

VOGUE beauty



What's your



GAME FACE?



PERFECT PARTY MAKE-UP MAKES YOU FEEL AS GOOD AS YOU LOOK. VIOLET HENDERSON SHARES THE TRICKS

at this time of year, another indistinct festivity finished, as I stand before a mirror, removing my make-up the wrong side of midnight, I always think of Jonathan Swift's exquisitely twisted poem "A Beautiful Young Nymph Going to Bed". As the "nymph" perches beside her dressing-table, Swift makes a ghastly inventory of all that went into her game face earlier that night: "Now, picking out a crystal eye, / She wipes it clean, and lays it by. / Her eye-brows from a mouse's hide, / Stuck on with art on either side, / Pulls off with care, and first displays 'em, / Then in a play-book smoothly lays 'em." The

JASON LLOYD-EVANS

powers of party make-up can be considerable. The run-up to Christmas is the season for it, as skin – sun-starved, heat-blasted, frost-bitten and exhausted in equal reddening measure – becomes less and less pretty the deeper it ventures into December, which says nothing of make-up's well-known power to dispel social insecurities and turn party talk that bit more fluent, more coquettish, less plain awkward. And yet party make-up is not stage make-up. Nor is it an armour, or a mask, or any of those tired metaphors that suggest extreme coverage. At its best, party make-up conveys the most romantic version of yourself, be she gregarious

and wild – like Sharon Stone as the sassy, golden, lip-lined Ginger in *Casino* – or a beguiling wallflower, as was Leslie Caron's transformed Gigi, pale as porcelain with big batting lashes in a white winged dress designed by Cecil Beaton.

Model Jacquetta Wheeler, who always looks picture-perfect at parties, keeps her game face evolving by watching make-up artists at work backstage at the shows. "I love asking them questions and learning from them. Occasionally I'll get an idea – a new eyeshadow shape or a lip colour I haven't tried before. But it's rare that I take a strong look off the >

runway and wear it in real life because it's probably not very 'me' – unless of course, the party is fancy dress. I went to a party as a punk recently and I got very smudge-happy with Charlotte Tilbury's Colour Chameleon eyeshadow pencils."

If you happen not to be opening the shows next London Fashion Week, "there is still no excuse not to try out new make-up," says Amanda Harrington, whose at-home beauty service In Parlour gets Poppy Delevingne ready for her near-constant carousing. "Make-up is so good right now, it has never been easier to try new products. And now that make-up artists such as Lisa Eldridge and Charlotte Tilbury – and *Vogue* – are

"Lips should be full and lip liner invisible – precision is key"

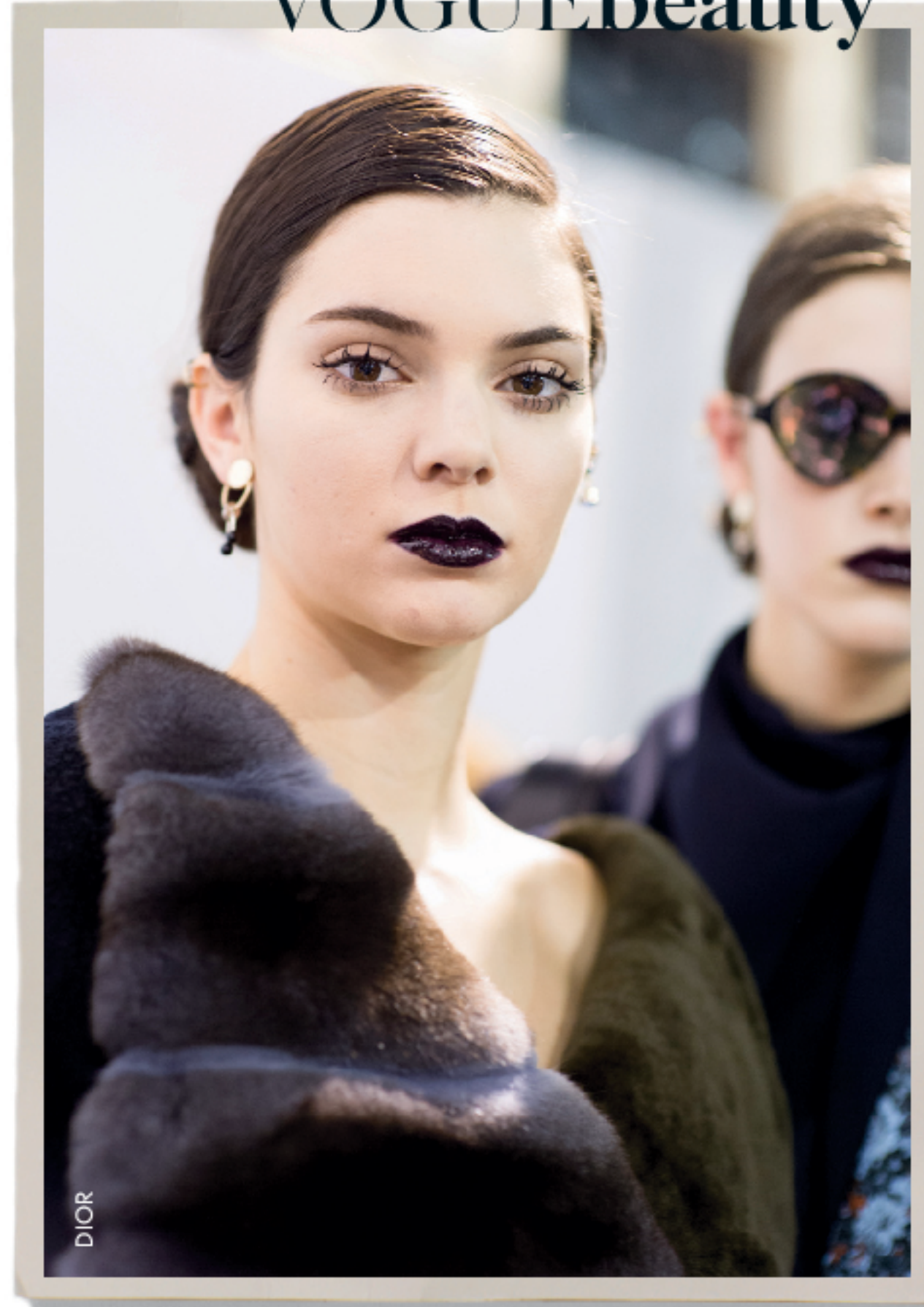
posting online video tutorials, there is so much information out there for people to update their look."

For fail-safe impact this season, Harrington suggests the attractive strategy of emulating the high-octane glamour that Italian model Bianca Balti paraded on the Cannes red carpet earlier this year: a composition of butterfly lashes, precise eyeliner flicks, strong red lips, soft eyebrows, and cheek bones illuminated and flushed with a creamy blush. "This is a celebration of natural female beauty," says Harrington, "and a celebration of women taking centre stage and being strong." Heady words – who can resist partying with a cause? – but you need



to do a bit of preparation in the skin department first, with gentle peels, serums and illuminators: this time of year turns faces dull from dehydration, and this look is grounded in beautiful skin. "What you want to create is a see-through veil of foundation, transparent enough to see freckles beneath," says Harrington, who recommends either Shiseido Perfect Refining Foundation or Estée Lauder's new Cushion Stick, applied all the way down your neck should your décolletage be on show. There should also be an element of colour-matching with your fashion: if you are wearing red, rim your eyes in copper (Chanel's Stylo Yeux in Ardent); if you are wearing dazzling diamond and emerald earrings (as Balti did at Cannes), tone down your lip shade – you don't want to start a competition.

"It is all about conveying an attitude," is, in the end, make-up artist Mary Greenwell's verdict, delivered with her special brand of rapid-fire enthusiasm. "For me the best night-time looks



suggest hedonism, and no one style does so better than the swinging Twenties and Thirties." But Greenwell is not suggesting that we rush to fashion our hair in finger waves and buy drop-waist dresses, saying, "I mean this in the specific terms of the dark mouth of the era, which is now so of the moment." On the autumn/winter runways, plum pouts glowered at Louis Vuitton and Erdem, while over at Dior, lacquered lips in deep claret drew attention. "This season it is all about focusing on one feature. Lips should be full and lip liner invisible – precision is key." Everything else is quiet; skin is luminous, "but absolutely not contoured," insists Greenwell. "We are pulling away from that." Eyes are neither lined nor shadowed, "but, unlike the models wearing this look on the catwalk," she adds, "do use lots of mascara. No eyes at all is not flattering".

What could be sexier, more suggestive of heady sophistication and late-night shenanigans than big bee-stung lips in foreboding shades? And yet, think of this: the other week I sat opposite a woman at dinner who looked pristine in that polished European way that always makes me feel unkempt and English. Her Chloé blouse was creaseless, her hair as reflective as a flat pond on a bright day, and her crimson mouth entrancing. >

GAME-FACE ICONS



BRIGITTE BARDOT
And God Created Woman (1956)



LESLIE CARON
Gigi (1958)



SHARON STONE
Casino (1995)

JASON LLOYD-EVANS, REX FEATURES; EYEVINE

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Then she took a sip of champagne, and her myth unravelled in messy lip marks on her glass. I spent the entire evening mesmerised by her mouth's steady leakage, on to her fork, above her top lip, on to her front teeth. Greenwell is sensitive to this issue and firm in her advice: "You absolutely cannot do the dark mouth at dinner. It is oh so uncool to have that glass bearing the mark of your mouth sitting in front of you for everyone to see. This is a look for cocktail parties, where no one is looking at what you are drinking, and there is plenty of opportunity to nip away and re-apply."

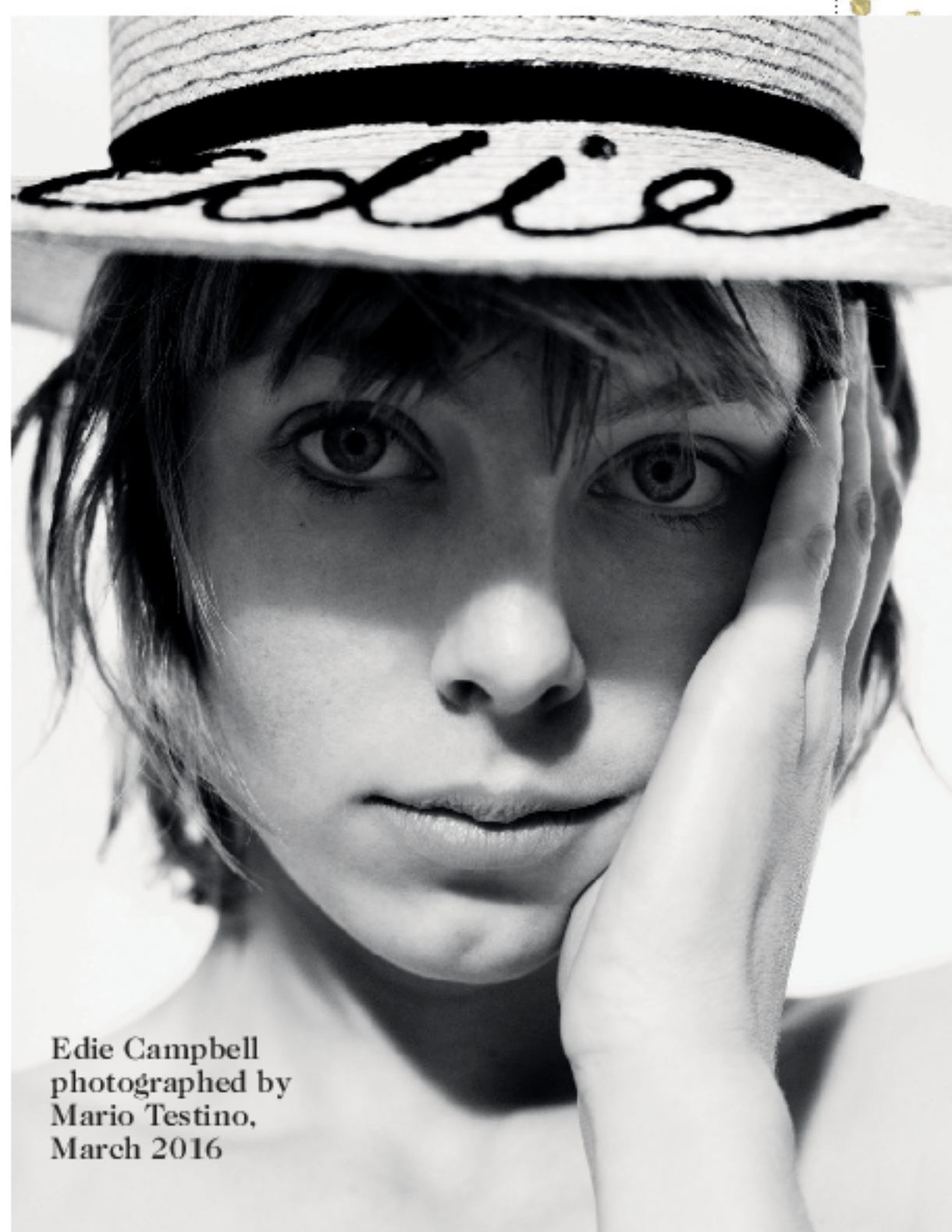
But it seems that no matter how willing we may be to change our fashion to accommodate every kind of party, often even the suggestion of slightly altering what we wear on our faces induces anxiety. There is psychology behind this. In our youth we experiment with trials and travails through garish eyeshadow misapplied and too much bronzer and blush. Thankfully, youth is forgiving, because it is full of promise, a time when getting ready for the party exceeds even the fun of the party itself. Then, of course, we get older, and hit on a make-up formula or reference, and that is such a relief because we suddenly realise how dodgy everything we applied with a brush was before and we know that it will no longer be so. For me that moment came when, aged 17, I watched Brigitte Bardot sashay through Roger Vadim's 1956

And God Created Woman and, like many before me, I fell in love. Her huge kohl cat eyes and mountains of messy blonde hair appealed to my own look. More than a decade on, it still does. The more anxious I am about a party, the more extravagant my eye-liner flick; there is safety in that flick, and by now I'm pretty expert at executing it. I've established my own set of rules: I know that the thicker the dash of top liner, the smaller your eye appears beneath it; that the longer you wing out the liner, the more widely spaced your eyes appear; and that the higher the contour, the more the eye is lifted. Above and beneath the liner I smudge a rainbow of black with a finger. Pale blue eyes can take a lot of

make-up. A lot of make-up looks good in photographs, and I'm vain. So vain that I don't switch it up, however much I would like to try bleaching my eyebrows for a night, or dusting my cheekbones with a constellation of golden glitter, as Anna Ewers wore for a May 2015 French *Vogue* disco shoot, photographed by Inez & Vinoodh. Habit is, as Samuel Beckett grizzled, "the great deadener".

Like all of life's extravagances, party make-up should not be rushed. Harrington takes an hour to get clients ready to frolic. Illustrator Fin Fellowes, who paints her face as expertly as she does her bespoke stationery, is adamant that this time is not wasted. "There's something very meditative about the ritual of make-up," she says. "These days everyone finds it increasingly difficult to switch off completely, and I love the opportunity to drift off as I mindlessly daub, dab and blend. Some of my most important decisions are made in front of the magnifying mirror."

Of course, the best parties are those where you forget that you are wearing make-up. And the best make-up is the sort that will last however long the party does. Or even through to the next day. For this year's March *Vogue* cover shoot, Edie Campbell arrived on set having slept in her make-up from a party the night before. And she looked so good, Mario Testino shot her like that – smudged, distressed, just right. ■



Edie Campbell
photographed by
Mario Testino,
March 2016

THE NEW PARTY ESSENTIALS



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HIGHLIGHTER,
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EYELINER IN EROS, £19



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MASCARA, £11.99



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SHEER COLOUR
CHEEK TINT
IN SHEER PINK,
£19.50



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METALS EYELINER IN
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