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Module 10 - The Spotlight

Worksheet

Part 1 - The Blend

- What consistency do you want your base to be on the eye before you put your shadows on to make them really pop?

- How do you make that happen?

- Why can cooler tones be harder to work with?

- Where do you want to start building up your first colour?

- What motion and pressure do you use?

- How much product do you use?

- What part of the brush do you use?

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- What way do I hold up the eye? And why?

- What shape do you follow initially?

- What shape do you want to create eventually?

- Why is it really important to take your time building up this shape?

- Why do we take it section by section?

- After the outside of the lid is done, where do we go next?

- How do you get rid of the edge?

- How much product is on your brush? How much pressure do you use?

- What motions can you use to get rid of the edge?

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- Why do you need to get rid of the edge of this colour with this colour?

- How do you create and lift at the edges?

- Why do you turn your brush as you turn around the eye?

- How do you build up the colour on the inner corner?

- What we Do you get your client to look when you do this?

- What motion and pressure do you use? How much products do you use?

- Why can it be a good idea to go in with a smaller brush on this area?

- Why do you want to keep on the lid for this section?

- Why is it important to follow the shape of the eye?

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- Why is it important to turn your brush as you go around the eye?

- Do you use your brush straight ahead when tickling away the edge?

- When doing a spotlight eye why do we start our blend in this way by doing the outside and the inside first?

- When building up the colour in the middle of the socket after the inside and the outside are done, why is it a good idea to use a small brush?

- When tickling away the edge, if you feel like there's too much product on your brush, what do you do to get rid of it?

- What's the difference in your motion and your pressure when building up the colour compared to getting rid of the edge of it?

- How do you know when you're ready to go in with your next colour on the edge of your first one?

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- What shape do you want your first colour to be, before going on to the next one?

- If you start with the inner corner, how why can this be a good idea to help you find your flow up to the outer edge?

- Where on the blend do you place your next colour?

- How much product do you use?

- What motion and pressure do you use?

- How do soften of the edge of this colour?

- How much product is on your brush when you do this?

- Why do we take it in sections?

- Why do you raise the eye?

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- Why is it better to come up from the outer edge up to the brow bone rather than going from the brow bone down to the edge?

- To help keep the brow bone nice and curved, what motion can you use?

- What effect does using a bigger brush on the edges have?

- After you have your dark purple on and your light purple faded off into the skin, where do you put your intense purple?

- What way is your brush facing when you do this?

- What motion do you use?

- What pressure do you use?

- How much product is on your brush?

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- Why do you take it in sections?

- Where do you start applying this colour?

- What's the difference between using the smaller brush and the bigger brush with the lilac?

- Why do I tend to stay within the same family of colours when I'm using cool tones?

- Does the method of your blend change when doing different looks and different colours?

- What brush do we use to deepen over your darkest colour?

- Why do we use this brush?

- What motion and pressure do you use?

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- How do you lift the edges up into your next colour?

- How much product is on your brush when you do this?

- Why do you want to make sure the base of your socket is high enough and is dark enough?

- If your edges get a bit pointy, how do you fix this?

- if you put too much product on the eye what happens?

- How does this affect the texture?

- How do you make sure the texture faded off into your skin is perfect?

- Where do you apply your black shadow? Why here?

- How much product do you use?

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- How do you make sure the texture faded off into your skin is perfect?

- Where do you apply your black shadow? Why here?

- How much product do you use?

- How do you fade out the edges?

- What motion and pressure do you use?

- How do you fade out the edges?

- How do you know when your blend is done and you're ready to cut the crease?

Part 2 - The Lid

- What way is your client looking when you start to cut the crease?

- Where do you start first?

- How do you know how high up to go?

- How is the cut similar to the shape of the blend?

- Why do we want this shape?

- Why do you want to make sure your brush is razor sharp when you call it the crease?

- Why do you want to make a dot on the lid to find where the middle is?

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- Why do you wait until the eyes closed to sharpen up your cut of your crease?

- Why do you want to stamp your product onto the lid rather than wipe?

- After you sharpen up your cut when the eyes closed and stamped in the middle, why is it important to get her to look straight ahead at this stage?

- Why do we only use a small bit of product at the time and stamping on the lid?

- Why do I want to use a softer brush when pushing the base into the lid?

- What texture do I want to make this base with this brush?

- What effect is this going to give?

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- How do you fade the outer edges of the base into the shadow with this brush?

- Why do I keep wiping the excess product off on my hand?

- Why do you want to make sure there is no edge at the inner corner and outer corner of your base?

- Why is it a good idea to get your client to look straight down rather than closed when pushing this brush into the cut of the crease?

- If some of your base goes up into your blend, how do you sharpen up the edge of your cut?

- After your first layer of base is on and the texture is perfect? How do we bring a pop back again in with some white base?

- Where do you want your pop to be?

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- Why do you want to make sure that millimetre underneath the cut is really covered?

- After you've created your shape with the white base, how do you take the excess wet off?

- Why are we able to blend the white base with the "My Kit Co" brush now?

- How do you fade the white base into the base that's underneath it?

- Why do we use a little brush to push the base into take away the excess wetness underneath the curve of the cut?

- How do you know when your base is ready to apply your pigment?

- What kind of brush do you use to apply your pigment in the cut of the crease?

- Why do we start here?

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- Why do you only have product on one side of the brush?

- What motion to use?

- Why do you take it in sections?

- Why do I use a bigger brush to put the pigment down the centre of the eye?

- Why do you go along the edges of the pigment with a small bit left on the brush?

- After you've applied your pigment around the curve of the cut and down the centre and blurred the edges of the pigment slightly, what colour do you go in with next?

- How do you get the levels of your blend coming back to meet the middle from either side?

- What colours do you choose?

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- What motion Do you use?

- How much product to use?

- After your first colour is applied to the inner edge and outer corners, what's the next colour you go in with?

- Where do we apply this?

- Why are satin pigments really good to work with for spotlight eyes?

- After your dark purple and your lilac are done, and everything is faded into the pigment lovely, what's the next colour you go into?

- What direction is your brush facing when you're applying these colours?

- What width is your blend?

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- What effect is adding black shadow to the inner corner and outer corner have?

- What's the first step in creating your pop down the middle of the lid?

- What kind of brush do you use to apply this?

- What effect is using this kind of brush have?

- To make the pop more intense now in the middle of this, what kind of brush to use?

- What effect is this brush have?

- What's the difference with applying the same products but with different brushes?

Part 3 - Liner, Undereye and Lashes

- Why do I apply my liner to the waterline underneath the eye before applying my liner on top?

- How do I apply the liner in the waterline underneath the eye?

- What direction is my brush facing?

- How do you blur out the edge of your black gel liner?

- Why do I keep wiping the excess off of my brush before going back in?

- Why do you need to work quickly when blurring at the edge?

- Why do you need to apply base underneath the eye to come up to meet the liner?

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- What texture do you need this base to be before applying your shadows?

- How do you start to blur out your liner with the shadow?

- What colour and brush do you use?

- What motion and pressure do you use?

- Why do you keep your brush on the skin?

- Why do you want less product on your brush you get towards the inner corner?

- After the dark purple is done with that Morphe m149, why do I use a really small brush for the lilac on the edge of this?

- Why do I go in with a fluffier brush on the edge of that small brush with the lilac?

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- Why do you get her to look straight ahead when you want to connect to underneath to on top?

- How do you build up the levels underneath the eye just like you did everywhere else?

- If anything comes down to low, what do you do?

- Why do I use a tiny little brush to go back in with the dark purple underneath the lash line?

- Why am I using a small brush for the vibrant purple?

- What effect does this have?

- What are the what are the benefits of using small brushes for this part of the eye?

- How do you apply your liner with an angled brush with the stamping technique?

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- How do you get a lift to the edges?

- And how do you make sure the inner corner stays nice and thin?

- What brush do you use?

- For this part of the eye where do you get your client to look?

- What direction do you move your brush?

- How do you fade this liner into the black on the inner corner and outer corner?

- How do you make sure your brush stays razor sharp for the liner with the stamping?

- Why do I go back in with a tiny bit of black eyeshadow on top of the gel liner?

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- How can using a matte liquid liner to help make the lash line blacker?

- How do you apply this?

- What brush do you use?

- Why apply a little bit of black shadow on top of the matte liquid liner?

- How do you apply false lashes?

Part 4 - Skin

- Why do I like using my fingers to apply primers?

- Why skincare so important before applying foundation?

- What effect does the optical illusion primer have?

- How do you apply this?

- How do you apply your foundation?

- What motion and pressure do you use?

- Why do you take it section by section and small amount of product at a time?

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- Why do you want to make sure only to use a small bit of product in the forehead especially?

- Where do you apply your concealer?

- How do you play it?

- Why do we play it down the centre of the face as well?

- How do you bring this concealer up to meet the blend under the eye?

- What kind of brush do you use to do this?

- What motion do you use?

- How much product is on your brush when you do this?

- Where do you get your client to look when doing underneath the eye?

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- Where do you get your client to look when doing underneath the eye?

- Where do you get your client to look when doing the outer corner?

- Why is it important to pat around the whole face after each layer is done?

- How do you apply the cream contour with the big fan brush?

- What areas of the face do you apply this to?

- How do you fade out the edges?

- What effect is this give?

- How do we set underneath the eyes?

- What kind of brush do you use?

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- How much product?

- What motion and pressure do you use?

- Where else do we set with this brush?

- Why here?

- What effect is this powder give?

- Where do I set on the face with the bigger, less dense brush?

- Why here?

- What motion do I use?

- How much product do I use?

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- Why do we pat rather than wipe?

- Where do I apply the lightest bronzer?

- Why here?

- What effect is this give?

- What motions do I use?

- Where do you apply your medium bronzer?

- Why here?

- Where do you apply your darkest bronzer? Why here?

- Why do I use matte blush?

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- Where do I apply my blush?

- What motions do you use and pressure?

Part 5 - Finishing Touches

- After skin is done, how can you make sure the edges of your shadow are perfect faded out into your skin?

- After fading your lilac out if there's still an edge in your base, how do you get rid of it?

- Why is it important to make sure you have all the levels underneath the eye and that they all connect to what's on top after the skin is done?

- How do you play 77 gel eyeliner into their tight line?

- How do you apply mascara?

Part 6 - Brows

- How much mascara is left on your wand when you go to put it into the brow?

- Where do you want to apply your hair strokes on the brow?

- How do you make sure your brush is razor sharp?

- What direction do you draw your hair strokes on?

- What direction do you want your brush to face the skin?

Part 7 - Lips

- How do you line the lip?

- What motion do you use?

- What pressure do you use?

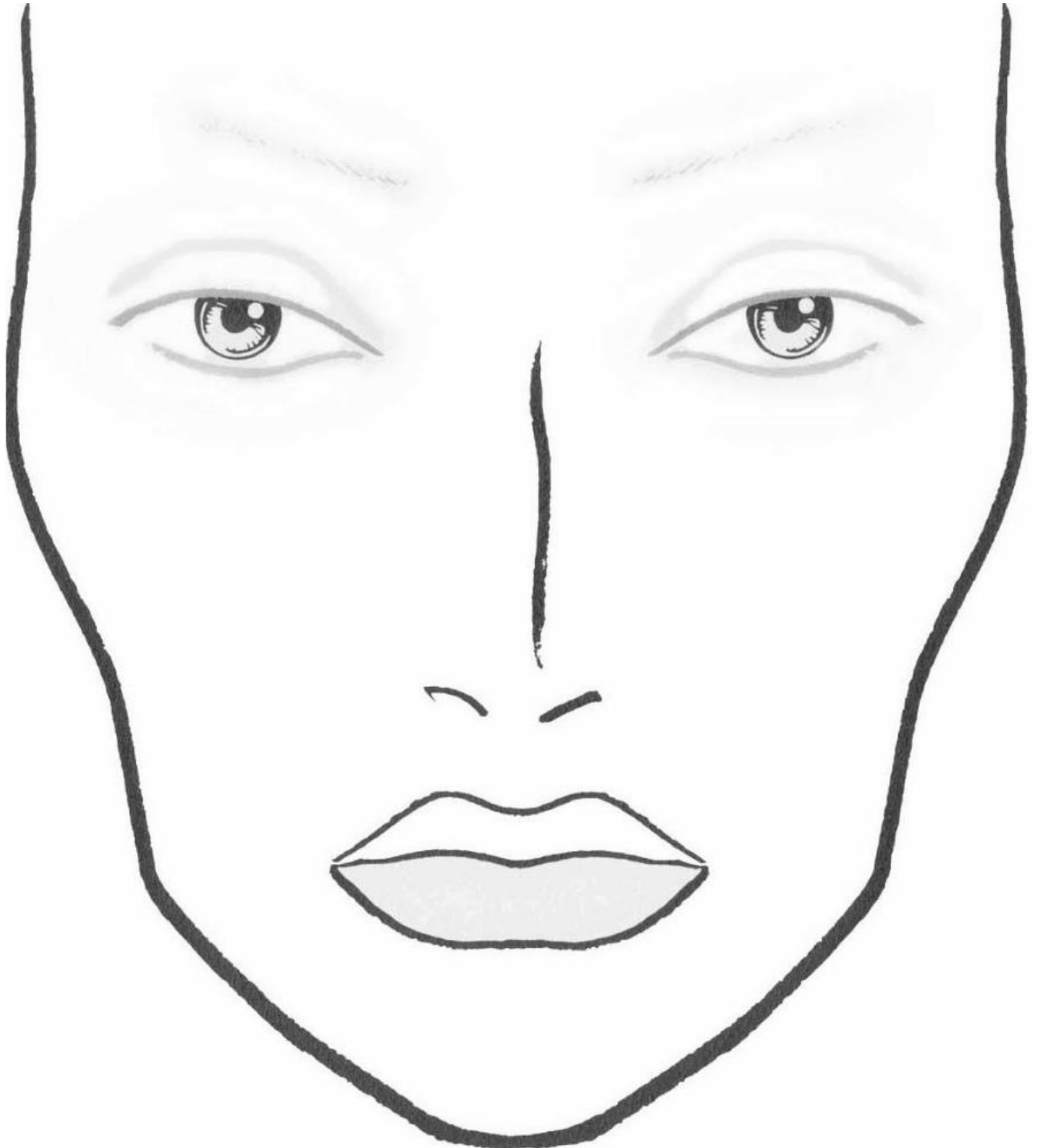
- How do you apply your lipstick?

- Why do you go back in with your liner after lipstick is done?

- Why do I apply more blush after lips are done?

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