



CHAPTER **20**

The World of Makeup

Chapter Outline

- Why Study Facial Makeup?
- Color Theory
- Makeup Products and Formulations
- Makeup Brushes
- Products, Tools, and Supplies
- Infection Control
- Client Consultations
- Selecting Makeup Colors
- Makeup Application Techniques
- Face Shapes and Proportions
- Corrective Makeup
- Special-Occasion Makeup
- Makeup for the Camera and Special Events
- Camouflage Makeup
- Artificial Eyelashes
- Lash and Brow Tinting
- Other Eyelash Services
- Permanent Cosmetic Makeup
- A Career as a Makeup Artist
- Freelance Makeup Artistry
- Retailing
- Procedures

Learning Objectives

After completing this chapter, you will be able to:

- L01** Demonstrate an understanding of cosmetic color theory.
- L02** Describe warm and cool colors.
- L03** Describe the different types of cosmetics and their uses.
- L04** Prepare the makeup station and supplies for clients.
- L05** Perform a makeup consultation, determine a client's needs, and fill out a client chart.
- L06** Demonstrate how to choose products and colors and then apply them using the appropriate techniques.
- L07** Identify different facial features.
- L08** Identify the ideal brow shape measurements.
- L09** Demonstrate procedures for basic corrective makeup.
- L010** Perform a basic makeup procedure for any occasion.
- L011** Perform decontamination and cleanup procedures.
- L012** Demonstrate the application and removal of artificial lashes.
- L013** Complete a lash and brow tinting procedure.

Key Terms

Page number indicates where in the chapter the term is used.

band lashes (strip lashes)
pg. 601

cake makeup (pancake makeup)
pg. 564

complementary colors
pg. 561

concealers
pg. 565

cool colors
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eye tabbing
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foundation (base makeup)
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greasepaint
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individual lashes
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matte
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primary colors
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secondary colors
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tertiary colors
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warm colors
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Makeup artistry is a fun, creative career choice. This is an area of esthetics where one can be artistic and expressive. Different makeup looks can show off an individual's unique style. A wide range of makeup styles can be created, from basic daytime applications to makeup for dramatic photoshoots. It is both interesting and enjoyable to experiment with different colors and looks.

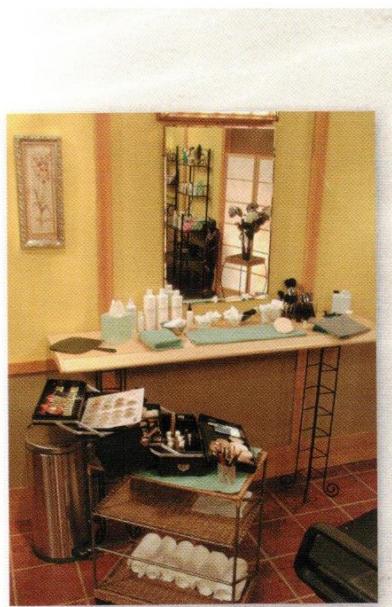
Makeup plays an important role in the fashion world and constantly changes with the seasons. Society has always taken great interest in the latest trends in fashion, hair, and clothing styles. The fashion and film industry continue to influence these trends. Makeup is also an important feature of weddings, proms, and other glamorous events. With ever-changing formulas and colors, each year brings increased sophistication to the art and science of makeup.

The world of makeup offers a variety of opportunities. Makeup artists work in salons or spas offering makeup applications, makeovers, and lessons (Figure 20–1). Weddings are also a big part of makeup services. Other opportunities include working with photographers, television stations, or video companies. Some artists become stylists on photoshoots or work in film and video production. Theaters also use makeup artists for theatrical stage makeup. Providing camouflage makeup applications for clinics or plastic surgeons is another avenue for makeup artistry.

The primary goal of makeup is to enhance the client's natural beauty by bringing out the most attractive features of the face, while minimizing those that are less attractive (Figure 20–2). Makeup is a tool that helps create a certain look. Every woman wants to look her best. Through the consultation, the client's individual needs can be determined. The natural skin tone, hair color, eye color, and face shape are all taken into consideration. A person's lifestyle and preferences are also factors in determining the look. For most clients, makeup application should be subtle. The client's natural beauty can be enhanced by a blend of makeup artistry, hairstyle, and clothing choices.

This chapter covers all aspects of makeup artistry. Knowledge of color theory, analyzing facial features, and corrective makeup techniques are all part of being a successful makeup artist. Client consultations, the makeup station, products, application techniques, and lash procedures are all included in this comprehensive chapter. The key to creating beauty is in the details.

This is a large chapter, and you will not be expected to comprehend or memorize all of the information in one study session. The tables are included as guidelines that you can refer to again and again. The great thing about makeup is that it is not permanent—it washes off! There is room to color outside the lines and be creative with makeup. After trying a few practice applications, you will find that the concepts will all come together.



▲ Figure 20–1
An attractive makeup station.



▲ Figure 20–2
Makeup helps enhance a client's natural beauty.

Why Study Facial Makeup?

Estheticians should have a thorough understanding of makeup because makeup skills and knowledge add another element of expertise to enhance your reputation, grow your clientele, and increase menu services and revenues.

- Knowledge of products, color theory, analyzing facial features, and corrective makeup techniques are all part of being a successful makeup artist.
- Educated estheticians will be confident when providing consultations, product recommendations, makeup applications, and lash procedures.
- In addition to salons offering makeup services, the world of makeup offers a variety of career opportunities in areas such as fashion and video.
- Makeup Artistry is part of being an esthetician: Clients will rely on you to advise them on tips and techniques that will help them look their best.
- Makeup is a natural and lucrative addition to an esthetician's repertoire.

FOCUS ON

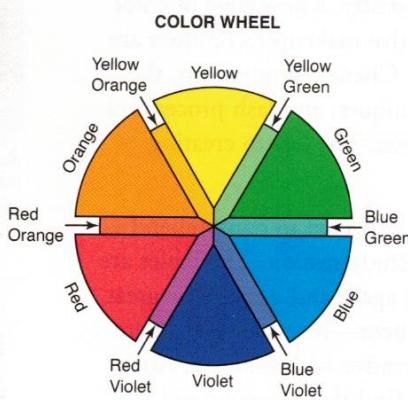
Beauty

The most beautiful thing about a person is her or his inner beauty—a radiant smile and a positive attitude.

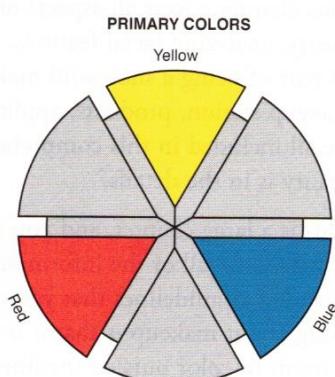
Color Theory

An understanding of how color works is essential for makeup application. Everyone sees color a little differently, and it may take a while to learn to see color shades naturally and easily. Primary, secondary, and tertiary colors as well as warm, cool, and complementary colors are shown in the color wheels (**Figure 20–3**). Once you understand these basics of color theory, you can use your creative instincts to invent any color palette you desire.

- **Primary colors** are fundamental colors that cannot be obtained from a mixture. The primary colors are yellow, red, and blue (**Figure 20–4**). These are the main spectral colors of light seen in a prism from sunlight.



▲ Figure 20–3
The color wheel.



▲ Figure 20–4
Primary colors.

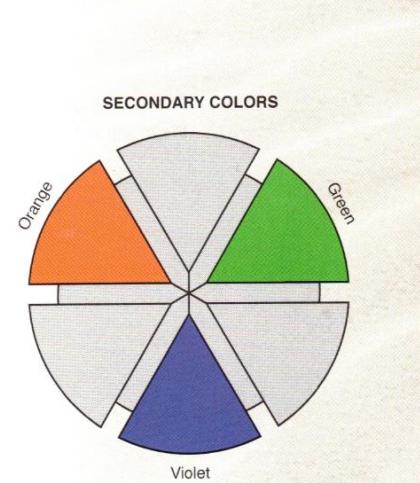
- **Secondary colors** are obtained by mixing equal parts of two primary colors. Yellow mixed with red makes orange. Red mixed with blue makes violet. Yellow mixed with blue makes green (Figure 20–5).
- **Tertiary colors** (TUR-shee-ayr-ee KUL-urz) are formed by mixing equal amounts of a primary color and its neighboring secondary color on the color wheel. These colors are named by primary color first, secondary color second. For example, when we mix blue (a primary) with violet (a neighboring secondary), we call the resulting color blue-violet (Figure 20–6).
- A primary and secondary color directly opposite each other on the color wheel are called **complementary colors**. These complementary colors are defined as two colors that, when mixed together, produce a neutral gray or white. When mixed, these colors cancel each other out to create a neutral brown or gray color. When complementary colors are placed next to each other, each color makes the other look brighter, resulting in greater contrast (Figure 20–7). For example, if you place blue next to orange, the blue seems bluer, the orange brighter. The concept of complementary colors is useful when determining color choices. The use of complementary colors will emphasize eye color, making the eyes appear brighter.

FOCUS ON

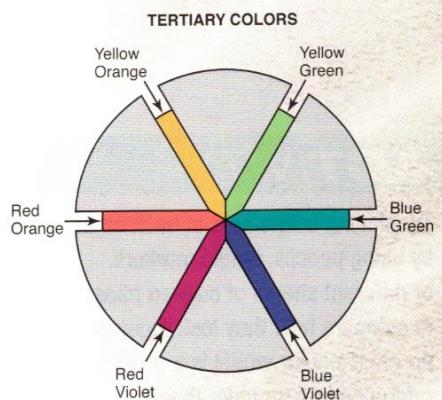
Makeup Choices and Self-Confidence

Many women are attached to their makeup kits and believe their attractiveness depends on their makeup. Others avoid makeup altogether. There are strong beliefs associated with makeup. What do you believe? Do you like makeup? Is it fun? Intimidating? Many women are not comfortable wearing makeup. Others play in front of the mirror every day, trying out different looks and colors. Adding color to our lives with cosmetics can be uplifting and give us a positive feeling. Makeup artists have an opportunity to help clients feel better about themselves not just through makeup alone, but also by boosting the client's self-confidence and helping each one focus on their natural beauty. By finding out what clients believe about makeup, you can gain insight into what look will most satisfy them.

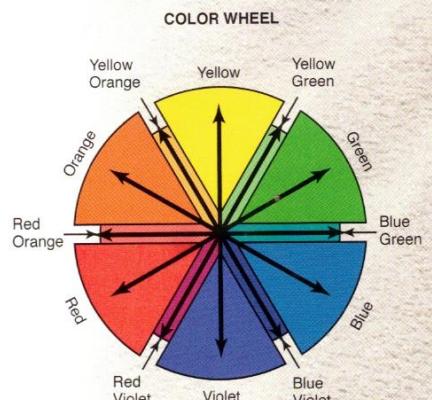
Makeup can give people a lift and make them feel more attractive, thereby enhancing their self-esteem. For those with disfigurements, camouflage makeup can be a wonderful tool that allows them to be more comfortable and live normal lives. For example, the American Cancer Society and National Cosmetology Association sponsor the Look Good . . . Feel Better programs that help those with cancer by hosting hair and makeup clinics. Professionals volunteer their time, helping cancer patients look and feel better by applying makeup and styling their hair or working with wigs. For more information visit the Look Good . . . Feel Better Web site at www.lookgoodfeelbetter.org.



▲ Figure 20–5
Secondary colors.

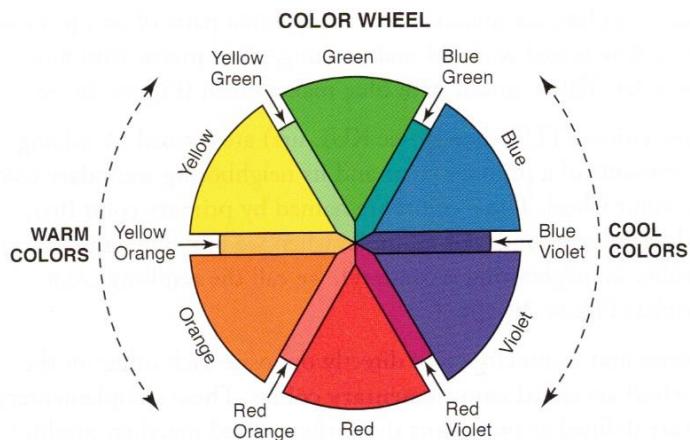


▲ Figure 20–6
Tertiary colors.



▲ Figure 20–7
Complementary colors.

► Figure 20–8
Warm and cool colors.



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ACTIVITY

Try placing colors next to each other by using pencils, magic markers, or different sheets of colored paper to compare how they look together. An artist's color wheel is a good reference tool for color theory. Swatches of cloth are also good to experiment with.

- **Hue** is the actual color we see that distinguishes red from yellow from blue. Hue is the distinct characteristic of the color. Colors can be mixed with white, black, or gray to yield other colors, or hues. Hues depend on the dominant wavelength of light emitted or reflected from an object.
- **Tint:** White added to a pure hue is called a tint.
- **Shade:** Adding black to a pure hue is referred to as a shade.
- **Tone:** Adding gray to a pure hue is called a tone.
- **Saturation** is the intensity, or strength, of a color. Colors are either pale or strong.
- The **value** or brightness of a color is how light or dark it is. This depends on the amount of light emanating from the color. If it is lighter and closer to white, the color is brighter and higher in value. L01

Warm and Cool Colors

Learning the difference between warm and cool colors is essential to your success as a makeup artist. This is the basis of all color selection, and understanding the difference will enable you to properly enhance your client's coloring (Figure 20–8).

- **Warm colors** have a yellow undertone and range from yellow and gold through the oranges, red-oranges, most reds, and even some yellow-greens.
- **Cool colors** have a blue undertone, suggest coolness, and are dominated by blues, greens, violets, and blue-reds.
- Reds can be both warm and cool. If the red is orange-based, it is warm. If it is blue-based, it is cool.
- Greens are also warm and cool and can be tricky: if a green contains more gold, it is warm; if it contains more blue, it is cool. L02

Makeup Products and Formulations

Choosing a makeup product line is similar to choosing a skin care line. Makeup product choices range from private-label brands to exclusive spa lines. There are some good-quality, private-label cosmetics. Quality is important when choosing products and supplies. There is a difference between high-quality makeup and less expensive brands. The quality of the ingredients, products, and brushes makes a big difference in how makeup application will turn out—smoothly or not so smoothly. Pigment quality, packaging, and applicators all vary. Advertising costs and overhead costs play a part in the cost of makeup lines. More advertising may mean more expensive products.

Explain to clients why they should buy quality makeup and brushes. Why are they better? Is quality going to make a difference on their skin? Will quality products glide on easier and not tug on the delicate eye tissue? Clients will be more satisfied with products that are easier to work with and will discover that quality is worth the extra money.

You will be better equipped to offer your professional expertise when you have learned about the products, supplies, and tools used in makeup application and services. The cosmetics industry offers a wide range of products designed to improve the skin's appearance as well as its condition. The cosmetics available today meet the needs of every skin type.

Most products come in several forms, including powders, creams, and liquids, in an assortment of containers and packages (Figure 20–9). Makeup formulations are evolving and are now healthier for the skin than products of the past. The product formulations, application techniques, and facial features are introduced here before beginning the hands-on procedures.

Foundation

Foundation, also known as **base makeup**, is a tinted cosmetic used to even out skin tone and color, conceal imperfections, and protect the skin from the outside elements of climate, dirt, and pollution. Dark circles, blemishes, pigmentation, redness, and other facial features can be toned down with foundation. Face makeup comes in different forms—mainly cream, liquid, powder, and mineral. Most people need different makeup colors in the summer (darker) and winter (lighter).

Foundations that usually contain mineral oil or other oils are referred to as **oil based**. These products are a good choice for normal to dry skin.



Warm colors have a **yellow** undertone (sunshine).



Cool colors have a **blue** undertone (water).



▲ Figure 20–9
Makeup products and color choices are unlimited.



▲ Figure 20–10
A wide selection of foundations.

Oil-free products are referred to as **water based**. Water-based foundations generally give a more **matte** (nonshiny, dull) finish and help conceal minor blemishes and discolorations. These foundations are preferred for oily skin.

Product ingredients continue to improve and advance. The ingredients of a foundation consist mainly of water, emollient bases, humectants, pigments, binders, fragrances, and preservatives. Sunscreen, plant extracts, vitamins, and other ingredients beneficial to the skin are also added to some face makeup.

For example, foundations may contain ingredients such as oil, stearic acid (fatty acid used as an emulsifier or lubricant), cetyl alcohol (emollient, emulsion stabilizer), butylene or propylene glycol, glycerine (humectant), lanolin derivatives, waxes, and insoluble pigments. Many foundations now contain barrier agents, such as sunscreen and silicone, to protect the complexion from environmental damage (Figure 20–10).

Primers are liquids or silicone-based formulas designed to go underneath foundations and other products to prepare the skin for makeup and to help keep the product on the skin.

Some **liquid** foundations are suspensions of organic and inorganic pigments in alcohol and water-based solutions. Bentonite (a clay base) is added to help keep the products blended. The liquid formulation is generally suited for clients with oily to normal skin conditions who desire sheer to medium coverage. Other liquid foundations are oil based.

Cream foundations are thicker and give medium to heavier coverage. These are generally suited for dry to normal skin. Pancake makeup is oil based and heavy.

Cake makeup, also known as **pancake makeup**, is a heavy cream foundation. It is normally applied to the face with a moistened cosmetic sponge. It gives good coverage and is generally used to camouflage scars and pigmentation defects. It is also used for theater, film, and video applications. **Greaspaint** is a term for heavy cream makeup used for theatrical purposes.

Powder foundations, which consist of a powder base mixed with a coloring agent (pigment) and perfume, are good for oily skin. Cream-to-powder foundations are moist on application but dry to a powdery finish.

Mineral Makeup

Mineral makeup is composed of minerals and other ingredients and is designed to be healthy for the skin. A mineral-based foundation is considered more noncomedogenic (less likely to clog pores) and natural than liquid foundations. This makeup is not as heavy as other

types of products. Mineral pigments are found in a range of products including powders, eye shadows, and blush. Mineral foundations give good coverage yet are lightweight. If lightly applied, mineral makeup can refract light from lines and creases and minimize imperfections. Mineral makeup is popular to use as camouflage makeup after surgery.

Many companies offer a mineral makeup line. The quality of ingredients and type of minerals used in formulas will affect the coverage, look, and feel of the makeup. Some formulas have a tendency to be shiny and can also be too drying for some mature clients who prefer liquid foundation. If applied too heavily, it can actually set in wrinkles, which makes them more noticeable. Mineral makeup ingredients may include titanium dioxide, zinc oxide, mica, silica, magnesium stearate, bismuth oxychloride, iron oxides, kaolin clay, and rice powder. Other beneficial ingredients such as ascorbyl palmitate (vitamin C) are added to some products as preservatives and antioxidants. Synthetic preservatives, fragrances, talc, and dyes are commonly used in cosmetics, but are not recommended ingredients.

Concealer

Concealers (kahn-SEEL-urs) are used to cover blemishes and discolorations and may be applied before or after foundation. They are available in pots, pencils, wands, or sticks in a range of colors to coordinate with or match skin tones (Figure 20–11). Concealers may contain moisturizers or control oil, depending on the formulation. The chemical composition of concealers is similar to that of cream foundation.

Face Powder

Face powder is used to add a **matte**, or nonshiny, finish to the face. It enhances the skin's natural color, helping to conceal minor blemishes and discolorations, and diminish excessive color and shine. Face powder is also used to set foundation.

Two forms of face powder are widely used: loose powder and pressed powder (Figure 20–12). Both types have the same basic composition. Pressed powders are compressed and held together with binders so that they will not crumble. Face powders are available in a variety of tints and shades and in different weights (sheer to heavy). Coverage depends on the weight and formulation.

Face powders consist of a powder base mixed with a coloring agent (pigment) and perfume. Ingredients in powders may include talc, zinc oxide, titanium dioxide, dimethicone, kaolin, tocopheryl acetate, zinc stearate, and magnesium stearate.

Here's a Tip

Some makeup products may contain ingredients that are comedogenic, so it is best to avoid them. Also, to help your clients avoid skin problems and keep skin healthy, remind them to remove makeup at night.



▲ Figure 20–11
Concealers help to cover minor imperfections.



▲ Figure 20–12
Powders come in two forms—loose and pressed.



▲ Figure 20–13
Blush contours cheekbones.

Blush

Cheek color is available in cream, liquid, dry (pressed), or loose powder form. **Blush** gives the face a natural-looking glow and helps create facial contours (Figure 20–13).

Powder blush is the most common cheek color and consists of ingredients similar to powders with colorants added. Cream or gel cheek colors resemble cream foundation and are generally preferred for dry and normal skin. Cream and liquid blush fall into two categories: oil based and emulsions.

Oil-based formulations are combinations of pigments in an oil or fat base. Blends of waxes (carnauba wax and ozokerite) and oily liquids (isopropyl myristate and hexadecyl stearate) create a water-resistant product. In addition, cream cheek colors contain water, dyes, thickeners, and a variety of surfactants or detergents that enable particles to penetrate the hair follicles and cracks in the skin. Because these ingredients can potentially clog the follicles, it is important to remind clients to remove their makeup each night.

Eye Shadow

The eyes are the focal point in makeup design. **Eye shadows** accentuate and contour the eyes. They are available in almost every color of the rainbow—from warm to cool, neutral to bright, and light to dark. Some powder eye shadows are designed to be used either wet or dry. They also come in a variety of finishes including matte, frost, or shimmer.

Eye shadow is available in cream, pressed, and dry powder form (Figure 20–14). Stick and cream shadows are water based with oil, petrolatum, thickeners, wax, perfume, preservatives, and color added. Water-resistant shadows have a solvent base, such as mineral spirits. Pressed and dry powder eye shadow ingredients are similar to pressed face powder, mineral makeup, and powdered cheek color.



▲ Figure 20–14
Eye shadows come in a variety of colors and forms.

Eyeliners

Eyeliner is used to emphasize the eyes. It is available in pencil, liquid, and pressed (cake) form. With eyeliner, you can create a line on the eyelid close to the lashes to make the eyes appear larger and the lashes fuller. Pencil is the most commonly used liner. Liquid or gel eyeliners create a more dramatic look. Powder liners or eye shadows can be applied wet or dry. Powder forms applied wet are more vivid and stay on longer than when applied dry.

Eyeliner pencils consist of a wax (paraffin) or hardened oil-base (petrolatum) with a variety of additives to create color. Pencils are available in both soft and hard form for use on the eyebrow as well as the eye. Eyeliners contain ingredients such as alkanolamine (a fatty alcohol), cellulose ether, polyvinylpyrrolidone, methylparaben, antioxidants, perfumes, and titanium dioxide.

Eyebrow Color

Eyebrows frame the eye. The correct brow shape enhances the face and the entire makeup look. **Eye**brow pencils or shadows are used to add color and shape to the eyebrows. They can be used to darken the eyebrows, correct their shape, or fill in sparse areas. For the best results, match the natural brow color or use a close shade of brown. The chemistry of eyebrow products is similar to that of eyeliner pencils and eye shadows (Figure 20–15).

Mascara

Mascara darkens, defines, and thickens the eyelashes (Figure 20–16). It is available in liquid, cake, and cream form in various shades and tints. The most popular mascara is a liquid formula in black or brown. These colors enhance the natural lashes, making them appear thicker and longer.

Mascaras are polymer products that contain water, wax, thickeners, film formers, fragrance, and preservatives in their formulations. The pigments in mascara must be inert (unable to combine with other elements) and are made with carbon black, carmine, ultramarine, chromium oxide, and iron oxides. Some wand mascaras contain rayon or nylon fibers to lengthen and thicken the hair. Lash conditioners and gels are also popular products. Lash enhancers are products designed to stimulate the actual lash growth.

Eye Makeup Removers

Makeup removers are either oil based or water based. Oil-based removers are generally mineral oil with a small amount of fragrance added. Water-based removers are a water solution to which witch hazel, boric acid, oils, lanolin or lanolin derivatives, and other solvents have been added. Most products will come off with cleansers. It is not recommended to remove eye makeup while wearing contacts.



▲ Figure 20–15
Pencils are used for the lips, eyes, and brows.



▲ Figure 20–16
Mascara emphasizes the eyelashes.



▲ Figure 20–17
Lipsticks come in a variety of colors, textures, and forms.

Lip Color

Most women have very definite ideas about their lip color. **Lip color**, lipstick, or gloss give color to the face and finish a makeup design. Lip color worn alone enhances the face like no other product can. Some lip colors contain sunscreen to protect the lips from the harmful effects of the sun. Most contain moisturizers to keep lips from becoming dry or chapped.

Lip color is available in several forms: creams, glosses, pencils, and sticks (Figure 20–17). All are formulas of oils, waxes, and dyes. Castor oil is a common ingredient in lipsticks. Other oils used are olive, mineral, sesame, cocoa butter, petroleum, lecithin, and hydrogenated vegetable oils. Waxes commonly included in the ingredients are paraffin, beeswax, carnauba, and candelilla wax. D&C Red No. 27, D&C Orange No. 17 Lake, and related tints are

examples of common coloring agents. Lakes are organic pigments that are formulated to be insoluble. Iron oxides, mica, and annatto are natural colorants sometimes used in lip colors. Lip gloss, plumpers, and stains are also popular. L03



▲ Figure 20–18
Quality brushes are important tools for the makeup artist.

Makeup Brushes

Makeup brushes come in a variety of shapes and sizes (Figure 20–18). Commonly used makeup brushes are shown in Table 20–1. Choosing quality makeup brushes is important. Brushes are made of three parts: the hair (bristles), the handle, and the ferrule. By running the brush hair across the hand, you can test the hair for softness and the bristles for shedding.

Brush hairs are either natural animal hair or synthetic. Sable, squirrel, mink, goat, pony, and other blends are used for brushes. These are softer and gentler than synthetic. The soft, natural-hair brushes are more expensive than the synthetic ones. The “first-cut” hair is a better quality and considered cruelty-free because it is sheared from the tips of the fur. “Blunt cuts” are less expensive and more coarse and prickly. Synthetic nylon and Taklon are stiffer bristles used for brow, concealer, and foundation brushes.

A hard wood handle is the most durable type of handle. Lengths vary and 7 inches (17.5 centimeters) is a standard length for brushes. If the handle is too long, it is harder to control.

The **ferrule** is the metal part that holds brushes intact. Look for double-crimping of the ferrule to avoid loose handles that come apart faster.

Caring for Makeup Brushes

If you invest in high-quality makeup brushes, you will have them for years. Take good care of your brushes by cleaning them gently.

MAKEUP BRUSHES

STANDARD BRUSH	TYPE OF BRUSH	DESCRIPTION AND USE
Most brushes can be interchanged and used for more than one purpose.		
	Powder brush	Large, soft brush used for blending and to apply powder or blush.
	Blush brush	Smaller, more tapered version of the powder brush used for applying powder blush; can be angled.
	Concealer brush	Usually narrow and firm with a flat edge; used to apply concealer around the eyes, on blemishes, and other areas.
	Kabuki brushes	Short brushes with dense bristles for powder or blush. These are mainly used in a circular motion to apply and blend powders.
	Eye shadow brushes	Available in a variety of sizes and ranging from soft to firm. The softer and larger the brush, the more blended the shadow will be. A firm brush is better for depositing dense color than for blending it. Small brushes are best for dark colors.
	Eyeliner brush	Fine, tapered, firm bristles; used to apply liner to the eyes.
	Angle brow brush	Firm, thin bristles; angled for use on the eyebrows or for eyeliner.
	Lash and brow brush	The comb-like side is used to remove excess mascara on lashes, and the brush side is for brows. Metal lash combs are also useful tools.
	Lip brush	Similar to the concealer brush, but smaller and with a more tapered, rounded edge; also used to apply concealer.

▲ Table 20–1
Makeup Brushes.



Do not leave the brushes in the disinfectant longer than necessary, because it will wear them out much faster. Time this according to the manufacturer's instructions.

A commercial cleaner can be used for quick cleaning, although spray-on instant sanitizers contain a high level of alcohol and will dry brushes over time. A gentle shampoo or brush solvent should be used to thoroughly clean the brushes. These products will not hurt brushes and may actually help them last longer.

Brushes must be cleaned and disinfected properly after each client with liquid antibacterial soap and an EPA-registered disinfectant. Standard brush cleaners may not be enough to disinfect brushes for clients. The brush should always be put into running or still water with the ferrule (the metal ring that keeps the bristles and handle together) pointing downward. If the brush is pointed up, the water may remove the glue that keeps the bristles in place.

Rinse brushes thoroughly after cleaning. Do not pull on the brush bristles. Because they will dry in the shape they are left in, reshape the wet bristles and lay the brushes flat to dry. Cover brushes with a towel while drying to keep them clean and put them in a clean, closed covered container or drawer when dry.

Products, Tools, and Supplies

Supplies and Accessories

Numerous supplies and accessories are useful for makeup applications (Figure 20–19; Table 20–2). These supplies include the following:



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Photography by Larry Hamill.

▲ Figure 20–19
Single-use applicators are necessary for client's safety.

- **Sponges** are good for blending foundation, concealer, and powder. Wedge shapes are the most versatile. Use the large, thicker end of the sponge for foundation to get more coverage and control. Use the smaller sides to blend around the eyes.
- **Brushes** to blend powder, blush, and eye shadows work better than sponge tips or fingers. Brushes allow for better control and better blending. They also feel nicer to the skin and are more professional. Make sure you clean and disinfect brushes between clients. Be prepared and have enough brushes on hand for multiple uses throughout the day. Buy good-quality brushes. Art stores or brush wholesalers are good places to buy brushes.
- For straight lashes, a **lash curler** can be used before applying mascara.
- Use a clean, single-use **wand** to dip into the mascara. Do not double-dip. Roll the wand around in a circle rather than pumping it in and out because this dries out the mascara.
- A **lash comb** separates lashes so lashes look finished and are not clumpy or messy looking. Metal combs work the best. Do not point combs or brushes toward the eyes or poke the skin. Point the prongs down or up away from the eye. If necessary, you can gently rest the

MAKEUP SUPPLIES CHECKLIST

SKIN CARE	MAKEUP	SUPPLIES/ACCESSORIES
cleanser	concealer	cape and draping items
toner	highlighter	EPA-registered disinfectant/cleaning supplies
moisturizer	contour color	tweezers
	foundation	hair clip/headband
	powder	brushes
	eye shadow	pencil sharpener
	eyeliner	mirror
	mascara	lash comb
	blush	lash curler
	lip gloss	single-use items: spatulas, cotton swabs, mascara wands, mixing cups, sponges, tissues, applicators
	lip liner	hand towel
	lipstick	artist tray/palette
		gloves
		client chart

◀ Table 20–2
Makeup Supplies Checklist.

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side of the little pinky finger on the face to steady the application. If the client is sensitive around the eyes, let her apply the mascara.

- Use **hair clips** or a **headband** to hold the hair away from the face. Remove these items and fix the client's hair before showing her the finished look.
- Use a **cape** or towel around the client's neck to protect her clothes. Have her lean toward you to protect clothing from powder application. Put a tissue or single-use **neck strip** under the collar and around the neck to keep the cape clean for other clients, or wash the cape each time.
- Use a **cleaning agent** to clean hands, surfaces, and tools.
- Use **tissue** for blotting lipstick or powder. It can also be used to hold under the eye when applying dark shadow, so it does not flake onto the skin.
- Use **spatulas** to remove products such as concealer or lipstick from jars and containers. Do not put fingers into products. Use a clean spatula each time. Do not double-dip.
- **Cotton swabs** are great for fixing mistakes. They are useful for blending under the eyes and especially when fixing mascara or other smudges. Put a little foundation on the cotton swab, place it on your fingertip, and roll off the excess before using.

Here's a Tip

Use an artist's palette to distribute your makeup products into once you narrow your color choices. This keeps the original product clean and free of bacteria and it is easy to work with. A palette is especially helpful when using loose mineral makeup. Remember the colors you used, so you can recommend and record them on your client charts. Do not put the colors away until they are recorded.

REGULATORY AGENCY ALERT

Check your local regulations for proper makeup product and brush cleaning. Facilities do not always follow proper disinfection standards for makeup station testers and applications. If you see incorrect practices, bring this to the attention of the staff to help them be in compliance. A staff training session may be necessary to remind everyone of the correct procedures. Clients will appreciate knowing testers and applicators are clean; otherwise they may be hesitant to try products or have a makeover.

- **Mixing cups** can be used for blending foundation colors together or mixing foundation and moisturizer for a lighter tinted foundation. Artist's **palettes** are also great for holding products.  L04

Infection Control

For all products:

- Do not touch product containers to hands or previously used applicators. Distribute onto clean palettes, brushes, or sponges.
- Scrape powders with clean brushes or spatulas onto a tissue or clean tray.
- Scrape off powders and other products before and after use if contaminated.
- Do not apply lipstick or gloss directly to the lips from the container or tube. Use a spatula to remove the product, and then apply with a clean brush.
- If the product is accidentally contaminated, follow your supervisor's directions either to throw away the product or give it to your client. Do not put it back with your clean products to reuse.

For applicators, pencils, testers, and so forth, follow these cleaning guidelines:

- **Applicators.** Use new or clean applicators, brushes, and spatulas to distribute products. Disinfect these after each use. Do not double-dip dirty spatulas, wands, or brushes back into products. Discard single-use applicators such as sponge tips, as these are porous and cannot be disinfected.
- **Pencils.** Sharpen pencils, spray to disinfect, and wipe with tissue—if they cannot be sharpened, they cannot be cleaned. Pencils with auto-rollers cannot be sharpened.
- **Testers.** Keep testers clean. To avoid contamination, assist clients who are using testers. Using fingers and double-dipping applicators are not proper infection control practices.
- **Palettes and supplies.** Wash and disinfect artist trays, brushes, sharpeners, and mixing cups after each use.

Client Consultations

The first step in the makeup process, as with all services that take place in the salon, is the client consultation. A service should always begin with a warm introduction to your client. Visually assess the client to understand her personal style. This will give you cues as you continue your consultation. Ask the client questions that will elicit her preferences



◀ Figure 20–20
The makeup consultation.

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and concerns (Figure 20–20). Have the client fill out a questionnaire to get insight into her makeup needs (Table 20–3, page 574). Listen closely and try not to force your own opinion upon them.

If the client chooses not to act on your recommendations, do not take it personally. In time, perhaps she will. Record the client's needs and make recommendations based on the general application guidelines.

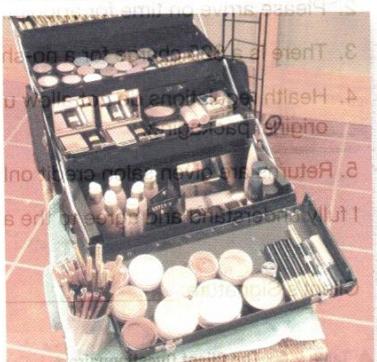
Gather information on the client's skin condition, how much or how little makeup she wears, the amount of time spent applying makeup, colors she likes or dislikes, and any makeup problem areas. Record this information on a client consultation card. Also write down the colors you use and your recommendations on the client chart (Table 20–4, page 575) so that you can refer to them at the end of the makeup application. Reviewing and restating your written advice with the client at the end of the service will also help you recommend the retail products that would be beneficial for her.

After the service, escort your client to the retail or reception area, where you can assist her in choosing the products you have recommended. Ask if the client has any other questions. If applicable, set up a time for the next appointment. Present a business card with your name on it and thank the client as you say good-bye.

The Makeup Station and Consultation Area

The area that you use for services and consultations must be clean and organized. No one wants to see a messy makeup unit or dirty brushes. Clean and organize your makeup kit and area daily (Figure 20–21). Also keep a portfolio in the consultation area that includes photographs of your own work or pictures from magazines. The client can go through your portfolio to find styles and colors that appeal to her. This also builds her confidence in your ability. Try to have the makeup station in a visible yet semiprivate area of the salon for client privacy.

▼ Figure 20–21
A professional makeup kit.



THE CLIENT QUESTIONNAIRE

Confidential Makeup Questionnaire

PLEASE PRINT

Today's Date: _____

First Name: _____ Last Name: _____ Birthday _____ / _____

Street _____ Apt# _____ City _____ State _____ Zip _____

Phone: Home () _____ Work () _____ Cell () _____ E-mail: _____

Referred by Friend Mailer Walk-by Yellow Pages Gift Certificate Other

- Have you ever had a professional makeover? Yes No
- If yes, what did you like (dislike) about the session? _____
- What are some of your goals today? _____
- What special areas would you like to focus on? _____
- What are your favorite makeup and clothing colors? _____
- Describe an ideal look for your makeup. _____
- Do you wear contact lenses? Yes No If yes, are they Hard Soft
- Do you take any medications that cause your eyes to be dry or itch? Yes No If yes, what? _____
- Are you currently taking prescription drugs that affect your skin or have you taken any in the past? Yes No If yes, describe the course and length of treatment. _____
- Do you have any health condition that may cause sensitivity in your skin or eye area? Yes No If yes, what? _____
- Do you have any allergies? Yes No If yes, please indicate. _____
- Do you have any allergies to skin care products? Yes No If yes, what? _____

I fully acknowledge that I do not have any known allergies to makeup products or have listed them above.

Signature: _____

Salon Policies

(Note: this is just an example of policies that may be used.)

1. We require a 24-hour cancellation notice.
2. Please arrive on time for appointments.
3. There is a \$25 charge for a no-show appointment.
4. Health regulations do not allow us to accept returned products unless they are unopened and in their original packaging.
5. Returns are given salon credit only. No cash refunds.

I fully understand and agree to the above salon policies.

Client's Signature: _____

Date: _____

▲ Table 20-3 The Client Questionnaire.

THE CLIENT CHART

Check the marks on both sides of the face for allergies and breakouts.

Name: _____ Date: _____

Skin Care	Makeup
Makeup remover	Note: Matte, dewy, or frost/shiny products?
Cleanser	Foundation <input checked="" type="checkbox"/> Liquid <input type="checkbox"/> Wet/dry <input type="checkbox"/> Mineral
Freshener	Color _____
Moisturizer	Concealer _____
	Powder _____
	Brow color _____
	Eye shadows _____
	Orbital area _____
	Crease _____
	Lip _____
	Other _____
	Eyeliner _____
	Mascara _____
	Lip conditioner _____
	Lip pencil _____
	Lipstick _____
	Lip gloss _____

Special Instructions: _____

▲ Table 20-4
The Client Chart.

Lighting

Adequate and flattering lighting is essential for the application. Natural daylight is the best choice. If it is necessary to use artificial light, it should be CFL (compact fluorescent light) bulbs in the warm- or natural-color temperature range. Fluorescent lights (overhead tube lights) are not as flattering, but now come in more bulb choices than the previous technology offered. The best artificial lighting for makeup application is to have even light on both sides of the face without shadows, with the lights at eye level. Makeup mirrors and stations have bulbs placed on the top and sides of the mirror for the best lighting.



Make sure that the light always shines directly and evenly on the face. Check the makeup on both sides of the face for evenness, and take the client over to a window if necessary to check the final look in natural light. Clients who can see the finished look in natural light are more comfortable with purchasing the products you recommend. Makeup changes with the lighting, so it is important to use the appropriate lighting to match the lighting that the makeup is being applied for, such as an outdoor wedding or indoor photosession.

Makeup Lessons

Lessons are services that are offered to teach application techniques to clients and introduce new colors to them. This helps clients expand their confidence in applying their own makeup. Lessons are a step beyond *makeovers*, which focus on giving clients a new look. In a lesson, clients are shown how to apply makeup.

Explain the techniques and make sure they can see you perform the steps in the mirror. Let them practice on one side of the face during the lesson so that you can guide them. These services are more time-consuming and expensive because you are sharing your knowledge. Lessons are a good opportunity to retail the products which will allow clients to reproduce the look you have created for them at home. L05

Selecting Makeup Colors

Now that products, basic color theory, and consultations have been introduced, it is time to learn more about choosing colors for your clients. Keep in mind this is simply one way of choosing colors. The art of the makeup application allows for more than one way to achieve the result you desire. Once you learn the rules of basic color selection, you can then go on to expand them. With practice, these concepts and guidelines will become second nature—you will just automatically know what matches and looks good.

As you look at the color wheel, think of it as a tool for determining color choice. There are three main factors to consider when choosing colors for a client: skin color, eye color, and hair color. Assess the client's features during the consultation.

You may hear people refer to a color as having blue in it. For example: "This lipstick has a blue base/undertone" or "That is more of a cool blush than a warm one." This does not mean that the color is truly blue. Rather, it means that when the pigments were mixed to create that cosmetic, more blue color was added. Cool colors will be more pink or purple rather than peach or orange ([Table 20-5](#)).

COLOR TEMPERATURES

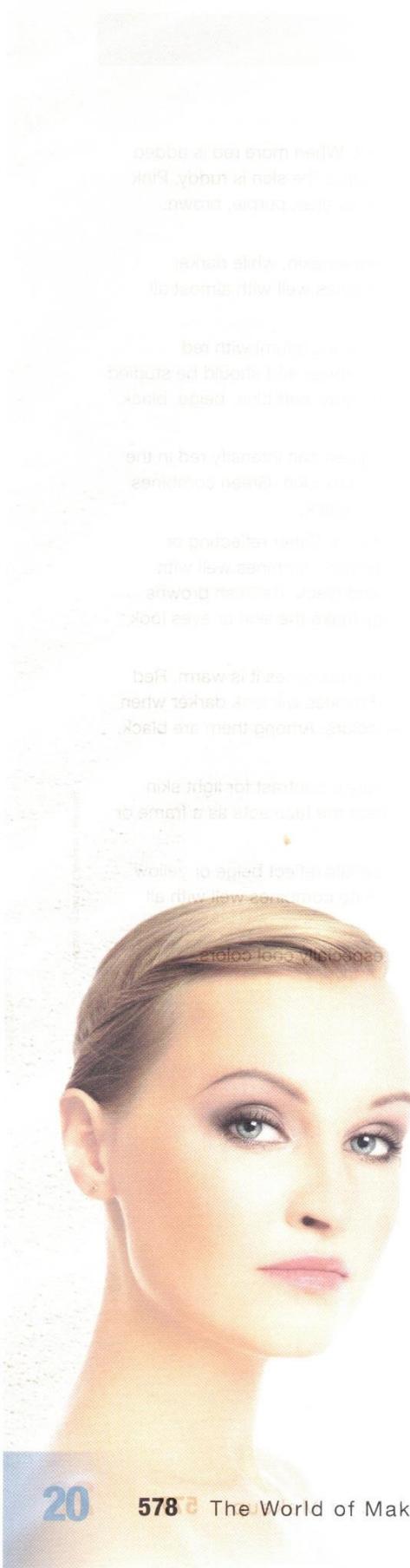
MAKEUP COLOR/ TEMPERATURE	UNDERTONE	DESCRIPTION
Pink—cool/warm	pink beige	We think of pink as being a warm, rosy color, but a pastel (tint) is cool. When more red is added to white, the pink becomes warmer. Pink is flattering to skin tones unless the skin is ruddy. Pink combines well with other shades and tints of blue, black, green, yellow, gray, purple, brown, beige, and white.
Blue—cool	blue teal	Blue is complementary to most skin tones. Lighter blues enhance darker skin, while darker blue brings out color and is complementary to lighter skin. Blue combines well with almost all other colors.
Purple—cool/warm	purple lavender	Mixed with pale tints of orchid and lavender, purple is cool. Darker shades (plum) with red undertones are warm. Purple is not kind to blemished or reddish skin tones and should be studied against the skin before using. Purple combines well with pink, white, gray, soft blue, beige, black, and pale yellow.
Green—cool/warm	green blue-green yellow-green	Green is easy on the eyes and flattering to many skin tones. Bright green can intensify red in the skin. Blue-greens are cool and generally attractive for both light and dark skin. Green combines well with other greens, blue, yellow, orange, beige, brown, white, and black.
Brown—warm	brown reddish brown	Brown is a good basic color and can be kind to many complexion tones. Other reflecting or accent colors can be worn near the face if the skin is dark brown. Brown combines well with warm colors, green, beige, blue, pink, yellow, orange, gold, white, and black. Reddish browns may not be flattering for the same reason that purples and reds may make the skin or eyes look ruddy or tired.
Red—warm/cool	red orange-red	Red is a vibrant color. Red with blue undertones is cool; with yellow undertones it is warm. Red of a specific tint or shade may not be kind to a ruddy complexion. Freckles will look darker when red is reflected onto the face. Red combines well with many other colors. Among them are black, white, beige, gray, blue, navy, green, and yellow.
Black—neutral	black dark gray	Black combines well with all other colors. A black costume can create a contrast for light skin and hair. When the skin and hair are dark, a lighter color contrast near the face acts as a frame or highlight for the face.
White—cool/neutral	white off-white	White is easy to wear, but be cautious of its undertones. Some materials reflect beige or yellow undertones (off-white is warm), while others appear slightly blue. White combines well with all other colors.
Gray—neutral	gray taupe	A cool-based neutral gray combines well with many other colors, especially cool colors.

▲ Table 20–5 Color Temperatures.

Determining Skin Color

When determining skin color, you must first decide if the skin is light, medium, or dark. Then determine whether the tone of the skin is warm or cool (use Table 20–6, page 578 as a guide). You may not see true skin colors in the beginning. Give yourself time and practice to develop your eye. Skin color comes from the pigmentation in the skin and the blood showing through the skin.

A neutral skin tone contains equal elements of warm and cool, no matter how light or dark the skin is. Match the foundation color to the color of the skin, or use the corrective techniques discussed later in this chapter. You can choose eye, cheek, and lip colors to match the skin color level, or try contrasting colors for more impact. Most skin tones and levels (light to dark) can wear a surprisingly wide range of eye, cheek, and lip colors. The majority of the population has a



SKIN TONES	
TONE	UNDERTONES
Ivory to fair	Fair, light skin with creamy or slightly pink undertones
Beige or medium	Medium skin with pink or yellow
Olive or warm	Olive skin with gold/yellow or orange/red
Deep or dark	Dark skin with brown/yellow, brown/red, or brown/blue

▲ Table 20–6 Skin Tones.

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warm skin color with yellow undertones.

- If skin color is light, you can use light colors for a soft, natural look. Medium to dark colors will create a more dramatic look.
- If skin color is medium, medium tones will create an understated look. Light or dark tones will provide more contrast and will appear bolder.
- If skin color is dark, dark tones will be most subtle. Medium to medium-light or bright tones will be striking and vivid.
- Be cautious when choosing colors lighter than the skin. If the color is too light, it will turn gray or chalky on the skin. Look for translucent, shimmery colors if you are choosing these colors.

For various reasons, some clients may wish to alter their skin tone. In terms of corrective makeup, you will be dealing with two basic skin tones: ruddy and sallow.

- For **ruddy** skin (skin that is red, wind burned, or affected by rosacea), apply a yellow- or green-tinted foundation to affected areas, blending carefully. You can then apply a light layer of foundation with a yellow base over the entire complexion. Set it with translucent or yellow-based powder. Avoid using red or pink blushes. The skin color should still be natural-looking.
- For **sallow** skin (skin that has a yellowish hue), apply a pink-based foundation on the affected areas and blend carefully into the jaw and neck. Set with translucent powder. Avoid using yellow-based colors for eyes, cheeks, and lips.

Complementary Colors for Eyes

As you begin recommending eye, cheek, and lip colors, *neutrals* will always be your safest choice. They contain elements of warm and cool and work well with any skin tone, eye, or hair color. They come in variations of brown or gray. For instance, they may have a warm or cool base with brown tones. Or you might choose a plum-brown, which would be considered a cool-neutral. An orange-brown would be considered a warm-neutral. Charcoal gray is a cool-neutral color, as is blue-gray.

The following are guidelines for selecting eye makeup colors. Refer to the color wheel for additional help in determining complementary colors.

Here's a Tip

Be careful with orange or red tones in eye shadows because they can make the eyes look tired.

- **Complementary colors for blue eyes.** Orange is the complementary color to blue. Because orange contains yellow and red, shadows with any of these colors in them will make your eyes look bluer. Common choices include gold, warm orange-browns like peach and copper, red-browns like mauves and plum, and neutrals like taupe or camel. Orange is a warm color and not flattering to all skin tones, so use it sparingly.
- **Complementary colors for green eyes.** Red is the complementary color to green. Because red shadows tend to make the eyes look tired or bloodshot, pure-red tones are not recommended. Instead, use brown-based reds or other color options next to red on the color wheel. These include red-orange, red-violet, and violet. Popular choices are coppers, rusts, and purples.
- **Complementary colors for brown eyes.** Brown eyes are neutral and can wear any color. Recommended choices include such contrasting colors as greens or blues. Gray (cool) is not as flattering when combined with brown (warm), because warm and cool colors together will clash.

Cheek and Lip Color Selection

After choosing the eye makeup, determine whether your choices are warm or cool. Next, coordinate the cheek and lip makeup in the same color family as the eye makeup. For example, suppose your client has green eyes, and you recommended plums for her, which are cool. Now you should stay with cool colors for the cheeks and lips, so they will coordinate with the eye makeup. You could also choose neutrals because they contain both warm and cool elements and coordinate with any makeup colors.

Hair Color Considerations

Hair color needs to be taken into account when determining makeup colors. For example, if a woman has blue eyes, your instinct might be to select orange-based eye makeup as the complementary choice. But if she has cool blue-black hair, the orange will not be flattering. In this case, you would choose cool colors to coordinate with the hair color. Red-violets (plums) would be a more flattering choice. Look at orange on the color wheel: it is warm. Go around the wheel toward the cool end. Red-violets are the closest to orange on the color wheel while still remaining cool. There are a range of colors to choose from for any client and many times it is based on personal preferences.



It is not recommended to mix warms and cools on a face. They will compete with each other and create an "off" and unflattering appearance. Staying within the color ranges you have chosen will ensure a balanced, beautiful look.

Did You Know?

For most women, applying eye makeup is the hardest and most intimidating part of applying makeup. Many women also have trouble applying makeup without their glasses and need magnifying mirrors.

ACTIVITY

Apply makeup to a partner using color theory to choose and coordinate makeup colors. Have fun and experiment. Fill out a client chart and questionnaire. Use the color selections and write down which colors enhance her appearance and coordinate with her wardrobe, and which ones do not. And remember, a haircut or haircolor may represent a big commitment, but makeup does not. If you do not like it, just wash it off and try again!

Here's a Tip

To save time and confusion, do not give the client too many color choices—start with two or three choices for each product.

Reviewing Color Selections

To review color selection, follow these steps:

1. Determine skin level: light, medium, or dark.
2. Determine skin undertone: warm, cool, or neutral.
3. Determine eye color: blue, green, brown, other.
4. Determine complementary colors.
5. Determine hair color: warm or cool.
6. Choose eye makeup colors based on complementary or contrasting colors.
7. Coordinate cheek and lip colors within the same color family: warm, cool, or neutral.
8. Apply makeup based on client preferences from two or three color choices per product.

The best thing about choosing colors is the unlimited number of choices you have. Try one or all methods of choosing color. You can choose colors based on eye color and skin tone, or you might find that working with complementary colors makes you feel more comfortable.

ACTIVITY

Color Selections

You will not be getting into such details with every client, but this exercise will help you practice making color selections.

Use these steps to determine color selections and write in client information here:

Complete These Steps	Note Client Features (circle or fill in)	Note Makeup Product and Color Choices
Determine skin level:	light, medium, or dark	Foundation:
Determine skin undertone:	warm, cool, or neutral	Concealer:
Determine eye color:	Eye Color: _____	Eye shadow: Eyeliner:
Determine hair color:	warm or cool Hair Color: _____	Blush: Lipstick:
Determine complementary colors from the color wheel:	For Eyes: For Hair:	Other product options:

Makeup Application Techniques

Read through these techniques before practicing the makeup application procedure. They are explained here in-depth so that the concepts can be understood prior to performing the hands-on application.

Foundation Application

The success of makeup application depends on the correct color selection and begins with the application of the foundation (base makeup). When correctly applied, foundation creates an even canvas for the rest of the makeup application. Skin tone determines the selection of foundation color. Skin tones are generally classified as warm, cool, or neutral. Warm tones have yellow undertones. Cool tones have blue undertones. Neutral skin has equal amounts of warm and cool tones.

Foundation should always be matched as closely as possible to actual skin tone. If the foundation color is too light, it will have a chalky or ghostly appearance and will “sit” on top of the skin. If the color is too dark, it will look dirty or artificial on the skin. The best way to determine the correct foundation color for your client is to apply a 1- to 2-inch (2.5 to 5 centimeter) vertical stripe of color below the cheek down onto the jawline. Blend slightly and then try other colors if necessary. The color that “disappears” and blends in is the correct one. Avoid creating a contrast between the color of the face and the color of the neck. Makeup should blend smoothly with no visible line (no line of demarcation). Two different colors can be mixed together to custom-blend a color. Base makeup colors may need to be changed with the seasons and sun exposure—darker in the summer, lighter in the winter.

Foundations are applied to the face with the fingertips, a makeup sponge, or brush, using short strokes. The sponge can be moist or dry. Patting (called “stippling”), rather than rubbing, gives better coverage where it is needed. Avoid excessive rubbing and use gentle pressure while blending. Using higher-quality sponges and applicators are definitely worth it. Primers underneath makeup help the product go on smoother and stay on longer.

Concealer Application

Concealer is usually one to two shades lighter than foundation. You can apply this under or over the foundation beneath the eyes and on other areas to conceal. Concealer is removed from the container with a spatula and may be applied with a concealer brush, fingertips, or a sponge. Place it sparingly over blemishes or areas

Here's a Tip

For a smoother makeup application, remember to have clients exfoliate their skin to remove dead skin cells and prepare the face for product application before their appointment.

Here's a Tip

Mineral Makeup Application

Loose mineral products are easy to spill. Tap jars before opening to settle the product and only take out a tiny amount (a little goes a long way) to use. A partial brushful of product is usually more than enough. Use a clean brush or spatula to remove products from the container and tap the product onto a palette to use. Replace the caps right away to avoid spillage and keep products clean.





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of discoloration and blend. It is important to match concealer color to skin color as closely as possible.

Concealer that is noticeably lighter than the skin can appear obvious and can actually draw attention to a problem area, such as dark circles. If covering a blemish, match skin tone closely to avoid highlighting the blemish. Yellow- and green-toned concealers must be well blended and covered with foundation.

The principles that apply to choosing foundation colors also apply to concealer colors. Concealer may be worn alone, without foundation, if chosen and blended correctly. Be sure to use it sparingly and soften the edges so that the complexion looks natural.

Concealer products can also be used as a highlighter if the concealer is lighter than the skin color to accentuate and bring out features. A darker shade of concealer can be used for contouring. Light shades bring out the features, and dark shades cause them to recede.

Highlighting and Shading

Highlighters are lighter than the skin color, and they accentuate and bring out features such as the brow bone under the eyebrow, the temples, the chin, and the cheekbones. Highlighters are used more extensively in photography than in everyday use.

Contouring colors are darker shades used to define the cheekbones and make features appear smaller. Dark colors recede or diminish features.

These highlighting and shading (contouring) products are found in both liquid and powder forms. Depending on placement, these are applied in a variety of ways similar to shadow, blush, or concealer application.

Face Powder Application

Face powder should match the natural skin tone and work well with the foundation. It should never appear caked or obvious. **Translucent powder** (colorless and sheer) blends with all foundations and will not change color when applied.

Here's a Tip

Pressed products can be turned into loose powder by loosening it up with a spatula or brush. This is a faster way to remove more of the pressed product out of the container.

Powder sets the foundation and finishes the makeup blending. This is usually applied after the foundation and before the rest of the makeup. It is also applied again after the blush to help blend and set the blush. Do not use too much powder as it can make skin appear dry and draw attention to wrinkles. Make sure the client's eyes are closed to avoid getting powder in the eyes.

Apply face powder using a brush. Use a brush to blend and remove the excess powder. To apply, sweep in circular or downward motions. Recommend both loose and pressed powders when suggesting products to a client. Pressed powder is compact and easy to carry for quick

touch-ups during the day. Loose powder is best used at home because it is easy to spill.

Blush Application

Blush gives color to the face and accentuates cheekbones. Apply blush just below the cheekbones, blending on top of the bones toward the top of the cheeks (Figure 20–22).

Depending on the formulation, blush is usually applied with a brush. Creams are applied with a stiff brush, fingers, or sponges. Blend the color along the cheek bone so that it fades softly into the foundation. Keep blush placement away from the nose and below the temples.

Eye Shadow Application

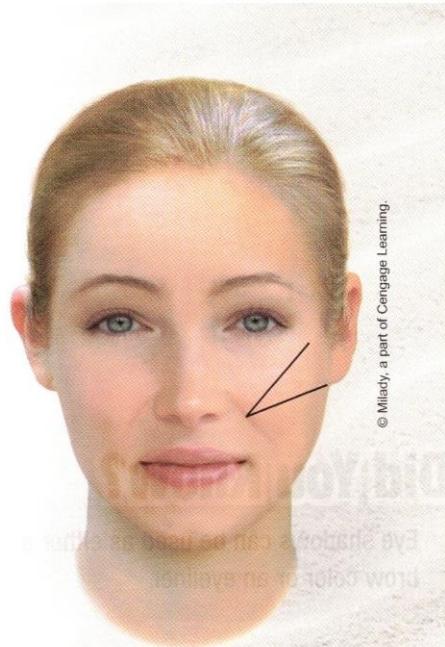
Choose colors to bring out the eyes, even if the application is subtle. When applied to the lids, eye shadow makes the eyes appear brighter and more expressive. Matching eye shadow to eye color creates a flat field of color and should generally be avoided. Using color other than the eye color (that is, a contrasting or complementary color) can enhance the eyes. Using light and dark contrasts also brings attention to the eyes.

Generally, a darker shade of eye shadow makes the natural color of the iris appear lighter, while a lighter shade makes the iris appear deeper. The only set rules for selecting eye makeup colors are that they should enhance the client's eyes and color choices should be flattering. If desired, eye makeup color may match or coordinate with the client's clothing color. Blending is the key, especially when using dark colors.

Eye shadow colors are generally referred to as highlighters, bases, and contour/dark colors (Figure 20–23).

- A **highlight** color is lighter than the client's skin tone. Popular choices include matte (nonshiny) or iridescent (shiny). These colors highlight a specific area, such as the brow bone. A lighter color such as white will make an area appear larger.
- A **base** color is generally a medium tone that is close to the client's skin tone. This color is used to even out the skin tone on the eye. It is often applied all over the lid and brow bone—from lash to brow, before other colors are applied—thus providing a smooth surface for the blending of other colors. If used this way, a matte finish is preferred.
- A **contour** color is deeper and darker than the client's skin tone. It is applied to minimize a specific area, to create contour in a crease, or to define the eyelash line.

To apply eye shadow, remove the product from its container with a spatula and then use a fresh applicator or clean brush. Unless you are



▲ Figure 20–22
Measuring blush placement.

Here's a Tip

Look at the flecks of color in the iris of the eyes and use eye shadow colors to match or coordinate with these colors in the iris.



▲ Figure 20–23
Eye makeup techniques.

Did You Know?

You can use an artist's tray or palette to hold different makeup products and color choices during a service. This can be a more efficient way to work and to blend colors.

doing corrective makeup, apply the base eye color close to the lashes on the eyelid, sweeping the color slightly upward and outward. End the color inside the outer edge of the brow. Highlighters are used under the eyebrow and on the lid. Darker colors are used in the crease. Blend to achieve the desired effect. Some people like to use a primer on the eyelids before the eye makeup.

Eyeliner Application

Eyeliner accentuates the eyes. Eyeliner can be applied before or after eye shadow. Some clients prefer eyeliner that is the same color as the lashes or mascara, for a more natural look. More intense colors may be preferred to match shadow colors or seasonal color trends.

As an alternative to pencils, eye shadow used with a thin brush dipped in water works well as a wet liner. Dry shadow applied with a thin, firm brush also works well. Gels and liquids are also popular. Liner is applied to the top and bottom edge of the eye on the outside of the lashes, not the inner part of the eye. Applying it on the inner mucous membrane can be unhealthy for the eye and can lead to infections.

Be extremely cautious when applying eyeliner. You must have a steady hand and be sure that your client remains still. Sharpen the eyeliner pencil and wipe with a clean tissue before and after each use. Also, remember to clean the sharpener after each use.

Apply short, even strokes and gentle pressure. The most common placement is close to the lash line. For powder shadow liner application, scrape a small amount onto a tissue or tray and apply to the eyes with a single-use applicator or clean brush. If desired, wet the brush before dipping into the color for a more intense and lasting color.

Eye shadow may be applied as eyeliner with an eyeliner brush to create a softer-lined effect. Whether you are using shadow or pencil liner, it may be helpful to gently pull the skin taut—from right below the eyebrow and out or upward without distorting the shape of the eye—to ensure smooth application.

Mascara Application

Dip a single-use wand into a clean tube of mascara and apply from close to the base of the lashes out toward the tips, making sure your client is comfortable throughout the application. Rest the hand lightly on the face for more control. The lower or upper lashes can be coated first. Have the client look up at the ceiling to apply mascara to the lower lashes. Let the mascara sit for a few seconds before having them look down to apply to the upper lashes.

For more coverage, use a side-to-side motion with the wand when applying it from the base to the tip of the lashes. The end of the wand can also be used to apply more mascara to the tips of the lashes. Hold

Did You Know?

Eye shadows can be used as either a brow color or an eyeliner.

CAUTION!

According to the American Medical Association, eye pencils should not be used to color the inner rim of the eyes. Doing so can lead to infection of the tear duct causing tearing, blurring of vision, and permanent pigmentation of the mucous membrane lining the inside of the eye.

the wand sideways, not pointing towards the eye. Apply mascara carefully. The most common injury with mascara application is poking the eye with the applicator. Practice applying mascara repeatedly until you feel confident enough to apply it on clients.

Dispose of each wand into the lined waste receptacle. Never double-dip the same wand back into mascara used on different clients. Comb with a lash separator before the mascara dries to avoid clumps.

Lash curlers: If you are using an eyelash curler, you must curl the lashes before applying mascara. If lashes are curled after mascara, eyelashes may be broken or pulled out. Use extreme caution whenever you use an eyelash curler. It is easiest to learn how to use this tool by first observing its use. Ask your instructor to demonstrate before attempting to use an eyelash curler on someone else. Clients may prefer to curl their own lashes.

Eyebrow Color Application

Measure the brow shape and follow the shaping guidelines as closely as possible (refer to **Table 20–11**, page 594). Check the brows before beginning the service to tweeze any stray hairs.

Avoid harsh contrasts between hair and eyebrow color, such as pale-blond or silver hair with black eyebrows. Taupe or gray are good color choices. Brown is usually a good choice, but reddish-browns can be an unflattering tone. To color in the brows, use a sweeping motion to follow the pattern of the hair. Blend back and forth inside the brow line to achieve a natural look.

Lip Color Application

Consider the client's preferences, eye color, skin tone, and lip shape before selecting and applying lip color. The current fashion trend may be lighter or darker lipstick colors, or a certain style such as glossy, lightly stained, or matte.

Light colors make lips appear larger; dark colors make lips look smaller; however, brighter colors show up more. Lip color can be tricky. Clients can be very selective about their lip color. Give them two or three shades to choose from.

Lip gloss can give a shiny, moisturized look to the lips.

Lip conditioner: Put on a lip moisturizer (or gloss) when starting the makeup application, so it can soak in and moisturize before starting to apply the liner. If the lips have too much gloss, the liner will not stick. A primer, foundation, or plumper can be applied prior to the lip color.

Lip liners are colored pencils used to line and define the lips. Lining the lips also helps keep lip color on and keeps it from feathering. Lip liner



FOCUS ON

Retailing

Lip colors create a good opportunity for retail sales. Most women own several lipsticks, glosses, and pencils. Some carry more than three in their purse. Suggest a few colors and finishes to your clients. Lip color is a simple way to change a look. It is an easy way for your client to complete her look and brighten her day.

Did You Know?

Lip liner used as a base for lipstick and applied all over the lips helps color last much longer than lipstick alone. It also helps color look more natural, as it fades without leaving an obvious line around the lips.



If nothing else, mascara and lipstick are the two items that can enhance and give color to the face and eyes. Most women say these are the products they can't live without.

is often used when doing corrective makeup. Lip liner comes in thin- or thick-pencil form, and the formulations are similar to eye pencils. Some lip liners can double as lipstick.

To define and shape the lips, lip liner is usually applied before the lip color. Choose a lip liner that coordinates with the natural lip color or lipstick. The liner color should not be dramatically darker or brighter than the lip shade. If a darker liner is desired, fill in most of the lip with the liner and blend the lip color and lip liner to avoid harsh lines.

To fix any mistake with the lip color and help define the lines, use a small amount of foundation or powder on a cotton-tipped swab or small brush to erase and blend the lined area as necessary.

Sharpen the lip liner pencil and wipe with a clean tissue before each use. Also remember to clean the sharpener before every use.

Lipstick: Lip color must not be applied directly from the container unless it belongs to the client. Use a spatula to remove the lip color from the container and then take it from the spatula with a lip brush. Use the tip of the brush to follow the lip line. Connect the center peaks using rounded strokes, following the natural lip line. For long-lasting color, use a liner and then a lipstick with gloss over the lipstick.

Makeup Application Tips and Guidelines

The following guidelines should be considered in applying makeup:

- Fingernails should be short with smooth edges. Be especially cautious when working around the client's eyes!
- Blending and evenness are the most important factors in a good makeup application.
- Apply creams or liquids before powders, not afterward (**Table 20–7**). Creams over powders do not blend, and you might end up with a big mess.
- Avoid tugging on the skin or rubbing too hard. If the client's head is moving or you have to hold it to keep it steady, your touch is too heavy.
- Do not hold the client's head or lift the eye skin unless it is absolutely necessary. Holding the head can feel too rough to the client. Lifting the skin will change the look when you let go of the skin around the eyes.
- To avoid getting products in the client's eyes, be sure they are closed when applying powder or eye shadow.
- Makeup is one area in esthetics where you have to apply downward, with the hairs on the face, when applying foundation and powder for better blending. **L06**

MAKEUP APPLICATION STEPS

(The order of the steps can be changed.)

1. Cleanse, tone, moisturize
2. Lip conditioner
3. Concealer (before or after foundation)
4. Foundation
5. Highlight
6. Contour
7. Powder
8. Eyebrows (before or after eyes)
9. Eye shadow
10. Eyeliner
11. Mascara
12. Blush (before or after eyes)
13. Lip conditioner
14. Lip liner
15. Lipstick (optional: gloss)

▲ Table 20-7 Makeup Application Steps.

Face Shapes and Proportions

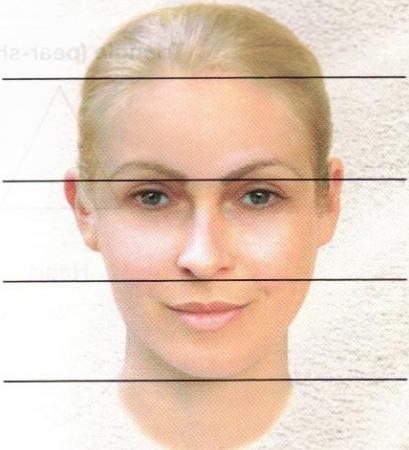
Focusing on specific face shapes is not as popular as it used to be, because you mainly want to use light and dark to accentuate or diminish features. The rules are more relaxed with makeup, and just about anything goes.

Analyzing Face Shapes

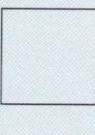
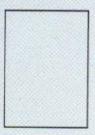
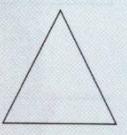
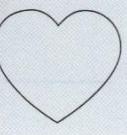
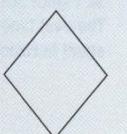
The basic rule of makeup application is to emphasize the client's attractive features while minimizing the less appealing features. Learning to see the face and its features as a whole and determining the best makeup for an individual takes practice. While the oval face with well-proportioned features has long been considered the ideal, other face shapes are just as attractive in their own way (**Table 20-8**, page 588). The goal of effective makeup application is to enhance the client's individuality and unique beauty, not to "remake" her image according to some ideal standard.

An Oval-Shaped Face

The artistically ideal proportions and features of the oval face are the standard you can refer to when learning the techniques of corrective makeup application. The face is divided into three equal horizontal sections (**Figure 20-24**). The first third is measured from the hairline to the top of the eyebrows. The second third is measured from the top of



▲ Figure 20-24
The oval face is divided into three equal horizontal sections.

FACE SHAPES		
FACE SHAPE		CHARACTERISTICS
Oval		Widest at the temple and forehead, tapering down to a curved chin. This is considered the ideal facial shape because of its balance and overall look of symmetry.
Round		This face is widest at the cheekbone area, and is usually not much longer than it is wide, having a softly rounded jawline, short chin, and a rounded hairline over a rather full forehead.
Square		This face has a wide, angular jawline and forehead; the lines of this face are straight and angular.
Rectangle (oblong)		This face shape is long and narrow; the cheeks are often hollowed under prominent cheekbones. Corrective makeup can be applied to create the illusion of width across the cheekbone line, making the face appear shorter and wider.
Triangle (pear-shaped)		Like a pyramid, this face is widest at its base or jawline, tapering up to slightly narrower cheeks, and reaching its apex at a narrow forehead. A jaw that is wider than the forehead characterizes the pear-shaped face. Corrective makeup can be applied to create width at the forehead, slenderize the jawline, and add length to the face.
Heart		This facial shape is wide at the temple and forehead area that tapers down to a narrow chin, forming a heart shape (inverted triangle). It is usually soft rather than angular, and has some prominence in the cheekbone area.
Diamond		Widest at the cheekbones, this face has a narrow chin and forehead. It is angular in form, and the measurements of the jaw and hairline are approximately the same.

▲ Table 20–8
Face Shapes.

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the eyebrows to the end of the nose. The final third is measured from the end of the nose to the bottom of the chin. The ideal oval face is approximately three-fourths as wide as it is long. The distance between the eyes is the width of one eye (**Figure 20–25**).

Corrective Makeup

Corrective makeup mainly involves using light and dark colors to highlight and contour features (**Figure 20–26**). All faces are interesting in their own special ways, but none are perfect. When you analyze a client's face, you might see that the nose, cheeks, lips, or jawline are not the same on both sides; one eye might be larger than the other; or the eyebrows might not match. These tiny imperfections can make the face more interesting if treated artfully.

Facial makeup can create the illusion of better balance and proportion when desired. Corrective makeup can be very effective if applied properly; however, a new makeup artist should proceed with caution because improper application, insufficient blending, or the wrong choice of colors can make the face look artificial.

Facial features can be accented with proper highlighting, subdued with correct shadowing and shading, and balanced with the proper hairstyle. A basic rule for makeup application is that highlighting emphasizes a feature, while shadowing minimizes it. A highlight is produced when a cosmetic, usually a concealer or pencil that is lighter than the original foundation, is used on a particular part of the face. Conversely, a shadow is formed when the product is darker than the skin color. The use of shadows (dark colors and shades) minimizes prominent features so that they are less noticeable.

Before you undertake any kind of corrective makeup application, you should have a clear sense of how to contour and highlight the shape of the faces you will be working with (**Table 20–9**, page 590). Products for highlighting and contouring are similar to foundations and powders. It is basically using lighter and darker shades to achieve the desired effects.

Jawline and Neck Area

When applying makeup, you can blend the foundation onto the neck so that the client's color is consistent from face to neck. Always set with a translucent powder to avoid transfer onto the client's clothing.

For a small face and a short, thick neck use a slightly darker foundation on the side of the neck than the one used on the face. This will make the neck appear thinner.

Corrective Makeup for the Eyes

The eyes are very important when it comes to balancing facial features. Proper application of eye colors and shadow can create the illusion



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▲ Figure 20–25
The standard distance between the eyes is the width of one eye.



▲ Figure 20–26
Shading and highlighting.

CORRECTIVE MAKEUP TECHNIQUES

FACIAL FEATURE	CORRECTIVE TECHNIQUES
Round/square face	 Use two foundations, light and dark, with the darker shade blended on the outer edges of the temples, cheekbones, and jawline, and the light one from the center of the forehead down the center of the face to the tip of the chin.
Triangular	 Apply a darker foundation over the chin and neck and a lighter foundation through the cheeks and under the eyes to the temples and forehead, and then blend them together over the forehead for a smooth and natural finish.
Narrow face	 Blend a light shade of foundation over the outer edges of the cheekbones to bring out the sides of the face.
Wide jaw	 Apply a darker foundation below the cheekbones and along the jawline; blend into the neck.
Double chin	 To minimize a double chin, apply shading under the jawline and chin over the full area.
Long, heavy chin	 To make a long or heavy chin appear less prominent, apply darker foundation over the area.
Receding chin	 Highlight the chin by using a lighter foundation than the one used on the face.
Protruding forehead	 Apply a darker shade of foundation over the forehead area.

▲ Table 20–9
Corrective Makeup Techniques.

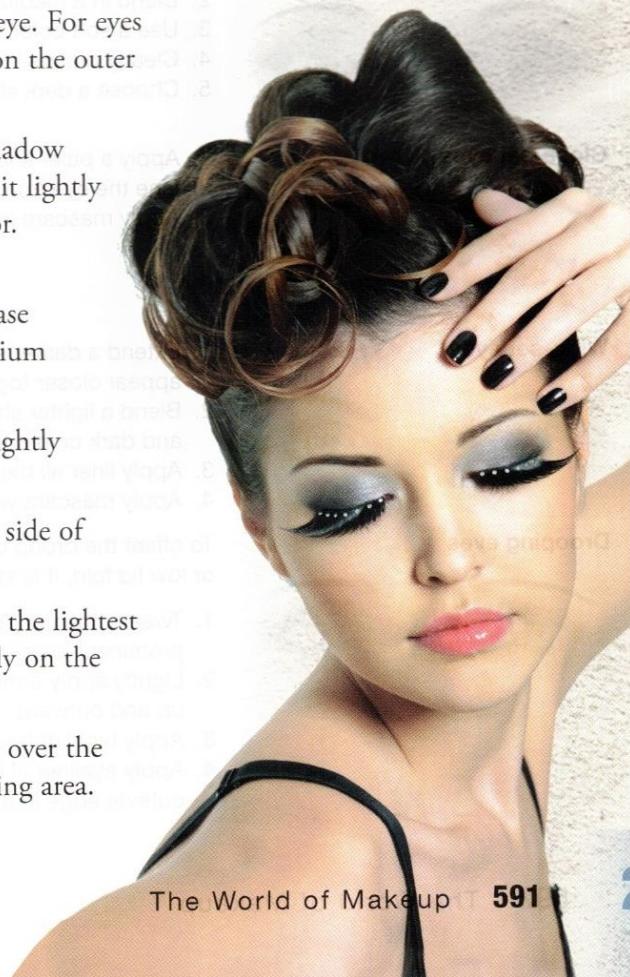
CORRECTIVE MAKEUP TECHNIQUES

FACIAL FEATURE	CORRECTIVE TECHNIQUES
Narrow forehead	Apply a lighter foundation along the hairline and blend onto the forehead.
Wide nose	Apply foundation a shade lighter to the center of the nose. Apply darker foundation on both sides, and blend them together.
Short nose	A lighter shade of foundation is blended onto the tip of the nose and between the eyes.

▲ Table 20–9 continued

of the eyes being larger or smaller and will enhance the overall look (Table 20–10, page 592).

- Round eyes can be lengthened by extending the shadow beyond the outer corner of the eyes.
- Close-set eyes are closer together than the width of one eye. For eyes that are too close together, lightly apply darker shadow on the outer edge of the eyes and light on the inside near the nose.
- Protruding eyes can be minimized by blending a dark shadow carefully over the prominent part of the eyelid, carrying it lightly toward the eyebrow. Use a medium to deep shadow color.
- For heavy-lidded eyes, shadow evenly and lightly across the lid from the edge of the eyelash line to the small crease in the eye socket. Use a light color on the lid and a medium to dark color (sparingly) above the crease.
- To make small eyes appear larger, extend the shadows slightly beyond the side of the eyes.
- To correct wide-set eyes, apply the shadows to the inner side of the eyelid toward the nose, and blend carefully.
- For deep-set eyes, use bright, light, reflective colors. Use the lightest color in the crease, and a light to medium color sparingly on the lid and brow bone.
- To diminish dark circles under the eyes, apply concealer over the dark area, blending and smoothing it into the surrounding area. Set lightly with translucent powder.  L07



▼ Table 20–10 Eye Shapes.

EYE SHAPES	
EYE SHAPES	CORRECTIVE TECHNIQUES
Hidden lids 	<ol style="list-style-type: none"> With a darker color, create a crease in the middle of the upper lid. Avoid strong colors. Highlight the brow bone and hidden area. Softly line upper and lower lashes using a thin line (or skip the upper liner). Apply light (brown) mascara.
Small eyes 	<ol style="list-style-type: none"> Place a lighter shadow over the lid, blending it out toward the temple and up to the eyebrow. Apply a darker shadow to the crease and outer corners of the lower lids. Blend eyeliner softly from the center to the outer corners of both eyes along the eyelashes. Apply mascara, brushing the lashes carefully.
Round eyes 	<ol style="list-style-type: none"> Apply a medium shade of shadow, blending it over the eyelid out towards the edge of the eyebrow. Apply dark shadow onto the crease and blend it out toward the temple. Line the eye with an eyeliner pencil. Extend and blend the colors applied in steps 1 and 3 toward the outer corner of the eye. Apply mascara to the lashes heavier at the outer corners of the eyes.
Protruding eyelids 	<ol style="list-style-type: none"> Apply a medium shading color on the entire eyelid, and blend it toward the eyebrow. Highlight the brow bone area. Line the eye. Apply mascara.
Deep-set eyes 	<ol style="list-style-type: none"> Apply a light eye shadow along the crease of the lid. Blend in a medium color next to the outer corners of the eyelids. Use a soft color to accentuate the eyes. Clearly outline the eyes along the lashes. Choose a dark shade of mascara.
Close-set eyes 	<ol style="list-style-type: none"> Apply a paler shade to the lid and a darker shade to the outer corner. Line the eye from the middle out to the corner, and blend the shadow outward. Apply mascara in an upward and outward motion.
Wide-set eyes 	<ol style="list-style-type: none"> Extend a darker shadow to the inner corner of the eye toward the nose so eyes appear closer together. Blend a lighter shadow from the middle toward the outer corner. Blend the light and dark colors together in the middle, so it's not obvious. Apply liner all the way to the inside edge of the eye by the nose. Apply mascara with an inward motion toward the nose.
Drooping eyes 	<p>To offset the droop of the eye, which is often accompanied by a low bone structure or low lid fold, it is suggested to give the appearance of a lift to the entire eye area.</p> <ol style="list-style-type: none"> Tweeze the under-area of the outer portion of the brow to give a more prominent arch. Lightly apply a medium-color shading shadow across the fold and smudge it up and outward. Apply highlighter directly under the arch of the brow. Apply eyeliner (if used) in a very thin line, and thicken it very slightly at the outside edge in a wedge-like point to give a lift to the eye.

Eyebrows

Reshaping and defining eyebrows can be an art unto itself. Well-groomed eyebrows are part of a complete makeup application. The eyebrow is the frame for the eye (Figure 20–27). Over-tweezed eyebrows can make the face look puffy or protruding, or they may give the eyes a surprised look. Subtle changes in the shape of the brows can make a big difference in the overall look. Adjustments to eyebrow shape can also be used to enhance other facial features (Table 20–11, page 594).

When a client wants to correct her eyebrow shape, begin by removing all unnecessary hairs and then demonstrate how to use the eyebrow pencil or shadow to fill in until the natural hairs have grown in again. When there are spaces in the eyebrow hair, they can be filled in with hair-like strokes of an eyebrow pencil or shadow applied with an angled brush. Use an eyebrow brush or makeup sponge to soften the pencil or shadow marks.

The Ideal Eyebrow Shape

The ideal eyebrow shape can be measured by using three lines (Figure 20–28). The first line is vertical, measuring from the widest side of the nose and inner corner of the eye upward. This is where the eyebrow should begin. The second line is from the outer corner of the nose to the outer corner of the eye. This is where the eyebrow should end. The third line is vertical, from the outer circle of the iris (colored part of the eye) upward to the highest point of the brow arch. The client should be looking straight ahead as you determine this line. This third line is where the highest part of the brow arch would ideally be.

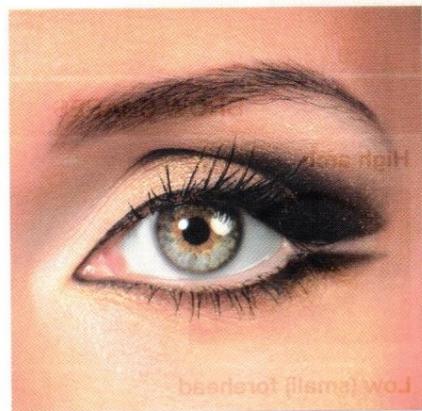
Of course, not everyone's eyebrows fit exactly within these measurements, so use them only as guidelines. Use the thin edge of a tool such as a small ruler, brow brush, pencil, or mascara wand to measure these lines. If desired, use a brow pencil to draw little dots and mark the three points. This also helps marks the area for hair removal. L08

The Lips

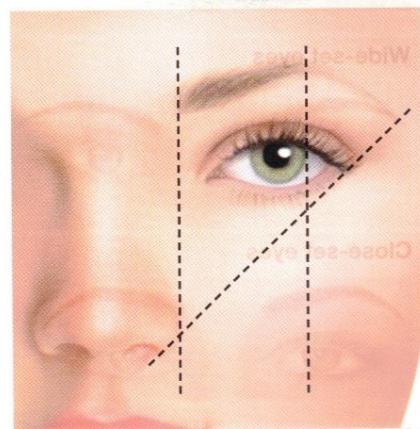
Lips are usually proportioned so that the curves or peaks of the upper lip fall directly in line with the center of each of the nostrils. In some cases, one side of the lips may differ from the other. Various lip colors and techniques can be used to create the illusion of better proportions (Table 20–12, page 595 to 596). It is best to follow the natural lip line as closely as possible.

L09

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▲ Figure 20-27
An example of a nice eyebrow look.



▲ Figure 20-28
The ideal eyebrow shape.

Here's a Tip

For a more natural look and better blending, brush or rub the brow color in the opposite direction of the hair growth (in towards the nose). Stay inside the brow line while blending.

ACTIVITY

Draw several kinds of incorrect brows and different face shapes on a piece of paper. Next, sketch in some lines and your makeup ideas showing how you would correct or reshape them.

BROW SHAPES

BROW SHAPES

High arch



Low (small) forehead



Wide-set eyes



Close-set eyes



Round face



Long face



Square face



CORRECTIVE TECHNIQUES

When the arch is too high, remove the superfluous hair from the top of the brow and fill in the lower part with eyebrow pencil or shadow. Build up the shape by layering color lightly until the desired effect is achieved.

A low arch gives the illusion of more height and space to a low forehead.

The eyes can be made to appear closer together by extending the eyebrow line closer together past the inside corners of the eyes; however, care must be taken to avoid giving the client a frowning look.

To make the eyes appear farther apart, widen the distance between the eyebrows and extend them slightly outward beyond the outside of the eyes.

Arch the brows high and more angular to make the face appear narrower.

Making the eyebrows almost straight (less arch) can create the illusion of a shorter face. Do not extend the eyebrow lines farther than the outside corners of the eyes.

The face will appear more oval if there is a higher brow arch.

▲ Table 20-11 Brow Shapes.

LIP SHAPES		
LIP SHAPE	CORRECTIVE TECHNIQUES	
Thin lower lip	Line just outside the lower lip to make it appear fuller. Fill in with lip color to create balance between the lower and upper lips.	  
Thin upper lip	Use a liner to outline the upper lip and then fill in with lip color to balance with the lower lip.	  
Thin upper and lower lips	Outline the upper and lower lips slightly fuller, but do not try to draw far over the natural lip line. Use a lighter color to make lips appear larger.	  
Cupid bow or pointed upper lip	To soften the peaks of the upper lip, use a medium-color liner to draw a softer curve inside the points. Extend the line to the desired shape. Fill in with lip color.	  
Large, full lips	Draw a thin line just inside the natural lip line. Use soft, flat lipstick colors that will attract less attention than frosty or glossy lip colors.	  
Small mouth and lips	Outline both the upper and lower lips. Fill in lips with soft or frosted colors to make them appear larger.	  
Drooping corners	Line the lips to build up the corners of the mouth. This will minimize the drooping appearance. Fill in lips with a soft color.	  
Uneven lips	Outline the upper and lower lips with a soft color to create the illusion of matching proportions.	  

▲ Table 20–12 Lip Shapes.

LIP SHAPES	
LIP SHAPE	CORRECTIVE TECHNIQUES
Straight upper lip	Use liner to create a slight dip in the center of the upper lip, directly beneath the nostrils. Fill in with a flattering color. 
Fine lines around the lips	Outline the lips with a long-lasting lip pencil, and then fill in with a product formulated to keep lip color from running into fine lines. Lighter colors work better and do not show the lines as much as dark or red colors do. 

▲ Table 20–12 continued

Here's a Tip

Color Choices

If you first hold a few colors of a product up next to the face, it will give you an idea if the colors would be a good potential choice. This is especially useful for foundations, eye shadows, and blushes.



▲ Figure 20–29
Bold eyes and lips.

Special-Occasion Makeup

When a client asks for makeup for a special occasion, it is an opportunity to use your creativity. Special occasions often come with special conditions to consider, such as the lighting. For instance, many of these events take place in the evening, when lighting is subdued. That means more definition is required for the eyes, cheeks, and lips. You may also add drama by applying false lashes and using more shimmery colors on the eyes, lips, cheeks, or complexion.

If the special occasion is a wedding, though, where photography is an issue, matte colors are recommended because shimmer may reflect light too much. Follow the basic makeup procedure and expand on it. It is not recommended that you intensify every feature, because this will result in an overdone and harsh look. For example, you can intensify the eyes and lips but not the eyes, cheeks, and lips ([Figure 20–29](#)).

Remember to offer waxing and facial services before a special occasion. Waxing and facials are not recommended the day of the special event, but these are important treatments for achieving the best look and results. When someone schedules for a makeup service, remind them about other salon services that are available such as waxing, facials, hairstyling, and body treatments. Cross-promoting services is beneficial for everyone.

Special-Occasion Makeup for Eyes

Evening Makeup

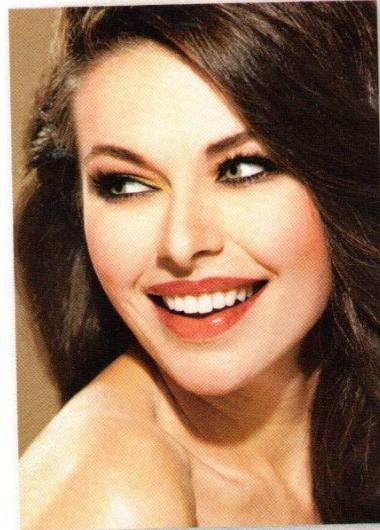
Follow these techniques for more glamorous eyes (**Figure 20–30**):

1. Apply the base color from the lashes to the brow with a shadow brush or applicator.
2. Apply a colorful medium tone on the lid, blending from lash line to crease with the shadow brush or applicator.
3. Apply medium to deep color in the crease, blending up toward the eyebrow but ending below it. Take the color further—just outside of the eye.
4. Apply a shimmery highlight shadow under the brow bone with the shadow brush or applicator.
5. Apply eyeliner (liquid or dry) on the upper lash line from the outside corner in, tapering as you reach the inner corner. Blend with the small brush or applicator.
6. Apply shadow in the same color as the liner, directly over the liner. This will give longevity and intensity to the liner. Repeat on the bottom lash line, if desired.
7. Apply two coats of mascara with a single-use mascara wand. Do not "double-dip" the wand.

Dramatic Smoky Eyes

The techniques for dramatic smoky eyes (**Figure 20–31**) include the following:

1. Encircle the eye with dark gray, dark brown, or black eyeliner.
2. Smudge with a small shadow brush or single-use applicator.
3. Apply dark shadow from the upper lash line to the crease, softening and blending as you approach the crease. The shadow should be dark from the outer to inner corner. You can choose either shimmery- or matte-finish eye shadows. Blend out towards the edge of the brow (in a wedge shape from thickest near the eye to thin on the outside edge of color placement).
4. Apply shadow over the liner on the lower lash line, carefully blending any hard edges.
5. If desired, add a highlight color in a shimmering or matte finish to the upper brow area with the shadow brush or applicator.
6. Apply heavier mascara with a disposable wand.
7. Add individual or band lashes if desired.



▲ Figure 20–30
Glamorous eyes!



▼ Figure 20–31
Dramatic smoky eyes.



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▲ Figure 20-32

Bridal makeup is a specialty-makeup service.

Makeup Application for the Camera and Special Events

Makeup for photography, film/video, or weddings essentially uses the same basic application techniques, but with additional special features.

Bridal Makeup

Bridal makeup is an important part of the bride's wedding (Figure 20-32).

Try to have a consultation and practice makeup session before the wedding day. There is no time on the wedding day to deal with personal preferences, color choices, or makeup product quality issues. Record the colors and products used to reproduce the look on the wedding day. Have the bride bring in examples of the looks she wants and her own makeup kit if she wants to use her own makeup or colors. Have her wear a shirt color close to the dress color.

A classic, timeless look is best for weddings. Proper scheduling is important and an hour is recommended for the bridal makeup on the wedding day. Then if anything goes wrong or the bride is late, there is enough time to complete the application. Wedding makeup should be applied after the hair and is the last thing to do before she puts on her dress.

Makeup should be finished as close to the time of the wedding as possible, especially the lipstick. Put a scarf carefully over the hair and face to protect the dress or clothing while it is put on over the head. During the wedding, it is helpful for the main attendant to carry the bride's touch-up kit that includes lipstick and powder.

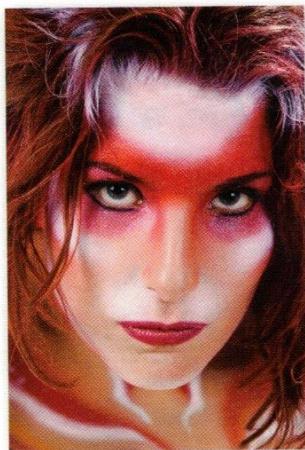
Photography and Video Applications

More product, color, and powder are generally used for photography and for print work such as newspaper or magazine ads. For photos or film/video, the main difference is the powder and depth of color. Lighting will also influence the look. Learning about lighting differences is essential. The amount of makeup applied does not show up in photos and videos, so a heavier application is needed for these occasions. Theatrical and fantasy makeup must be seen throughout the theater, faraway from the stage, and it is the most exaggerated type of makeup application (Figure 20-33a and b). Airbrush makeup is a spray-on technique popular for video and photography (Figure 20-34).

High-definition makeup is designed to be invisible to high-definition cameras. This makeup is formulated with super-fine micro particles that blend into the skin to provide a flawless complexion. The photochromatic pigments react with all types of lighting so skin

ACTIVITY

Make your own portfolio and try more dramatic highlighting and contouring. Take before and after pictures. Look at some makeup books to see how professional artists have created dramatic looks.



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Courtesy of Kett Cosmetics.

▲ Figure 20-33a and b
Theatrical makeup.

▲ Figure 20-34
Airbrush makeup.

looks natural and flawless. The optical correctors and liquid crystal pigments reflect both natural and artificial lights. "High def" primers, foundations, and powders diffuse pores and smooth out the skin tone.

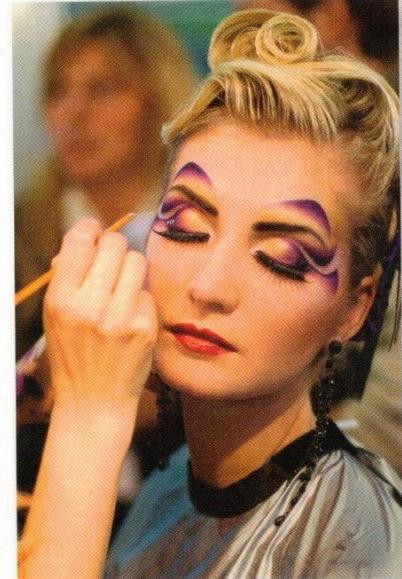
Airbrush Makeup

Airbrush makeup is used for photography, film, theater, fantasy, and bridal makeup.

Airbrush makeup is sprayed on and techniques include both freehand and stencil (Figure 20-35).

Airbrushing has the following benefits:

- Hygienic, long-lasting, rub- and water-resistant, yet simple to remove
- More efficient and faster to apply than traditional makeup
- Lightweight, natural, and a flawless look



▲ Figure 20-35
Airbrush makeup techniques.

FOCUS ON

Services

Weddings and special occasions are a great opportunity for client services and retail sales. Brides and those attending special events will want to look their best. Facials, good skin care products, and waxing are an important part of preparing for a big day!

If possible, schedule the first consultations, facials, and waxing appointments at least 8 weeks before the event. Give plenty of time to start a beauty-maintenance program, and make sure products are effective and there are no negative skin reactions.



▲ Figure 20-37
Camouflage makeup—after.



▲ Figure 20-36
Camouflage makeup—before.

ACTIVITY

Using a model (or yourself) and two different color applications, divide the face in half. Try various foundations, colors, and intensity on each side. This will give you a visual example of how different makeup will look on the same face.

Airbrush makeup is used for the following applications:

- Face and body art, washable tattoos, and tropical tans (lasting 4 to 5 days)
- Makeup application: foundations, shading and highlighting, use of stencils
- Hair- and nail-art application: hair adornments, coloration, and scalp covering
- Popular for photography, film, theater, fantasy, and bridal makeup

Camouflage Makeup

Camouflage makeup is another area where makeup artists can utilize their skills ([Figures 20-36 and 20-37](#)). Post-surgery patients often need camouflage makeup to conceal their healing facial scars. Working with patients in medical offices after surgery is important to help clients look better and thus feel better about themselves. Individuals with permanent scars or disfigurements can benefit greatly from camouflage makeup.

Teaching clients how to apply their own makeup is important. Camouflage makeup is challenging, and advanced training is recommended. Heavier makeup and corrective techniques are used for camouflage makeup, although mineral makeup may be better in some instances. Makeup and skin care needs are always based on individual situations.

Artificial Eyelashes

Artificial eyelashes are still popular makeup and fashion accessories. Clients with sparse lashes and clients who want to enhance their eyes for special

occasions are most likely to request this service. Unless they want a dramatic look, the objective is to make the client's own lashes look fuller, longer, and more attractive without appearing unnatural.

Two types of artificial eyelashes are commonly used: band and individual lashes.

Band lashes, also known as **strip lashes**, are eyelash hairs on a strip that are applied with adhesive to the natural lash line (**Figure 20–38**).

Individual lashes are separate artificial eyelashes that are applied on top of the upper lashes one at a time. These are more natural-looking than band lashes (**Figure 20–39**). Individual eyelashes attach directly to a client's own lashes at the base. This process is sometimes referred to as **eye tabbing**.

Eyelash adhesive is used to make artificial eyelashes adhere, or stick, to the natural lash line. Some clients may be allergic to adhesive. When in doubt, give the client an allergy test before applying the lashes.

This test may be done in one of two ways:

- Put a drop of the adhesive behind one ear.
- Attach a single individual eyelash to an eyelid.

In either case, if there is no reaction within 24 hours, it is probably safe to proceed with the application.

Artificial lashes are available in a variety of sizes and colors. They can be made from human hair, animal hair, or synthetic fibers. Synthetic-fiber eyelashes are made with a permanent curl and do not react to changes in weather conditions. Artificial eyelashes are available in natural colors, ranging from light to dark brown and black or auburn, as well as in bright, trendy colors. Black and dark brown are the most popular choices.

Removing Artificial Eyelashes

To remove artificial eyelashes, use pads saturated with special lotions. The lash base may also be softened by applying a facecloth or cotton pad saturated with warm water and a gentle facial cleanser. Hold the cloth over the eyes for a few seconds to soften the adhesive. Starting from the outer corner, remove the lashes carefully to avoid pulling out the client's own lashes. Pull band lashes off parallel to the skin, not straight out. Use wet cotton pads or swabs to remove any makeup and adhesive remaining on the eyelid.



▲ Figure 20–38
False eyelash kit.



▲ Figure 20–39
Individual and band lashes.

PROCEDURE 20-2 Applying Artificial Lashes PAGE 614

REGULATORY AGENCY ALERT

Do not use tints with aniline derivatives (coal-tar based). These are not FDA approved and can cause blindness. Some tints are illegal in the United States, but they are still available from retailers for use. Do not use them if they are not legal in your region. You may be fined and lose your license. Permanent haircolor should not be used on brows. Vegetable dyes are allowed in some regions but do not work as well or last as long. Some regions prohibit eyelash and eyebrow tinting using any type of coloring product. Check with local laws and regulations to see what is legal in your area.

Lash and Brow Tinting

Lash and brow tinting is used to darken lashes and brows. It is nice for clients with light hair to have some color that lasts a few weeks, rather than penciling in brows or having light eyelashes without mascara. Tint is effective for those who have enough hair to darken. If the hair is sparse, tinting may not show up enough to be effective. Tinting is a quick procedure and can be a great add-on service to facials or waxing.

The application must be precisely placed inside the brow shape. It is very important to keep the tint off of the skin unless requested for the brow area. Color takes very quickly, so any excess on the skin must be removed within seconds or it could remain there for weeks. Lashes or brows can be tinted—clients do not always want both areas tinted.

PROCEDURE

20-3 Lash and Brow Tinting

PAGE 616

Other Eyelash Services

Lash Extensions

Lash extensions are single synthetic or natural hairs that are applied one-by-one to the client's natural lashes with a special adhesive. Fine-tipped forceps or tweezers are used to apply the lash extensions, and it can take up to 2 hours to apply a set. Partial applications and touch-ups take less time. Clusters or groups of hairs should not be applied as extensions, because doing so can damage the natural hairs.

The bond will last for the life cycle of the natural lash—approximately 2 months. Fills, or touch-ups, are necessary as the hair grows and the extension needs to be replaced. For extensions to last, makeup application and cleansing should be gentle around the lash area. Research on the adhesive quality and safety is recommended. Advanced training and practice are necessary before performing this intricate procedure on clients.

Lash Perming

Lash perming is the process of curling the lashes. Research on the quality and safety of the perm solution is recommended. Advanced training and practice are necessary before performing this delicate procedure on clients. Always check with your regulatory agency about the legalities of performing lash services. **L010**

Permanent Cosmetic Makeup

Permanent cosmetic makeup is cosmetic tattooing. The specialized techniques used for permanent cosmetics are often referred to as *micropigmentation*, *micropigment implantation*, or *dermagraphics*. The cosmetic implantation technique deposits colored pigment into the upper reticular layer of the dermis. Eyeliner and eyebrow tattooing are the most popular services (Figure 20–40). Scar camouflage and body art are also offered as permanent cosmetic services.

Permanent cosmetic procedures are performed using various methods, including the traditional tattoo machines, the pen or rotary machine, and the hand method. The process includes an initial consultation, then application of pigment, and at least one or more follow-up visits for adjusting the shape and color or density of the pigment.

Technically, permanent cosmetic procedures are considered permanent because the color is implanted into the upper reticular part of the dermal layer of the skin and cannot be washed off. As with any tattoo, however, fading can and often does occur, requiring periodic maintenance and touch-ups.

Estheticians, tattoo artists, and medical technicians perform these services. Licensing and training requirements vary from state to state. A thorough training program and hands-on experience are necessary to perform these technical services. It is recommended that clients choose a technician carefully by considering their training and experience and by looking at their portfolio. It is important to remember that the shape and proper placement of the procedure is as important as the right color.

Courtesy of Judy Culp, NW Institute of Aesthetics and Permanent Cosmetics.



▲ Figure 20–40
Permanent “tattoo” makeup.

ACTIVITY

Examine industry journals or women's magazines:

- Find five pictures of makeup-looks that you like and five that you dislike. Note why you like or dislike them.
- Find one example of each look: natural, business, evening, and dramatic looks.
- Find a brow-look you like and one you dislike.
- What is in style right now for makeup? Present an example in class.
- Find two professional articles about techniques on applying makeup.

It is permanent and there is absolutely no room for error. One must have a steady hand and an attention to detail to perform this service.

The initial procedure will generally take approximately 1 to 2½ hours to perform. Touch-up procedures do not usually require as much time. Most clients experience some discomfort. This varies according to an individual's pain threshold as well as the skills of the technician performing the service. Generally, there is some swelling of the treated area. While eyebrows may show little after-effect, eyeliner and lips may show more, and the edema (inflammation) may last from 2 to 72 hours. During the procedure, there may be some bleeding and or bruising. There is usually some tenderness for a few days. The color is much darker for the first 6 to 10 days.

A Career as a Makeup Artist

Makeup artists play an important role in the esthetics field. Many opportunities are available for makeup artists in clinical offices, film/video, theater, and fashion. These art forms give individuals a chance to be creative. A natural part of the full-service menu for spas and salons, makeup services are complementary to other services offered by estheticians.

To thrive in this business, it is important to keep up with current styles, sell yourself, and present yourself well. The key to building up a loyal client base is staying professional. Be punctual and prepared. Makeup artistry is a great addition to your repertoire of services.

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Makeup services are another opportunity to work with facial and waxing clients and assist them with their makeup needs in a professional, clean environment. Clients benefit from the personalized service offered during a professional makeover. Each client is different, and that keeps the job interesting and challenging—because what may look good on one person does not often look good on another.

Enhancing our appearance through makeup is also a fun and easy way to boost our self-image. The satisfying part of working as an artist is client satisfaction—the look on their faces when they see how much they can improve their appearance. This gives them encouragement and helps them feel better about themselves. Makeup is not simply a trend or fashion statement. It has evolved over the years into a natural finishing touch to healthy skin.

Freelance Makeup Artistry

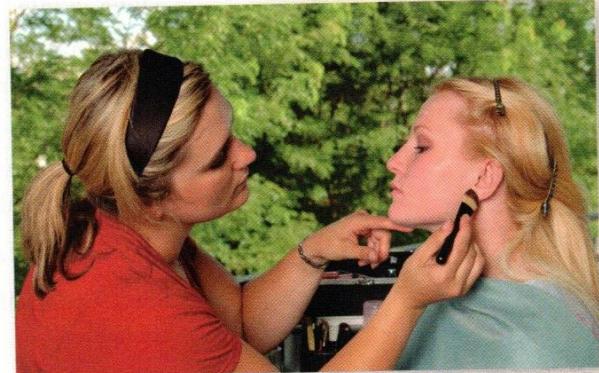
Freelance makeup artists provide services outside of the salon for photography, video, and events (Figure 20–41). Studios, movies, theater, fashion shows, and special events all require on-location makeup services. Men also need makeup for video, fashion, and print work (Figure 20–42). Foundation, concealer, powder, lip conditioner, and sometimes even additional products are used for men's basic makeup. It depends on the occasion and desired look.

Freelance makeup artistry is an exciting, fast-paced part of the makeup business. It can be challenging to work on-location. You need to be flexible, quick, and organized to keep up with the crew and schedule. The work area can be limited and correct lighting is not always available, but it is rewarding to see the fruits of your labor in action. It can be an interesting and lucrative career choice to be a freelance makeup artist.

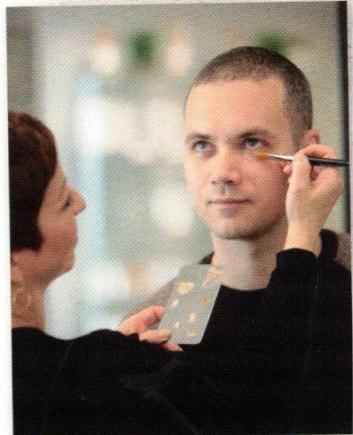
A good eye for detail is important because once the photo or video session is completed, it is captured forever. You may be the only one checking details and acting as a stylist for the event. Check the hair, clothes, jewelry, lighting, shadows, and background areas behind the models. The crew and models sometimes turn to the makeup artist/stylist to help them with other details. Don't be shy about speaking up if you notice something that would not look right through the camera. Being able to provide needed supplies or an eye for detail adds value to your services. This experience broadens your horizon and may lead to other opportunities.

Marketing Freelance Makeup Services

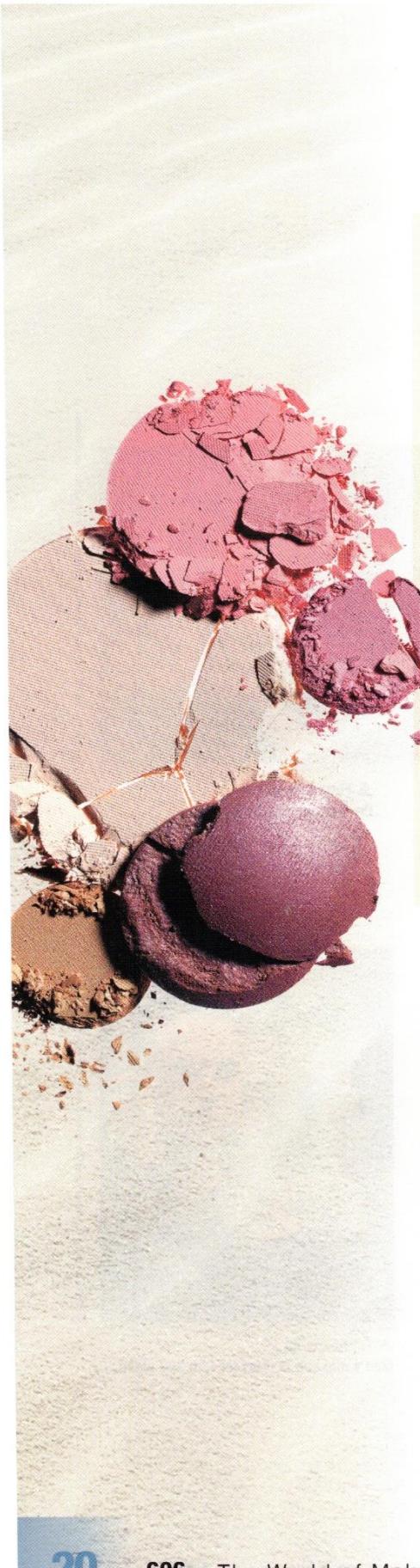
The best marketing is word of mouth and through people you know. After getting a professional portfolio and brochure together, make contacts at photo and TV studios, bridal shops, theaters, event centers, high



▲ Figure 20–41
On-location makeup.



▲ Figure 20–42
Men's makeup is used for film and video.



schools (senior portraits), and other avenues where makeup artists may be needed. Offer some free services to get your foot in the door. There is no substitution for making that personal connection face-to-face.

Makeup Marketing Tips:

- Promote makeup services to facial clients.
- Offer free consultations.
- Visit and hand out your business cards and brochures to photographers, bridal shops, TV studios, ad agencies, and high schools. Think of other places where clients are looking for makeup artists.
- Establish a relationship with physicians' offices (dermatologists, cosmetic surgery).
- Create a quality portfolio to share with potential clients. It is worth having a professional photo session to create your portfolio if you are going to specialize in freelance makeup.
- Attend bridal fairs and place ads in bridal publications.
- Market yourself at event locations and venues where large functions are held.
- Think of other retail stores and locations where you could offer free consultations at, or host a special "free makeover day."
- Take advantage of all the social network, media, and Internet marketing avenues.

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The On-Location Makeup Kit

A makeup kit starts with a good case—this is your tool box.

Add these essentials to your basic makeup kit (see **Table 20–2**, page 571):

- Make sure you have color choices for each product: two warm colors, two cool colors, and two neutral colors. You can mix shades together for even more selection.
- Palette for mixing colors, plenty of brushes, single-use applicators, and supplies.
- Enough powder and foundation choices: powder is important for print and video makeup.
- For more creative looks: use theatrical makeup and cream foundations.
- Hair supplies: clips, headbands, hair spray, brush, comb, hairpins.
- Other supplies: tweezers, scissors, safety pins, skin oil, hand sanitizer, mirror, wash cloths, drinking straws (a lipstick saver).
- Eyelash kits (one lash set for each model as needed).

- Body camouflage products (don't forget the neck, chest, back, arms).
- Outdoors: umbrella for shade, sunscreen, water.
- As needed: small portable table, chair, shower curtain and tape for privacy screen, duct tape, lights and lighting.
- Other stylist accessories and on-location supplies: paper towels, snacks, mints, eye drops, etc.

ACTIVITY

Put together an “on-location” makeup kit to carry with you for special-event makeup.

Retailing

Retailing cosmetics is a significant part of the business. It is also an effective way to increase your income. Most salons will pay you 5 to 10 percent of every product you retail. If you focus on retailing to every client, this amount will add up quickly. You will be helping your client by giving her professional advice, and it is convenient to shop for makeup while receiving salon services.

One of the biggest challenges women face when purchasing cosmetics is finding the correct colors and finishes. Focus on consultative selling by recommending products. Set out what you used for the service, show the client the products, and then recommend the items you think they need or would benefit from.

When you start to use specific and “colorful” language, you will see a great improvement in your selling technique. Consider complimentary and persuasive phrases such as these:

- “This cocoa shadow will make your green eyes look even more beautiful.”
- “You have a great smile. This new peach lipstick will really show it off.”
- “What a great dress! This silver eyeliner would look beautiful with it.”

While retailing is important, always keep a person's best interests in mind. Never sell anything that you honestly feel will not benefit clients. Genuine advice is the best advice, and clients know the difference. If they trust you, they will return and recommend you to their friends, which is the best business advertisement.

Makeup displays should be attractively presented and should stimulate interest in retail products (**Figure 20–43**). Make testers accessible and let clients enjoy “playing” with the products. Assist them with keeping testers clean and using single-use applicators to avoid contamination.

The price of services and products will vary depending on the geographical location of the salon and client demographics. Lessons, makeovers, and special-occasion applications cost more than basic applications.



▲ Figure 20–43
Displays should stimulate interest in products.

Web Resources

www.makeupabout.com
www.safecosmetics.org

PROCEDURE 20-1

IMPLEMENTS AND MATERIALS

Skin Care Products

- Cleanser
- Toner
- Moisturizer (skin primer optional)
- Lip conditioner

Makeup

- Concealer
- Highlighter
- Contour color
- Foundation
- Powder
- Eye shadow
- Eyeliner
- Mascara
- Blush
- Lip liner
- Lipstick
- Lip gloss
- Other: bronzers, specialty items

Supplies

- Cape and draping supplies
- EPA-registered disinfectant
- Lined waste receptacle
- Tweezers
- Hair clip/headband
- Makeup brushes
- Pencil sharpener
- Mirror
- Lash comb
- Lash curler
- Hand towel
- Client charts

Single-use Items

- Spatulas
- Cotton (swabs and rounds)
- Mascara wands
- Sponges
- Tissues
- Applicators
- Paper towels

Professional Makeup Application

This is a basic makeup application. Your instructor may prefer a different method that is equally correct. Completing a makeup application includes the consultation, setup, application, and cleanup procedures (refer to Tables 20–2 and 20–3). Some artists prefer to apply the makeup working from the top to the bottom of the face—eyes, cheeks, and then lips. There are pros and cons to every method. You will likely come up with your own preferred application procedure. If you miss a step, go back and perform it later if it does not complicate the application. The finished “painted” face is what is important, not how you get there. You may need to go back and change or add to your canvas once it is complete. It is, however, beneficial to develop a regular and efficient routine.

Preparation

PROCEDURE 14-1 Pre-Service Procedure

PAGE 372

- Perform a pre-service procedure.
- Start by setting out a few color selections: neutrals, cools, warms.

Procedure



1 Determine the client's needs, and choose products and colors accordingly. Focus on your client's features and preferences. Discussing skin care or waxing is appropriate with a makeup client. Record these on the client chart. Ask the following questions:

- Do you wear contacts or have allergies?
- What look do you want?
- What makeup products do you normally wear?
- What are your typical clothing colors?
- What is the special occasion or event?

2 Wash your hands.



- 4** **Cleanser.** After washing your hands, cleanse the face if the client is wearing makeup or if the skin is oily.



- 5** **Freshener.** Use a cotton pad to apply the freshener (or toner/witch hazel) to cleanse the skin.



- 6** **Moisturizer.** Apply a small amount of moisturizer to prepare the skin for makeup. Apply a primer if applicable.



- 7** **Lip conditioner.** Use a spatula to remove the product from the container. Apply with a brush. To give it more time to soak in and moisturize, put on the lip conditioner when starting the makeup application.

Note: If lips are chapped, have clients rub off the dry skin with a wet wash cloth, esthetic wipes, or a lip scrub before starting the service. Tissue or paper towels are drying and leave lint on the lips so are not recommended for this.



- 8** **Concealer.** Use a spatula to get the product out of the container. Choose a color one to two shades lighter than the foundation. You can apply this under or over the foundation beneath the eyes with a brush, sponge, or finger. Depending on the color, it can also be used as the highlighter (light) and to cover blemishes if it matches the skin tone. Apply using short strokes.

Note: Always use creams and liquids before applying powders, or they will not blend. If you are using a powder concealer or contour powder, apply these after the foundation.

Service Tip

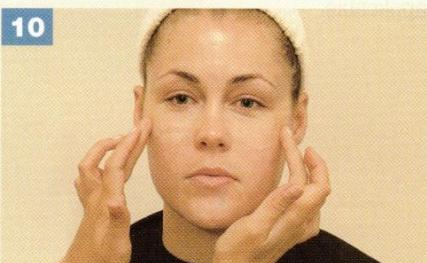
Preparing the Canvas for Makeup

Preparing the face is like preparing a painting canvas for the palette of colors. The skin needs to be exfoliated and hydrated for the makeup to be applied successfully. This should happen before the procedure, but if there is extra time the client can wash and exfoliate their face at a sink. You might ask them to come in early for this.

PROCEDURE

20-1**Professional Makeup Application (continued)**

9 Foundation. First choose a few colors to match the right shade. Use a spatula to get the product out of the container, or put some on a clean sponge or in a small container. Apply to the jawline to match the skin color. Cover the skin using short strokes to even out the skin tone and cover imperfections without over-rubbing the skin. Blend along the jaw and edges of the face. Blend downward to blend with facial hair and up around the hairline so the product does not stick in the hairline. Pat gently around the eyes. Pressing, rather than rubbing, keeps the product on better.



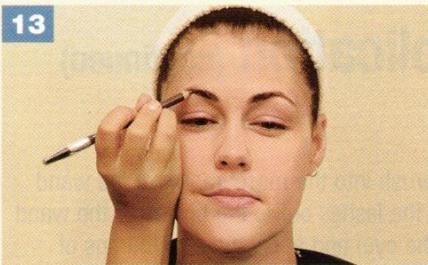
10 Highlighter. Use a spatula to get the product out of the container. Apply a white or light color to accentuate and bring out features along the brow bone, the temples, chin, or above the cheekbones. Blend with your brush, a sponge, or your finger.



11 Contouring. Use a spatula to get the product out of the container. Using a small amount, apply a darker shade under the cheekbones and to other features you want to appear smaller. Blend well.



12 Powder. Pour a little powder on a tissue or tray to avoid cross-contamination. Apply to the brush and tap off excess powder onto the tissue (not the floor or table). Use a powder brush and sweep all over the face to set the foundation.

**13**

13 Eyebrows. Use a shade that is close to the hair color, or a shade the client likes. Apply color by using short strokes with a pencil or eye shadow with a brush. Smudge with a brush or a makeup sponge, going in the opposite direction of the hair growth to blend. Then smooth brows back into place with a brow brush.

**14a****14b****14c**

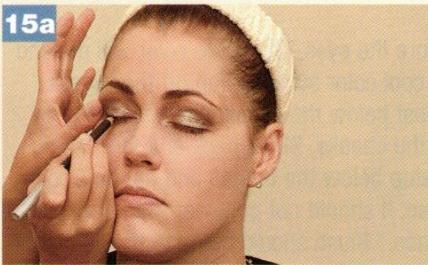
14a Eye shadow.

Light: Choose a light-base color and apply all over the eyelid, from the lash line up to the brow. Stop color at the outside corner of the eye up to the outside corner of the brow.

14b Dark: Apply a darker shade to the crease: partially on top of the crease and partially underneath the crease. First tap the excess powder off the brush. Apply the most color from the outside corner of the eye into the crease area above the inside of the iris.

14c This dark color covers three-quarters of the way above the outside part of the eye. Blend the color.

Optional: Apply the eyeliner before applying the dark shadow color.

**15a**

15a Eyeliner. Sharpen the liner before and after use.

Shadow as wet liner can also be used for liner and applied with a single-use or clean brush. Eye shadow can be applied as liner with a thin brush dipped in water. Dry shadow can also be applied with a thin, firm brush for a more natural look. Make sure the liner is not too rough or so dry that it drags on the eye. Liquid liners require applicators that are disposable or that can be disinfected.

Have the client shut her eyes when you apply the liner on top of the eyelids next to the lashes. Then have her look up and away as you apply the lower liner under the eyes. Apply the liner underneath the lower lashes.

**15b**

15b Bring the liner three-fourths of the way from the outside edge of the eye in towards the center of the eye, ending softly at the inside of the iris. Blend so that the color tapers off. Bringing the liner in closer to the nose can make the eyes appear closer together. Lining only the outside corner makes the eyes appear farther apart. Make sure the line does not abruptly stop. Blend the liner with a firm, small liner brush.

PROCEDURE

20-1 Professional Makeup Application (continued)

16

16 Mascara. Dip a single-use brush into the mascara. Move the wand from side-to-side from the base of the lashes out to the tips. Hold the wand at an angle (not pointing towards the eye) and apply more to the tips of the lashes.

Note: Some artists prefer to do the lower lashes first to avoid mascara touching the tops of the eye area when the client looks up for the lower application.

Bottom lashes: Wipe off the excess. Have the client put her chin down while looking up at the ceiling with her eyes to apply mascara to the bottom lashes. Comb and separate before the mascara dries.

Upper lashes: Have the client look down and focus on a fixed point to apply mascara to the upper lashes, brushing from the base to the tip. Comb with a lash comb before the product dries and before the client looks in a different direction to avoid smudging.

Use a cotton-tipped swab or small stiff brush with a little foundation or powder on it to fix or erase smudges.

Optional: Curl the lashes before applying mascara. Hold the curler on the base of the lashes without pulling and release the curler before moving it away from the lashes. Do not curl after mascara as lashes can be damaged and may fall out.

Optional: Apply false lashes following the mascara. Refer to Procedure 20-2, Applying Artificial Lashes, later in the chapter.

17

17 Blush. This can be done before the eyes. The blush color will depend on whether you choose a warm or cool color scheme. Tap off the excess powder on the brush. Apply blush just below the cheekbones, blending on top of the bones toward the top of the cheeks. Blend back and forth along the cheekbones. The color should stop below the temple and not be closer than two fingers away from the nose. It should not go lower than the nose, because this can "drag down the face." Blush should blend to the hairline, but not into it.

Do not apply too much blush on the apple of the cheek; this makes the face look fatter. A horizontal line makes the face appear wider, whereas a vertical line makes it look thinner. Following the cheekbones usually works best.

18 Optional: Lip conditioner. This step applies if lips are dry or you did not already apply lip moisturizer earlier. Use a spatula to get the product out of the container. Use a brush to apply. Put on a lip moisturizer when starting the makeup application so it can soak in and moisturize before you start applying the liner. If the lips have too much gloss or product, the liner will not go on or stick.

Optional: Some artists use a primer or foundation on the lips under the lip color to help keep it on, but these may be drying.

19

19 Lip liner. Sharpen the liner. Have the client smile and stretch her lips. With the lips pulled tight, the liner and lipstick brush glide on more smoothly. Line the outer edges of the lips first with small firm strokes; then fill in and use the liner as a lipstick. This keeps the lipstick and color on longer. Use a natural color for those clients who do not like liner. Lipstick will not last long without it.

20a

20a Lipstick. Use a spatula to get the product out of the container. Have the client select a color from among two or three choices. Apply the lipstick evenly with a lip brush. Rest your ring finger near the client's chin to steady your hand. Ask the client to relax her lips and part them slightly. Brush on the lip color. Then ask the client to smile slightly so that you can smooth the lip color into any small crevices.

20b

20b Blot the lips with tissue to remove excess product and set the lip color. Finish with gloss if desired.

21

21 Show the client the finished application. Remove the cape and hair clips so you can see the finished look. Discuss the colors and any product needs she may have.

Post-Service

© Milady, a part of Cengage Learning. Photography by Rob Werfel.

- Complete

PROCEDURE **14-2 Post-Service Procedure**

PAGE 375

- After the service is completed (and before the cleanup), fill out the client chart and make retail product suggestions and sales. L011



Blending is the key to a professional makeup application.

PROCEDURE
20-2

**IMPLEMENT
AND MATERIALS**

Supplies

- Disinfectant
- Headband or hair clip
- Tweezers
- Eyelash comb/brush
- Eyelash curler
- Hand mirror
- Small (manicure) scissors
- Adjustable light
- Adhesive tray or foil to put adhesive on
- Makeup cape
- Hand sanitizer
- Waste container

Products

- Artificial eyelashes
- Eyelid and eyelash cleanser
- Lash adhesive
- Eyelash adhesive remover
- Eye makeup remover

Single-use Items

- Cotton swabs
- Cotton pads
- Toothpick or hairpin
- Mascara wand
- Paper towels

Applying Artificial Lashes

Preparation

PROCEDURE
14-1

**Pre-Service
Procedure**

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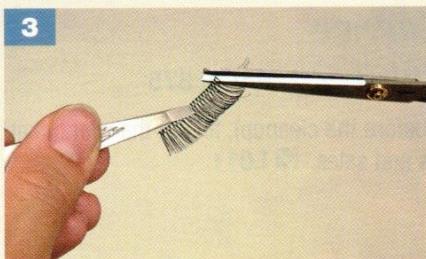
- Perform
- Discuss with the client the desired length of the lashes and the effect she hopes to achieve.
- Wash your hands.
- Place the client in the makeup chair with her head at a comfortable working height. The client's face should be well and evenly lit; avoid shining the light directly into the eyes. Work from behind or to the side of the client. Avoid working directly in front of the client whenever possible.
- Prepare for the makeup procedure, if applicable.
- If the client wears contact lenses, she must remove them before starting the procedure.
- If the client is only having artificial lashes applied and you have not already done so, remove mascara so that the lash adhesive will adhere properly. Work carefully and gently. Follow the manufacturer's instructions carefully.

Note: If the artificial lash application is in conjunction with a makeup application, complete the makeup either with or without applying mascara to the lashes, and then finish with the false lashes.

Procedure

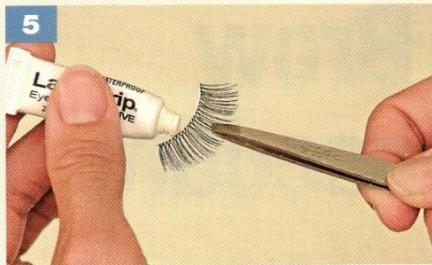
1 Brush the client's eyelashes to make sure they are clean and free of foreign matter, such as mascara particles (unless this is part of a makeup application). If the client's lashes are straight, they can be curled with an eyelash curler before you apply the artificial lashes.

2 Carefully remove the eyelash band from the package. Tweezers work well for this.



3 Start with the upper lash. If the band lash is too long to fit the curve of the upper eyelid, trim the outside edge. Hold this up to the eye to measure the length. Use your fingers to bend the lash into a horseshoe shape to make it more flexible so it fits the contour of the eyelid.

4 Feather straight band lashes to make uneven lengths on the end ("w" shapes) by nipping into it with the points of your scissors if desired. This creates a more natural look.



5 Apply a thin strip of lash adhesive to the base of the false lashes with a toothpick or hairpin and allow a few seconds for it to set.



6 Apply the lashes by holding the ends with the fingers or tweezers. Make sure there is not an excess of glue and that the client can open their eyes once applied. Remove any excess glue and reposition the lashes as necessary.

For band lashes: Start with the shorter part of the lash and place it on the natural lashes at the inner corner of the eye, toward the nose. Position the rest of the artificial lash as close to the client's own lash as possible, not on the skin.



For individual lashes: Apply five or six lashes, evenly spacing each one across the lash line. Use longer lashes on the outer edges of the eye, medium length in the middle, and short on the inside by the nose. Cut lash lengths as needed.

Use the rounded end of a lash liner brush, the round side of a hairpin, or tweezers to press the lash on without adhering it to the glue. Be very careful and gentle when applying the lashes. Remove any excess glue and recomb or reposition lashes as necessary.

Note: Apply eyeliner before the lash is applied. An additional liquid liner may be used to finish the look if it does not affect the false lash adhesion. Adding a coat of clear mascara can help false lashes adhere to natural lashes.

7 Optional: Apply the lower lash, if desired. Lower lash application is optional; it tends to look more unnatural. Trim the lash as necessary, and apply adhesive in the same way you did for the upper lash. Place the lash on top or beneath the client's lower lash. Place the shorter lash toward the center of the eye and the longer lash toward the outer part.



8 Check the finished application and make sure the client is comfortable with the lashes. Remind the client to take special care with artificial lashes when swimming, bathing, or cleansing the face. Water, oil, or cleansing products will loosen artificial lashes. Band lash applications last one day and are meant to be removed nightly. Individual lashes may last longer.

Post-Service

PROCEDURE
14-2 Post-Service Procedure

- Complete

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PROCEDURE
20-3

**IMPLEMENT
AND MATERIALS**

Supplies

- EPA-registered disinfectant
- Headband
- Hand towels
- Plastic mixing cup
- Distilled water
- Small bowl of water
- Timer
- Brow comb or mascara wand
- Eyeliner brush
- Small scissors
- Lined waste container

Products

- Cleanser or eye makeup remover
- Witch hazel
- Petroleum jelly/occlusive cream
- Lash tint kits: black for lashes and brown for brows unless client requests otherwise

Single-use Items

- Cotton swabs (12)
- Round cotton pads (8)
- Protective paper sheaths (1 under each eye)
- Sealable sandwich bag (to discard waste in)

Lash and Brow Tinting Procedure

Preparation

PROCEDURE

14-1

**Pre-Service
Procedure**

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Procedure

1 Wash hands.



2 Gather and set out supplies.

3 Wet cotton pads and cotton swabs. Cut supply amounts in half if doing only one procedure on either the brows or lashes.



4 Conduct the client consultation, and have the client sign the release form.



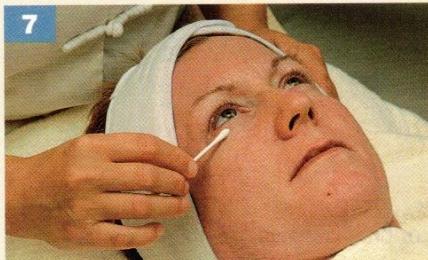
5

5 Drape the client with a headband and towel around the neck.



6

6 Wash your hands and cleanse the brow and/or lash area. All makeup must be removed and the area clean and dry before applying tint. Brush brows into place.



7

7 Apply protective cream with a cotton swab directly next to the area where you are tinting to protect the skin, covering the area where you do not want the tint. Do not touch the hairs with cream because this interferes with the color. Apply cream around the brow area. Apply under the eyelashes on the skin below the eye and above the lashes, just next to the lash line.



8

8 **For lash tinting:** Apply pads under the eyes and over the cream to keep tint from bleeding onto the skin. Use the paper sheaths in the tint kit, or you can make thin cotton pads from cotton rounds.

You may have to cut or adjust pad shapes to fit under the eyes. Pads should be under the lashes as close to the eye as possible without holding or interfering with the lower lashes.

To make cotton pads: Wet the pads and squeeze out excess water, tearing them so they are half as thick. Then fold in half to make half-moon shaped pads.



9

9 **For lash tinting:** Have the client close her eyes, and adjust the pad so it sits next to the eye—not bunched up too close to the eye. If the pad is too close or too wet, tint may wick into the eye and onto the skin.

Note: You can start with the lashes and do the brows while the lash tint is processing. Generally, tint can sit on the lashes longer than the brows if you are going for a natural brow-look.

PROCEDURE

20-3 Lash and Brow Tinting Procedure (continued)



10

10 Set timer according to manufacturer's directions and have wet pads and cotton swabs ready to use for rinsing.



11

11 *For brows:* The tint can be diluted with water in a 1:1 ratio in a mixing cup to lighten the color.

Caution: Brows can absorb color quickly, so be ready to remove it right away to avoid excess color. Make sure you do not get your colors mixed up if using both brown (brows) and black (lashes).



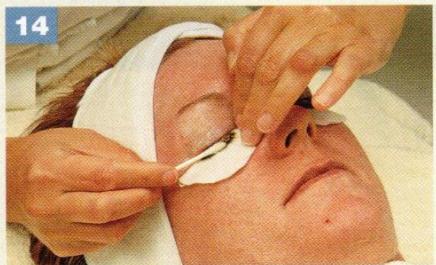
12

12 *Apply tint:* Dip cotton swab or brush applicator into tint (bottle #1), blot excess, apply and carefully saturate the lashes or brows. Brush on lashes from base to tip. Brush on brows from the inside out to the edge. A toothpick can be used to hold up the brow hair off of the skin while applying to avoid getting the product on the skin. Hold up different sections and work across the brow.

13 Leave on for 3 minutes or as directed. Some tint kits have only one bottle and combine the tint and developer into one application. Alter the procedure accordingly. Do not double-dip—use a new applicator each time to reapply.

CAUTION!

To avoid eye damage, do not let tint or water drip into the client's eyes. Have the client keep her eyes closed the whole time.



14 With a new applicator, carefully apply the developer (bottle #2 for some kits) for 1 minute or as directed.



15 Rinse each area with water at least three times with wet cotton swabs and cotton pads without dripping water into the eyes.

Tip: Before rinsing, you can replace the under-eye shields if necessary (if color is bleeding through the pads to the skin). Make sure the tint does not touch the skin.

16 Ask the client if she feels any discomfort, and have her flush the eyes with water at the sink if necessary. It is common for the eyes to feel a little grainy after tinting, so rinsing is a good idea.



17 Show the application to the client.

Post-Service

PROCEDURE **14-2 Post-Service Procedure**

• Complete

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- After the service is completed (and before the cleanup), fill out the client chart, and make any product suggestions and sales. L013

Review Questions

1. What is the primary goal of makeup application?
2. List the primary and secondary colors.
3. What are complementary colors?
4. Define warm and cool colors.
5. Give two examples each of warm and cool colors.
6. List at least five safety measures that should be followed when applying makeup to avoid product contamination.
7. What are five of the makeup questions you ask the client in a makeup consultation?
8. List the 15 steps of makeup application in the typical order they are performed.
9. What colors are used to tone down red?
10. What are the eight color selection steps used to choose makeup colors?
11. What is shading, or contouring, used for?
12. Where on the face could you apply a highlighter?
13. How do you measure the ideal eyebrow shape?
14. Name and describe the two types of artificial eyelashes.
15. What ingredient found in lash tint products should not be used?

Glossary

band lashes	Also known as <i>strip lashes</i> ; eyelash hairs on a strip that are applied with adhesive to the natural lash line.
cake makeup	Also known as <i>pancake makeup</i> ; a heavy-coverage makeup pressed into a compact and applied to the face with a moistened cosmetic sponge.
complementary colors	Primary and secondary colors opposite one another on the color wheel.
concealers	Cosmetics used to cover blemishes and discolorations; may be applied before or after foundation.
cool colors	Colors with a blue undertone that suggest coolness and are dominated by blues, greens, violets, and blue-reds.
eye tabbing	Procedure in which individual synthetic eyelashes are attached directly to a client's own lashes at their base.
foundation	Also known as <i>base makeup</i> ; a tinted cosmetic used to cover or even out skin tone and coloring of the skin.
greasepaint	Heavy makeup used for theatrical purposes.
individual lashes	Separate artificial eyelashes that are applied on top of the lashes one at a time.
matte	Nonshiny; dull.
primary colors	Yellow, red, and blue; fundamental colors that cannot be obtained from a mixture.
secondary colors	Colors obtained by mixing equal parts of two primary colors.
tertiary colors	Intermediate color achieved by mixing a secondary color and its neighboring primary color on the color wheel in equal amounts.
warm colors	The range of colors with yellow undertones; from yellow and gold through oranges, red-oranges, most reds, and even some yellow-greens.