I think that I am going to do a Marie Antoinette inspired look with a massive cut across the neck as if she has just been decapitated by the guillotine. I think this is where I am going to include my prosthetics and my "casualty makeup techniques" which I need to include within this look. I intend to explain how I create my prosthetic pieces step by step as well as the other products I am going to use which I initially think will be grease paints, possibly airbrushing as well as classically fake blood.

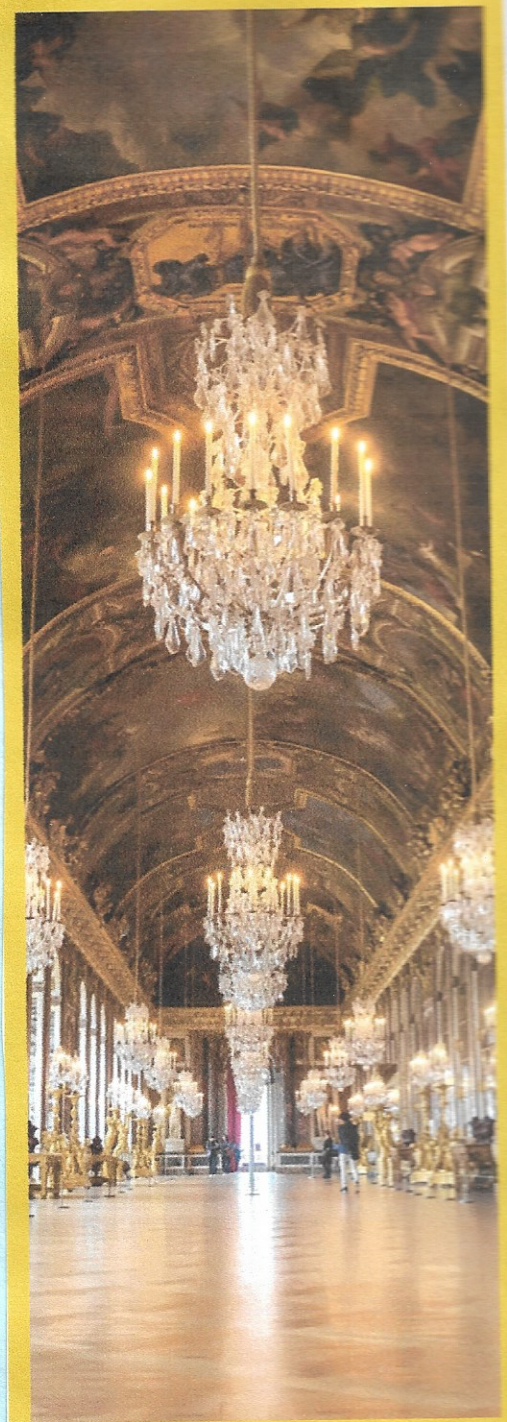
For my limb that I need to include I am thinking maybe a hand/forearm or something however I intend to explore that idea more during my research process from looking at more historical items in depth.

HISTORY

A little history on the French Revolution.

Also known as the revolution of 1789; the French Revolution was a pivotal moment in French history where there was a complete change in relationship between the rulers and those who they reigned over [1]. It took place between 1789 and 1799 and is well known for its long term impact on shaping politics, society, religion and ideas for more than a 100 years [2]. During this time the country redesigned the political landscape by eradicating pivotal elements of their society like the Absolute Monarchy and the feudal system. A main reason why there was such widespread discontent with the monarchy was due to the total contrasting lifestyles the royals were living while there were thousands of starving people outside. Society at that time was split into 3 social estates: clergy, nobility and the lower estate. The lower estate (the commoners) only existed to serve these other estates. It was also said that the king was also gods gift to man kind. This was later questioned by "the enlightenment" which were a group of intellectuals who promoted ideas of science and the voice of reason. In the 1780's the country monarchy was broken completely and the monarchy tried to increase the tax to the commoners to help fix the economy when they themselves were living lavish lifestyles and being spoiled of everything they could want. [6]

This uproar ended in a rather unfortunate way for the likes of King Louis XVI and his wife Marie Antoinette as they were killed by the guillotine. Although not all goals were achieved during the revolution; it is said that the French revolution is one of the crucial roles used in shaping the modern world in that the people do have power. [5]



*Let Them
Eat
Cake!*

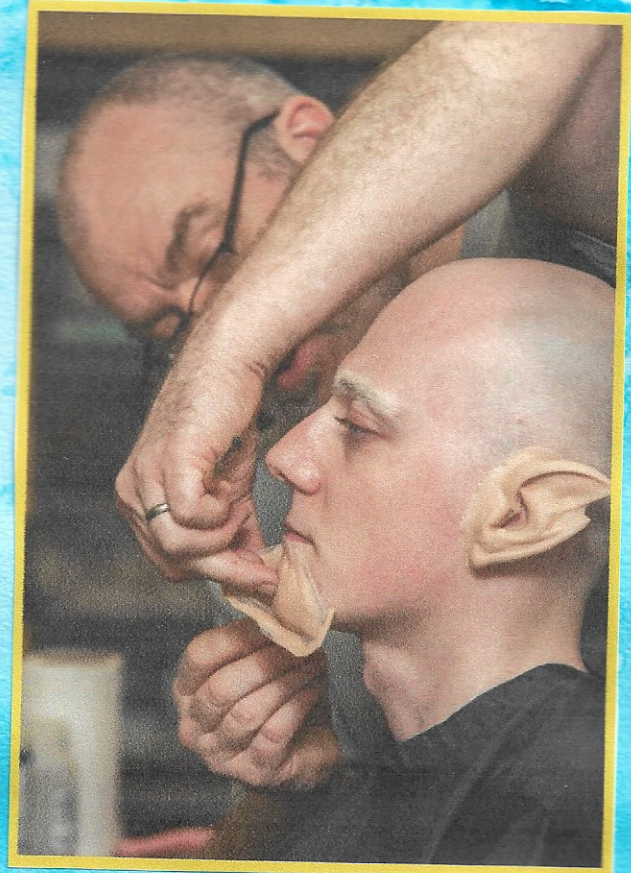


NEILL GORTON

Neill Gorton was born on September 6, 1969 in Liverpool, England. He is known for his work on Doctor Who, Ex Machina and Children of Men. [7]

Being a huge fan of Doctor Who as a child I feel that had to look at the icon that is Neill. His work is heavily inspired by fantasy creatures and drawings. As I am wanting to do something a little more realistic with a cut throat I won't be taking lots of inspiration from him however I thought it was worth the time to research his work.

This piece is a piece that it in progress of what I can imagine is an evil elf or goblin which has the huge ears and is currently having a chin prosthetic being applied. From what I can gather in this photo he is using a pre-coloured silicone appliance which would have been coloured with some acrylic paint and flocking fibres. It also seems to be made from silicone from what I can vouch for with limited experience with the material that it has the most seamless finish and looks the most "realistic" in my opinion. I intend to use silicone as my material of choice for my prosthetic piece in which I will make.



RAPHAEL CORNILLON

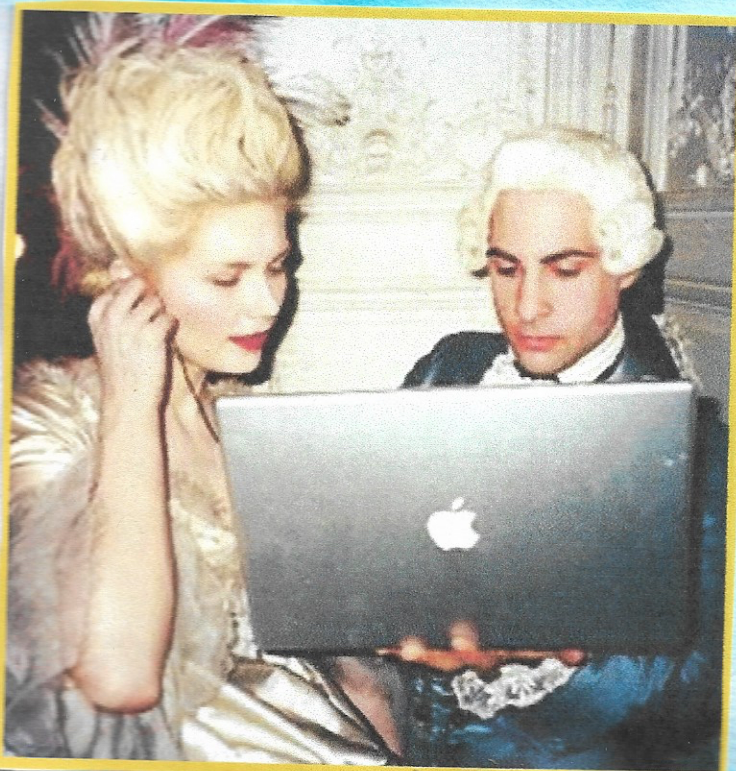
Raphael was one of many people who worked on the film Marie Antoinette (2006) so I have decided to take inspiration from His work.

There is very little information for many of the artists who worked on the film on the website IMDB however he is said to be the hairdresser to Ms. Dunst which lead me to believe that he was the main hairdresser and wig stylist for Ms Dunst who played Marie in the film.

The film from what I can see is trying to be fairly accurate to the time period with the makeup and hair however I intend to go a little more modern with a drag twist to my project.

This more ironic photo below shows a good shot of 2 of the actors from the film. The male next to Ms Dunst has some nice barrel curls next on the side of his head and Kirsten has this huge bouffant of hair on the top of her head with some curls here and there.

I intend to mash these 2 ideas together and create this large classic bouffant of hair with pinned up curls at the side and assorted curls on the back of the hair.



PAT MCGRATH

I have deiced to look at a runway MUA's work and take some inspiration from the very dramatic eye looks.

I loved about this look from the Dior fall/ winter show in 2011; the detail of the black and gold around the eyes is so minute but really added dimension and broke up the face of the model as well as the dark berry lip.

The crease of the eye has been cut and then blends half way across the lid into the outer corner with the black again which adds a bit of depth into the eye as well dragging the dark into the hairline of the model and then adding more gold flakes and specks into that area. On the runway with the lights the model is a very porcelain colour and again the colours contrasted so well on the skin and you could really get the theme from this. From this I might take away the idea of the large winged out eyeshadow shape with the half cut crease at the front which really brightens up the eye. Also the ver porcelain foundation works quite well and could give my look a very ghostly look. The lip and eye combination also works well and contrasts to the pale completion.



OTHER

Another element that I am taking major inspiration from isn't something actually makeup related in the slightest but is something very prominent in this era of French history. This is the rococo era and the architecture that comes with it. Very intricate detailed architectural buildings like the palace of versailles and other grand chateaux's throughout the country. The large grand windows, the white and gold accents, the gold leaf detailing on the interior and exterior, the borderline gothic architecture with parts of the interior like crown moulding on the walls, Coving roof pieces, doors, window coverings, upholstery and many other pieces. The style also reminds me a lot of the fantasy Disney type castles which too have the huge windows and large ball rooms like beauty and the beast, Cinderella and other films in which show these grand windows. Even though these elements are not specifically related to my brief or makeup design these are still elements of the culture which I am interested in.



HEALTH AND SAFETY, TOOLS AND EQUIPMENT

Skin preparation products

Make sure to use these products to prepare the skin and give it the best chance for makeup application. Cleanser will remove the dirt and excess makeup already on the face. Toning will then remove the excess oils from the face as well as refine pores as this is an astringent. Then finally moisturising to add moisture to the skin and prepare the skin for makeup application as this will perform as a barrier to protect the skin.

Base products

Make sure to use a mixing palette instead of the back of a hand when it comes to complexion products and decanting them out. For certain items like foundation sticks that cannot be scraped or powders you can also spray them with IPA/99% alcohol to sanitise them in which they will dry within seconds.

Lip products

Make sure that all lip products are decanted onto a mixing palette to ensure that there is no cross contamination between clients. Hence this would refer to any lipsticks, chapsticks or any other products. When it comes to liner pencils it is crucial they you sharpen before and after to make sure that no bacteria from the previous client is left on that pencil.

Eye products

Make sure that all products used like eyeliner and mascara are decanted onto a mixing palette with a spatula or use disposable mascara wands in which you bin after it has made contact with the eyes and lashes. This is to ensure that no cross-contamination happens. Also for palettes and other items that cannot be decanted you can spray these with IPA to sterilise them. When it comes to liner pencils it is crucial they you sharpen before and after to make sure that no bacteria from the previous client is left on that pencil.

False eyelashes and adhesives

Within this look I intend to possibly use false eyelashes and prosthetics hence I will need to follow these health and safety precautions. I will need to patch test the client for the adhesives and removers I plan to use. It is important to test for the removers as well as a lot of clients are sensitive to the high alcohol content in them. The steps to do this are as follows: cleanse the area, apply the product in the crook of the arm as the skin is thinnest there, record the result, wait 24 - 48 Hours and record the results onto the client record card.

Disposables

To be more environmentally conscious and friendly I have decided to use specific makeup remover pads with an eye/lip makeup remover solution to reduce the amount of waste I make as an artist by using wipes. I have also decided to use similar reusable cotton pads to cleanse the face to again reduce my waste that I create. These are then placed into a netted bag and washed on a boil wash to sterilise. Unfortunately for certain items I find that it would not be worth the risk by using disposable items like mascara wands and eyeliner brushes.

Mixing palette

Make sure that you have a sterilised mixing palette before every service so that you can decanter any products in which normally would just touch the face to ensure that there is no cross-contamination between clients.

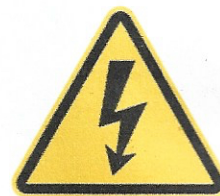
Workstation setup

Make sure that when setting up the workstation that it has been cleaned down and sanitised before the service to make sure that no bacteria can transfer to your products. Also to protect your product and the work surface that you're working on; firstly place a towel then a layer of couch roll to protect the surface. Following this all the products you will need to use to perform this service should have been sanitised prior to the service to ensure that they are sterile and are placed in a logical order in which the services going to follow.

It is also important to have sufficient lighting and ventilation when performing the service so that the model is comfortable and that you can see correctly when doing the service. It is also very good practice to have enough space around the model to manoeuvre and perform the service. Also a secure place for the model to place their personal items.

Hair equipment

Make sure that all equipment that is going to be used for the service is clean and ready to be used before the service. It is also very important to ensure that any electrical hair equipment used should be PAT tested and should pass the visual inspection that there is nothing wrong with the plug, cable or on the machinery at all. For this look the only electrical equipment that I am going to be using is a steamer for setting my wig hence this is not used during the actual service.



EAR PROTECTION
MUST BE WORN



EYE PROTECTION
MUST BE WORN



I think for my outfit I firstly need to asses and research late 18th century French aristocratic dresses and see how I can then follow that into my final look. I think I will also consider how I will then be able to elevate this to more of a drag and high fashion look as that is the final look I want to go for.

To continue on from some of the other brief history that I had talked about before the French court had been governed by strict rules that determined the style of dress, fabrics and accessories that were appropriate for each season, time of day and occasion. As mentioned before about the elaborate designs within the Rococo architecture; this also dominated fabrics and accessories in which people like Louis XVI and Marie would have worn. The designer were full of pastel colours, frills, ruffles, bows and lace [3]. These are all elements which I hope to incorporate into my design to really elevate it to that design.

Back to the dresses that they would have worn; they would have consisted of 3 parts: the gown which was open at the front and ended at the train, the skirt and the bodice. These would be made from silk and satin and other high quality expensive materials [3]. It was these sorts of luxuries that lead to the French revolution.

This green and pink dress that I had found is obviously a drawing of a dress from that period and hence I do think that the proportions are off as to how they would have looked if they were real however I do kind of like this image as this is already elevated to that drag level. A lot of drag is about exaggerated making things 10x bigger and better and I think thats what this image portrays. As you can see in this page the bottom of the dress is covered in bows, ribbons and other decorative pieces that I found was a main focal point when doing my research for this fashion. I also think the huge hair and the huge bell bottom skirt work well together in that the size compliments each other. Here you can also see the use of a fascinator and accessories within the hair as well as a fan to accompany it and jewellery. These are all things I am taking major inspiration from.

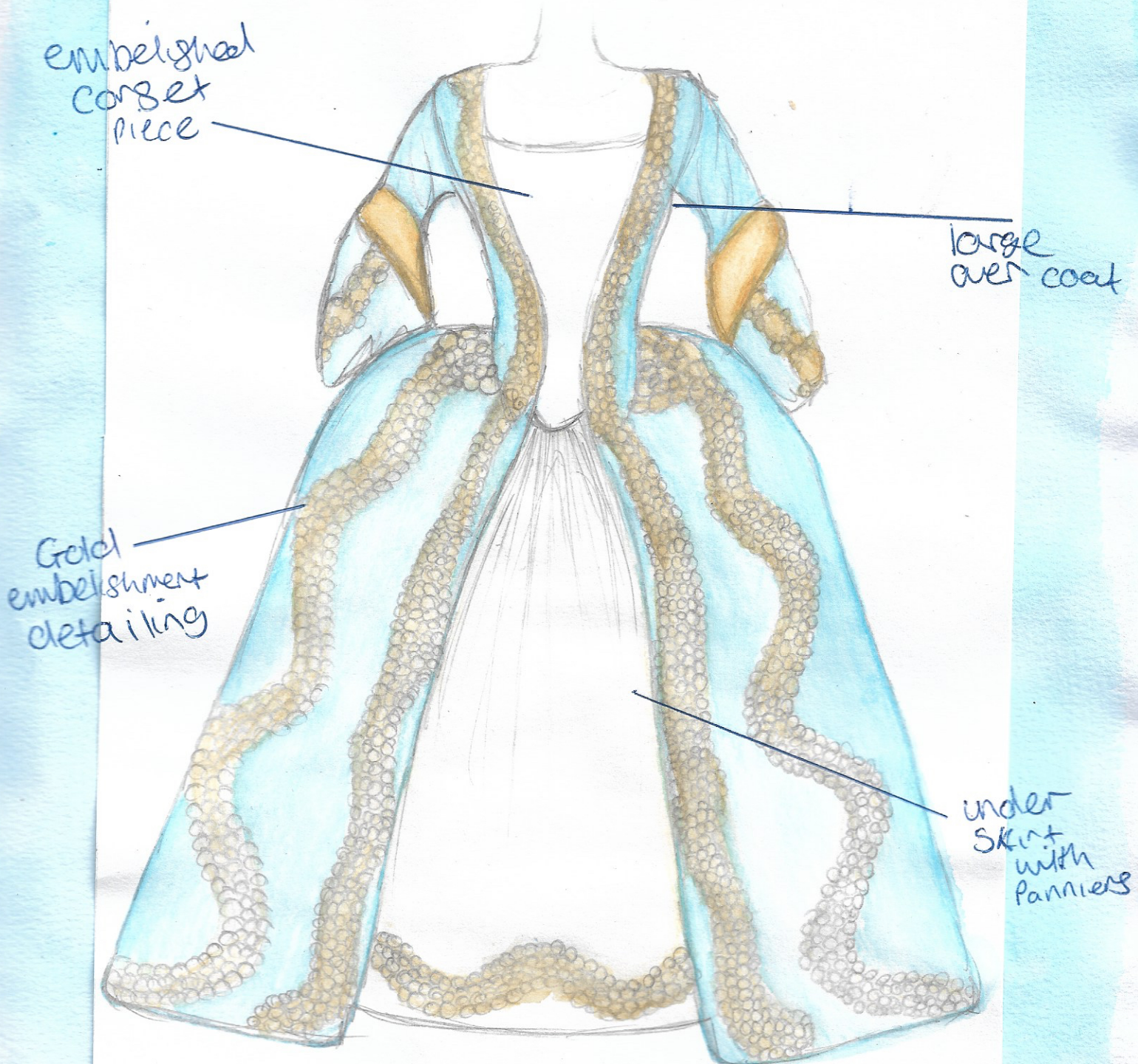
Another platform that I am taking inspiration from is TV and film as there has been many shows and movies which depict this kind of dress and wear.

My first example is an episode of Doctor Who which is set in pre-revolutionary France and you can see many ballroom scenes and general life with these monsters in these elaborate costumes. Portraying again all those features of the ruffles, intricate pastel and gold touches with embellishments and other pieces as well. These are obviously modern recreations however due to me wanting to create a more modern elevated drag type look the historical accuracy isn't totally necessary unlike this next film.

Another film that I am taking inspiration from is the 2006 film titled Marie Antoinette. This had more historically accurate looks with the makeup and, wigs and outfits used. It also seems that a lot of feathers were used within their hats and fascinators; specifically ostrich feathers which are still expensive to this day hence I can't image the rarity and expense back in the 18th century. This too is however a modern remake hence I am not 100% sure that they did accommodate and use ostrich feathers however it does go with the look quite well hence I will take inspiration from that.



For my outfit I have decided on this pastel blue, off/eggshell white and gold coloured gown. Obviously as I found out from my research is that the outfit is made up from 3 pieces which are the bottom skirt section, the corset and the overcoat however for the purpose of ease of design I have drawn them all together as one ensemble. As I have decided that the main overcoat of the look will a pastel blue with gold embellishments throughout. Then having the corset and the skirt a pale eggshell colour with the same gold embellishments on them however on the corset I intend to have some baroque patterned details. As I found out through my research the padding under the skirt are called panniers and are used in partner with corse look with some accessories like a pearl necklace and other adornments I that I can find which seem appropriate and add to the look.



RESEARCH

It is said that the 18th century was the age of elegance and never in European history could we see that men and women were so elaborate and artificial [4]. From corsets to large side hoop skirts (panniers) and also the hair and makeup that they wore. As mentioned before they were a fan of the artificial things like corsets and the large panniers and so it was known if that they couldn't create the huge bouffant hairstyles with natural hair, wigs were used. I feel that during this period for time the extravagant and opulence exploded and is opposed to the meekness and reserved centuries that came before them [4].

The wearing of wigs became very popular at the back end of the 17th century during the reign of Louis XIV, following this his court also began to wear wigs and became the fashion for all of Europe of that epoch. From 1770 onwards women began wearing wigs and as the years progressed; female wigs became taller, more advanced and refined. Mens wigs were mainly of a white colour while women wigs were pastel shades of colour like pink, light violet or blue. The colour and decoration of the wig would then correspond to a persons profession or social status [4]. It is the wigs like these in which I want to replicate but with that more modern drag style twist.



WIG - STEP BY STEP

I will start out by firstly placing my wig on a malleable wig block and pinning the lace with galloon to not to rip the lace and to protect the lace from ripping. Following this I will start brushing out the wig with a specific wig paddle brush and brushing out the current style. I will then section off the top half of the wig and set the whole bottom back and side sections of the hair in medium sized rollers before steaming them individually to slightly melt the synthetic fibres to ensure that they will hold their shape. Then coming back to the top section I will then now put it into 2 more sections; one at the front of the hair at the hairline and then the back section as I will tease that out to create the large classic bouffant of hair that is well known of that time period. I also intend to use some of my spare hair extensions that I have: pin it to my canvas head block and tease that out before putting it in a hairnet and later pinning that to the root of the wig at the top of the cap to help add that large structure to the hair. Now starting to tease out that top section by grabbing medium sized sections and back combing the hair at the root and all the way up the length of the section. Going in and blending those sections together with more teasing as I go. The hair should stand perpendicular to the head; thats when I know that I've teased it out enough. After I have teased out all of that back top section I will then go in and add my ratting/padding to fill out the hair out even more; securing this down to the base of the cap with some bobby pins. I will then finally fold the rest of the teased out hair around this before pulling it up and spraying it with some strong hold hairspray to make sure that it stays up. I will then also take all of the ends, fold them over and pin them into the mound of hair.

Hopefully at this point the rollers will be cool enough to be removed hence I will take the rollers out ensuring to coil the hair in my fingers to make sure that the curls are as crisp and neat as possible. I am then going to take the curls which I made at the front of the hairline and then curl them back up with my hands, hairspray and then pin them into place to give that classic Georgian barrel curl that frames the face. Then leaving the rest of the curls down at the back until later where I will use some of them to cover the back section of teasing.

Now onto covering the front top section of teasing with that hair I left earlier by taking small sections - hairspring the section and teasing - and laying the hair down neatly over it before spraying it again with hairspray. After completing all of that front section I will then go in and use a little more hairspray and brush down all of the fly aways. Now spinning the wig around I will tuck away and pin the ends of hair that is hanging over from the front laying of hair.

Now taking a Denman brush to brush out those curls at the back ever so slightly before taking a teasing brush to separate the curls a little. Half of the section of curls will be used to cover the ratting and teasing at the back of the wig. For this I will be using a classic drag trick where you take my section of curls, arranging them to wave over the teasing, pinning them with section clips before a heavy dose of hairspray. Following this I will then use a hairdryer to blow-dry the hair until it has dried before going in with the cold setting to really anchor the hair in place. This will allow the curls to be set in that shape on the back of the wig without using any grips or pins.

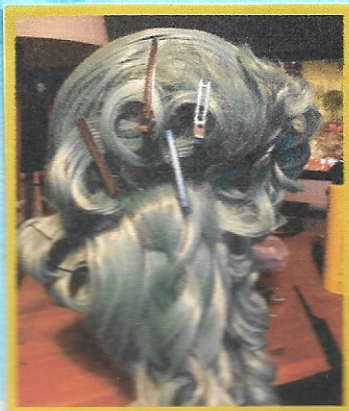
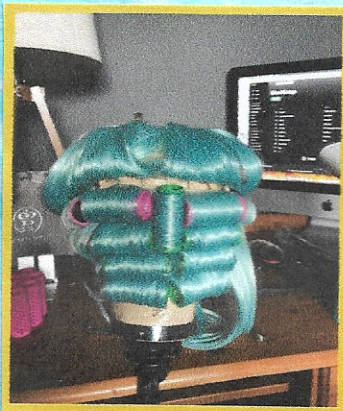
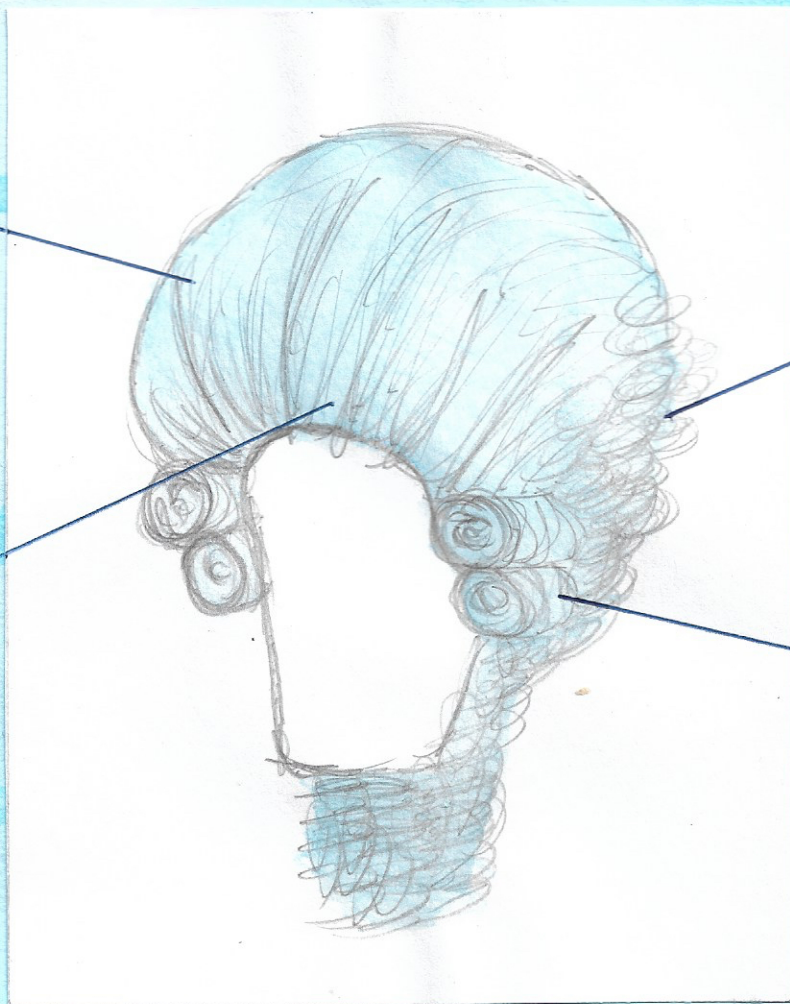
And finally adding that camp and opulent accessories that will complete the look. I will include some airbrushed hydrangeas as well as some roses and lilies on each side of the head to hide some the line between the curls and the straight folded over pieces.

frontal hair
folded over

top section
released out
to create
volume

full set
of rollers
at the back

curls pinned
in place



PROSTHETICS

Due to the current COVID-19 pandemic that is happening we are having to do this assessment out of college and in our own homes. Henceforth we do not have the resources to fully sculpt and design our prosthetic pieces in which need to be included within this look. As my design is really based around the postiche and prosthetics I have decided to try my best and work around this issue and try and buy in all the postiche materials I would need as well as some prosthetics.

If I were to still be in college with all the resources I would have made a silicone appliance as I know that they are the most realistic looking pieces and can be blended in with the skin better than any other material I have used.

I would first start out by taking a piece of paper and generally measuring how big I want my slash to be before then going in and marking the general area onto a tile with marker pen before then covering the area in Vaseline. Then starting the clay process: I took some of the NSP Chavant clay and then created a sort of long mound of clay pressing it onto the tile and getting rid of the edges to make it as seamless as possible. After getting the kind of desired shape I want I will then mark out and excavate the area using my loop tool to create my slashed neck look. Then using the loop tool to clean up my edges I will scrape the tile to remove the excess clay before then grabbing some more clay to mix with that and then place it into the clay extruder to make a wall around the piece to support the edge. Following this I will then powder the piece with a mixture of puffs and soft brushes to ensure that it is all set through. It is crucial that the clay and powder used has not been in contact with Latex as that will cause issues when creating the negative mould. Following this I will use either a cup or a border made from large lolly sticks glued with hot glue to build up the wall before I put my silicone in there and create my negative mould. After mixing my part A and B together I will then have to work fast in which to pour that into the walled in sculpture and leave it for 20 minutes to set completely. After that time has passed I can then remove the negative and then paint a layer of cap plastic over the piece in layers. This too will set fairly quickly hence it is important to work fast but also give the layers enough time in which to dry. Using a tally chart to keep track of how many layers I am doing: I will be aiming for 3-5 layers before mixing my silicone for my piece. With this I will use the same A and B mixture from before however I will use flocking powders as well as some acrylic pigment to give the piece some pre pigment to look like skin prior to actually colouring it when I have applied it. Leaving that for another 20 minutes to ensure that it has set before carefully peeling it out while also powdering it so that it is no longer tacky and sticky.

Now onto applying the prosthetic piece; I will first prepare the area by doing a cleanse, tone and moisturise to ensure that the skin is in the best condition for makeup application. I will then hold the piece in place before powdering over the edges so that I have a general idea of where to place it while I apply my adhesive. For this look my adhesive of choice is going to be spirit gum as it is a fairly strong adhesive and I like the way it performs. As we know when using any adhesives you *Must* always patch test the adhesive and remover to ensure that the client is not allergic to it. The reason you need to also test the remover is because a lot of clients are sensitive to the alcohol content within it. These are the following steps to correctly patch test; 1. Please the area either behind the ear or in the crook of the elbow as the skin is thinnest there. 2. Apply the product with a brush or cotton bud and allow to dry. 3. Leave it for a minimum of 24 hours to see results. 4. Then explain the positive and negative reactions to the client (signs of a positive reaction will be that it is red, itchy, irritated, sore and signs of swelling. Signs of a negative reaction will be no change to the skin). 5. After the 24 hours remove the excess product before then going onto the final step of recording it onto a client record card.

After measuring out the placement and marking I will then paste on my spirit gum and waiting until it goes tacky (or tapping with a finger) before then carefully lining it up and placing it onto the neck. To ensure that the piece has enough time to stick I will use chair ergonomics to tilt the client back so that they are comfortable and the piece will have enough time to stick as mentioned before. From this point onwards I will be planning for my store bought prosthetic piece rather than my ideal silicone piece. After this I will then grab some of my liquid latex and stippling that over the edge of the piece before laying down some tissue on top of that; adding more of those layers until I am happy. After this I will then grab my foundation and go over the edge of the piece to make the edges blend with my neck.

Another thing to note about the prosthetic piece is that it will not need to be removed with the utmost care as this is a photographic look as it states in the brief hence the look will only be on for around an hour or two hence there are no continuity issues held here.



COSTINGS

Product used	Cost of product	How many uses	Breakdown amount	Total
Tesco Wipes	£1	25	£0.04	0.04
RCMA no-colour powder	£13	300	£0.04	0.08
Conceal and define concealer - C2	£4	70	£0.06	0.14
Revolutuion foundation stick -F3	£5	40	£0.13	0.27
Pierre Rene foundation - nude	£11	150	£0.07	0.34
Spoolies	£6.50	200	£0.03	0.37
Pierre Rene Lipstick - red blade	£15	30	£0.5	0.87
Lashes	£10	1	£10	10.87
Lash Adhesive	£5	30	£0.16	11.03
Body Butter	£6	100	£0.06	11.09
Moisturiser	£3	50	£0.06	11.15
Colour corrector wheel	£14	100	£0.14	11.29
Kryolan D30	£4	50	£0.08	11.37
Kryolan Bruise Wheel	£14	100	£0.14	11.51
Morphe 35B	£23	200	£0.12	11.63
Pierre rène Single Shadows - light blue	£4.25	40	£0.11	11.74
Anastasia Dipbrow Pomade	£19	100	£0.19	11.93
Clear Gel	£2	150	£0.01	11.94
Spirit gum	£7	50	£0.14	12.08
Spirit gum remover	£4	40	£0.01	12.09
Prosthetic piece	£11	5	£2.20	14.29
Wig	£70	-	£70	14.29
Wig tools	£100	-	£100	14.29
Coagulated blood	£5	30	£0.16	14.45
Liquid based blood	£5	60	£0.08	14.53

For this Marie Antoinette elevated drag style makeup look I will be including prosthetic pieces and postiche work. On another page I have talked about my outfit and wig work and my step by step for that and now I am onto my makeup step by step analysis.

I will start out every look with getting a consultation sheet out and using verbal and non verbal techniques to assess the models face shape, skin type and note down any allergies and contra-indications. I will also have patch tested the model for the adhesive and remover 24-48 hours before the service. As this is a fairly messy look and the wig being very large I will get the model to get changed first before then covering them with a gown and towel to ensure that the costume is untouched.

I will start out the service by preparing the models hair by wrapping it and cross pinning to ensure that it is secure before then applying the wig cap ready for my wig application later on in the look. Then moving onto skin prep I will firstly cleanse the skin using reusable/washable cotton pads to be eco friendly ensuring to also cleanse the neck, followed by spraying toner and moisturising the face and neck (also using serums if necessary). I also like to use a body butter as a pore filling primer as it also adds moisture to the cheeks and forehead. Now I will start to apply my prosthetic piece which I explained in detail how I will apply that on my prosthetics page. As the piece I bought was recoloured there was no reason for me to add any grease paints or additional colouring to it. After this I will then start my general makeup application by firstly colour correcting if needed and then selecting an appropriate foundation from my models skin tone and type. I will then use precision base application techniques to apply the foundation before then going in and using concealer to highlight the face. For this look I will keep the concealer to a minimum as I don't want the classic super bright highlight that I would use for a more glam look. I will then powder all of the face; ensuring to powder under the eyes, around the mouth and nose as those are areas that crease the most but still making sure that the rest of the face is set. I will then grab my clear gel and a disposable spoolie to brush that through the brows before then going in with a brow pomade to fill in any blank areas and to correct symmetry and shape. Now grabbing the same concealer that I used before and carving out the brow and using it as an eye primer before moving onto eyeshadow. Taking my Pierre Rene single blue eyeshadow I will start to define the crease shape before then connecting the under eye as well to give a winged out look. I will then use my navy shade from the Morphe 35B to deepen the crease and add a sense of darkness to the look - also bringing this on the outer corners of the lid. Then taking a small amount of the black shade from the palette and patting that onto the outer corner to again add depth and darkness to the eyes. I will then also take this on an angled brush and tight-line the upper lid. Then using the same concealer as before I will cut the crease, set with a white shadow before then using the navy blue and black shade to blend it into the outer corner. Now using the same angled brush from before I will use the black to now line the front section of the eye and stop at the outer corner before then adding mascara and lashes. I will go in and add some fake blood later after I have done the rest of the look.

Now taking some of the soft pink shades from the palette (matte and shimmer) I will then use my blusher brush and place slightly under the cheekbones and the temples to add a type of contouring to the look while also reminiscing to my stimulus of the 18th century Marie Antoinette style. The shimmer gives it more of a 3 dimensional look while also adding some darker pink shades in the hollows of the cheeks.

Now using a red lip liner I will line the lips; focusing on the cupid's bow and middle of the bottom lip as I can cheat the natural line more with some overlaying techniques. Following this by applying a darker red lipstick to the lips to add to that more darker and mysterious look.

Now onto including a limb I have decided to include the hand and forearm by adding to my story of Her being detained and freshly killed by the guillotine so I have decided to do some bruise work on the wrists and dirty up Her hands using eyeshadows. I will start out with a red eyeshadow and doing a light dusting across the area before then using some red paint from my bruise wheel to then draw outlines of where the shackles and been before then blending the edge out. Now using a fluffy brush I will then take a dark brown eyeshadow and will dirty up the knuckles, fingernails and other parts of the hands to give that locked up for a couple of days look.

Now I will apply my wig before the final step of adding blood so that way the wig cannot accidentally brush against the blood. I will take it off the malleable block before then lining it up and placing the wig onto the models head. I will ask them to place their fingers under the front of the lace to hold onto it while I pull the back off the cap to the nape of the neck before then securing the elastic straps and the clip at the back of the cap. I will then bit by bit pull up the lace and place some spirit gum under the lace and tapping it to go tacky before laying the lace down. After doing all of that I will now go in and add my finishing touches of the blood and accessories. I will take some of my coagulated blood and place that within the cut itself and let that drip down my getting my model to angle themselves a certain way before then using a more liquid based blood and using a pipette to let that drip from the neck. I will also drip some of this from the eyes to add that extra bit of horror to the look. As this is a photoshoot I will be orchestrating the removal however I will still go over appropriate aftercare with the client before heading to the photoshoot. Once there I will then add some blood to the hands as the model can then camp up the idea of gripping the neck near the cut.

