

Face Chart Analysis for Nicole





Proportions

Generally speaking, the “ideal” facial proportions are that the three divisions of the face are equal or close to equal. The upper and center divisions of the face are nice and equal, but the chin and jaw area is quite short.

Face shape is a roundish oval.

Oval qualities: The forehead is wide and tapers slightly from the temples down to the chin. The face is longer than it is wide.

Round qualities: The cheeks are slightly wide, almost to the width of the forehead. The chin is short and more rounded than pointed, similar to the round face shape.

From the side, the nose has good height and length, but the chin does not match the protrusion of the forehead.



Highlight (Counter-shading)

Highlighting doesn't always mean adding shimmer or glitter to the face. It is simply bringing forward specific parts of the face by adding light on them. The opposite, contouring, recedes certain parts of the face by adding or emphasizing shadows on the face.

The placement on these face charts are meant to be used with concealer, either one that is your natural skintone or 1-2 shades lighter for a more obvious lift. The center of your face is quite long and flat, but your undereyes make them look sunken. To balance, you can add more volume (or "fat") up by adding highlight under the eyes. This also adds more dimension to the cheeks by adding height in the absence of prominent cheekbones.

The eyes also slightly droop, and the discoloration under the eyes accentuate the droopiness. Extend the undereye concealer to the outer corners of the eyes for a subtle lift.

To give the illusion of a narrower cheek area, bring more light and attention to the center of the face by highlighting on the center of the nose and continue that central line by highlighting the chin. This will also help elongate the short chin from the front, and give it more volume from the side.

It is also good to add a thin layer of concealer to the naso-labial folds (laugh lines) to give more length to the lower division of the face.



Contour/Shading

To balance the area of the forehead to be more proportionate to the chin, it is important to contour and shape the forehead. Keep the contour shade as close to the hairline as possible for a more natural finish, and this also gives the illusion of a thicker hairline. In this face chart, only the sides are shaded to follow the natural hairline. Following the entire upper perimeter is definitely possible, but might not look as natural and give the illusion of a smaller but rounder face.

Follow and emphasize the natural shadows that already appear on the hollows of the cheeks as this is the natural bone structure. It is best to find these shadows looking directly at the mirror, “stamp” the contour product, and blend with the side of your face to the mirror. Try not to go beyond the tails of the eyebrows (white lines) as this might make the face too sunken.

While the nose is nice and high, it widens towards the bottom. For a more slender looking nose, lightly contour on the side of the bone, connecting it from the eyebrows and all the way down to the nostrils. The tip is already round, so there is no need to shade under the nose.

To give the illusion of a sharper chin and jaw, contour under the jaw bone to give more separation between the neck and the face. Make sure to start from the back of the ear, tracing under the jaw bone and meeting both sides under the chin.



This first blush placement is the most neutral blush placement in that it doesn't really change the face shape - it will not widen or lengthen the face as it's contained only in the center of the cheek. It won't widen the face because it doesn't go past the eyes and eyebrows, and it won't lengthen because it doesn't go past the nose and breach the central region of the face.

For this placement, any color that you prefer would work. A peachier blush placed this high on the undereye will also help with correcting dark undereye circles.

Blush



This second blush placement will give your face more of a "lift" as it brings the attention upwards, which would help give the face more dimension and volume. It will also help the droopiness of the eyes.

For this blush placement, I recommend using lighter colors (peach, light to muted pink, nude brown) versus deep colors (bronze, fuchsia, wine shades) as deep colors have a tendency to recede or have a contouring rather than lifting effect. Deeper blush tones also emphasize any dark undereyes circles you may have.



This blush placement is a mix of both and is great if you are doing a very blush-focused makeup look. You can pair this placement with a more relaxed eye design and a stronger lip color.

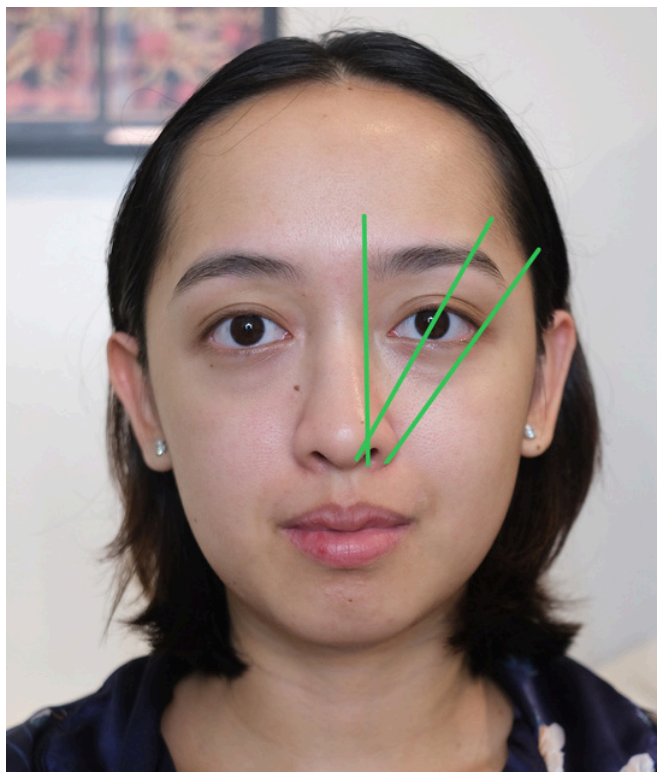
For all blush placements, it's best to concentrate the color on the center and let it fade towards the edges of the markers. The edges should not have a distinct line on the skin and should look blended or "melted" to the rest of the skin.



As much as possible, avoid blending the blush past the tails of the eyebrows as this will make your cheeks even wider. Avoid going past the nose as the center of the face is already long, and we would like to isolate the chin area from color to keep it as long as possible.



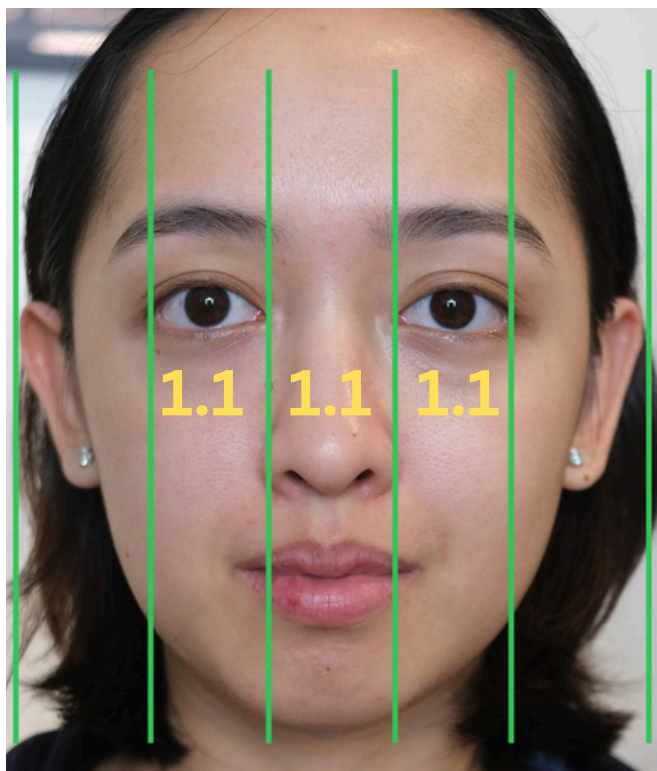
Here is a sample of what it would
like from the side.



Your eyebrows have good symmetry and proportion to your face. The beginning of your brows are aligned to your inner nostrils, the arch is aligned with your inner nostril and pupil, and the tail lines up with the edge of your nose and the corner of your eyes.

You just need to fill the sparseness at the beginning of the brows and the arch to perfect the shape.

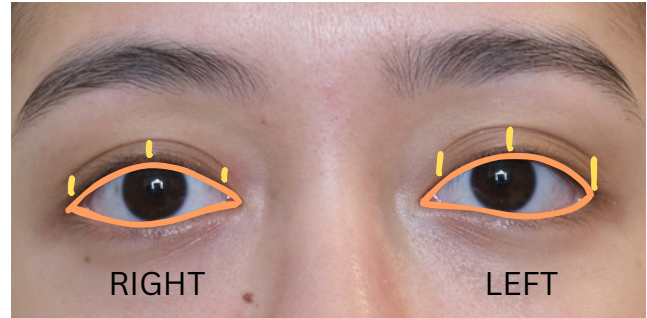
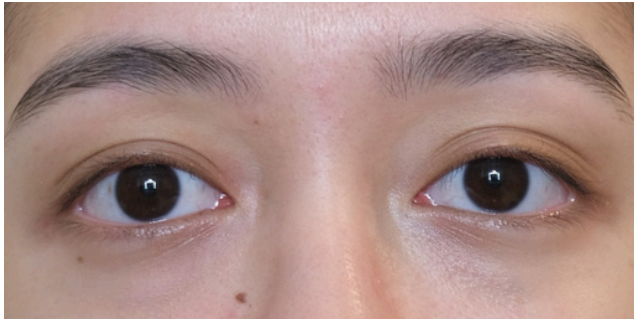
Eyes and Eyebrows



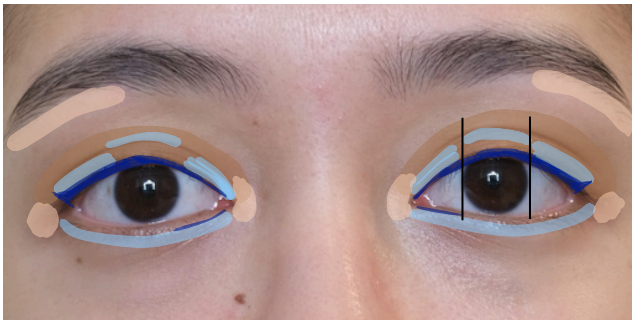
The width of your eyes and the space between them are all equal, which is the perfect proportion for this part of the face.

Avoid putting heavy or dark eyeshadow on the inner corners of the eyes as this may make you look cross eyed.

Eyeshadow



The eyes are turned down at the ends, but the double eyelids soften the droopy effect. The inner, center and outer portions of the double eyelids are all wider on the left eye than the right.



Base
2 shades darker than
your skintone

With a fluffy brush, apply this shade on the entire eyelid - from the inner corner, following the shape and curve of the eyeball, until the outer corner. With each stroke, try to always start and end on the same point to ensure an even application all throughout. Follow the natural contours and curves of your eye. Avoid putting your base shadow on the brow bone.



Depth
2 shades darker than
your base

FOR **BOTH** EYES:

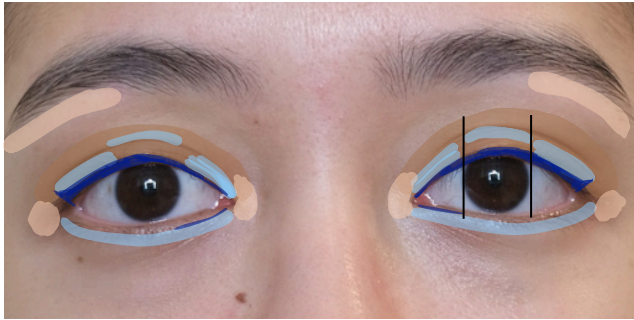
With a smaller brusher, ideally a pencil brush/pointed dense brush, add this depth shadow **UNDER** the crease line on the inner third of the eye, aligning with the white parts of the eyes. Add the same shadow **UNDER** the crease line of the outer third of the eye, still aligning with the white parts of the eyes.

Using the same color, lightly outline the lower lash line from end to end. Avoid the water line.

For the **LEFT** eye: Using the same brush and shadow, apply the shadow **UNDER** the crease line.

For the **RIGHT** eye: Apply the shadow **ON** the crease line to mimic the same height.

Eyeshadow



Eyeliner
Black or brown or any dark color

Focus the eyeliner, whether black or brown, on the roots of the lashes **ONLY**. Applying eyeliner too high on to the upper lash line will emphasize the natural unevenness of the eyelids. Imagine drawing on the lashes to stay as tight to the roots of the lashes as possible.

Follow the angle of the lower lashline as your guide for the subtle wing on the outer corner to lift the eyes. To keep it as natural as possible, make sure that the wing does not go as high as the crease line.

For the lower lashline, you may also add eyeliner on the roots of the lashes on the inner third. This helps balance the droopiness of the outer third of the eye.



Highlight
2 shades lighter than your base or a shimmer

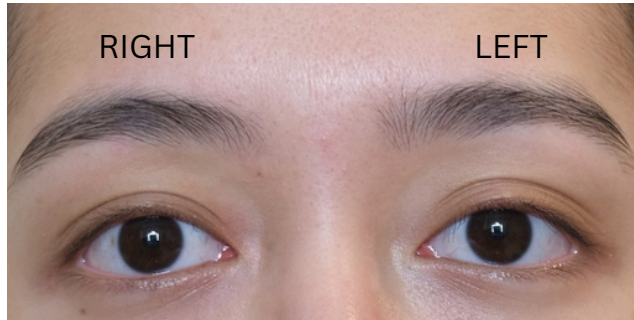
Add a shimmer to the inner corner to further balance the droopiness of the outer corners of the eyes. This also gives a nice subtle sparkle to the eyes.

Using a lighter matte shade, or the highlight that's leftover in your brush, apply it on the brow bones for a subtle lift and highlight. Adding full shimmer on this area might make the area too strong.

The highlight on the outer corner is the same concealer/counter shading technique at the beginning of the face chart.

This general eye design map will work with different colors, for as long as you use different shades (light/dark) of the same color. For a smokey eye, simply use a darker base, maybe 4 shades darker than your natural skin tone, or a brown as dark as your contour shade, and adjust your depth color according to the base.

Brows



The eyebrows are naturally quite full and have great shape, but the different in the direction of the growth of the hair makes it look uneven. On the left brow, the hairs at the beginning of the brow grow upward and stick up. On the right, the hairs grow diagonally sideways.

Start with using a thin eyebrow pencil and fill in the gaps in between the hairs at the arch and the tops of the brows following the natural growth of the hair. Position the eyebrow pencil in between the roots of the brow hairs and imitate the natural growth from there.

At the top of the arch, the brow hairs grow downwards, so draw the hairs downwards. At the bottom of the brows, the hairs grow diagonally upwards.

For the **LEFT BROW**, follow the natural upward growth of the hair and draw upward strokes starting from the bottom of the brow.

For the **RIGHT BROW**, brush the hairs upwards first and draw upwards strokes to imitate the left brow.

CLEAR BROW GEL would be the key product to help your brows look more symmetrical. For **both brows**, brush the brow gel **backwards**, against the natural growth of your brows to coat the hairs from the root to the tip. While the brow gel is still wet, shape the brows back to the shape and bushiness that you prefer. For the **RIGHT** brow, brush the beginning of the brows upwards similar to the left brow. Let dry in this shape. You can use a heated stick to help set this shape for a more long lasting hold.

Be careful not to touch gel on the skin of your brows as this makes the other brow products muddy.

Lips



Your lower lip is only slightly thicker than your upper lip, which gives you more allowance to overline the lower lip if you prefer a more prominent pout. A more plump lip would also help in bringing more attention to your short chin.

When applying lip liner, you can try applying it while smiling so you can trace the shape that naturally appears when you smile instead of its resting state. This serves as your guide to overlining your lips naturally, but you can always go higher or lower as you please.

For a more long lasting lip color, fill in the entire lip with the lip liner before applying lipstick or any other lip product on top.