A close-up, profile photograph of a woman's face. She has dark hair pulled back, revealing her forehead, nose, and cheek. Her eye is dark brown with long, thick eyelashes. Her lips are painted with a bright red, glossy lipstick. The lighting is soft, highlighting the contours of her face and neck.

MAKEUP ARTIST MANUAL **LEVEL ONE**

Online Makeup Academy

WELCOME

Welcome to Online Makeup Academy, we are delighted that you have decided to pursue a path in this booming industry.

Your opportunities for success are endless; and with hard-work, practice and diligence you will be fast on your way to becoming a professional makeup artist. Our prime goal with this book is to give you the tools and information needed to guide you in your chosen path to success in this field.

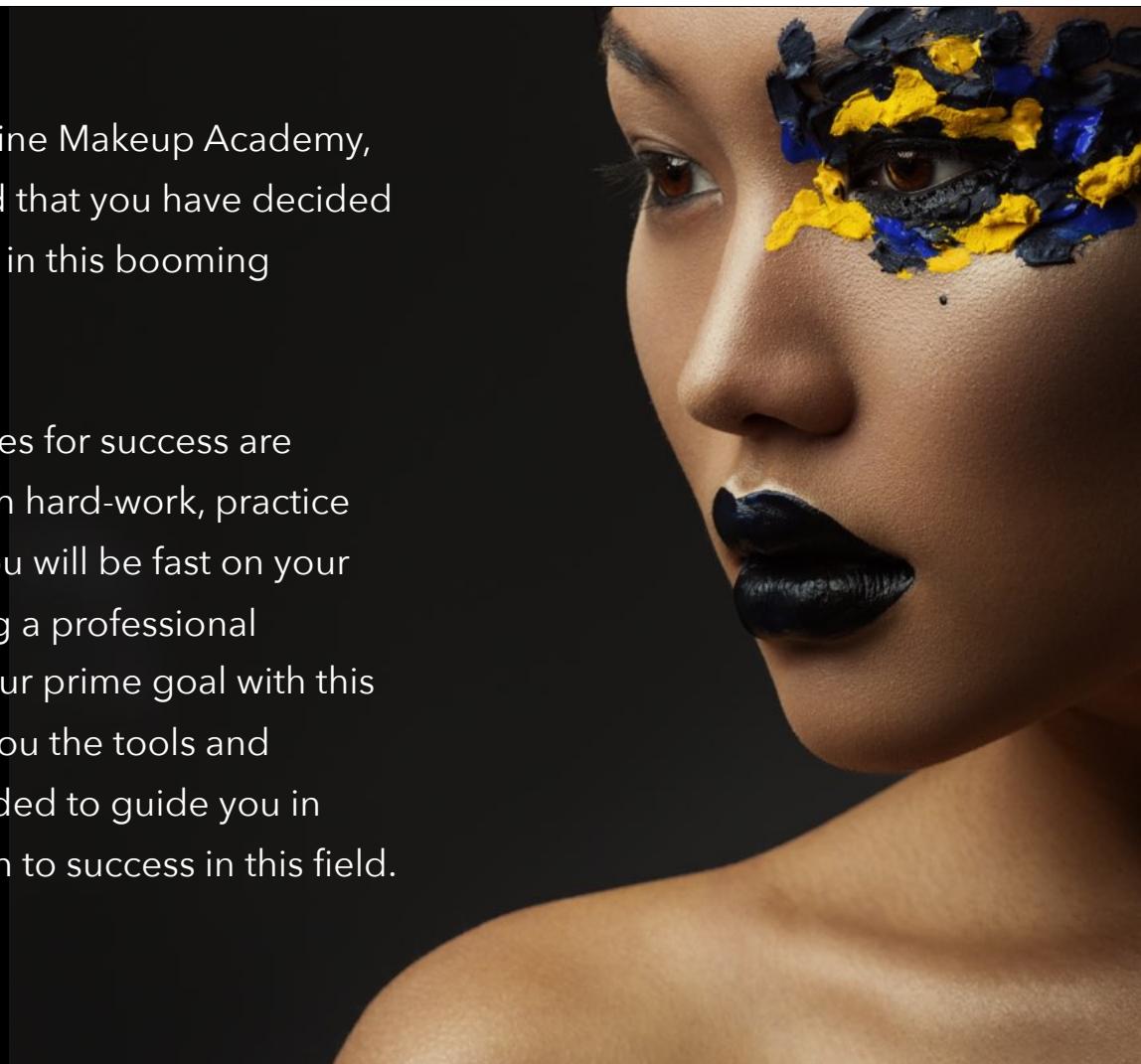


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CHAPTER ONE

TOOLS, BRUSHES & MATERIAL

A main component to success in any trade are the tools utilized. It is vital to perfect the trade you are training for. If we were to analyze the craft of a fashion designer we automatically see the importance of the correct usage of fabric, the material used to put the product together as well as other articles used to finalize the overall look. As a professional makeup artist the proper usage of tools is as crucial as perfecting various techniques. In order to understand what would work best for you to excel in your profession the first step would be to be knowledgeable about what is out there.



BRUSHES

One main component in your toolkit will be your brushes. A few variations when choosing your brushes are,

- Size
- Shape
- Make
- Use
- Cost
- Longevity

Preference of brushes vary based upon an artists requirements and needs. The best brushes last from 10 years up to a lifetime. But note that all your brushes are not required to be expensive. Most professionals have a range of brushes in various price ranges.

BRUSH COMPONENTS

There are three parts to a brush, the hair:

1. Hair - The bristles of the makeup brush
2. The Ferrule - The metal portion of the brush attaching the bristles to the brush adding strength
3. The Handle - This aspect could be made out of wood, acrylic, plastic or metal.



BRUSH HAIR TYPES CONTAIN TWO CATEGORIES:

1. NATURAL HAIR BRISTLES

Natural Hair comes from various animal sources. No harm is done to the animal to obtain this. A reason natural hair brushes are a favorite between most makeup artists are because of its ability to smoothly transport the cosmetics it carries on to the canvas. There are quite a few animals which hair is obtained from. To name a few, Badger, Squirrel, Goat, Pony, Sable, Boar, Raccoon and Camel.



2. SYNTHETIC BRUSHES

Synthetic Brushes contain manmade bristles using materials such as Taklon and Nylon. Like Natural Bristles, Synthetic does not contain any protein or allergens. Due to the major differences in the products the results provided are much different too. Synthetic brushes do not absorb making it excellent for the usage of liquid based cosmetics. However, Synthetic brushes do with time get tough to use as they become stiffer and firmer with usage.

BRUSH TYPES & USES



POWDER BRUSH

This is a large, round brush with soft bristles. The other shapes you will see are, dome, diamond, pointed and angled. This brush is mainly used to dust loose powder on to various body and face areas and to dust off any excess powder.



BLUSH BRUSH

Holding similarities to the powder brush, but however still smaller. The brush is either angled or small.



FOUNDATION BRUSH

Contains flatter bristles in round or oval shapes easing artists to applying and blending liquid.



CONCEALER BRUSH

Smaller version of the foundation brush flat surfaced and round ended. The brush has a variation of sizes as it is used for different for different areas such as under the eye, crease of the nose etc.



EYESHADOW BRUSH

Also known as small fluff brush is round and comes in variety of sizes. A typical eyeshadow brush set includes a small, medium, large and a pencil brush and tapered blending brush.



EYELINER BRUSH

This brush is used for accurate application of powder, liquid, cream or gel liner.



LIP BRUSH

The lip brush is small and comes in various shapes. Angled lip brush is mainly used for coverage and control around the lip line. For a smooth, even coverage the diamond shaped lip brush is used. Fine-tipped lip brushes are used for lip liner.



ANGLE BRUSH

Cut straight across, smaller angle brushes are used for eyeshadow while larger ones are used for contouring.



KABUKI BRUSH

Short handled and extremely soft. The brush is mainly used for mineral makeup. But also could be seen using for, facial powder, blush and bronzer.



FIBER OPTIC BRUSH

A preferred addition to most makeup artist toolkits, the brush is used for the application of powder makeup.



FAN BRUSH

The perfect brush for the finishing touch allowing to evenly distribute products such as bronzer, illuminator and even at times tinted moisturizer.



BRUSH CLEANER

Choose a brush cleaner that contains hospital-grade disinfectant, which will kill 99.9% of bacteria and dry quickly.



BROW COMB

A tool used to brush eyebrow hair to create a finely groomed look.



EYELASH CURLERS

Used to add instant length to lashes by curling them upwards before applying mascara.



CAPES

These are used to cover the client's entire upper body and lap to avoid any makeup stains.



HEADBAND AND HAIR CLIPS

To pull back client hair enabling artist to have a clear canvas.



DISPOSABLE UTENSILS

Eyeshadow Applicators, Mascara Wands, Sponges, Single Use Paper Drapes, Q-tips, Cotton Pads, Tissue Paper, Paper and Fabric Towel.

A few more makeup kit essentials include, Alcohol, metal plate and spatula, sharpener, waterproof makeup remover, makeup remover wipes, cleanser, toner, moisturizers, lip balm, hand sanitizer and lotion, tweezers, duo glue, scissors and mints.



CHAPTER TWO

PROFESSIONAL IMAGE

First impression is key to everything in the society we live in. When a client hires a makeup artist, they expect a professional who is not only talented but also a prime example of their own skills as well. It is very important to set yourself goals and note that the behavior portrayed is noticed by the client.

MAKEUP ARTIST APPEARANCE

- Black attire with shoulders covered represent professionalism as well as bring out the image of someone who is experienced. It also allows the makeup artist to focus on fulfilling the duties without the worry of staining your very own attire.
- Hair pulled back to eliminate any possibilities of contaminating the makeup, brushes as well as the client.
- Short and manicured nails for cleanliness.
- Dental Hygiene to ensure clean teeth and fresh breath.
- Body scents, the use of deodorant and being aware of strong scents.
- Proper skin care to showcase healthy appearing skin.

IMAGE ENHANCERS FOR A SUCCESSFUL PROFESSIONAL CAREER:

- Excellent communication skills
- Providing good customer service
- Having a strong work ethic
- Time Management

CHAPTER THREE

HYGIENE & PREP TECHNIQUES

Infection control practices must be a part of your normal routine in order for makeup artist to project the image of professionalism.



The following tips will serve as a guideline that can help to keep your makeup area looking its best:

- Keep floors and workstations dust-free.
- Keep all work areas well-lit.
- Keep restrooms clean, including door handles.
- Provide toilet tissue, paper towels, liquid soap, properly disinfected soft-bristled nail brushes, and a container for used brushes in the restroom.
- Prohibit eating, drinking, and smoking in areas where services are performed.
- Empty waste receptacles regularly throughout the day.
- Never place any tools or implements in your mouth or pockets.
- Store clean disinfected tools in a clean, covered container. Clean drawers may be used for storage if only clean items are stored in drawers. Always isolate used implements from disinfected implements.
- Avoid touching your face, mouth, or eye areas during services.
- Clean and disinfect all work surfaces after every client.
- Always properly wash your hands before and after each service.
- Use clean linens and disposable towels on clients.

YOUR PROFESSIONAL RESPONSIBILITY

Of the many responsibilities you have as a makeup professional, nothing is more important than protecting your client's health and safety. Never take shortcuts for cleaning and disinfecting; you cannot afford to skip steps or save money when it comes to safety!

It is your professional and legal responsibility to follow state and federal laws and rules.

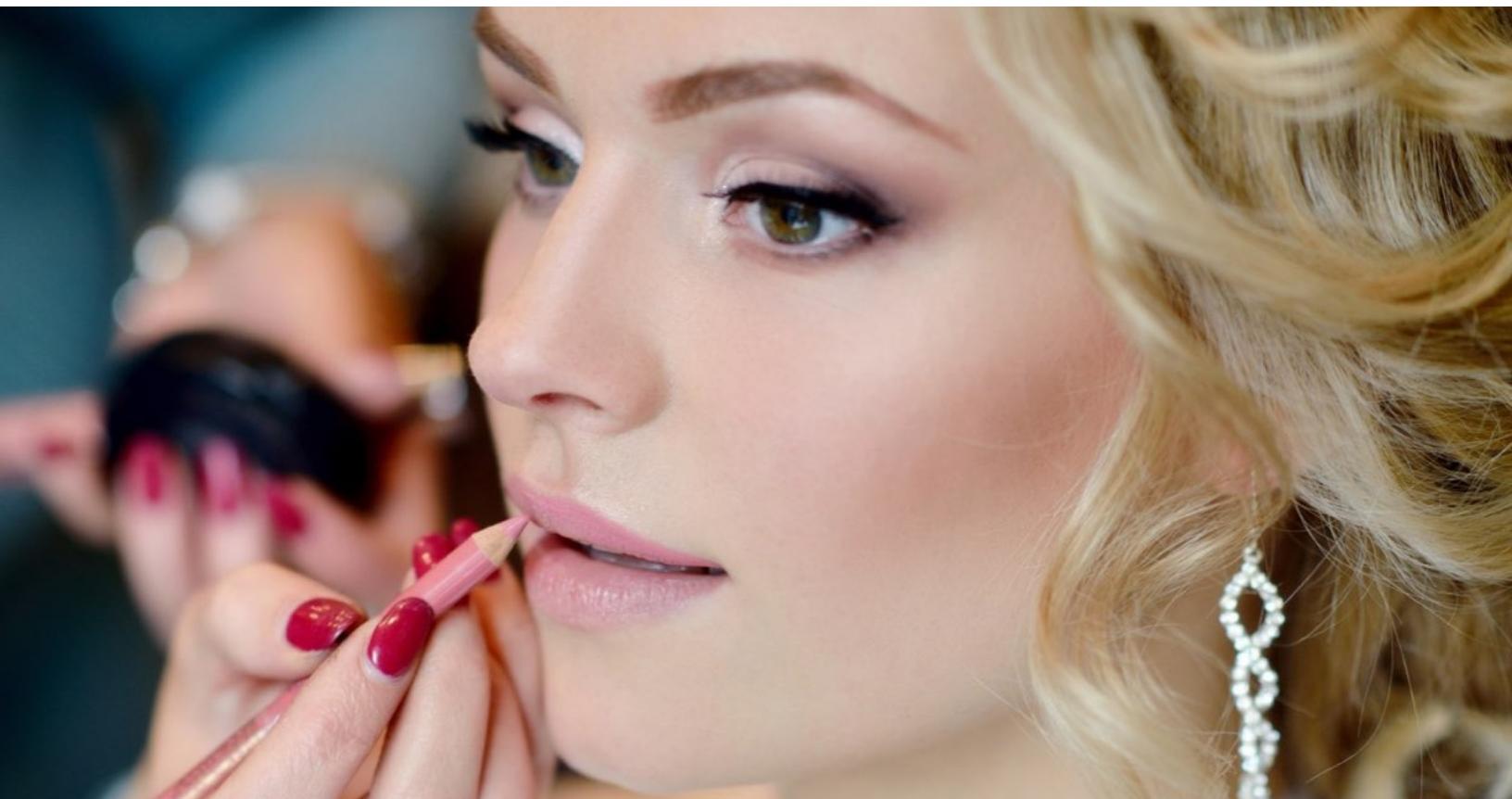
PROPER HAND WASHING

Hand washing is one of the most important procedures in the infection control procedure and is required in every state before any service.

1. Turn on the water, wet hands, and then pump soap from a pump container onto the palm of your hand. Rub your hands together, all over and vigorously, until a lather forms. Continue for a minimum of 20 seconds.
2. Choose a clean, disinfected nail brush. Wet the nail brush, pump soap on it, and brush your nails horizontally back and forth under the free edges. Change the direction of the brush to vertical and move the brush up and down along the nail folds of the fingernails. The process for brushing both hands should take about 60 seconds to finish. Rinse hands in running water.
3. Use a clean cloth or paper towel, according to the salon policies, for drying your hands.
4. After drying hands, turn off the water with the towel and dispose of the towel.

CHAPTER FOUR

CLIENT CONSULTATION



A vital aspect of any successful makeup artist is their ability to consult with clients. It is important to always remember that you are your best advertiser. Due to this it is important to exude beauty, creativity, fun and most importantly confidence.

Utilizing a client consultation form is a successful method to gather all pertinent information, organize your client files as well as ensure you are able to get in touch with them when promoting your business or seeking for referrals.

GENERAL INFORMATION

The consultation should always begin by gathering general information such as their name, contact information, the date and the source of the referral as well as the reason for their visit.

PURPOSE OF THE VISIT

Zeroing on the prime reason for your client visit will assist you to keep your client focused on their goals. Such as choosing the right colors or even choosing the best final look for their evening out.

CURRENT PRODUCT USE

Prior to choosing any type of specific makeup product, it is important to know your client's current skin care and makeup routines. This will assist you in determining a client skin type, skin condition and any other contributing factors. This will direct your product choices and application techniques.

CUSTOMER CONSULTATION		SILK OIL OF MOROCCO MAKE-UP TEMPLATE	
NAME: _____	DATE: _____	NAME: _____	SKIN: _____
ADDRESS: _____	DOB: _____	HAIR: _____	HAIR LENGTH: <input type="checkbox"/> Very Short <input type="checkbox"/> Medium/Short <input type="checkbox"/> Medium/Long <input type="checkbox"/> Very Long
STATE: _____	POSTCODE: _____	WEIGHT: _____	HAIR CONCERN: <input type="checkbox"/> Dry Itchy Scalp <input type="checkbox"/> Dandruff <input type="checkbox"/> Fine <input type="checkbox"/> Dry/Dandy/ oily Roots <input type="checkbox"/> Flat <input type="checkbox"/> Frizzy <input type="checkbox"/> Dull <input type="checkbox"/> Flyaway
HOME PHONE: _____	MOBILE: _____	SIZE: _____	SKIN CONCERN: <input type="checkbox"/> Thinning <input type="checkbox"/> Color Change <input type="checkbox"/> Split Ends <input type="checkbox"/> Fly Away
What products are you currently using on your hair?		What would you like to change about your hair? (e.g. I would like more volume!)	
Shampoo: _____	Conditioner: _____	FACE	SHADOW: <input type="checkbox"/> EYESHADOW <input type="checkbox"/> HIGHLIGHT <input type="checkbox"/> MASCARA <input type="checkbox"/> CONTOUR <input type="checkbox"/> BROW COMPACT
Styling Product(s): _____	Treatment(s): _____	BLUSH: <input type="checkbox"/> BRONZER <input type="checkbox"/> CREAM <input type="checkbox"/> POWDER <input type="checkbox"/> GEL <input type="checkbox"/> SATIN <input type="checkbox"/> DARK TAN	EYES: <input type="checkbox"/> PENCIL <input type="checkbox"/> LIQUID <input type="checkbox"/> CREAM <input type="checkbox"/> POWDER <input type="checkbox"/> LINER <input type="checkbox"/> SPONGE <input type="checkbox"/> PINK <input type="checkbox"/> BROWN <input type="checkbox"/> RED
SKINCARE		CHIPS: <input type="checkbox"/> BLUSH <input type="checkbox"/> BRONZER <input type="checkbox"/> CREAM <input type="checkbox"/> POWDER <input type="checkbox"/> GEL <input type="checkbox"/> SATIN <input type="checkbox"/> DARK TAN	MASCARA: <input type="checkbox"/> EYE LINER: <input type="checkbox"/> BLACK <input type="checkbox"/> BROWN <input type="checkbox"/> BLUE <input type="checkbox"/> SINGE <input type="checkbox"/> KT
Skin Type: <input type="checkbox"/> Dry <input type="checkbox"/> Oily <input type="checkbox"/> Combination <input type="checkbox"/> Sensitive <input type="checkbox"/> Acne/Pimples/Breakouts	Skin Tone: <input type="checkbox"/> Uneven Skin <input type="checkbox"/> Dark Spots <input type="checkbox"/> Dull Skin <input type="checkbox"/> Wrinkles <input type="checkbox"/> Fine Lines <input type="checkbox"/> Winkles <input type="checkbox"/> Puffiness	HAIR COLOR: <input type="checkbox"/> Grey <input type="checkbox"/> Lightened Blonde <input type="checkbox"/> Natural Blonde <input type="checkbox"/> Light Brown <input type="checkbox"/> Medium Brown <input type="checkbox"/> Dark Brown <input type="checkbox"/> Natural Red <input type="checkbox"/> Natural Red <input type="checkbox"/> Bleached Red <input type="checkbox"/> Black	HAIR CONCERN: <input type="checkbox"/> Dry Itchy Scalp <input type="checkbox"/> Dandruff <input type="checkbox"/> Fine <input type="checkbox"/> Dry/Dandy/oily Roots <input type="checkbox"/> Flat <input type="checkbox"/> Frizzy <input type="checkbox"/> Dull <input type="checkbox"/> Flyaway
ALLERGIES: Do you suffer from allergies or any skin conditions? <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Please explain: _____			

COMMUNICATION WITH YOUR CLIENT

Following the client consultation form it is important to communicate with your client by asking the right questions. Most makeup artists fall short in meeting the client expectations due to the lack of listening. To avoid any misunderstandings as well as to ensure client satisfaction it is essential to pay close attention to the information being conveyed by them. As important as it is to listen, you also want to utilize this time to discuss your client with the various possibilities and variety of styles which are suited for them.

EVALUATION OF CLIENT FEATURES AND CHARACTERISTICS

Once establishing your clients needs and expectations to successfully complete the makeup application we recommend evaluating the following areas,

Skin Tone is a single aspect that will not change. Determine the skin tone of the client in order to select the foundation. The following are aspects used to determine skin tone.

- Warm or Cool
- Even or Uneven
- Ruddy/Red
- Sallow/Grey
- Imperfections (scars & birthmarks)
- Differing Skin Tone on the face neck or chest

FACIAL FEATURES

Facial features are prominent or unique aspects of a client which are preferred to be hidden or accentuated. When communicating with the client you will find that they will list their preferences and concerns. Areas to discuss include:

- Facial Shape
- Size and Shape of Nose
- Size and Shape of Eyes
- Size and Shape of Mouth and Lips
- Length of Eyelashes
- Shape and Color of the Eyebrows
- Eye Color

MAKEUP STYLE

Utilize the following to evaluate your client's everyday makeup style.

- Trendy
- Evening
- For Work
- Minimal/Excessive
- Day
- Conservative/Simple
- For Play

Once you understand their style it will assist you with finalizing your look and ensuring that your client vision has been fulfilled.

CLOTHING STYLE

This is relevant when a client is seeking makeup for a special event such as a wedding, party, photoshoot and so on. Ask your client to describe their attire for the event, this will assist you in choosing the correct color palette as well as choosing the suitable makeup application.



CHAPTER FIVE

SKIN PREPARATION

Basic preparation of the skin may seem insignificant to makeup application, however skin preparations helps in determining the quality of the makeup application, including its appearance and longevity. All makeup applications should begin with clean, hydrated skin. If your client arrives already wearing makeup you must, cleanse tone and moisturize their skin before beginning application.

STEP 1: CLEANSER

Clean skin free of all dirt, excess oil, and debris is necessary for proper makeup application. For combination to dry skin types, a gentle cream cleanser with mild foaming abilities is great choice. For normal to oily skin, a gel based cleanser or foaming cleanser is better to remove the excess oil.

STEP 2: EXFOLIATE

Once the face is washed with a cleanser appropriate for your skin tone, exfoliate with either a physical (like a grainy scrub) or chemical (such as a liquid) exfoliator that's gentle enough for daily use. Sloughing off dead skin cells will help create an even surface for makeup to glide onto. Bonus? Your skin will look brighter because of it. Tip: multitask and use an exfoliating cleanser.

STEP 3: TONER

Toner serves multiple purposes, and it is a critical skin care product for your makeup kit. Choose a toner that manufactured to accompany the cleanser you have already chosen. Toner is a skincare product designed to complete the cleansing process by removing any further excess dirt, oil, makeup or debris from the surface of the skin.

STEP 4: MOISTURIZER

A light moisturizer is great for a smooth makeup application. Using too much moisturizer can however create a landslide; causing makeup to slide or smudge. Some more oily skin types may not require moisturizer at all and many foundations contain moisturizing ingredients, which affects whether or not you will need additional moisturizers. The best way to determine whether or not to use moisturizer is to refer to your client consultation form and regular skin care regimen, then base your choice on the client's skin type as well as your other product choices. i.e.: oil free moisturizer for oily skin types.

STEP 5: PRIMER

Finally, to ensure your makeup doesn't slip and slide all day long, use a primer pre-foundation and pre-concealer for flawless results. While it might seem like a lot of steps, you'll find that getting your skin in good shape first will give you the perfect palette for which to apply your makeup.

MAKEUP REMOVER

In situations where your client arrives in full makeup, it is necessary for you to use make up remover. These products are excellent choices for quickly removing makeup from the entire face.

MISCELLER WATER

Great solution for skin preparation could be a Micellar Water. It can replace your makeup remover, cleanser and toner. 3 in 1 solution for every skin type.



CHAPTER SIX

COLOR THEORY

Makeup artists should have a thorough understanding of color theory due in part as a professional makeup artist; they will find that color theory is critical to problem solving and to creating a successful work of art on client's faces. Color theory will also dictate your choices as you choose proper colors for clients. Finally you will use your knowledge of color theory to enhance client's skin tone, to accentuate your clients features and to also redefine their looks.

COLOR THEORY THE BASICS

The color of an object is not just a result of the object itself, it is a combination of the environment (which includes the lighting and its surrounding colors) and also individuals brain and eyes also can affect the perception of color¹. Due to these factors color theory can be a difficult concept to grasp. However colors complexity is also what adds to the mystique of makeup art.

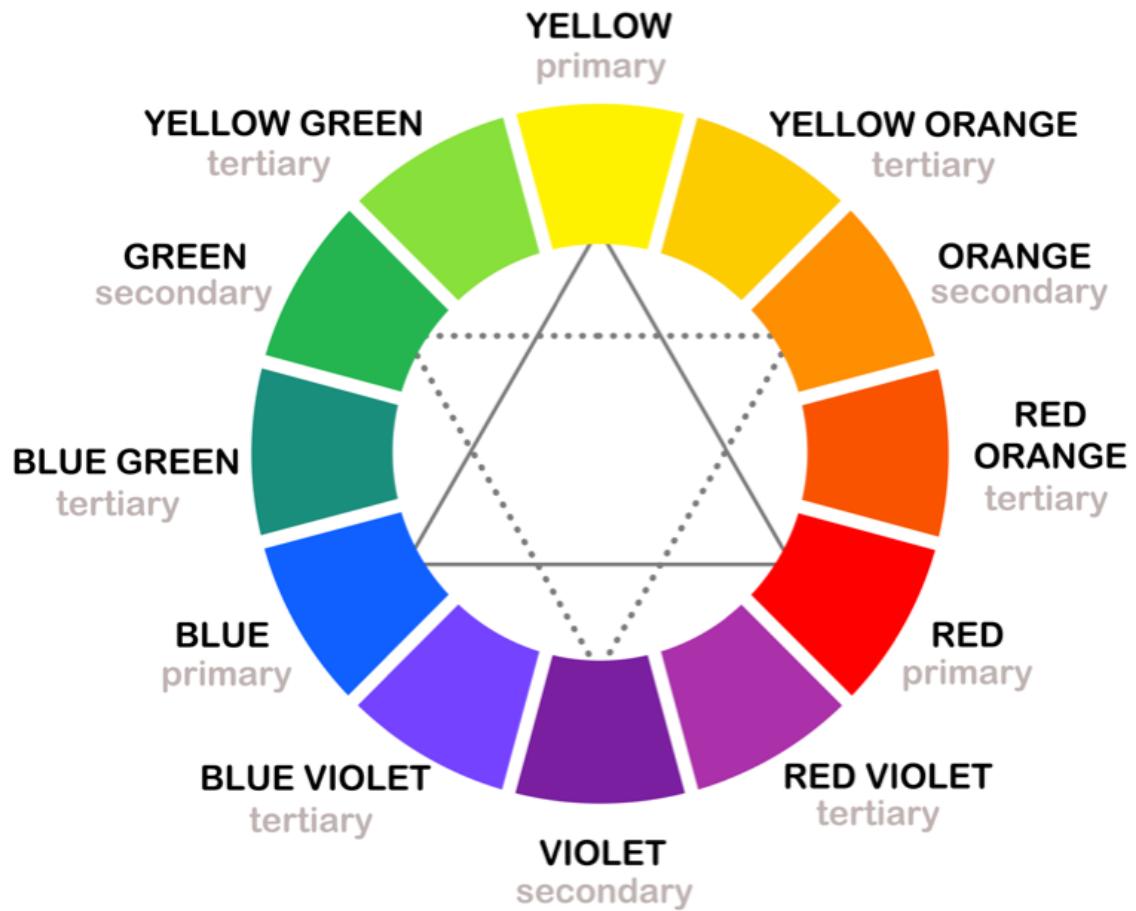
The concept of color theory dates to 17th Century with Isaac Newton's color theory. With a series of experiments published in 1672 Isaac Newton was the first to understand and name the primary colors (red, yellow, and blue). Though a controversial theory for its time we now understand that red, yellow and blue are the foundations of all other colors.

As a budding makeup artist you will need to have a comprehensive knowledge of color theory. This knowledge of color will aid you in your ability in solving problems and creating complete works of art on client's faces. Color theory is always constant and a lack of understanding of its concepts during makeup application will lead to the usage of wrong colors.

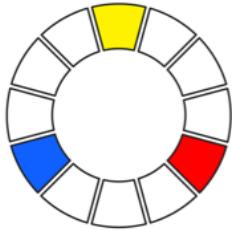
The application of wrong colors can make your client's faces appear to be older or give the appearance of being tired or sick. Color is used to create mood, emotion, or harmony and in makeup application it will accomplish these goals as well as enhancing skin tone and features while also completely reinventing client's appearances.

¹ Milady Standard Makeup

² <http://www.webexhibits.org/colorart/bh.html>



Isaac Newton is the father of the traditional color wheel, which originally comes original from the original “color circle” which was developed by Newton in 1666. Since Newton’s time scientists and artists have created, designed, redesigned numerous versions of the color circles. The color wheel is based on the three primary colors: red, yellow, and blue. Hue is a term that refers to any color in its purest form, which is lacking any shade of black or any tint of white. Hue is just one dimension of a particular color. The traditional color wheel is a creation of various combinations of colors which comes from the three primary hues and results in 12 main divisions. The color wheel is constant and will serve as basis and core guide for color theory.

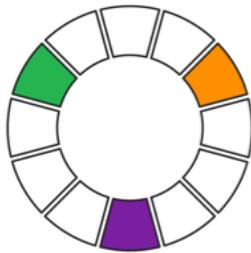


PRIMARY

YELLOW
RED
BLUE

The three unique hues that serve as the foundation of the color wheel are known as the Primary Colors. The primary colors are the three pure colors red, yellow, and blue which are the basis for creating all other colors. A Pure Color is a color that has no other color combined with it. The Primary colors are used in designs, art or in images that need to convey a sense of urgency.

Primary colors are the most vivid colors and are also used for logos due to their ability to inspire urgency or capture attention.



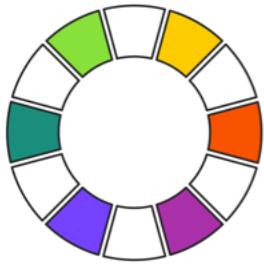
SECONDARY

ORANGE
VIOLET
GREEN

The Secondary Colors are the colors that result from the equal mixture of two primary colors. Orange, green and violet are secondary colors.

- Orange is the mixture of red & yellow.
- Green is the mixture of yellow & blue.
- Violet is the mixture of blue & red.

The secondary colors are not as vivid as the primary colors and due to this they have less tendencies to create a sense of urgency when viewed.



TERTIARY

YELLOW ORANGE
RED ORANGE
RED VIOLET
BLUE VIOLET
BLUE GREEN
YELLOW GREEN

The Tertiary colors are formed by mixing a primary color with a secondary color: blue-green, yellow-green, orange-red, blue-violet, red-violet, and yellow-orange are all tertiary colors. These are also the final six colors of the color wheel. Earth tone colors such as khaki, and brown are tertiary colors all created by mixing the three primary colors.

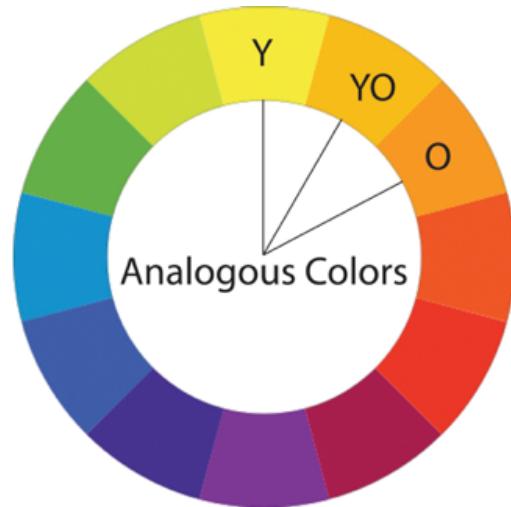
COMPLEMENTARY COLORS

The Complementary Colors are colors that fall directly across from each other on the color wheel. The name complementary however does not mean that the colors "complement" each other however in fact quite the opposite. When used next to each other they create distinct contrasts, which intensify the appearance of each other. This can help when you want a particular color to stand out.

The complementary colors are used in makeup application with the goal of creating a vibrant or dramatic look. Complementary colors when mixed together create neutral, dark hues. This can help makeup artists to make darker, more natural looks without using black. Complementary color concept is also used when attempting to make colors pop in eye makeup applications as well as color correction.

ANALOGOUS COLORS

The Analogous Colors are the colors that located directly next to each other on the color wheel. These colors create a minimal contrast and match well with each other. Analogous colors are used in makeup application to create soft and subtle looks mainly for everyday looks. They can also be used to bring attention to specific facial features.



COLOR TEMPERATURE

Most people have heard of colors being referred to as warm or cool, the perception of what's warm and cool varies from person to person. However in the field of makeup the concept of warm and cool is critical to when determining skin tones and appropriate colors which are necessary to creating a successful look for clients. An improper mismatch between skin tones and foundations is usually the result of a mismatch between warm and cool colors. The warm and cool makeup colors can be used to alter and accentuate facial features. They can also dramatize certain outfits.

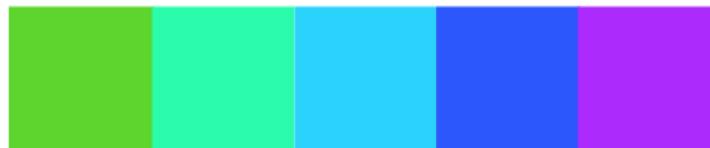
Dividing the color wheel in half down the middle of green and the middle of red, one half would represent the warm colors and one half would represent the cool colors. The red-yellow side of the wheel represents the warm colors and the blue-green side represents the cool colors. Green and red can both be warm and cool. If the red is orange based then it's warm; if it's blue based then it's cool. Green follows this same concept, if it's yellow based then it's warm; if it's blue based then it's cool.

WARM COLORS



The Warm colors range from yellow and gold through the oranges, red-oranges, most reds and in some cases even yellow-greens. The warm colors received their name due in part to their ability to remind people of heat or warm things. Warm colors can represent energy, boldness or excitement.

COOL COLORS



The Cool colors are the opposite of warm colors and include blues, greens, violets and blue-reds. The cool colors reminds us of cool things like water, grass, or ice. The cool colors create a sense of calmness and in makeup cool colors can also be used to add excitement and be used to accentuate eye colors.

NEUTRAL COLORS

The Neutral Colors are colors that neither complement nor contrast each other. These colors include brown and gray and their variants. In makeup application the neutral colors represent natural, soft flesh colors and are often a good choice for any skin tone because neutral colors are located in the center of the color wheel.

COLOR SATURATION

Saturation is the pureness of a color or the dominance of hue in color. A color with full saturation is the truest form that particular color and is very vibrant. Saturation changes are the hue moves from the outer edge of the color wheel towards the center, where it loses color and becomes desaturated and begins to appear gray. When colors are desaturated a large amount of the pure color has been removed. Desaturated colors are colors that are mixed with white and are located toward the inner ring of the color wheel. They contain large amounts of gray and very little pure color as such they are considered neutral. The degree of saturation range from the outer edge of the color wheel (full saturation) to the center (full desaturation), perpendicular to the value axis. The varying degrees of saturation create tints and shades

TINT

Tint is the addition of white to any color. Adding white decreases the hue, the amount of true color. Tint is also referred to as brightness, the more white added to a color the brighter it becomes.

SHADE

Shade is when black is added to a color. Adding black to a color decreases the hue, which affects the colors value. The more black that is added to a color the darker its value becomes.

TONE

Tone is the color that results when gray is added to a color. Anytime that gray is added to a color it creates a differing tone.

COLOR HARMONY

The goal of any makeup artist is to create a harmonious make application. Harmony is the existence of unity in a design and as such is the most important of all the artistic principles. Harmony will bring together all elements of a design; as such when a makeup application has harmony it will blend seamlessly and will be calming and pleasing to the eye. Harmony applies to all the elements of makeup; colors, application techniques and the matching of colors and techniques to the client's complexion, and facial features. The concept of color theory is based on colors that are either harmonious or not harmonious. Colors that are not harmonious are referred to as contrasting. Contrasting can be useful in makeup application when the intent is to highlight a specific feature or detail. It is crucial to grasp color harmony as it will apply to your client's natural coloring, therefore creating a link between color harmony and color temperature.

WARM HARMONY

Warm-Harmony refers to an individual who tends to have medium to dark-skin, dark hair and medium to dark eyes. The most harmonious makeup color choices for these individuals tends to be:

- Medium to Dark Browns
- Plums/Wines
- Dark Purple/Grapes
- Forest Greens
- Khaki
- Bronze
- Charcoal
- Rusts

Make up that would contrast or not be harmonious for these individuals usually include cool colors.

COLD HARMONY

Cold -Harmony refers to an individual who usually has very fair skin, light eyes, and lighter hair. The lighter features of the cold-harmony individual makes them well suited for brighter colors. Harmonious make up color choices for this individual are:

- Light Blue
- Bright, Light Pink
- Light Green
- Yellow
- Bright Red

NEUTRAL HARMONY

Neutral-Harmony individuals usually tend to have light to medium skin, and medium hair and medium colored eyes such as hazel or light brown. This individual can look good in a wide range of colors from both the cold and warm harmony selections.

Harmonious color choices for this individual includes:

- Teal
- Navy
- Tints and shades of pink, blue and green

The concept of harmony goes far beyond the categories of warm, cool and neutral however these categories can serve as a starting guide in your introduction to makeup application.

A major point to also take into account is that it is impossible to place individuals in one category. Individuals skin tone varies greatly and people also have to ability to change their hair and eye color on a whim.

As a makeup professional, it is your job to recognize these factors when crafting the most harmonious look for your client's. Remember the real rule of harmony is that what you create must be appealing to the eye.

CHAPTER SEVEN

SHADING & UNDERTONES

As you learned in the previous chapter about colors and creating harmonious looks, makeup comes in numerous shades and bases. Due to the large variety of individuals skin tones, a makeup artist must have an extensive understanding of different variations that can come from the many bases in makeup. Makeup artist must be able to do a base tone and skin match in order to create the most harmonious look for their client's.

The two elements used in order to create a successful match in a base and tone are **Undertone** and **Shading**. The darkness and lightness in a base is the shade. Observing a gray scale, you will be able to visualize the differences in a shade. At the beginning of a grayscale it starts with 10% and increases by increments of 10 until reaching 100% with white being at 0% and black being at 100%.

Every possible shade to cover the shades of an individual's face and their base shades can be found on the grayscale. The grayscale itself is not a color but merely represents the base shades from the darker to the lighter shades.

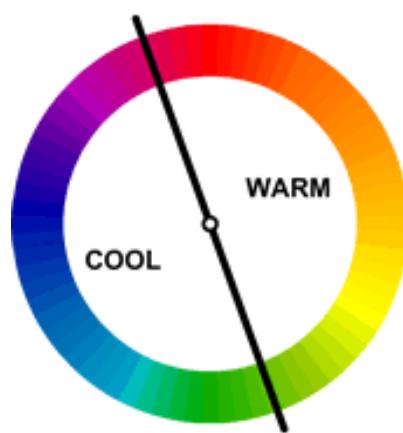
UNDERTONE



Matching skin tone perfectly requires makeup artists to also use an element referred to as Undertone. The undertone is what's used to get the intrinsic color match of the skin. Though many skin tones are easy to detect, some are harder to detect. Colors of the undertone will visualize themselves in a variety of shades ranging from light-pinkish all the way to a dark-reddish color. As shades appear higher up on the darker scale the undertones can range from yellow to greenish. Undertones can appear in a variety of colors however many undertones will be in the olive color. Undertone colors will vary product line to another. Some lines of product will have more undertone than others. It can help to align the products from left to right and comparing on the gray scale by increments to help distinguish the ones that are not as easy to notice.

Good lighting is also crucial to effectively see the subtleties that can occur in each of the base shades. You should always have a well lit area to work in, sometimes it may even be necessary to place your undertone on a sheet of white paper and slowly move it from side to side. By using a distinguishing background that is neutral, it will aid you in determining the difference in the undertone as well.

It's suggested to use a white cloth to cover an individual's face while applying makeup. Having a white background will show the skin of an individual better and be beneficial when matching the skin tone and undertones.



BASE MATCHING

As a makeup artist it's important that you know and develop an eye for matching the base and skin tone. You need to be able to observe the skin shade in an overall matter when it comes to individuals. This includes noticing if the neck, arms and legs are lighter than the facial area or if they are darker. In some circumstances the face itself may not be all the same color (which could be due to birth defects or scarring).

There can be big differences in individuals facial colors, which requires you to learn where you would place them on the grayscale. In order to successfully place them on the grayscale it is important to pay attention to the colors in their undertones. This can be done by figuring out how much pinkish or reddish or greenish there is on the individual.

Matching the skin tone will consist of using a combination of the shades and undertones. Most individuals will have some extent of greenish (olive tent) in the undertone to their skin. Do not get distracted by the different variety of shades you will find in faces, the bigger question is which of the shades should be used to match the base? Initial examination of individual's skin may reveal that the skin has redness, which can be caused by irritation, blemishes, blood vessels, veins that are closer to the skin and even blueness showing around the eyes. However these factors should not distract you in your ability to determine the true undertone color of their skin.

In some situations you will find that a face has a little bit of difference in the undertone and shade more in one area than another. This can be especially seen in the crossover area (the area where the face and neck come together). This can be more pronounced if an individual wears their base with a sunscreen, this is very noticeable during the summer months. However having a base that matches up properly to begin with, is going to reduce and in some cases eliminate this issue.

You will find that most individuals skin match is best done in the area in front of the ear and towards the bottom of the ear. This is where the undertone will prove to be at its clearest, since this is the area where the face and the neck join, it will allow the makeup artist to get a full view of the shade and undertone in a picture as a whole.

SHADE

What if the base is too dark or too light on the skin? If too light you will need to add a dab of a base that is darker, and mix it well, you can use the palette tool for this part. Then, simply add to it, a little at a time until reaching the desired shade. If too dark, you will do the same thing only using a lighter base, not forgetting to mix well.

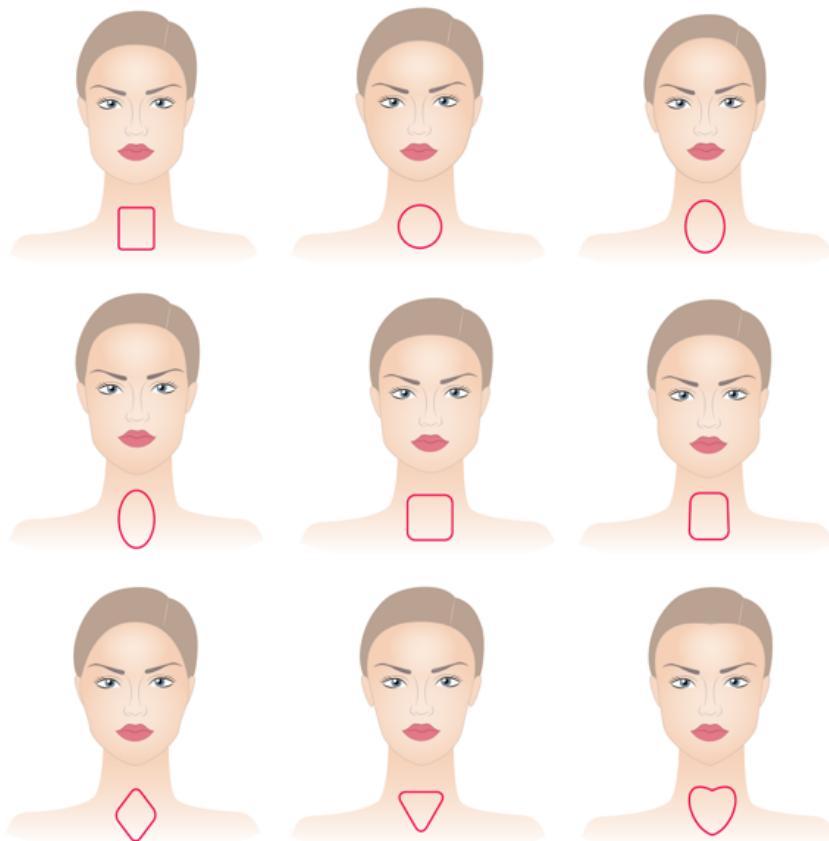
If you can't find a perfect match for the base, you will then have to proceed to using combinations and mixing to locate the proper color. Remember, this is done by using the two bases that are closest in match. If you have one base that is slightly lighter, and another that is slightly darker, try mixing the two together. It is important that the makeup artist come up with the correct base colors. Always use the palette tool when mixing colors, and don't forget to wipe the palette when changing to a single color, or when changing colors in general.

Using one of the makeup sponges, apply a dab of base on the jaw line. You will keep taking a base, and mixing with the previous base until you achieve a perfect match. You can tell when you have reached a perfect match, because the shade and base color will no longer appear, it blends in so well it actually disappears. This is the objective, for the base to no longer be noticeable, and for it to have a natural appearance.

CHAPTER EIGHT

FACIAL SHAPES

When working with faces the objective is to create a symmetrical, oval appearance. The oval facial shaped face has historically been considered a desirable facial shape, because it provides background for the precise proportion of the other facial features. A benefit of recognizing the various facial shapes is that each client's basic face shape serves as a guide for highlighting, contouring, and blush application.



OVAL FACE SHAPE

The oval face shape for many decades was considered the “perfect” facial shape. However as makeup artists in this modern we are aware that there is no such thing as the “perfect” face. All of your clients are perfect in their own unique ways. Though there is no “perfect” face it can still aid in your knowledge to understand the concept of a perfect face shape. This concept has come from the proportion and symmetry of the oval face, which is able to be evenly divided in thirds. The first third is from the hairline to the top of the eyebrows. The second third is from the top of the eyebrows to the tip of the nose. The last third is measured from the tip of the nose to the chin.

A perfectly proportioned oval face is approximately three-fourths as wide as it is long, and the distance between the eyes is equal to the width of one eye. The oval face is considered to be the “perfectly proportioned face”.

THE OVAL SHAPE AND CHEEKS

The application of foundation and powder to the oval face requires choosing the proper shade to match and blend with the individual skin tone. When applying blush to the oval face, begin at the apple of the cheek, moving in circular motions and creating a smooth arc. This will create a gradual fading of blush color toward the top of the ear and place a slight emphasis on a perfectly plump inner cheek.

Heart Face Shape

The heart face shape has more width at the forehead and the cheek area and begins to gradually narrow at the chin. In the case where the chin area is wider than the forehead, it's often times called a “pear-shaped face”. In many instances with a heart face shape, the eyes tend to be focal point of the face, turning the focus upward from the narrower jawline.

THE HEART SHAPE & CHEEKS

The objective when working with a heart-shaped face is to counter the narrow areas, creating the appearance that they are wider while at the same time making wider areas appear narrower. To accomplish this, choose foundation and pressed powder that are up to one shade darker than the client's skin tone. This color is to be applied along the outside of the widest areas of the forehead, temple, and upper cheeks.

Choosing an appropriate blush color will help to ensure that you bring out the natural contour of the jawline, without overwhelming the center of the face with excessive width. In this technique two shades of blush are used. The slightly darker blush color is applied in a slight vertical sweep toward the ear. The lighter color is applied in a circular motion on the apple of the cheek to draw attention to the center of the face and also to plump the inner cheek.

THE OBLONG FACE SHAPE

The oblong face shape is long and narrow, with greater length in proportion to its width. The usual goal when working with an oblong facial shape is to create the appearance of greater width, along with definition to the cheek line.

The Oblong Face & Cheeks

Using a slightly darker liquid foundation in some instances can help you in creating this contour. The darker base helps to reduce the length of the face, while also adding more width. With oblong faces, contour the cheekbones in a natural manner. To achieve this look, apply neutral-toned blush in a vertical, not horizontal manner, across the cheek line. This will allow you to create the appearance of a wider face. These areas can be contoured by using a blush that is a shade darker than the foundation and pressed powder. (insert picture of oblong face shape)

To make a narrow face appear wider and more proportionate, the application of blush should begin at the outer edges of the face, and work inwards towards the nose and stop at the outside edge of each eyeball.

THE ROUND FACE SHAPE

The round face shape doesn't have a dominant or strong angle, and is at its widest at the cheekbones. Compared to the oblong and oval facial shapes the round shape is broader in proportion to its length, and is noticeably round at the chin and hairline. The makeup goal when working with a round face is to minimize the fullness through the midsection and create a more elongated appearance.

THE ROUND SHAPE & THE CHEEKS

Contouring specific areas will alter the appearance of the round face and help to create a thinner, longer appearance. Highlighting will be required in certain areas such as the forehead, upper cheeks, and sides of the lower jaw. Contouring with darker colors will be necessary for placing emphasis on specific facial features. The dark colors will be used to draw attention away from the sides of the face, and to place emphasis on the inside features of the face (eyes, lips and nose) and to also add height to the face.

Blush is placed in a circle, slightly below the cheekbone with a light upward sweep. This application technique will be used to draw attention to the center of the face.

THE SQUARE FACE SHAPE

The square face shape is unique in that it composed of straight lines on all its sides, the widest areas are its forehead, jaw and cheeks. In attempting to create a softer, more proportionate appearance, the makeup objective is to soften the angles and create the appearance of a narrower forehead and jawline.

THE SQUARE SHAPE & CHEEKS

When applying foundation to the square-shaped face, highlights should be used to emphasize the center of the face, particularly around the nose, under the eyes, in the center of the forehead, and in the center chin. Highlighting will draw attention away from the outer angles of the face. Slightly darker foundation applied to the lower outer cheek and jowl area. Lighter shades of blush is applied to the center of the face in a sweeping, upward and outward motion to make the face appear longer.

THE DIAMOND FACE SHAPE

The diamond face shape has a narrow forehead and narrow chin. It is the widest across the cheekbones. The goal with a diamond face shape is to minimize the width of the face at the cheek area.

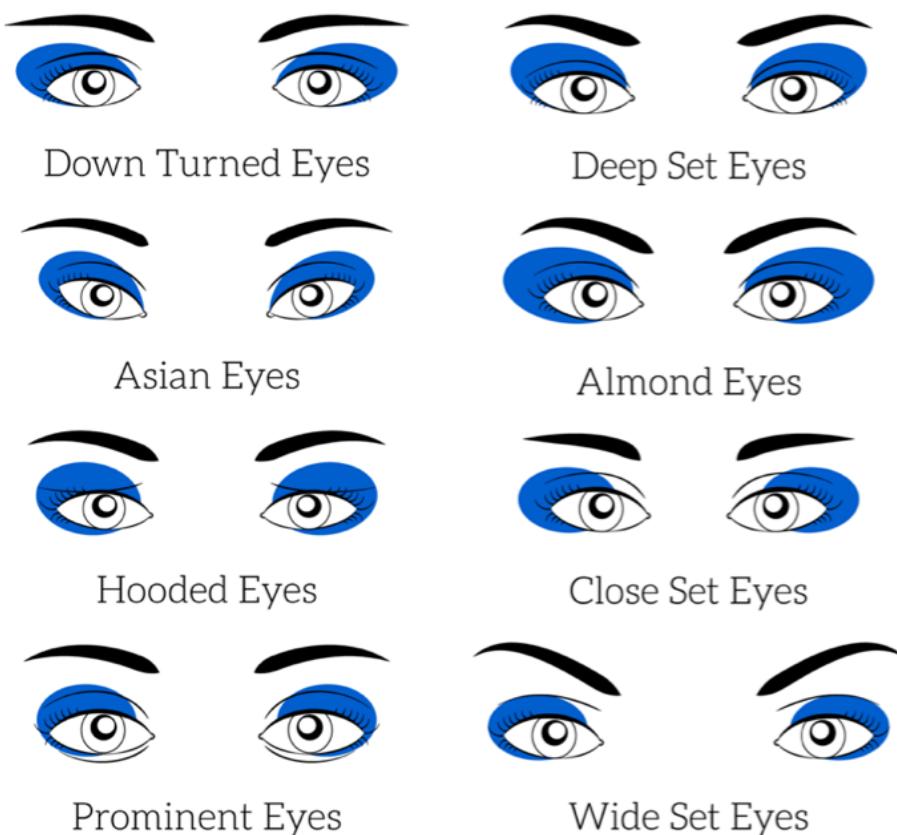
THE DIAMOND SHAPE & CHEEKS

In creating the appearance of a more proportional look and to minimize the width of the center of the face, two foundation shades can be used. The darker foundation is applied to the center of the face, to the cheeks, and to the sides of the face in front of the ears; a slightly lighter shade is then applied and blended across the forehead and chin. Choose a slightly darker blush in a neutral shade or earth tone. Then apply in a circular motion at the apple of the cheek, in a light sweep outward and then upward.

CHAPTER NINE

EYE SHAPES

Eyes act as the focal point for the entire face, as such the eyes and their shape can influence the rest of the face and the makeup application. There are numerous eye shapes, and depending on the facial shape a particular eye shape may be made to appear magnified or minimized. Your job is to take into account the big picture and work to create a harmonious look for your client.



EVEN-SET EYES

Even-set eyes are perfectly balanced and are ideal for any face shape. Even-set eyes are the width of one eye apart from each other and do not require any corrective techniques. This allows makeup artists to use almost any makeup technique on them.

WIDE-SET EYES

Wide-set eyes are further than one eye width apart. Wide eyes are rare, but also ideal for dramatic makeup application and creative techniques due to their versatility. Bringing wide eyes closer together requires you to avoid highlighting in the inner corner of the eyelid to bring the eyeliner and bringing the eyeliner toward the tear duct.

DEEP-SET EYES

Deep-Set eyes are recessed deeper in the eye socket which creates a sunken-in appearance. The goal is to bring the eyes closer to the surface and move them forward. To do this, use basic highlighting skills, lighter colors, medium shades in the crease, and no dark shades. Using a medium eyeliner shade on the outer lower lid of the eye will define without receding the eye.

CLOSE-SET EYES

Close-set eyes are separated from each other by less than one eye length. Depending on how close they are, close-set eyes can almost create the appearance that the eyes are crossed. To widen close-set eyes, you will need to lighten the inner corners by applying a lighter shade of shadow and avoid bringing the eyeliner across the eye into inner corners.

ROUND EYES

Round eyes are classified as bulging or protruding eyes. The objective with round eyes is to minimize the height and widen their appearance. Round eyes are able to use any eye shadow color. However it is always important to know to use matte eyeshadows and use eyeliner on the waterline will make them look a little smaller. A medium shadow can be applied to the lid, and darker shadow can be applied in the crease, extending upward and out from the corner of the eye. Best look, smokey eyes.

HEAVY/DROOPING LIDS

Heavy or drooping lids create the appearance of small, tired eyes. For heavy/drooping lids, the first and most important step is to apply a neutral base or foundation over the entire eye area. Then apply a lighter shadow directly on the lid above the upper lash line. Shadow evenly and lightly with a medium shade from the outer third of the lash line to the crease and brow.

MONOLID EYES

Monolid eyes are different from the traditional “Western Eye” and unique in their shape. The eye is small and the goal is to make it appear larger, as such the monolid eye is ideal for vibrant bold colors and eyeliner. The monolid eye has no clear definition between the eyelid, the crease area, and above leading to the entire area appearing to be one surface. Shadow is used to create a desired crease and add definition to the eye area.

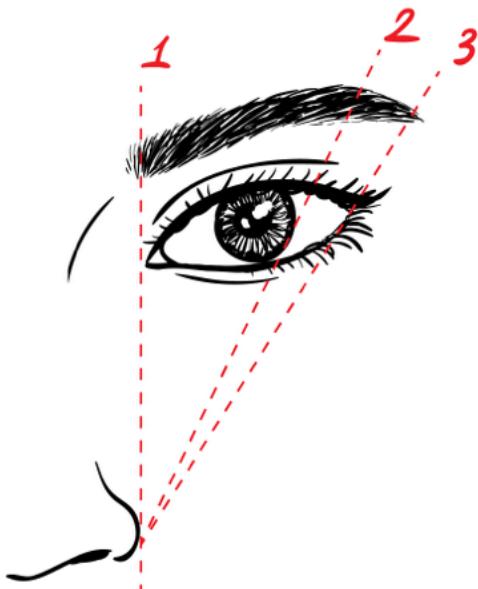
CHAPTER TEN

EYEBROWS

The eyebrows are just as important to makeup artist as the eyes. When shaped properly the eyebrows can not only alter the appearance of the eye, but also the look of the entire face. A well-groomed eyebrow is fundamental to any professional makeup application.



THE IDEAL EYEBROW SHAPE



The perfect eyebrow shape depends upon the eye shape, as well as the face shape and nose. Careful analysis of the face will determine how to best shape eyebrows so that the entire face appears vibrant. Three lines can help you in determining the perfect brow shape for any eye. Using a brush or brow pencil create three lines of distinction, be sure the client is looking ahead and has both eyes open.

Line 1. A vertical line from the inner corner of the eye upward. The eyebrow should begin here.

Line 2. A line drawn at an angle from the outer corner of the nose to the outer corner of the eye. The eyebrow should end here.

Line 3. A vertical line from the outer circle of the iris upward. This is where the highest part of the arch would ideally be.



CREATING BROWS FOR UNIQUE FEATURES

The guidelines above are solid tool, however not every facial shape, brow, nose etc... are easily categorized. The following tips can help balance other facial features by reshaping the eyebrows.

- **Low Forehead.** A low arch gives more height to a low forehead.
- **Wide-set eyes.** The eyes can be made to appear closer together by extending eyebrow lines to the inside corners of the eye.
- **Close-set eyes.** The eyes can be made to appear further apart by widening the distance between the eyebrows and extending them slightly beyond the corner of the eye.
- **Round face.** Arch the eyebrows high to make the face appear narrower. Begin the arch on a line directly above the inside corner of the eye and extend to the end of the cheekbone.
- **Long face.** To make the face look shorter and wider, create a minimal arch. Do not extend eyebrows farther than the outside corners of the eyes.

CHAPTER ELEVEN

EYELASH APPLICATION

Makeup Artistry in todays world has gone beyond from proper foundation and eyeshadows but rather to much more extensive enhancements. When it comes to lashes, women have moved from false, temporary, permanent extensions, lash tinting and perming. As a makeup artist to assure clients great service it is vital to have an understanding what services to provide.



Eyes are one of the most delicate and sensitive areas of the face due to this to ensure client safety and increase their level of comfort the following steps must be taken:

- Have a proper source of lighting to allow proper application.
- Ask the client to remove contact lenses prior to application.
- Have saline water close to the makeup station and if adhesive was to get in the eye, flush the eye immediately with plenty of water and contact a physician immediately.
- Clean and disinfect all tools to eliminate from introducing bacteria into the client's eyes.
- Handle the tweezers by the tip and always have an extra pair.
- When removing lashes from the container use clean tweezers rather than fingertips
- Dispose all leftover lash extensions to eliminate contaminating new lashes.

ARTIFICIAL LASHES

There are a variety of lash extensions. Such as, one length or for a softer look lashes that vary in length. Synthetic black lashes are the most common extensions used, however, many manufacturers produce extensions in a variety of colors and lengths for different occasions. Assess the client natural lash length and then select lashes based on the goal for the finished look.

TYPES OF LASHES



STRIP LASHES

These are full lashes that cover the length of the lash line and is one unit.



TAB LASHES

These are used for groupings and cluster of lashes. This is applied utilizing the same technique for individual lashes.

TOOLS USED

SINGLE USE SUPPLIES

To speed up the clean up process as well as to minimize the sterilization process and to promote safety utilizing as many single use supplies as possible is highly recommended. Single use supplies include, tissues, tape, eye pads and cotton pads.

TWEEZERS

This differs according to manufacturers. Some recommend using straight tweezers while other recommend both straight and curved. Use the type of tweezers most comfortable and do not forget to sterilize them following the session.

ADHESIVE

Majority of the time lash adhesives are included in the kit but it will need to be renewed frequently. Adhesives range from gel to a more fluid liquid. Heavy gel adhesives are perfect for beginners giving much longer time for adjustments as it takes time to dry and set. A con of the heavy gel adhesives is that it does clump and lump the application. Fluid is much highly recommended for the pros as it gives a natural look while drying much faster.

SINGLE EYELASH APPLICATION

Use the following steps when applying individual lashes,

- Start with the centermost lash application.
- Proceed to the outer lash and apply a lash halfway between the center lash and the inner corner of the eye.
- Go back to the center and start adding a lash next to each of those already in place, moving across the eyelash.
- Repeat this step until you have applied all of the lashes.
- Use the same steps to complete the other eye.

HOT TIPS FOR EYELASH APPLICATION

To make the eyes appear wider, apply three to five different lengths of eyelash extension.

For an almond shaped eye, use the longest extension in the corner of the eye, medium length to fill the center portion and shortest inside the eye.

For a larger and more open eyed look, medium length extensions in the outer portion, longest to fill in the center, shortest in the inner corner.

For a thick, lush, glamorous look, apply a long lash extension evenly across the eye and use a longer lash for every second or third lash.

LASH EXTENSION REMOVAL

- Gather sterilized supplies.
- Confirm the client has removed contact lenses.
- Clip client's hair back.
- Protect the under eye area with gel pads or surgical tape.
- Saturate two large swabs with adhesive remover.
- Gently hold swabs on both sides of the lash for approximately for 60-90 seconds and stroke the lash in a gentle outward motion until the lash is completely removed.
- Repeat step until the bond is dissolved and all eyelash extensions have been removed.

FOR SINGLE LASH REMOVAL

- Grasp the eyelash extension from the tip of the tweezers pulling the lash back gently.
- Clean residue with a gentle cleanser or lash toner.

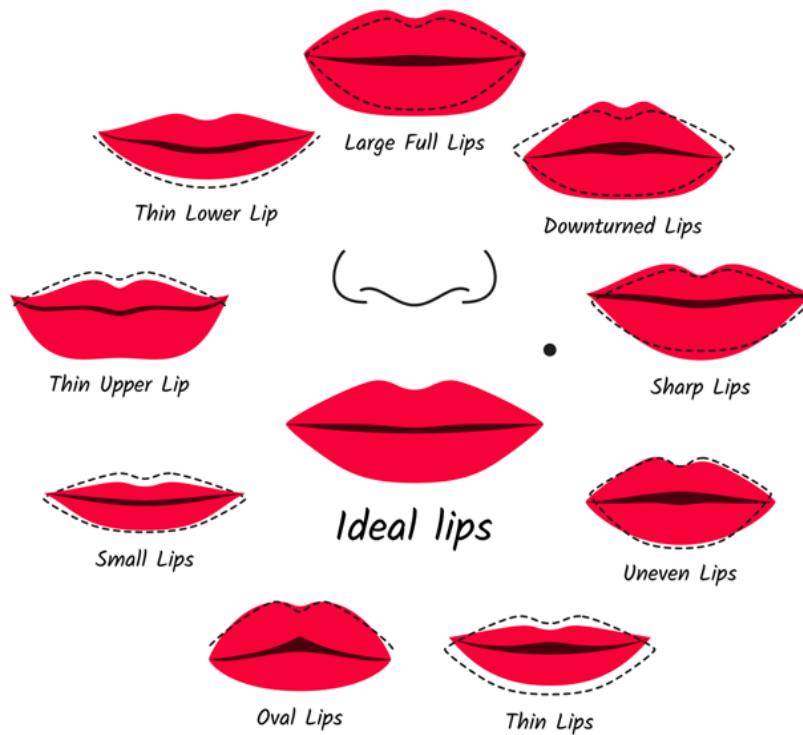
CHAPTER TWELVE

LIPS

A simple application of lipstick can instantly brighten the face, and can even make a makeup free face look finish. As such lips are a major part of creating a harmonious look for clients and is important that aspect that all makeup artist must learn.



LIP SHAPES



Changing lip shapes and definition is a simple task; as the times and trends change the desired lip shape also changes however the desire for full plump lips remains constant. The lips are proportioned so that the peak of the upper lip falls directly in line with the nostrils. Lips can be full, thin, or lack shape, and luckily all shapes have a quick fix.

- **A thin lower lip** can be enlarged by placing lip liner below the bottom lip line.
- **A thin upper lip** can be enlarged by placing lip liner outside the upper lip line and creating higher lip peaks.
- **A full set of thin lips** can be made to appear larger and more full by lining the entire lip area outside the natural lip line and creating a full and shapely lip.
- **A small set of lips** can be made larger by lining the outside of the lip area as needed in order to enlarge the lip.

To create an upward appearance where the lip corner droops, apply lip liner above the outer corner of the upper lip line and inside the lower inner corner of the bottom lip.

- **Oval lips** can be defined by lining the outer corners of the lip with liner that extends slightly beyond the lip line.
- **Large lips** can be made to appear smaller by applying lip liner inside the lip line.
- **High upper lip** peaks can be rounded or minimized by applying lip liner below the peak in a smooth round application.
- **Uneven lips** can be made to appear perfectly even by applying lip liner in an even technique to both sides⁷.

CHAPTER THIRTEEN

AIRBRUSH



Airbrush makeup is vastly used during bridal makeup. Majority of the clients prefer this due to the fact that airbrush makeup enables a much more streak free flawless finish.

AIRBRUSH BASICS

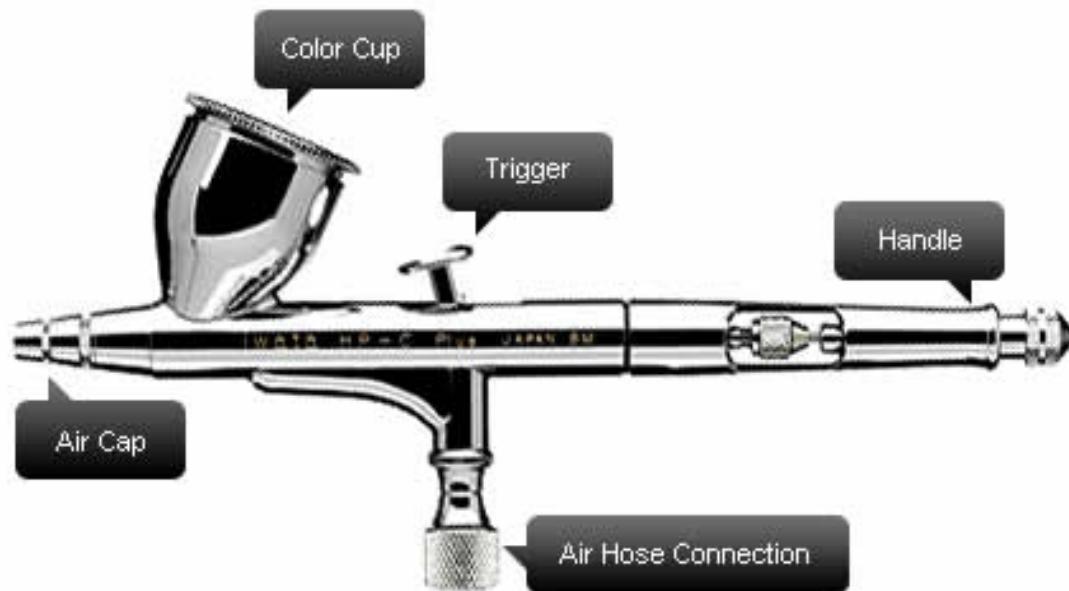
Many airbrushes were designed to allow water-based enamels, paints, acrylics, make-up and adhesives to flow easily through them. Any free flowing material that has a milk consistency can be sprayed through an airbrush.

Prior to explaining on how to use an airbrush, it is vital to understand the tool operation system. The airbrush is a small metal tool that is attached to a hose that is connected to a source of air like a compressor. A small trigger or button on the airbrush allow it to release air from the tool. The air then move past the small opening from the tip of the tool and create a vacuum then drawing the make-up into the stream of air. The make-up and air are then pushed from the tool towards your canvas.

There are two types of airbrushes, single action and the dual action. Many airbrush manufacturers create both styles. The term single action simply refer to the trigger motion of the airbrush. The trigger only has a single function when it is pressed down, releasing both air and make-up. There normally is a screw or knob on the tool that allow you to set the amount that is sprayed when the trigger is pressed. Dual action also refer to the trigger motion, however, when pressed down, the air is released and if or when you pull back on the trigger it allows the paint to mix with the air releasing from the airbrush.

There are some airbrushes that come with interchangeable parts and if you want to adjust the spray pattern and the viscosity of the fluid. Thick fluids require more pressure and a larger nozzle. The pattern size can be determined by the size of the tip or nozzle on the airbrush and the distance that the tool is held from the canvas.

Single action airbrushes are very durable and allow you to spray almost anything through them. They are also easy to clean and use. The dual action airbrush is considered to be the workhorse of this industry and happens to be used by a large number of artists due to its versatility. It has been used to apply full body paint as well as paint animatronic skin. Although it is more difficult to use due to hand-eye coordination.



AIR SUPPLY

There are a number of ways to provide air to your tool. The most common way is through a compressor but it is challenging at times to find a better suited one for you.

- The first option is the compressor motor. These tend to be inexpensive although it does not supply an even airflow and tend to be very noisy.
- The next is a compressor with a tank attached to it. This type has an even airflow and motor that shuts off once the tank is filled. The motor of the compressor will only restart in order to refill the tank.
- Another option is a silent compressor that has a tank and a motor. The motor is insulated and tends to be very quiet. However, this type of compressor is very pricey and it costs around 4 times more than a standard compressor.
- The last option is carbon dioxide gas. Carbon dioxide isn't really air, art stores will have carbon dioxide in cans in the size of spray paint. If purchased from a welding supply store, the canisters may be refilled.

MAINTENANCE

Prior to placing your airbrush down, empty the color out of it by running water or the proper solvent through it. This is to eliminate the airbrush from clogging. The airbrush performance will be affected severely if not properly attended to. Follow the guidelines provided to you by the manufacturer at the time of purchase.

OPERATING THE AIRBRUSH

1. Hold the airbrush resting the tip of the forefinger on the button activating the airflow.
2. Press the button down to start the airflow into the brush. (Dual action, pull back on the button to start the airflow)
3. Move the hand up, down, left and right to control the airbrush and the application on the surface.
4. Be mindful that the distance from the canvas will determine the size of the spray pattern. The further from the canvas, wider the pattern, closer to the surface, thinner the pattern. Build the color gradually.

QUICK CLEAN

To maintain a clean airbrush in between colors, projects, and models, use a cleanser that is suited for the product you are using. Follow these steps:

STEP 1: Loosen the needle chucking nut.

STEP 2: Pull the needle back slightly.

STEP 3: Add a few drops of the cleaning fluid in the cup.

STEP 4: Point the airbrush down at an angle and place your finger over the needle cap. Next, push down and pull back on the trigger to produce a back spray effect. This will free any makeup remnants blocking the nozzle passage.

QUICK CLEAN (CONTINUED)

STEP 5: Clean the cup with a makeup brush or cotton swab.

STEP 6: Push the needle back in and screw and the needle chucking nut tightly. Flush with the cleanser to ensure the passage is clear. Place the handle back on the gun.

DEEP CLEAN

Deep cleaning your airbrush after each job is recommended to prevent problems associated with clogging.

STEP 1: Disassemble your airbrush according to your airbrush model's specifications.

STEP 2: Soak nozzle cap, nozzle, needle cap, and body in 99% Isopropyl Alcohol.

STEP 3: Wipe needle clean with 99% Isopropyl Alcohol.

STEP 4: Assemble airbrush according to the airbrush model's specifications.



CHAPTER FOURTEEN

BRIDAL MAKEUP

A large component of makeup artistry is bridal makeup. In this booming billion dollar industry, various brides have different needs requiring highly skilled artists to enhance their appearance through makeup. This differs from various themes, seasons, dresses, cultures and even locations. Most brides are anxious to hire the most skilled artist to ensure they look their best when their wedding day is captured through photography and videography enabling them to reminisce in years to come.

CONSULTATION

This is the makeup artists opportunity to gather as much information as possible to ensure that the final look is what the bride requested. Common questions asked are,

- The season of the wedding; winter, fall, summer or spring.
- The time of day; morning, afternoon or evening.
- Location of the wedding.
- Outdoors or Indoors
- Color Theme
- Hairstyle
- Hair Accessories (Veils, crowns etc.)
- Style of dress worn
- Color of the dress
- Number of people requiring makeup (Bridesmaids, groom etc.)
- If the bride usually wears makeup everyday
- If the bride prefers a natural look or a more colorful and dramatic finish

It is highly recommended that as much information is obtained to ensure that the overall look does not collide with the theme and vision of the bride.

Majority of the bridal looks differ based upon preference and culture. A standard American Bride will have a natural soft makeup application with neutral tones, highlighting the dress. An Indian Bride would request much more dramatic make with exotic eyes and darker lip shades.

Communication is key when working with a Bride.

MAKEUP TEST

A Makeup Test is key to not only establish a relationship with the bride but to also finalize the look prior to the wedding day. Once the bride as well as all other parties requiring services are pleased with the test, document the final look by taking ample amount of pictures as well as notes for future reference.. It is desired to have a face chart of prepared for the final look as well.

This is also the opportunity to discuss any fees and charges for the services. The artists charge based upon experience and preference such as hours, location, additional staff as well as number of people. It is also recommended to collect a percentage of your cost.

THE MAKEUP

Note that all brides would not be the same and would have varying requests. Although most brides with weddings during the daytime would prefer to have neutral makeup a South Asian cultured bride would request otherwise. Regardless of the choice use water resistant products such as lip stains, foundations, water proof mascara and waterproof eyeliner since crying is a norm at weddings.

Due to budget constraints if bride does not require you to stay on for touch ups consider putting together a kit for the bride for a lower price including lip liner, powder and lipstick.

Airbrush makeup is vastly used during bridal makeup. Majority of the clients prefer this due to the fact that airbrush makeup enables a much more streak free flawless finish.

CHAPTER FIFTEEN

MATURE MAKEUP

Mature makeup on a mature man or woman requires a form of delicacy and intricacy when applying. Human skin goes through significant skin changes. With age skin loses collagen and elastin also known as skin supportive connective tissue enabling it to look youthful resulting in skin to wrinkle and pull down. The face in turn creates unflattering shadows. Another noticeable factor is dry skin. With age the moisture of skin decrease losing elasticity. Majority of this could be avoided with daily skin care regimens to replenish its moisture. Age spots as well as discoloration are a few other factors seen in mature skin.



MATURE MAKEUP APPLICATION

1. Skin Preparation - Apply a light moisturizer to eliminate any dry areas of the skin.

2. Foundation - Selecting a color to match the skin maybe challenging as there is a possibility of finding multiple undertones. Find a shade in the middle which match the skin between a darker and lighter tone than seen. The foundation may need to be mixed to obtain the shade needed. Majority of the time the shade seen is an ash undertone. Using an olive foundation will assist with adding a warmer tone to the skin. Follow the steps below when applying,

- Start the foundation application from the hairline and move downwards towards the eyebrows.
- Cover the remainder of the face and neck while leaving the eye area to be attended to last.
- Blend at the neck to avoid any color changes.
- Be mindful when applying the insides of the eyes well as underneath.
- Note that, if too much foundation is applied the wrinkles will be prominent.

3. Camouflage - Once all the area have been completed use a small eyeshadow or concealer brush to apply concealer in hard to reach areas such as the corners of the eyes. To even out the skin use a sponge with foundation to blend the areas while lightly tapping.

4. Eyes - With the perfect canvas, the eye application could be completed using neutral tones. It is highly recommended to stay away from bright colors.

5. Eyebrows - Shape the eyebrows using your pencil to eliminate any harsh edges. Also be mindful to not darken them too much.

6. Eyeliner - Although this may pose a challenge, the eyeshadow will be of assistance to obtain a smooth surface. Stay away from liquid eyeliner and use cake liner for best results.

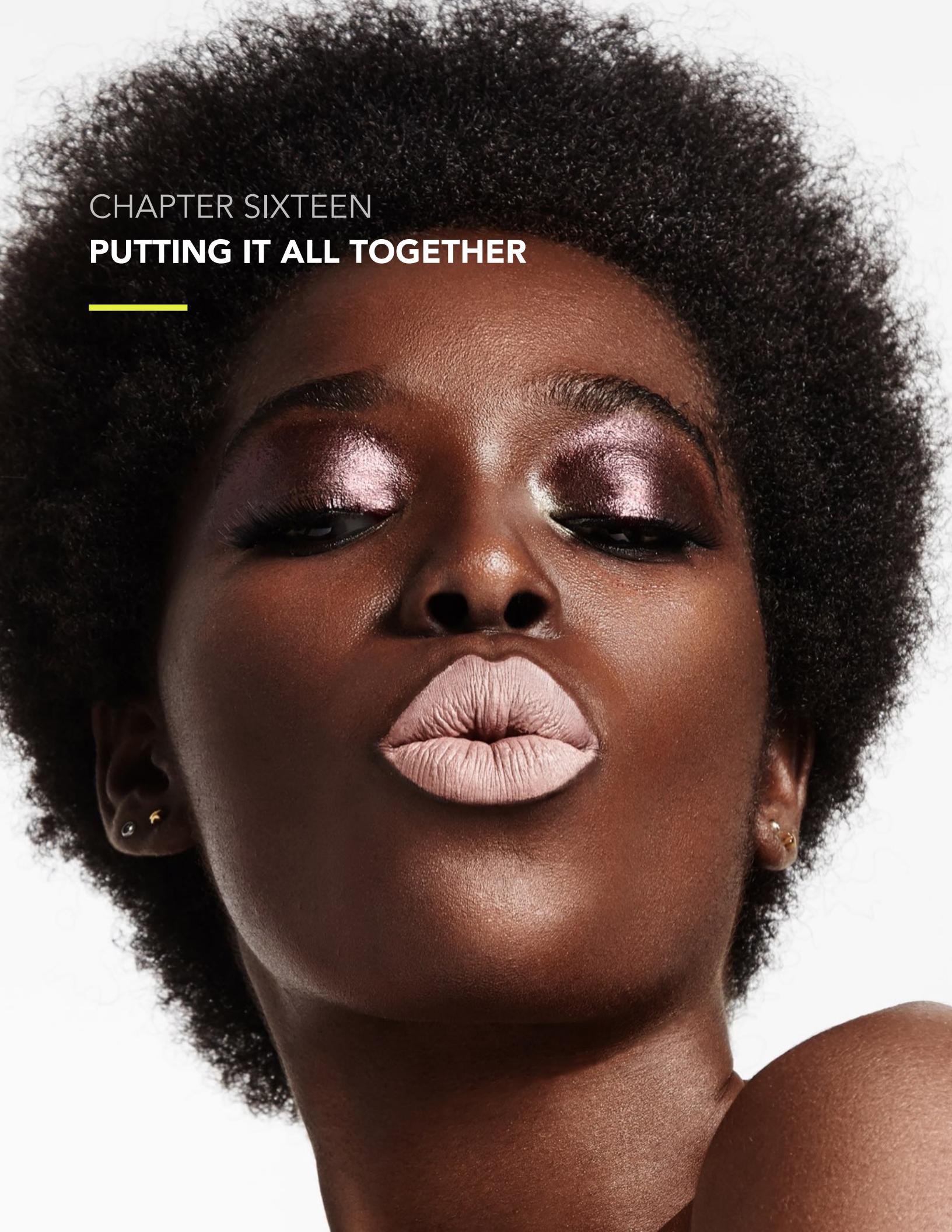
7. Mascara - Apply a thin layer of mascara to complete the eye makeup.

8. Cheek - Keep the blush light on the cheek color. Soft color such as apricot or pale rose will add glow to the cheek.

9. Lips - If lines around the lips are noticeable, minimize the bleeding by applying the foundation and powder. Another trick to eliminate this is to use lip liner. Use a similar shade as the lip color. Again it is highly recommended to use neutral tones and avoid the use of gloss.

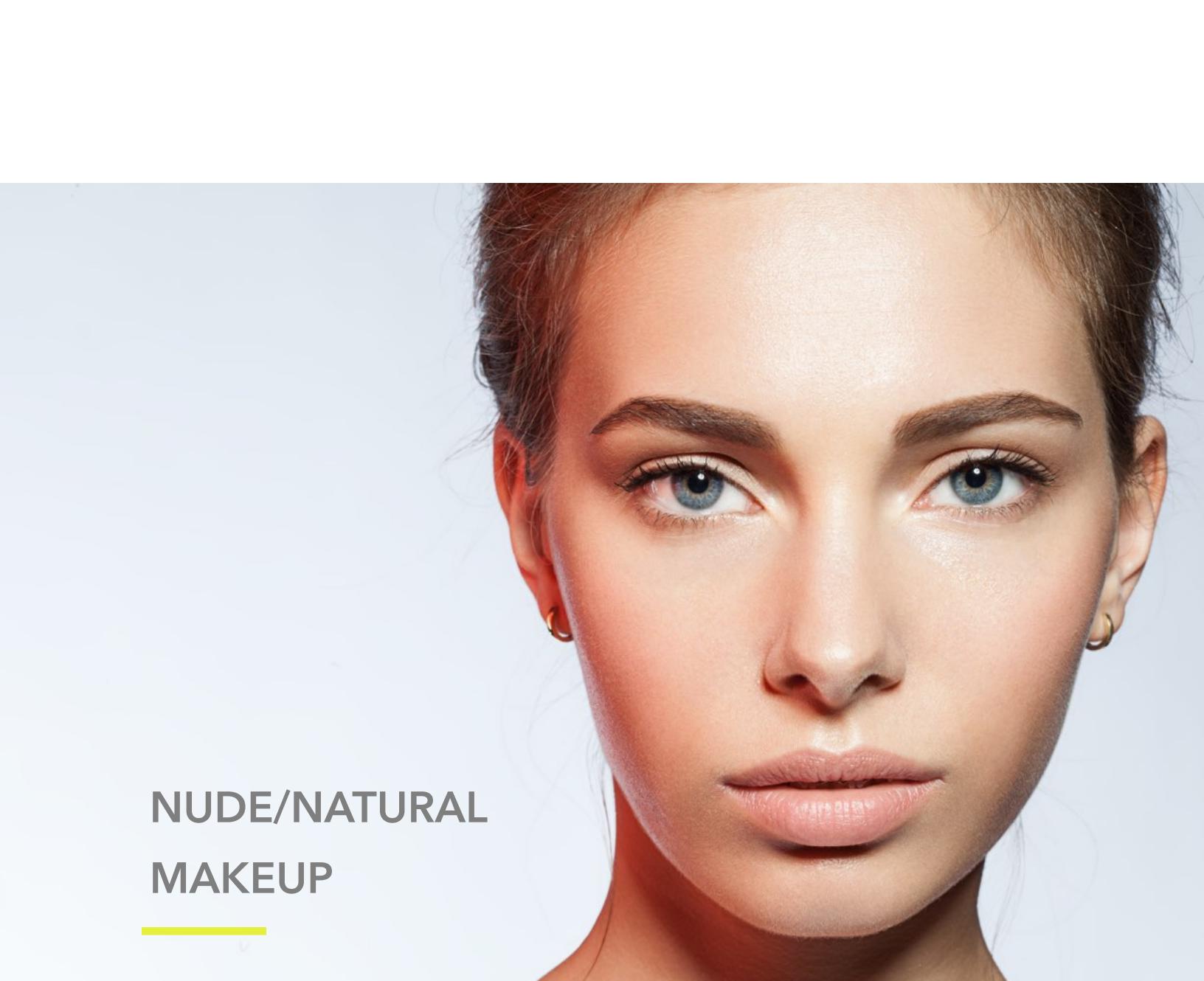
**Things to remember when doing mature makeup,
use liquid foundation and concealer and always
avoid powders.**

**Use cream or mousse blush, no shimmer. Contour
using darker foundation.**



A close-up, high-contrast portrait of a woman with dark, curly hair. She has a warm, reddish-brown complexion and is looking directly at the camera with a neutral expression. Her eyes are dark and defined by makeup. She is wearing small, round stud earrings. The lighting is dramatic, highlighting her facial features against a white background.

CHAPTER SIXTEEN
PUTTING IT ALL TOGETHER



NUDE/NATURAL MAKEUP

1. Assess the model's skin and face type.
2. Prepare the model's face by cleansing, moisturizing and toning with the right skin care products as needed.
3. Select the right foundation for the model's skin type and coverage as desired.
4. Apply the chosen foundation using concealer as needed.
5. Note that the foundation coverage for Nude/Natural makeup is sheer to medium.

CONTINUED

6. Based on product choice (cream or powder) set the foundation on the model's skin
7. Work on the model's eyebrows. Remember to choose a color lighter than the original eyebrow color of the model.
8. Selecting neutral tones, shadow and highlight the eyes. Use the techniques learned for shadow placement on the eye folds. Use a small amount of product on the eye color applicator ensuring the shadows are blended and soft.
9. Apply the eyeliner using pencil, powder, gel or cake. The application needs to be well blended and light. Apply natural or straight eyeliner with soft edges instead of hard edges. Keep the eyeliner shades neutral using a brown or black.
10. Curl the eyelashes and apply the mascara. Selecting either the black or brown mascara.
11. Cheek color, select neutral and warm tones. Keep all the edges well blended to ensure that there are not hard edges on the bottom or top of the cheekbone.
12. If needed, apply lip-liner to balance the lower and upper lip. Use to neutral tones to bring out the model's natural lip color.
13. Apply the appropriate lip color. Select colors that are similar to the cheek color. Again keep the colors soft and neutral.



ROMANTIC SMOKEY EYE MAKEUP

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1. Apply a thin layer of eye shadow base (concealer closest to skin tone) with your finger.
 2. Apply a Deep Golden Brown with Golden Pearl from the tear duct to the center of the eye lid using the eye shadow angled brush. Using the same brush, apply a Chocolate Brown with Golden Pearl on the outer corner of the eye lid and blend it with the Deep Golden Brown with Golden Pearl.
 3. Using your eye shadow blending brush apply Matte Warm Chocolate Brown all over the crease fold. Repeat the step using the Matte Mid Tone Brown. Remember to blend really well. Prior to moving on ensure that you cannot see any lines and the color has been diffused with the crease.

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4. Apply black gel eyeliner using the eyeliner angled brush from the outer lower lash line midway. Clean the excess products off the brush and blend the line in order to get a softer edge.
 5. Clean your eyeliner angled brush and apply Suede Black on top of the line drawn from the outer lower lash midway. Connect the lower line with the upper line and blend.
 6. Using the clean angled brush reapply the Chocolate Brown with Golden Pearl from the center of the lower lash to the inner corner of the eye and blend.
 7. Use the clean angled brush apply Deep Golden Brown with Golden Pearl to the inner corner of the eye.
 8. To complete the look use Light Tan with Silver and Gold Pearl or Creamy Matte Beige to outline the brow bone.
 9. Work on the model's eyebrows. Remember to choose a color lighter than the original eyebrow color of the model.
 10. Select the right foundation for the model's skin type and coverage as desired.
 11. Apply the chosen foundation using concealer as needed.
 12. Cheek color, select neutral and warm tones. Keep all the edges well blended to ensure that there are not hard edges on the bottom or top of the cheekbone.
 13. Apply the appropriate lip color.
 14. Curl the eyelashes and apply the mascara. Selecting either the black or brown mascara.



CARBON BLACK MAKEUP APPLICATION

1. Apply a thin layer of eye shadow base (concealer closest to skin tone) with your finger.
2. Apply black gel eyeliner using the eyeliner using the eyeliner angled brush. Fill in the eyelid ensuring it is well covered. Clean the brush and blend the edge.
3. Use the eyeshadow angled brush to apply Suede Black on the eyelid ensuring it is well covered.

4. With the eyeshadow blending brush apply Rich Grey with Multicolor and Silver Pearl over the brow crease fold and blend. Prior to moving to the next step ensure the color has been fully diffused with the crease.
5. Apply black gel eyeliner using the eyeliner angled brush from the outer of the lower lash to the inner corner. Connect the lower line with the upper line on the outer corner and blend the edge.
6. Use your clean eyeliner angled brush to apply Suede Black on top of the line you just made from the outer lash to the inner corner. Connect the lower line with the upper line on the outer corner and blend.
7. Apply black pencil eyeliner or gel on the waterline.
8. Highlight the brow bone with lighter eyeshadow in the palette.
9. Work on the model's eyebrows. Remember to choose a color lighter than the original eyebrow color of the model.
10. Select the right foundation for the model's skin type and coverage as desired.
11. Apply the chosen foundation using concealer as needed.
12. Cheek color, keep all the edges well blended to ensure that there are not hard edges on the bottom or top of the cheekbone.
13. Apply the appropriate lip color.
14. Curl the eyelashes or do false lashes and apply the mascara.



CAT EYE MAKEUP APPLICATION

1. Apply a thin layer of eye shadow base (concealer closest to skin tone) with your finger.
2. Apply Soft Gold with Gold and Silver Pearl on the eyelid using the eyeshadow angled brush.
3. Use the eyeshadow blending brush to apply Matte Mid Tone Brown over the crease fold connecting it with the upper lash line and blend. Prior to moving to the next step ensure the color has been fully diffused with the crease.

4. Use the eyeshadow blending brush apply Matte Warm Chocolate Brown midway aligning the crease fold connecting it with the upper lash line and blend to obtain an ombré effect.

5. Use the eyeliner angled brush to apply the black gel liner on the upper lash line. Attempt to draw this out as thin as possible continuing to make a wing in the outer corner of the eye. The wing should be a connection of the lower lash line. To successfully complete this the model should have their eyes open.

6. To complete the look use Light Tan with Gold and Silver Pearl or Creamy Matte Beige to highlight the brow bone.

7. Work on the model's eyebrows. Remember to choose a color lighter than the original eyebrow color of the model.

8. Select the right foundation for the model's skin type and coverage as desired.

9. Apply the chosen foundation using concealer as needed.

10. Cheek color, keep all the edges well blended to ensure that there are not hard edges on the bottom or top of the cheekbone.

11. Apply red lip color.

12. Curl the eyelashes and apply the mascara.

CHAPTER SEVENTEEN

HIGH DEFINITION MAKEUP

As time passes and more experience is gained, makeup artists are hired for various other needs in addition to personal events such as photoshoots, television appearances as well high fashion runway events. Majority of these events captured by high definition (HD) cameras require the makeup to have a HD finish as well. This is to eliminate, capturing magnified pores, emphasized lines and wrinkles, amplified blemishes, pink tones turning orange, noticeable brush strokes and mismatched foundation.



SKIN PREPARATION PRIOR TO HD PHOTOSHOOTS OR VIDEOS

Hair removal the day prior to eliminate capturing unruly eyebrows and lip area.

Doing this the day prior will reduce the redness and swelling to calm down.

Exfoliation face and neck area.

Following are more commonly seen makeup techniques for HD Makeup step by step.

HD MAKEUP APPLICATION

- Prepare the client's skin.
- Apply concealer one or two tones lighter than the natural skin color. To cancel blue tones use salmon over yellow tones. Focus concealer on the inner corner of eyes over the outer corner to eliminate makeup settling in lines.
- Base match and mix foundations if necessary. Starting with the center of the face apply outwards. Use small downward strokes to go with any facial hair. Pay attention to blend to the hairline and jawline to eliminate any recognition of where the color begins or ends.
- Use a HD camera and check on the monitor to see the skin tone appearing natural before proceeding. (Test Shots)

- Highlight areas of the face to distract from imperfections. Apply highlighter in a dabbing motion on upper cheekbones, bridge of the nose and bow of the lip.
- Apply a warm blush shade to the apples of the cheek give a more natural look. Avoid applying too much blush or the face will appear enlarged.
- Apply loose powder to set the foundation. Remember to do this in a rolling motion to buff and excess powder from the brush.
- Avoid heavy application in the highlighted areas to keep the natural glow.
- Use a brow comb to brush out eyebrows and use eyeshadow as necessary to fill in. Use a shade one or two shades lighter if the client is a brunette, one or two shades darker if blonde. If the client is a redhead use dark blonde shades because red brows will appear unnatural.
- Choosing among black, dark, charcoal or dark chocolate accentuate the client lash lines. Avoid a heavy wing unless requested.
- Choosing colors close to the skin tone apply a lighter shade to the entire eye and use a darker shade to crease the outer shade of the eye.
- Highlight the brow bone for an illuminating effect.
- Curl the eyelashes and apply mascara.
- Use a slightly darker than natural lip color to finish off with the lips.
Remember to not use liner as lipstick as this would result in settling in fine lines.
- Using the HD Camera check the final look and make the necessary changes. Use blotting paper if an area appears too shiny.

CHAPTER EIGHTEEN

PHOTOSHOOTS

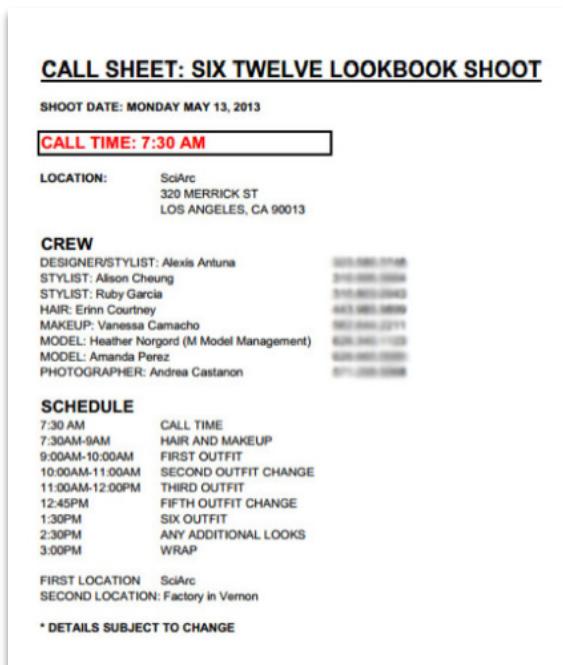


With success comes multiple opportunities to be part of various teams with varied visions. A makeup artist has the ability to make or break any photoshoot or event. A key component of photoshoots will be lighting. Light plays an enormous role in any individuals final look. A lot of makeup manufacturers now produce products especially for photoshoot makeup applications to capture the light accordingly. However working at a photoshoot goes beyond the makeup but is a larger effort put together by a team.

DIRECTION AND COLLABORATION

A successful photoshoot includes a variety of components collaborating together in a seamless manner. You are a team member brought in to bring to light a designer or an artist vision. Majority of the time you will see a lot of designers or the client using tear sheets (magazines and paper cut outs) to share their vision with you. This will assist you in creating a vision board to keep your client's goal in your mind when doing your makeup application. One thing also majorly utilized are face charts (A face diagram used to practice or do makeup on). This enables you to share your final thoughts and ideas prior to actually proceeding with the makeup application on the model itself. It is important to know that you will not always have the opportunity of a test run to finalize the look, this also depends on the production team budget.

One thing you will receive in the conclusion of your initial discussion is a call sheet. This will give you a detailed description of your production schedule (The time breakdown for the photoshoot). The call sheet would also include contact information as well as other participants for the photoshoot. Example below.



PHOTOSHOOT ETIQUETTE

It is important to understand that a full production would be in an extremely chaotic environment. Note that the makeup artist is an important component of a successful finish for the shoot. Do not forget goals and expectations discussed with the client. Use the best communication skills when addressing the model, photographer and the rest of the team. Be mindful of the production set rules and always be prepared as necessary to do touch ups.

