Milady’s Step-by-Step Makeup Videos Course Management Guide

Cheryl S. Whitten
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Welcome to Milady’s Step-by-Step Makeup Videos Course Management Guide. This innovative leader’s manual is designed to use as a partner in the classroom, making your education program effective, motivating, and fun for your students.

This complete resource features the necessary components to facilitate instruction:

- Lesson Plans are structured to use at various points in the video instruction
- Transparencies and handouts are time-saving and convenient in aiding the instruction process
- Additional Resources listing is available to further advance the objective of providing quality education.

Best wishes for success! We at Milady work hard to ensure that our products demonstrate performance and longevity in your training programs. Good luck and thank you for choosing Milady’s Step-by-Step Makeup Videos Course Management Guide to aid your curriculum.
CHERYL S. WHITTEN
International Speaker

According to Modern Salon magazine, the client demand for skin care information has never been greater; and there is no better place than the salon—the primary resource for both men and women—in which to capitalize on this exploding industry. Cheryl Whitten possesses the requisite training expertise to lead the skin care revolution and assist salons in generating spectacular sales and profits.

Cheryl is an award-winning stylist and esthetician, she has been published by many magazines and has appeared on television shows throughout the United States and internationally. Years of study and training with leading estheticians including Joel Gerson, author of the *Standard Textbook for Professional Estheticians*, has enabled Cheryl to devise unparalleled skin care programs praised as proven salon profit makers. She is currently the director of education with Keyano Aromatics.

Known for her “five-minute makeovers,” Cheryl’s platform sessions are also designed to provide overall marketing rationale and product knowledge. She conducts in-salon client consultations and in-depth three day seminars to provide simultaneous training in client communication and retention for the salon staff. She has developed unique programs for increasing marketability in salons; everything from the front windows to the coffee area. Such programs include; How to Better Recommend, Merchandise and Retail, and You, Your Staff, Your Salon and Products.

Her dynamic and motivational presentations continue to help stylists achieve their goals by providing valuable makeup application techniques and profitable skin care and cosmetics marketing for their professional recommendations.
ACKNOWLEDGMENTS

This work is dedicated to a few very important people in my life. For more than forty years, my husband David Whitten has supported and encouraged me in every endeavor undertaken. Thank you to Redken Laboratories for twenty year of support in my personal and professional growth. Also to William and Kimberly Comiskey, of Keyano Aromatics and Kimberly’s A Day Spa, for their support and continued search for excellence in the beauty industry. Lastly, I would like to thank my sister, Joyce S. Harmon, who took my experiences and knowledge and crafted them into this course management guide. Without her, I would never have met the deadlines. I thank you all.

Cheryl S. Whitten

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Figures 10-6a and 10-6b courtesy of Melissa Newton Hayes.
The reasons women wear makeup are rather interesting. Here are just a few:

- To improve their appearance (as they see themselves)
- To improve their public and professional appearance (as they believe others see them)
- To give them a psychological lift
- To add color to their skin, to improve its texture and conceal flaws
- To correct imperfect features
- As a result of peer pressure
- To accentuate their clothing, their hairstyle, or both
- To cover up minor skin flaws and make them less noticeable to others

By teaching salon specialists to apply makeup to clients in a way that highlights their most attractive features, detracts from less perfect features, and still looks natural you, as an instructor, will increase skills, professionalism, and esteem in the industry.

**MAKEUP IS AN ILLUSION!**

Keep in mind the principles of light and dark colors when applying makeup, so that your client's most attractive features are highlighted with the use of light or shiny products. Play down your client's less attractive features by using darker or matte products. By skillfully blending darks and lights, shiny and matte, you can create almost any illusion you desire. Your client's makeup should feel comfortable. Help her to wear make-
up that she likes and that intensifies or diminishes the appearance of cosmetics according to the image that she wishes to project. Most significantly, makeup should be fun. Once a woman has learned how to make herself attractive, she can begin to enjoy using and wearing makeup!

Three things must be done to enhance a woman’s appearance.

1. Analyze the face completely
2. Know the “ideal” proportions of a face
3. Know how to improve the features by making the proper corrections to the face

These basic principles of makeup have never changed and will never change. The knowledge of how to analyze the face and correct imperfections are the foundations of good makeup artistry. The only things that vary in makeup are:

- Colors that are in style
- Types of cosmetics that are being used
- Trends in makeup

Once you have mastered these basics you will always be able to provide a quality makeup application; whether your client prefers the classic look of a natural, evening, or trendy makeup application. You will have the confidence to look at a current fashion magazine, analyze what the makeup artist did, and recreate that look on your client.
Guidelines for a Great Makeup Application

• Evaluate the client's lifestyle and makeup values. If the client does not always wear makeup, give her the most natural look in makeup, being careful to use colors that are found in the skin (browns and rusts for warm skin tones and mauves and burgundies for cool skin tones). This will help the client to feel comfortable in makeup since it will look as natural as it feels. Do not inflict your makeup views on your clients. You will lose the sale and possibly a client! Give her a look that she will be comfortable wearing.

• **Blend all lines carefully.** The face has no hard edges; neither should the makeup application.

• **Instruct the client so she will be able to re-create the look at home.**

• For an older client, always use color tones found in the face and always use a matte color. As people get older, their makeup should be more subtle. Bright colors and frosted shades will tend to accentuate wrinkles and make a person appear older.

**FACE SHAPES**

There is no way to change a facial shape, but different artists have different techniques and preferences to visually correct facial shapes. Depending on your favorite product or working instrument, your own style will flourish. I have used information from hundreds of resources and more than 40 years of teaching experience to develop a system that works every time and will make the end result satisfying for the client.

There are seven basic face shapes. They are: oval, round, square, oblong, diamond, triangular, and inverted triangular. The oval face is considered to be perfect, only because of its good balance. The others are not necessarily imperfect, but may perhaps need some modification for any extremes.

When looking at a face, you should see an external shape (round, square, etc.) and an internal shape (facial features). Be sure to look only around the perimeter when you are deciding what face shape the client has.
Oval

Look for these characteristics in the external structure (Figure 1-1).

- Noticeably longer than it is wide
- No points or sharp corners
- Appears beautiful without any enhancement

An oval face requires no corrections at the perimeter. There is no such face shape as “almost oval” or “narrow oval.” A face is either a perfect oval or is another face shape, usually an oblong.
Round

Look for these characteristics in the external structure (Figure 1–2).

- Lunar looking or shaped like a ball
- Appears broader in proportion to its length
- Full through the perimeter
- Round chin and hairline

To correct, shade along the sides of the forehead, the temples, and sides of the face beginning with contour product. With wedge, blend into hairline and blend all edges.
Square

Look for these characteristics in the external structure (Figure 1–3).

- Broad
- Composed of comparatively straight lines
- Browbone, cheekbone, and jawbone are approximately the same width
- Width of the face is noticeably more than two thirds of the length, giving the illusion of a short face

To correct, shade the jawline with dark contour product from the bottom of the ears down to and including the chin. Blend down into the neck until color disappears. Blend all edges.
Oblong

Look for these characteristics in the external structure (Figure 1–4).

- Most common
- Longer than it is wide
- Narrow through center
- Center plane usually is concave
- Browbone, cheekbone, and jawbone are the same width
- Also called rectangular

To correct, apply a dark contour product from the temple in a curve across the upper portion of the forehead to the opposite temple. Blend into hairline and remove all edges with a wedge. From the ear, apply along the jawline to the opposite ear, and blend down the neck until color disappears. Blend all remaining edges.
Diamond

Look for these characteristics in the external structure (Figure 1–5).

- Broad through center (ear to ear)
- Narrow at forehead and chin
- Width of the face is more than two thirds of the length
- Face is angular and appears long

To correct apply a dark contour product along the jawline and across the sharp angle of the chin. Blend down the neck until color disappears. Blend all remaining edges. Highlight the area along the sides of the forehead to the temples with light contour products. Blend with makeup wedge. Highlight the area along the side of the face, above the jawbone.
Triangular

Look for these characteristics in the external structure (Figure 1-6).

- Narrow forehead and broad or square jawline
- Cheekbone is greater than the browbone but narrower than the jawbone
- Also known as pear shape

To correct, shade the full jawline with dark contour product starting at the bottom of the ears down at an angle to where the chin begins. Blend down the neck with a wedge until the color disappears. Blend all edges. Highlight the narrow sides of the forehead, including the temples, with light contour product. Blend with a wedge. The triangular shape is the second most common face shape.
Inverted Triangle

Look for these characteristics in the external structure (Figure 1–7).

- The basic balance is oval but the chin and forehead are broader
- Forehead is significantly wider than the jawline
- Browbone is equal to or wider than the cheekbone
- Also called heart

To correct, shade the wide sides of the forehead with dark contour product blending into hairline. Blend all edges with wedge. From the end of the ear, make a line on the jawbone coming up over the point of the chin with dark contour product. Blend down the neck and blend all lines with the wedge. Highlight with light contour product above the jawbone from the bottom of the ear to the shaded part of the chin. Blend with a wedge.
Facial Shapes

To determine basic face shapes look directly into a mirror with hair pulled back and either imagine or place dots (using eyeliner pencil) in the following locations:

- at the center of the forehead, at the edge of the hairline
- at each side of the forehead, at the edge of the hairline
- at the widest part of the face, on each cheekbone
- at the widest part of the jawbone, on each side
- at the widest part of the chin, directly beneath each corner of the lips
- at the center and lowest part of the chin, directly beneath each corner of the lips
- at the center and lowest part of the chin

Now look into the mirror and imagine the dots connected (Figure 1–8).
FACE PROPORTION

The face can be divided into horizontal and vertical proportions. Understanding these proportions can help you analyze areas of your clients face that require more or less attention (Figures 1–9, 1–10).

Horizontal

Face Measurements

**Plane 1.** The forehead region measurements. Hairline to base of browbone.
- The hairline protrudes
- The center indents
- The browbone protrudes

**Plane 2.** The temple/cheek region measurements.
- The temple indents
- The cheekbone protrudes
- Browbone, eyelid, and cheekbone all protrude evenly
**Plane 3.** The lip/chin region measurements. Base of nose to base of chin.

- Top lip, lower lip, and chin all protrude evenly

**Vertical Face Measurements**

The face is divided into five equal portions, starting from the center portion of the face and working outward. Measure the size of the eye from corner to corner.

- For perfect balance, the space between the eyes should equal the measurement of one eye
- The space between the corner of the eye and the hairline should also equal the measurement of one eye
Facial Proportions

The “ideal” face (Figure 1–11):

- From the hairline to the browbone is \( \frac{1}{3} \) the total length of the face.
- From the browbone to the bottom of the nose is \( \frac{1}{3} \) the total length of the face.
- From the bottom of the nose to the bottom of the chin is \( \frac{1}{3} \) the total length of the face.
Chromatics and Facial Enhancement

When working with makeup it is important to understand the basic principles of color theory, or chromatics (Figure 2–1). How colors contrast, relate, or harmonize between the hair, skin, eyes, and accessories will help you determine the best way to enhance the overall look of your client.

Look at the color wheel. The primary colors are red, yellow, and blue (Figure 2–2).
Secondary colors are achieved by mixing equal amounts of primary colors (Figure 2–3). For example, red and blue in equal amounts make purple.

Tertiary colors are produced by combining the primary and secondary colors located next to each other on the color wheel (Figure 2–4). For example, yellow and green combine to make yellow-green; purple and red make red-purple. There are six tertiary colors.

Complementary colors can be thought of as opposites. To identify complementary colors, find two colors in opposite positions on the color wheel. These colors are used to neutralize tones as when you use lavender concealer over yellow areas of the skin.
HAIR

If you cannot see your client’s natural hair color, ask what color her hair was when she was a child. For example: If hair was blond, was it platinum/towhead (cool) or golden blond (warm)? If hair was brown, did it have red (cool) or gold (warm) highlights in the summer? If hair was red, was it strawberry blond (cool) or auburn or copper (warm)?

<table>
<thead>
<tr>
<th>Cool</th>
<th>Warm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue-black</td>
<td>Charcoal black</td>
</tr>
<tr>
<td>Medium to dark brown</td>
<td>Brown</td>
</tr>
<tr>
<td>Red highlights</td>
<td>Gold highlights</td>
</tr>
<tr>
<td>Salt-and-pepper gray</td>
<td>Golden gray</td>
</tr>
<tr>
<td>White</td>
<td>Strawberry or golden blonde</td>
</tr>
<tr>
<td>Ash blonde/Ash brown</td>
<td>Coppery red/Auburn</td>
</tr>
</tbody>
</table>

SKIN

Foundation and powder must be matched to the undertone of the skin. To determine the undertone, examine the palm of the hand and the first one inch of skin on the inside of the wrist. When the hands are pink, reddish, or purplish and the veins at the wrist are blue, the undertone is cool. When the hands are yellow or orange and the veins appear green or turquoise the undertone is warm. When the overall appearance of the skin is olive, the undertone is cool. Olive is in the center of the color wheel.

To identify proper foundation color one must determine the skin tone. There are many skin colors and a variety of skin tones in the world. Use this information as a general guideline.

<table>
<thead>
<tr>
<th>Cool</th>
<th>Warm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taupe beige</td>
<td>Tan ivory</td>
</tr>
<tr>
<td>Olive</td>
<td>Peach</td>
</tr>
<tr>
<td>Milky white</td>
<td>Golden beige</td>
</tr>
<tr>
<td>Rosy beige to very pink</td>
<td>Dark coppery beige</td>
</tr>
<tr>
<td>Black with blue undertones</td>
<td>Golden black with golden undertones</td>
</tr>
</tbody>
</table>
All eye colors are different. There are cool blues and warm blues, cool browns and warm browns, cool greens and warm greens. To determine whether the eye color is cool or warm, observe the following characteristics.

**Cool Eyes**

The dark rim around the iris is very large and dark gray or black. When the eyes are focused straight ahead and observed from the side, the dark rim can be seen. When you observe the eyes straight on, all the flecks of color sit on the surface.

**Warm Eyes**

The rim around the pupil is very thin and when observed closely, it is a darker color of the eye. When the eyes are focused straight ahead and are observed from the side, the rim seems to disappear and you can look through the eye like a piece of clear glass. When observing the eye straight on, all the flecks of color appear to float and you can see different sizes of flecks as you look deep down into the eye.

<table>
<thead>
<tr>
<th>Cool</th>
<th>Warm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue-green-hazel</td>
<td>Green-hazel</td>
</tr>
<tr>
<td>Black brown</td>
<td>Golden brown/dark brown</td>
</tr>
<tr>
<td>Dark red brown</td>
<td>Blue with turquoise</td>
</tr>
<tr>
<td>White flecked</td>
<td>Amber</td>
</tr>
<tr>
<td>Gray rimmed</td>
<td>Brown flecked</td>
</tr>
</tbody>
</table>

To choose a correct foundation you must know the undertone of the skin. To choose eye shadow, blush, lipstick, hair color, accessories, and clothing, use the best two out of three cool or warm indicators (hair, skin, eyes).
EYEGLASSES AND JEWELRY

Eyeglasses and jewelry are accessories that should complement the hairstyle and make-up application. The correct shape and color of eyeglasses and jewelry should be a part of the client consultation.

**Eyeglass Frames**

<table>
<thead>
<tr>
<th>Cool</th>
<th>Warm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silver</td>
<td>Gold</td>
</tr>
<tr>
<td>Gray</td>
<td>Apricot</td>
</tr>
<tr>
<td>Blue</td>
<td>Rust</td>
</tr>
<tr>
<td>Black</td>
<td>Blond</td>
</tr>
<tr>
<td>Mauve</td>
<td>Tortoiseshell</td>
</tr>
<tr>
<td>Pink-rose</td>
<td>Burgundy</td>
</tr>
<tr>
<td>Red</td>
<td>Peach</td>
</tr>
<tr>
<td>White</td>
<td>Teal</td>
</tr>
<tr>
<td>Purple</td>
<td>Green</td>
</tr>
</tbody>
</table>

**Eyeglass Tint**

<table>
<thead>
<tr>
<th>Cool</th>
<th>Warm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light blue</td>
<td>Turquoise</td>
</tr>
<tr>
<td>Mauve</td>
<td>Sand</td>
</tr>
<tr>
<td>Gray</td>
<td>Rose brown</td>
</tr>
<tr>
<td>Rose</td>
<td></td>
</tr>
</tbody>
</table>

Rimless glasses are better with gray hair. Keyhole bridge glasses are flattering to large noses, as they ride low on the nose. Saddle fit glasses are best for small noses since they distribute the weight uniformly. For wider noses, use adjustable nose pads to keep the glasses from sliding.

Glasses create shadows around the eyes, so it is best to use a slightly lighter foundation around the eyes and on the lids to make that area lighter in color. Before putting on the glasses, you may find that you will have to apply concealer over the foundation for better coverage. Glasses soften the shape of the eyes and the colors that are applied. For this reason it is advisable to use a little more shadow for color and definition. When selecting the color of shadow, avoid using colors that match the eye color or the color of the frames. It is always better to use a contrasting shade of shadow to bring out the eyes more. The only precaution needed here is to make sure to select a shadow color that does not clash with the frames, such as pink shadow with orange frames.
The oval shaped face...

**Description:**
The oval face is considered the ideal face shape. The face is noticeably longer than it is wide.

**Goals:**
Maintain the lateral balance of the face.

**Accessories:**
Since an oval face tends to be on the long side, use caution not to throw the balance off with necklaces, earrings, and scarves that extremely elongate. Most shapes will work well.

**Hairstyles:**
Most hairstyles will work well for this face shape, but be careful not to destroy its natural balance. With regular features and the right personality, extreme hairstyles will work well. This includes sleek, drawn back styles. For irregular features or mature faces, use styles that soften around the face. For a long oval, try a style which is widest in the middle of the head. A symmetrical silhouette without irregularities will work well. It is probably best to avoid a center part, as it may elongate too much.

**Eyeglasses:**
Rectangular shapes will work best on this face. For a slim face, try an aviator. Keep the frames as wide or a bit wider than the broadest part of the face. Use caution with sidebars, as they may throw the face off balance. Avoid low sidebars.
More Than Hair

The round shaped face...

**Goals:**
Elongate the face. Create angles.

**Description:**
The round face has cheekbones that are clearly wider than the browbone and jawline. The width of the face is noticeably more than $\frac{2}{3}$ of the length. Facial lines are curved.

**Accessories:**
Use long necklaces and scarves to create length. Do not repeat the roundness of the face. Drop or elongated earrings help to give length to the face. Look for earrings with angularity.

**Hairstyles:**
**Length:**
Any length will work well. Keep height on top of the head.

**Silhouette:**
Have height on crown, keeping fullness above the ears. Bring the hair onto the cheeks to minimize side fullness. Swirls, transitional lines, asymmetrical and/or broken outlines work well. A side part should be a diagonal toward the crown. Center parts work well if the hair covers the sides of the forehead and sides of face. A void dead center parts and low side parts, as well as heavy bangs, severe designs revealing front hairline, and flat styles. Stay away from styles that are very full or very short. Do not severely pull the hair back away from the face, unless a very dramatic look is needed.

**Eyeglasses:**
Frames should be no wider than the face. Angles work well on a round face. Squared or octagonal shapes compliment. Ovals should be at least as wide as the face and have slight upward tilt at the outer edges. Avoid small styles such as Granny and Ben Franklin and decorative sidebars which will add width. Do not repeat the roundness of the face.
The square shaped face...

**Goals:**
Length is the illusion to strive for. Use curves to soften the squaredness.

**Description:**
The browline, cheekbone and jawline are approximately the same width. The width of the face is noticeably more than ⅔ of the length, giving the illusion of a “short” face.

**Accessories:**
Tie scarves and use necklines and long necklaces that will elongate and soften. In earrings, look for length and curves; try an oval shape.

**Hairstyles:**
Length:
Use hairstyles that elongate. A style falling below the jaw or longer works well.
Silhouette:
Use the hairstyle to create a narrow forehead by covering the corners of the hairline. Try a silhouette that tapers in at the top. Bangs and waves at the temples will often soften a square. Add height to the silhouette by adding height to the coiffure. Use variety in line and a loose arrangement on the forehead. Keep the fullness away from the jawline. Layered or broken lines as well as asymmetrical lines work well. Avoid low side parts, heavy bangs and severe designs that reveal the front hairline.

**Eyeglasses:**
Curved, rounded, and oval styles will work best on this face. Look for styles that are no wider than the face. Try decorative or contrasting color side bars to draw attention to temples rather than lower portion of face. Avoid square frames that repeat the face shape.
The diamond shaped face...

**Goal:**
Lengthen the face to balance the width at the cheeks. Soften the angularity of the face.

**Description:**
The diamond shaped face has cheekbones clearly wider than the browbone and jawline. The width of the face is noticeably more than $\frac{2}{3}$ of the length. The face is angular.

**Accessories:**
Tie scarves to elongate the face. The softness of the scarf will soften the angles. Use earrings that are curved, lie close to the head, and have some length to them to fill in the jawline and not add more width. Necklaces should elongate the face.

**Hairstyles:**
Length:
Long styles will elongate the face, but keep the fullness around the jawline. Short layered styles will accentuate the cheekbones. Avoid bare effects at the ears and below.
Silhouette:
Narrow at the cheekbones and wider elsewhere. Add fullness to the top of the head and below the ear to widen the narrow angles. Swirled or feathered bangs across the forehead will help create width. Symmetrical lines work well. Try swagged bangs and mid-length pageboy. A center part or high side part will add length. Hair on the forehead will add width. Avoid hair brushed high at sides, revealing hairlines, and bare effects at the ears and below.

**Eyeglasses:**
Gently curved frames soften facial lines. Look for width at the top, straight sides and bottoms that go downward and outward, such as a rounded aviator. Oval frames work well. Frames should be about the same width as the top part of the cheeks, or even a bit narrower. Sidebars should be simple as to not broaden the face.
More Than Hair

The triangle shaped face...

**Goal:**
Balance the face by adding width at the cheeks and brow and downplaying the jawline.

**Description:**
The triangle shaped face has a jawline significantly wider than the browbone. The cheekbones are greater than the browbone, but less than the jawbone.

**Accessories:**
Use scarves, necklaces, and necklines that will elongate and draw the eye vertically rather than horizontally. Avoid horizontals at the neckline that tend to broaden the jaw. Earrings should sit high, well above the jawline.

**Hairstyles:**
**Length:**
Short hair will work well. Volume and fullness are needed; a perm may work well. Longer hair should be well below the jawline, so as not to accentuate this wide point. Keep hair at the neckline.

**Silhouette:**
Width on the top is the illusion to strive for to balance the face. With a high narrow forehead, use full bangs to widen. If the forehead is medium or short, avoid bangs and covering the forehead. Avoid exposing the hairline of entire forehead, and extremely low side parts. Soft, irregular curled or wispy bangs will work well. Brush bangs covering the cheekline to soften the wide jaw.

**Eyeglasses:**
Glasses are a good way to balance the face. Look for broad rimmed eyeglass frames that are slightly wider than the broadest part of the jawline. The lower edge of the frame should be narrower and curve upward. Detail on the sidebars will draw attention to temples rather than the lower part of the face. Rectangular shapes often work well. Some forms of aviators also work. Oval frames are usually not complimentary, unless they are fairly flat. Softly rounded cat’s-eye shapes will work.
More Than Hair

The inverted triangle shaped face...

**Description:**
The inverted triangle shaped face has a forehead significantly wider than the jawline. The browbone is equal to or wider than the cheekbones.

**Goal:**
Balance the extreme upper and lower portions of the face. Soften the V shaped chin which is prominent.

**Accessories:**
Soften with scarves, necklaces and necklines that curve rather than sharply V. Earrings with some length will help to fill the jawline. Avoid extreme V shapes that accentuate the narrow chin.

**Hairstyles:**
Length:
The shortest length hair should fall to the chin or below. Shoulder length hair works well.
Silhouette:
The widest part of the coiffure should be in the lower portion of the silhouette. Avoid hair drawn upon the sides or off the forehead. A full flip will give width to the chin. Soft and feminine hairdos will work well. Cover some of the forehead to make it appear narrower. Bangs help camouflage the wide forehead and work especially well with fullness at the jawline. Softly curved bangs work best. Avoid low side parts, severe tailored lines, exposing the hairline completely, and a top heavy look.

**Eyeglasses:**
Use styles that are as narrow or slightly narrower than the width of the browbone (the widest part). Frames that are heavier on the lower edge will balance the face. Sidebars that are low or swooping will help to balance. Aviator styles work well. Also try rectangular styles and asymmetrical ovals with the broadest part toward outer areas of the face below the corners of the eyes. Avoid cat's-eye shapes.
**A Quick Reference Chart for the Cosmetic Approach to Fashion Jewelry**

**EARRINGS AND NECKLACES**—Since necklaces accentuate the neckline and earrings lead the eye across the face, here are some tips for the "Beautiful faces of the world" according to size and shape.

### ROUND SHAPED FACE

**Recommend:**
- Think long! Moderately long shapes that do not add width to a full face.
- Narrow, oval, and pointed designs.
- Slender hoops. A chain or necklace that falls below the base of the throat forming an oval.

**Avoid:**
- Round, bulbous shapes in beads.
- Large, flat shapes, close to the ear. Big round hoops. Drop earrings that are too large.

### INVERTED TRIANGLE SHAPED FACE

**Recommend:**
- Choose earrings that help add width below the lobe line. Drop style. Short, medium and long pendant type necklaces are good—ranging from single beads to longer multi-chains.

**Avoid:**
- Large, button shapes that emphasize facial width at top. Avoid the extremely dainty, filigree type that may look unbalanced.

### DIAMOND SHAPED FACE

**Recommend:**
- Wear medium to large size earrings to help increase width of the face. Can be button or round hoops. Short, statement making necklaces. Large, round beads.

**Avoid:**

### SQUARE SHAPED FACE

**Recommend:**
- Wear medium size round and pointed shape earrings. Try for medium pendant types that give balance but do not exaggerate width of face or jawline.

**Avoid:**
- Square or large round shapes. Close fitting chokers.

### TRIANGLE SHAPED FACE

**Recommend:**
- Earrings that add width to the top of the face across the lobe area. The button and bulky square or pointed shapes.

**Avoid:**
- Tiny, slim shapes or long pendulous shapes.

### OVAL SHAPED FACE

**Recommend:**
- Choose oval or round beads or pearls in choker length to add fullness to the face.

**Avoid:**
- Long pendants.

### SHORT AND WIDE NECK

**Recommend:**
- Earrings that fit close to the ear. Necklaces of medium to long length giving space between chin and jewelry.

**Avoid:**
- Tight chokers or heavy necklaces.
Tools and Products for Application

Understanding the best tool for the job is important to facilitate proper makeup application, and to make the best use of your time (Figure 4–1). Using the correct tools can help you achieve the desired look.
Brushes are the most important tools we use (Figure 4–2). Just like sponges for facials, or blow dryers for hair, brushes are what we use to apply and blend makeup. Types of brushes include the following.

**Powder Brush**

The largest of the brushes, it is used to spread loose powder over the face or to brush off powder that has been applied with a powder puff after foundation has been applied.

**Blush Brushes**

The next largest brush is used to spread blush color on the cheeks, forehead, and chin to give the face a rosy glow. One brush will be a smaller version of your powder brush, and a second blush brush may be more contoured or slanted. The second brush is a clean brush designed to sweep off any eye shadow or blush powder that has flaked into an area you did not intend to apply color to.

**Eye Area Brushes**

These brushes come in a variety of sizes and shapes to work color into the eye and brow areas and around the eyes. A sharp-edged, angled, and stiff brush is used for applying eye shadow in the crease of the eye. A fluff brush is a more rounded, tapered brush designed to apply eye shadow to the eye area from the lashes to the brow. The eyeliner brush is usually very thin. It may be used wet or dry. The eyebrow brush is usually a duo brush with a comb on one side and a brush on the other side. The comb is used to separate lashes after applying mascara. The brush is used to help remove powder residue from the brows, or to smooth color that has been applied with another brush.
Lip Brushes

The stiffest of all the brushes, lip brushes can be used to apply lipstick as well as corrective makeup or concealer to small areas of the face. Use a fresh brush for each product to avoid mixing colors.

In the beginning, you may have one basic set of brushes. As you gain experience, add more brushes to your makeup kit. In a spa or salon setting you should have enough brush sets to do three to four clients daily without reusing brushes. Clean and sanitized brushes are important. They prevent cross-contamination and provide a comfort level to your client. Professional standards require cleaning brushes between each client. This is why makeup artists need to keep several sets on hand at all times.

The basic brush kit should include the following:

- 1 powder brush
- 2 blush brushes
- 3 or 4 eye shadow brushes
- 2 lip brushes
- 1 to 4 specialty brushes (including fan brushes)
- brush bag

Cleaning Brushes

Liquid brush cleaners are available. To cleanse brushes using this method, begin by dipping the least color-loaded brush into the solution first. Usually the order will be powder, then blush, then eye shadow, then lip. Wipe on a paper towel to remove the color residue. Liquid cleaner is great if you used all your brushes and need them cleaned right away. A word of caution: brush cleaners are best used occasionally. Some brush cleaners can break down the hair of the brushes, causing it to fall out. For long-term use and for your client’s personal use, it is recommended that the brushes be cleaned with a gentle shampoo and conditioner on a weekly basis. Do not allow the brushes to soak in water because soaking will dissolve the glue and loosen the hairs. Spritz your brushes with a disinfectant on a daily basis. Doing so will help maintain their shape and longevity. Store unused brushes in a brush bag or in a closed container. This prevents the brush hairs from fraying and keeps your set together.

Selecting Brushes

When choosing brushes, think about quality of the materials used. Most big brushes are blends of pony, squirrel, goat hair, or nylon. Smaller brushes tend to use blends of sable, pony, squirrel, and goat hairs because they distribute the color exactly where you want it. Natural hair brushes are great to use with powder and blush products. Whenever possible use the highest quality brushes with natural fibers. They last longer and perform better during makeup application.

Lip brushes are generally made of sable because lipstick requires a stiff brush. Sometimes you see brushes in all sizes advertised as pure sable. Sable brushes are not appropriate for applying powder, blush, or eye shadows because of the stiffness of the
hair. It is important to note that sometimes brushes are cut in a sable shape; however, they may not be made from pure sable hair.

If you cannot afford the best quality to begin with, start with some synthetic brushes. Synthetic brushes come in every shape and price range. You might prefer the shape of a synthetic brush to that of animal-blended brush. It is likely that you will have some of each—synthetic and natural—in your brush kit.

Other features of brushes are the handles. Do you prefer long or short? What handles endure frequent washings in a spa or salon setting? Acrylics and light metal handles seem to tolerate more frequent washings. Some of the heavier coated wooden handles are fine also. Some manufacturers offer handles in a variety of colors; therefore, do not settle for just one kind or look. Look around at many and purchase brushes that are compatible with the makeup you are using. In a retail situation, use brushes that you plan to sell to your client. The client will always want to buy the brush they perceive as magic—the one that puts on the makeup easily.

A variety of specialty brushes are also available (Figure 4-3). Mops, which are spongelike, are used to apply foundations. Fan brushes are used to apply cleaners or to sweep off residues of pigment dropped onto the cheeks or other areas where you do not want color. Flat brushes are used to pat concealers or foundation onto the face. Start complementing your original set as you learn new techniques.

**DISPOSABLES**

Disposables are single-use applicators that are discarded after each use (Figure 4-4). Plastic spatulas are used to remove products from jars or containers to avoid cross-contamination. Use a spatula to scrape lipstick from the tube and then apply the lip color with a lip brush to avoid applying lipstick directly from the tube, which invites the spread of bacteria.

Disposable mascara wands, rather than the wand packaged with the mascara, are used to apply mascara to a client’s lashes. Open the tester mascaras and cut off the wand with wire cutters. This will avoid spreading pinkeye or other eye irritations to your clients.
Disposable lip brushes are used mainly with displays. Their use prevents clients and staff from using the tube of lipstick directly on the lips. Instruct clients and staff about the use of disposables or have a small sign to instruct them.

Puffs are used to apply powder to the face over the foundation. Unfortunately, they do not wash well. Most salons give the puff to the client after it has been used on that client—good public relations!

Sponges are made from either non-allergenic foam or latex. They are used to apply foundation, spread other cream-based products onto the face, and pat on foundation to set it.

Wedges are special sponges used for application of liquid or crème cosmetics. A three-sided wedge is ideal for achieving contour and highlight effects. The short edge is used to apply hydrator, foundation, and contour. The medium edge is for blotting excess foundation and blending contour. The long edge is for blending highlights. Wedges cannot be reused and should either be disposed of after use or given to the client to take home with her.

Esthetic facial sponges are used to remove makeup after application of cleansers. They remove product, dirt, and oil and exfoliate gently. Good-quality sponges can be cleaned and sanitized. All facial sponges must be sanitized prior to re-use or be replaced. Sanitized sponges must be replaced when they become old and frayed.

**MISCELLANEOUS TOOLS**

The following tools are useful additions to your makeup kit.

A pair of small manicuring scissors can be used to trim eyebrows or false eyelashes. Soak the scissors in disinfectant between clients.

An eyelash curler is used to curl the lashes prior to applying mascara. Clean the curler with antibacterial spray between clients. Replace the rubber lips of the curler as they begin to wear down.

Two pairs of tweezers (pointed and slanted) to tweeze stray eyebrows. It is not recommended to wax a client on the day of the makeup application because makeup will
not adhere well and products applied over the waxed area could cause that area to break out. Tweezers are also used to apply false eyelashes. Soak tweezers in disinfectant between clients.

Cotton swabs are used to smudge makeup products or to clean makeup inadvertently applied to the wrong area.

Tissues are used, among other things, to blot the lips or lipstick between applications, and absorb excess foundations.

Artificial eyelashes and adhesive are used to create different looks in the eye area (Figure 4-5). Eyelashes come in many combinations and in two basic colors for normal wear (black and brown). The longer lashes are used on the top eyelid, some shorter lashes can be used on the top lashes or the bottom lashes. Eye lashes also come in tabs. Tabs are usually one or a couple of lashes on a bud. These are used to enhance lashes and are not as heavy or noticeable as a full strip of eyelashes. Tabs also come in black and brown. Adhesive is made specifically for eyelashes and is applied to the bud of a tab or to the strip edge of lashes. Attach to the lash line close to the client’s real eyelashes. Adhesive comes in white (transparent) and black. You should try both colors to see which you like better. White is preferred if you have already applied eye shadow and liner and want it to show through. Black is a good choice if you want the lashes to appear as liner.

A metal pencil sharpener should have two holes—one for regular size liner pencils and one for jumbo pencils. Soak the sharpener in liquid sanitizer to clean.

You can use an acrylic makeup palette to mix makeup colors like a painter would do before applying color to a canvas. Makeup artists sometimes use the back of their hand, but this technique could lead to blending the wrong color and—worse—make a client uncomfortable that your hand might be unsanitary. Palettes come in different sizes and are easy to clean with your sanitizer.

A makeup kit is the professional box or container you use to store makeup and tools (Figure 4-6). Some people use a fishing tackle box, but that tends to look too unprofessional. Try to find something that makes a statement; use professional tools and professional products whenever possible.
The following tools should be included in your makeup kit.

<table>
<thead>
<tr>
<th>Tool</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facial Sponges</td>
<td>For facial cleansing</td>
</tr>
<tr>
<td>Powder Brush</td>
<td>$1\frac{1}{2}$- to 2-inch brush for loose powder</td>
</tr>
<tr>
<td>Blush Brush</td>
<td>1-inch brush for powder blush</td>
</tr>
<tr>
<td>Fluff Brush</td>
<td>Cream contour or powder eye shadow</td>
</tr>
<tr>
<td>Flat Edge Contour Brush</td>
<td>Powder contour applicator</td>
</tr>
<tr>
<td>Lip Brush</td>
<td>Applying lip color</td>
</tr>
<tr>
<td>Brow Brush/Lash Groomer</td>
<td>Brushing brows and combing lashes</td>
</tr>
<tr>
<td>Sponge Duo Brush</td>
<td>Eye shadow application</td>
</tr>
<tr>
<td>Angle Brush</td>
<td>Eye shadow detail</td>
</tr>
<tr>
<td>Makeup Wedges</td>
<td>Liquid or cream foundation application</td>
</tr>
<tr>
<td>Eyelash Curler</td>
<td>Curling lashes</td>
</tr>
<tr>
<td>Tweezers</td>
<td>Shaping eyebrows</td>
</tr>
<tr>
<td>Disposable Applicators</td>
<td>For eye shadow, lip, mascara application</td>
</tr>
<tr>
<td>Cotton Wipes for Eyes</td>
<td>Removing eye makeup</td>
</tr>
<tr>
<td>Cotton Swabs</td>
<td>Removing of excess makeup</td>
</tr>
<tr>
<td>Spatulas</td>
<td>Removing product from container</td>
</tr>
<tr>
<td>Tissues</td>
<td>Miscellaneous uses</td>
</tr>
<tr>
<td>Headbands or Clips</td>
<td>Hold hair away from face</td>
</tr>
<tr>
<td>Towels</td>
<td>Protect clothing</td>
</tr>
<tr>
<td>Antiseptic for Hands</td>
<td>Sanitation</td>
</tr>
<tr>
<td>Item</td>
<td>Use</td>
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<td>------------------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td>Pencil Sharpener</td>
<td>Sharpen lip and eye pencils</td>
</tr>
<tr>
<td>Hand Mirror</td>
<td>To see detail</td>
</tr>
<tr>
<td>Small Scissors</td>
<td>To trim false eyelashes</td>
</tr>
<tr>
<td>Cool and Warm Swatches</td>
<td>Determining skin tone, cool vs. warm</td>
</tr>
<tr>
<td>Brush Cleaner</td>
<td>Sanitize brushes</td>
</tr>
<tr>
<td>Alcohol</td>
<td>For cleaning tools</td>
</tr>
<tr>
<td>Cleanser, Clarifier, and Hydrator</td>
<td>For preparing skin</td>
</tr>
</tbody>
</table>
Improper application of cheek color is the second largest error made by people who wear or apply cosmetics. Everyone has his or her own idea of where blush should be placed: on the bone, around the bone, in a V shape, in a C shape, on the apple of the cheek, etc. The guidelines for correct application of blush for a classic look are as follows.

From the knob of the ear to the center of the forehead is the same distance as from the knob of the ear to the chin on all people. That knob is the balance point of the facial structure. Blush should be applied to balance the face, add color, and contour.

Apply blush from the knob of the ear straight forward in a back-and-forth motion. To blend, brush in an up-and-down motion along the same line. Finish by softly applying what is left on the brush around the hairline to where the hair recedes. Keep in mind:

- Blush should never be applied to the cheek bone. It will make cheekbones appear smaller.
- Blush should never be applied closer to the nose than the width of a client’s two fingers.
- Blush should not extend lower than the line between the bottom of the nose and the bottom of the earlobe. It will cause the face to appear tired and droopy.
- The amount of color is determined by the overall makeup application. Never use more blush than is balanced by the amount of eye and lip color.
- Choose a cool, warm, or neutral color in a light, medium, or dark depth according to the client’s choice.

The following figures demonstrate blush application for three of the common face shapes.
Corrective Blush Application

For the oval face, apply blush to the cheek no further than the center of the pupil (Figure 5–1a)
For the fuller face (square, triangle or round), apply the blush no further than the inside corner of the eye (Figure 5–1b)
Corrective Blush Application

For the oblong face, do not apply the blush further than the outside corner of the eye (Figure 5–1c).
EYEBROW STRUCTURE

Eyebrows are vitally important to the overall appearance, since they give the face expression. Eyebrows also frame the eyes. If eyebrows are set too close together, they give the appearance of having a perpetual frown. If they are drooped too low, they look sad. If the eyebrows are too heavy or thick they tend to overpower the eyes and make them look too small. Brows that are too thin create no frame for the eyes, and detract from the natural symmetry of a person’s face. Not only should the shape of the eyebrows be flattering to a face, they should be in proper proportion to the rest of the body. For example, a very heavy woman should not have extremely thin eyebrows, nor should a tiny woman have huge, bushy eyebrows. The bone structure of the eyes cannot be changed. However, by using makeup, an illusion of better balance and a more perfect proportion can be created. The eyebrows are an expressive feature of the face.

As a makeup expert, you can offer an invaluable service by properly shaping the eyebrows by tweezing or waxing to create a more flattering look.

To test the brows to see how close they come to “perfect” brow features, practice the following (Figure 6–1).

- Lay a brow pencil from the outside corner of the nose to the inner corner of the eye to see where the eyebrow should begin.
- Lay a brow pencil from the outside of the nose across the center of the eye to see where the arch of the brow should be. When the client is looking straight ahead, the highest point of the arch should be at the outer corner of the iris. (Remember that if someone does not have a natural arch because the eyebrow grows straight across, you may not be able to create an arch with the existing brow hairs. It is wiser to consider fullness of the brow rather than an unnatural arch, and shape it correctly.)
- To determine where the eyebrow should end, slant a pencil from the outside corner of the nose to the outside corner of the eye.
- The beginning and the end of the eyebrow should be at the same height.
The eyebrow should taper from thick to thin — it should be thickest at the beginning, medium at the arch, and thinner as it reaches the tail of the brow.

The eyebrow should not have a “hook” where the fullness of the brow begins. This creates a scowling look on the woman who wears it.

**Shaping the Eyebrows**

The process of shaping eyebrows should be done after the skin has been cleansed, toned, and moisturized. It is best to apply foundation afterwards, so that stray brow hairs do not interfere with the look of the makeup. To shape eyebrows, follow these guidelines.

- Assess the brows using the guidelines for perfect eyebrow features discussed previously. Consider overall physical size and appearance of the client before you determine how thick or thin her eyebrows should be to be most flattering. Mark small dots with your brow pencil where the brow should begin, where the arch should be, and where the brow should end.
Hold the skin taut with one hand by stretching it between the thumb and index finger.

Tweeze the hairs with the other hand in the direction of the hair growth. Brush the hairs up with a brow brush. This will allow you to see the base of the hairs and to remove them in neat rows, rather than at random.

Begin by tweezing between the two marks that indicate the beginnings of the eyebrows.

Now tweeze the hairs that grow beyond the marks that you have made at the end of the brows.

Tweeze stray hairs that appear below the brows.

The brows are now ready to be tweezed to the thickness desired. If the brow does not seem to be overpowering the eye, do not remove any more hairs. If you determine that the brow needs to be thinned, start under the brow, at its beginning, and tweeze a line of brows out until you get to the other end of the brow. If the brows are still not to the desired proportions, then tweeze out another line of hairs. Continue in this manner until you have achieved your desired brow. You must visualize the client with flattering eyebrows, and pencil in accordingly. Soften the look of the brows with a brow brush.

**Eyebrow Color Application**

Choose the proper color of eyebrow pencil or powder. Do not use a shade that is too dark or too light. Brown and taupe are the preferred colors.

- Mark three dots on the eyebrow to signify the beginning, the arch, and the end of the brow.
- Fill in brow where needed using tiny hairlike strokes.
- With a brow brush, soften along the outline of your design, and wherever it is necessary to give the eyebrow a more natural appearance.
- Repeat these same steps on the other eyebrow.
- Sharpen eyebrow pencil or sanitize brush.

Do not become discouraged if your first attempt to create a natural-looking eyebrow is unsuccessful! It is one of the most difficult steps in makeup application, and will become easier with practice.

**Corrective Eyebrow Shaping**

- High forehead requires a very slight arch.
- Low forehead needs a lower arch.
- Wide-set eyes require that the brow start closer to the nose and not exactly in the inside corner as usual.
- Close-set eyes require removal of more hairs than usual from the inside corner where the brow usually begins.
- Round face requires a higher than usual arch to make the face appear longer.
- Unruly brows can be trained with the application of a hair gel, hairspray, clear mascara, or mustache wax applied with a disposable mascara wand. Asian brows tend to be straight with hair growing downward and can be trained with the same materials.
- For a more dramatic look, try coating the brows lightly with black mascara.

**Common Eyebrow Problems**

- A straight brow causes the eye to appear smaller.
- An extremely thin brow looks outdated.
- A too-rounded brow appears surprised.
- A brow that is too angular detracts from the beauty of the eye.
- A bushy brow looks untidy.
- Too thick a brow takes up space, causing the forehead and the eyes to appear smaller.
- A hooked eyebrow looks unnatural.
- A eyebrow that is too highly arched makes the eye look puffy.

**EYES**

The eyes are the most expressive feature of the face, and certainly its focal point. Eyes express emotions of all kinds and can send nonverbal messages very effectively. Since the eyes draw more attention to the face than any other feature, particular attention must be paid to the manner in which we make them up. The object of eye shadow is to make the eye beautiful, not to decorate the eyelids. It should not match the clothing or the color of the eye. Most models and actresses wear neutrals. Eye makeup is available in powder, crème, pencil, and liquid form. They can be used together or alone.
The structure of the eye, and knowledge of several common problem eye types, will help you to evaluate the eyes, and determine how to best accentuate them. The eye is divided into thirds and into three separate areas. The three areas of an eye are the eyelid, the socket, and the browbone. An eye that is in “perfect” proportion would have the following features when it is looking straight ahead (Figure 6–2).

- One-third of the eyelid would be from the base of the lashes to the crease line, or socket.
- Two-thirds of the eye would be from the crease line to the eyebrow.
- The width of one eye in the space between the two eyes.
- In a profile, the browbone, the eyelid and the cheekbone all extend equally (Figure 6–3).
Before applying any makeup to the eye area, determine which corrections need to be made to have the eyes conform to the features of a perfect eye. Consider also several specific types of eyes and their features:

- Deep-set eyes. In a deep-set eye, the browbone extends further forward than the eyelid and the eye has a very deep socket. Use any medium or dark shadow on the first and final one third of the eyelid. Highlight center third with a light shadow (Figure 6–4).

**Figure 6–4**

**Features of a Deep-set Eye:**

- Heavily defined eye socket.
- Eyes appear to be set too far back into the head.
- Because eyelid is set too far back into the head, the browbone usually protrudes.

**Objective:**

To add more light to the deepest area of the eye, which will “pull out” the eyelid and give the eye better proportion.

**Correction:**

1. Bring out the eyelid by using a light color in that area.
2. Set back the browbone area with a dark shade.
3. Highlight under the eyebrow to bring out that area.
4. Use eyeliner as desired, according to the other features of the eye, (keeping in mind the amount of make-up your client will feel comfortable in). If the eye was “close-set” as well as deep-set, start the eyeliner just above the iris to maintain separation between the two eyes. If the eyes were “wide-set” as well as deep-set, bring the eyes closer together by starting the liner at the inside corner of the eye.
5. Line the bottom lashes for balance.
6. Apply mascara to top and bottom lashes, in the appropriate color.
• Bulging eyes. A bulging eye has a lid that extends further than the browbone, seeming to overlap onto the eye itself (Figure 6–5). There is usually very little eye socket visible in a bulging eye. Use any dark shadow along the entire eyelid.

**Figure 6–5**

![Image of a bulging eye](image)

**Features of a Bulging Eye:**

- Heavy eyelid which has puffiness to it, and usually protrudes out over the eye.
- The eye has a lack of contour and usually has no visible socket.

**Objective:**
To set back the prominence of the eyelid, and bring the eye into more perfect proportion.

**Corrections:**
1. Use a dark shade on the eyelid to “set back” that area. (Be sure to maintain “lift” to the eye by bringing this color up over the browbone.)
2. Use a medium color in the socket, towards the inside corner of the eye, blending out.
3. “Highlight” over the eyebrow, under the eyebrow, and on the cheek (under the bottom lashes) to “bring out” those areas.
4. Use of eyeliner would depend upon the other features of the eye. An eye that is also wide-set, should start the liner above the tear duct. An eye that is close-set, as well as “Bulging” should start the liner above the iris.
5. Line the bottom lashes for balance. (Sometimes the liner looks best on the inside ledge of the eye to minimize the bulge.)
6. Mascara on the top and bottom lashes in the appropriate color.
7. False eyelashes usually help to correct this problem considerably.
• Wide-set eyes. If a client has wide-set eyes, there is more than one eye width in between the two eyes, and the bridge of the nose is also usually wide (Figure 6–6). Use a medium to dark shadow along the side of the nose from lower lash line up through the first one third of the eyelid and socket.

Figure 6–6

Features of a Wide-set:

• The eye appears to be set very far apart, and out of proportion with the rest of the eye.

• The bridge of the nose appears to be very wide, as a result of the distance between the two eyes.

Objective:

To pull the eyes closer together by blocking out light close to the nose, and to minimize the width of the nose.

Corrections:

1. The eyelid color will depend upon the other features of the eye. If the eye is “deep-set” as well as wideset, we will use a light color to bring out the lid. If the eye is “bulging” as well as wide-set, the eyelid will have to be a darker shade to set that area back.

2. A darker shade must be used along the bridge of the nose to bring the eyes closer together and narrow the bridge of the nose.

3. If the client is comfortable with eyeliner, it will look best if it is brought into the inside corner of the eye, reducing the space between the two eyes.

4. Line the bottom lashes for balance.

5. Apply mascara to the top and bottom lashes in the appropriate color.
• Droopy eyes. The eye slants down and gives the face a rather sad appearance. There may be a protrusion of overlapping tissue on the outer corners of the eyes, contributing to the droopy look, or it may be primarily a problem of a brow that is too long at the end, causing a droopy appearance (Figure 6–7). Use any medium to dark shadow on the outer two thirds of the eyelid, socket, and browbone. Use all one color.

Features of a Droopy Eye:

• Eye appears as if it is on a downward slant.
• Brow tissue protrudes in the outer corner of the eye.
• Eye appears to have a sad appearance.

Objective:
To lift the eye, open it wider, and to minimize the protrusion of the brow tissue.

Corrections:
1. Where the eye starts to droop in the brow area, “lift” the eye up by using a dark shade.
2. “Highlight” on the cheekbone up towards the eyebrow to direct light upward, and further lift the eye.
3. “Highlight” under the eyebrow to “pull-out” that area.
4. Eyeliner should be used to “lift” the outside corner of the eye by getting thickening and slanting up slightly towards the outside corner. “Close-set” eyes will look best with the line starting above the iris to maintain separation between the eyes. “Wide-set” eyes can carry the liner all the way to the inside corner of the eye to minimize the space between the eyes. We can further help to tilt the eye upward by extending the liner lower than the tear duct. This will pull down the inside of the eye, while lifting the outside of the eye. This will make the correction more dramatic.
5. Line the bottom lashes to balance the eye.
6. Mascara should be applied to the top and bottom lashes in the appropriate color.
• Close-set eyes. If a client has close-set eyes, the bridge of the nose is usually narrow and therefore the eyes are close to it (Figure 6–8). It may appear that the eye is too small for the face. Use a light shadow on the inside third of the eyelid. Use a medium shadow in the center third, and a dark shadow on the outer third to draw attention outward.

Figure 6–8

Features of a Close-set Eye:
The bridge of the nose is usually narrow, and the eyes are set very close to it. Usually the eye appears to be too small for the face.

Objectives:
To separate the eyes by using light colors on the inside corner of the eye, and give better balance to the face.

Corrections:
1. “Highlight” on the inside third of the eye.
2. Use more depth of color on the center third of the eye.
3. Use the most depth of color on the outside third of the eye.
4. Line the eye starting the liner above the iris of the eye, maintaining the separation between the two eyes.
5. Line the bottom lashes for balance.
6. Apply mascara to the top and bottom lashes in the appropriate color.

• Almond eyes. This eye shape is considered normal. Apply light eye shadow below brow on upper browbone. Use medium or dark eye shadow on entire eye lid. Apply eye liner on both upper and lower eye lids.

• Asian eyes. Use an angle brush to create the illusion of an eyelid by applying a medium eye shadow in an arched shape from one corner of the eye through the
center to the other corner. Apply a light eye shadow with a sponge applicator under the eyebrow on the browbone. Apply a light color on the entire lower lid. Apply a very thin line of eyeliner along the entire top of the eyelid along the lash line and on the bottom, along the outer one third of the eye, as close to the lashes as possible.

- Crepe skin. The eyelid is sagging and loose. Do not use any frosted or shimmer shadows. It is best just to define the shape of the eyes with liner. If color is desired, use only medium shadow, gray or brown. Color lashes with mascara.

Eyes will often have a combination of these features. If that is the case, evaluate the eyes for correction, determine which issue is most significant, and try to correct that one first. Then continue to correct the other eye elements.

The following figures demonstrate applications that can be used to further enhance the eye (Figures 6–9a, b, c, d, e).

**Basic 3 Stroke**

1. Lid— all one color
2. Lift with lid color
3. Highlight Browbone
4. Outline lashes with either black or brown collating color pencil
Pyramid Eye Pattern

Figure 6-9b

1. Color lid all one color
2. Highlight center of lid with collating highlighter
3. Highlight browbone
4. Outline lashes
Shaded Eye Pattern

1. Basic 3 stroke on eyelid and lift
2. Outline top and lower lashes with collating pencil
3. Outline top and lower lashes with dark pencil to define eye shape—outline over colored pencil which makes dark pencil even darker!
1. Do basic 3 stroke and lift
2. To put in socket: Use dark color in socket all the way across and blend into lift
3. Highlight browbone
4. Outline lashes
1. Divide eye into 1/3-2/3-3/3
2. 1/3—highlighter
3. 2/3—medium shade
4. 3/3—deep shade and lift
5. Highlight browbone
6. Outline lashes with dark pencil—darker on final 3/3, also thicker
Eye Shadow Colors

The following are variations suitable for different colors of eyes.

- Colors suitable for all eye colors: Cream, taupe, brown, gray, and plum. No matter what the eye color is, these are good, basic shades to work with. The contrast of using these colors brings out the color of the iris. These colors are used in most professional applications. On a more mature woman with gray or white hair, muted tones of pale gray or lavender are much more flattering than shades of brown.

- Brown eyes. Almost all colors may be used as long as the colors are not bright. Deep colors, such as smoky plums, olives, or charcoals work best.

- Hazel eyes. Muted greens, muted blues, aqua, plum, brown, gold, cinnamon, rust, copper, apricot, toast, olive, or gray complement this eye color.

- Blue eyes. Soft heather tones, lavender, grey, soft burgundy, plums, aqua, muted green, dusty pink, and browns complement this eye color.

Here are some guidelines for different colors of eye shadow.

- Black eye shadow can be one of the most versatile colors, depending upon the application techniques used. Do not think of black as just a stark black. It can be used alone to create a soft, smoky effect or achieve a stronger definition of the eye. It can be used over any shade where a deeper tone is desired by using the same color in two areas and deepening with black to create a monochromatic tone. Dark brown or charcoal shades also work effectively to add depth to lighter colors.

- Cream, white, or a very pale color may be used to lighten deeper colors. Use under or over to change or soften the color tone.

- Iridescent dust used in conjunction with flat shadows can achieve various degrees of shimmer. To achieve extra shimmer, or for softening and changing color tones, use with any of the eye shadows. Iridescent dust is also effective for highlighting the eyes or other areas of the face in addition to mixing well with blushes, lipsticks, and body powders when an iridescent glow is desired.

Eyeliner

Eyelids can be lined with a brush or a pencil. Eyelining takes practice and requires a steady hand, sharp eye, and a quality brush or pencil. Most eyes require lining from the outside corner of the eye along the lash line to the center of the eye where the color fades away. This is done on both the top and bottom lash. There are occasions where liner may be applied completely around the eye area (for example, on large eyes that are spaced too far apart).

- To make dark eyes appear darker, apply a dark line, black or brown, on the upper eyelids starting above the iris, extending the line to the outer corner of the eye. On the bottom lid, only apply the color directly below the iris. Do not extend to the corner of the eye.
• To make a protruding eye appear less obvious, apply black or brown eyeliner from corner to corner on upper lid. Blend into the eyelid to make the lid appear less bulgy. Apply color on the bottom lid from the center of the eye to the outside corner only.

• To make small or slanted eyes appear more open, apply medium to dark eyeliner, gray, black, taupe, or brown, to the outer corner of the eye from the outer edge of the pupil to the corner, top and bottom. Blend to reduce hard edges.

• To make green eyes appear darker, apply a light shade of green liner. To make them look lighter, use a deep shade of smoky green.

• To make blue eyes appear darker and the whites of the eyes whiter, use a light or medium blue pencil on the inner edge of the eye lid. To make them look lighter, use a dark or navy blue liner.

• Violet liner will give blue eyes the appearance of a violet hue in addition to making the eyes appear darker.

Eye Makeup Tips

The following tips can be used as a quick reference when applying makeup to the common eye shapes.

Bulging
Light shadow under brow teamed with dark shadow on lid will fatten protruding eyes. Keep liner subtle, avoid all bright colors and shiny or glossy pearlized finishes.

Drooping
A band of darkish shadow on lid, very narrow near nose and widening upward at outer corner of eye, will lift dropping lid. Wear false lashes on outer third of eye only or curl lashes.
**Narrow, Almond**
Soft, subtle shadow colors mauve, gray, taupe are best, teamed with off-white under arch of brow. Avoid dark liner and never wear false lashes.

**Close Set**
Widen space between eyes by using shadow near nose and darker shades on outer half of lid only. Extend shadow beyond eye.

**Small, Sunken**
Bring it forward with light shadow on the lid. Avoid dark, earthy shades (remember, dark tones depress and diminish).
**Too Round**
Elongate it with liner. Draw thin stroke on both top and bottom lids don’t join at corner. Blend shadow out beyond eyelid to temple area as well.

**Wide Set**
Reduce the space between too wide-apart eyes by concentrating all make-up close to the nose. Stop it at mid-lid and leave outer half of eye bare of make-up.
EYELASHES AND MASCARA

Eyelashes look best when they are darker than eyebrows or hair. Dark brown or soft black are the preferred colors. Always apply as the last step to the eye makeup.

- Apply mascara to bottom lashes first, working from the base of the lashes to the tip by moving the wand horizontally back and forth across the lashes. Use an eyelash groomer to separate lashes. Repeat on the top lashes.
- Always apply mascara with a disposable mascara wand or a brush wand that can be sanitized.
- Wipe any smudges with a cotton swab.
- Mascara is available in waterproof, non-waterproof, water-resistant, hypoallergenic, liquid, crème and cake.
- Avoid using water-proof mascara with contact lenses. As the fibers flake off they can cause eye irritation. “Lash-building” or “enhancing” mascaras should also be avoided for this reason. Use water-soluble, “water-resistant,” and hyperallergenic products only.
- Store all liquid mascara upside-down to prevent the product from drying out.
- Never pump the mascara wand in and out of the tube. Pumping introduces air that will dry out the product.
- Eyelashes that grow in a downward direction may benefit from the use of an eyelash curler. Eyelashes are hair and respond to heat. Heat the eyelash curler for 10 seconds with a warm to hot blow dryer. Squeeze the curler over the eyelashes gently. Hold for 10 seconds and release. The lashes will curl gently up to enhance the mascara application. Always sanitize the plastic or rubber strip of the eyelash curler with a cotton pad saturated with alcohol.
Lips—Corrections and Application

Lipsticks are the most fun face products! They are the one product that clients purchase because they like the color, are loyal to a brand, or want to try something new. Lipsticks come in a variety of colors and textures. Creamy lipsticks tend to be moisturizing while matte lipsticks tend to adhere better to the lips, preventing color from seeping into the lip crevices. Gloss adds shine but does not last very long.

Lipstick is best applied after outlining and filling in the lips with a lip pencil. Lip pencils can match or contrast lip color, which creates a more interesting look. For a classic look, it is essential when applying lip color to achieve a soft, natural look so that the mouth does not stand out above the other facial features. A soft mouth, with smoothly rounded corners that are uplifted, can give a face a warm and feminine look. Because of its mobility, a woman’s mouth gives character to her facial expressions. Even for a mouth that is not well proportioned, it is possible to alter the size and shape with corrective techniques so it is in balance with the face and its features.

The purpose of lipstick is to add color to the face for a more radiant look. It harmonizes the face with the hair, eyes, cheeks, and clothes to finish the overall appearance. To assess the mouth, look at the lips from a front view to determine if they have the following characteristics (Figures 7–1, 7–2, 7–3).
1. The size of the mouth should be in proportion to the other features of the face.
2. The bottom lip should be slightly fuller than the top lip.
3. The outside corners of the mouth should turn up slightly, never down.
4. The “cupids bow” should be the highest point of the mouth.
If you were to hold a straight edge to the side of the face:

1. The top lip, the bottom lip, and the chin should each extend equally. Any of these areas that does not extend to the straight edge is “set-back” too far.

2. The areas above the top lip and below the bottom lip should indent.
Figure 7-3  Lips to Eyes
GUIDELINES FOR CORRECTING LIP SHAPES

The following will help you choose colors to use on problem lips.

- Thin lips. Use bright or light colors to make them richer- and fuller-looking.
- Full lips. Use a pencil to outline and control the fullness by choosing muted color tones such as neutral, medium to darker shades.
- Uneven lips. If one lip is fuller than the other, use a darker lip color on the fuller lip, and a lighter shade on the smaller lip. If one lip is appreciably smaller, you may wish to line outside the lip line to make a fuller lip. Fill in the smaller lip with lighter lip color. Use colors in the same color family (cool or warm) when correcting uneven lips or using coordinating shades.

The following are guidelines for using a pencil and/or lipstick to make corrections on different lip shapes. Use a pencil or lipstick to fill the remainder of the lip.

- Thin lower lip. Extend the curve of the lower lip to balance the mouth (Figure 7–4a).

![Figure 7–4a](image)

Magnify the lower lip by lining on the outside of the lip. Trace the outline of the top proportioned lip on its natural rim.

- Thin upper lip. Build up the curve of the upper lip to balance the mouth (Figure 7–4b).

![Figure 7–4b](image)

Reverse description for thin bottom. To further augment and emphasize, try: a) Using two different shades of lipstick; the brighter, lighter one on the thinner lip. b) Use one shade of lipstick and apply lip sheen to the thin lip only.
• Thin lips. Increase the size of both the upper and lower lips and extend the corners of the mouth. To make lips appear larger, choose a medium to lighter shade of lipstick (Figure 7–4c).

Figure 7–4c
Trace around the outside of the natural lip line using a deep shade of lip pencil. Fill in with a bright, light lipstick. Avoid using any dark lip colors.

• Small mouth. Build the outside of the upper and lower lips and extend to the corners of the mouth.

• Drooping corners. Build up the upper lip at the corners of the mouth (Figure 7–4d).

Figure 7–4d
Outline the lips to add a hint of a smile, by applying lip pencil slightly above lip shape at the outer corners of the top lip, and inside lip shape in the bottom corners.

• Large, full lips. Outline the lips, keeping the color inside of the natural lip line. To make the lips appear smaller, choose a medium to dark shade of lipstick. Blend color carefully within the new lip line that you have drawn (Figure 7–4e).

Figure 7–4e
Trace the shape of the lips just inside the natural line. Fill in with medium to dark shade. Do not use gloss or frosted shades.
• Mouth is too oval. Color the center of the upper lips into a slight cupid’s bow (Figure 7–4f).

![Figure 7–4f](image)

Outline the lips, creating new corners inside outer edge of lips. If lip sheen is used concentrate application to center area only.

• Sharply defined cupid’s bow. Using a pencil or a lip liner, draw a softer curve along the upper lip. Then apply color to fill in the softened peaks.

• Uneven lips. Make necessary corrections to the mouth with a lip pencil and then proceed to fill in with lip color. Be sure that the outline is not overly exaggerated, so that the new lip line looks natural.

GUIDELINES FOR APPLICATION OF LIP COLOR

• Analyze whether the overall size of the mouth is in proportion to the other features of the face. Decide whether the mouth is too small, too large, or in good proportion.

• If necessary, apply more foundation to the lips. Remember that foundation is applied over the mouth to block out the natural lip line, to allow the creation of a correct lip line. The foundation blocks out the natural lip tone, to create a truer color of lipstick. Apply powder to the lips followed by another application of lipstick for longer lasting lip color.

• Use a lip brush or lip pencil to line the lips. For outlining, select a tone that is similar to the lipstick that has been chosen. The purpose of the brush or pencil is to provide a guideline to follow when applying the lipstick. It will help prevent “bleeding” over the natural lip line.

• With a brush or pencil create a new lip shape. Use a very light amount of pressure with your hand so that your line will be thin and light.

• If two shades of lipstick are needed choose shades in the same color family. Use a light shade and a darker shade that will blend well together such as pink and cranberry, rust and tangerine. Be sure that the color family, cool or warm, is consistent with the one used for the cheek and eyes.

• Analyze the lips at this time to see how the top and bottom lip relate to one another. Look at them both from front and side view using the guidelines. Decide whether the lips must be brought out or set back or have other corrections made.
• Collect the shade of lipstick with a disposable spatula. Place color on both sides of a lip brush. Apply directly onto the lips and blend into the lip line.

• Lip gloss may be applied in the center of the top and bottom lip to create shine. Shine may be achieved with a lip moisturizer, a specialized lip gloss, or petroleum jelly. Lip gloss can be used as a highlighter and is most often used at night or for photography.

• To create a perfect lip line where a mistake may have been made with the lip liner, remove with a cotton swab. To repair, go along the lip line with the foundation and blend carefully. Reapply lip liner.
The term “mature woman” is used to refer to women aged fifty through seventy. Today there are more women turning age fifty than ever before. In spite of the aging process, women can continue to use makeup to enhance their looks. As the years go by, however, a rule of thumb is “less is best” (Figure 8–1a, b).
Changes to the skin and features caused by aging happen to everyone to some degree. Ninety-six percent of facial wrinkles are caused by the sun; smoking contributes as well. Two common mistakes made by mature women are using more cosmetics to cover aging skin or ceasing to wear cosmetics altogether.

Mature skin is recognized by some or all of the following conditions:

- Thinning or drying skin
- Fading skin color
- Age spots
- Discoloration
- Wrinkles
- Broken veins
- Sagging skin
- Growths such as moles or keratoses
- Excess facial hair

Mature women should not date themselves by continuing to follow an outdated trend or wear a look that was suitable when they were much younger. Older women should not avoid makeup simply because what they have used for years no longer looks the same. A change of lip or eye color, foundation or moisturizer may be all that is needed for a fresher, younger look. A makeup application that has a soft look is appropriate for daytime. A stronger application is suitable for evening wear but should be tailored to the older woman's hair, skin and overall appearance.

A mature African American woman has the advantage of having naturally beautiful skin. Her skin does not age as quickly because melanin protects it from the sun. Aging black skin renews itself and dead cells collect on the surface, they can impart as an ash color. Exfoliation helps this condition.

There are a number of procedures that should be done on a regular basis to enhance aging skin.

- Use more moisturizer with antioxidants on the face.
- Allow moisturizer to set for five minutes before applying makeup. If moisturizer has not absorbed, blot with a tissue to remove excess. Skin that is too moist it can cause makeup to shift.
- Avoid yellow and brown based colors as they emphasize the sallow look of the skin.
- Use a moisturizer or foundation with an SPF of at least 8 to 15 whether or not makeup is used.
- Drink an adequate amount of water, at least eight glasses a day.
- Keep green plants in the bedroom. Green plants add oxygen and humidity to the air.
• Change sleeping positions. Sleeping on only one side at night causes permanent folds in the skin.
• Use a lighted magnifying mirror to apply makeup. It saves time and results in a more professional looking application.
• Use eye crème or eye serums twice a day to give the eyes a more youthful look and ease the application of eye makeup.
• Get a facial. A facial increases the circulation and tightens and removes dull surface skin. Facials produce a healthy glow and make application of makeup easier and look smoother.
• Exfoliate. Older skin needs exfoliation more often, either at home or at a salon or spa.
• If there are broken capillaries on the face, avoid sudden heat and cold and use of alcohol.
• Spritz the face with a water atomizer several times a day to keep makeup looking fresh.

In addition to the general guidelines above for the care of mature skin, some specific techniques to optimize a mature woman’s appearance are offered here.

Concealer

• Mature women can use concealer to cover discoloration and minimize lines and wrinkles. However, in most cases, women in their seventies will have a softer and younger look with only a light application of foundation and powder.
• Age spots, broken veins, discoloration, lines, scars, or redness can be covered with a concealer.

Foundation

• Mature women may continue to use the same foundation they used when they were younger. As the skin becomes drier, it may become necessary to use an oil-based or moisturizing foundation.
• A lighter textured crème or liquid foundation should be used sparingly on areas of the face where the color needs to be evened out.
• An oil-based or moisturizing foundation can produce a fresher, younger looking skin.
• Foundations for aging skin should have pink undertones. Avoid anything with yellow.
• If the hair is white, use a pale foundation with a pink undertone.
• Water-based foundations work best on mature black skin.
• Use a neutral or warm foundation in the proper depth for black skin. Avoid pink based foundations as they will create a gray or muddy complexion.
**Contour**

- Mature women in their fifties and sixties who need light and dark contouring to change the shape of the face or enhance the facial features use the same application as used at a younger age.
- At age seventy contouring is most often used in professional application for photographs and/or special occasions.
- A mature African American woman does not need a dark shade of contour, but highlighting some areas of the face may be necessary.

**Powder**

- Loose translucent powder should always be used. It can be used as a foundation, to set makeup, or to soften blush and eye shadow.
- If no other makeup is used after the application of moisturizer, powder should always be applied. It provides an even look.
- Some mature women think that powder makes them look older and makes their lines and wrinkles more prominent. It is the application of too much concealer and foundation that causes the products to cake and lines to appear larger. It is important to use the clean side of a makeup wedge to remove all excess concealer and foundation before applying powder.
- If black skin is very dark, a tinted loose powder should be used to prevent it from looking chalky.

**Cheeks**

- Crème blush or a favorite lip color may be used on mature women or on dry skin.
- For women aged sixty and older blush should be applied a little higher on the cheekbone but not over the cheekbone.
- The application should appear as though it is a “flush” of color, not added color.
- Blush should add a glow and make the face look radiant. Use a light to medium shade of color, cool or warm.
- If your client is looking pale, add a light touch of blush at the temples, forehead, and chin. The product should not be noticeable.
- If the hair is white, keep the blush from touching the hair.
- For mature African American women, use plum, blue red, fuchsia, cinnamon, or burgundy shades of blush.
**Eyebrows and Eyes**

The information on eyebrows and eyes covered in Chapter 6 apply to all women. For mature women, however, additional information needs to be taken into consideration.

- After the age of sixty, women tend to ignore the eyebrows although they are the single most important feature on the face. They give balance, expression, and softness and provide a frame for the eyes. Eyebrows should be kept shaped, trimmed, and softly colored.
- Eyebrows may start to become sparse and lighter in color after the age of forty.
- Use a taupe or chestnut, never black or brown, eyebrow pencil or powder to color the brows.
- Eyebrows can be permanently tinted to achieve the same appearance as applying eyebrow pencil. This is useful only if the eyebrows are not sparse.
- The purpose of using eye shadow is to enhance, not define, the eye.
- After age fifty, eyelids tend to droop. Apply eye shadow on the outer portion of the top lid. This will create the illusion of lift.
- Powder eye shadows are the best product for use on mature eyes. Crème eye shadows tend to melt into creases and give the lid a crepe appearance.
- Avoid using an iridescent eye shadow or colors such as chocolate brown, grape, blue, green, black, navy, burgundy, or khaki. These colors tend to produce the appearance of increased aging.
- A wash of color is easy and quick to apply. Use a medium shade of taupe or gray shadow and apply to the lid with a large eye shadow brush, blending up and out to just over the crease line. Use a lighter or slightly brighter eye color over the entire lid to enhance the eye.
- For women in their seventies, the browns and grays that looked so attractive when they were younger tend to make the eye appear more sunken and the creases deeper. A soft dusting of a light taupe, pale gray, or peach is very flattering.
- If hair is white do not use shocking eye shadow. Keep the color soft and light.
- Contact lenses or eye drops should be inserted before applying eye makeup.
- If your client wears glasses and is farsighted, the lens will magnify the eyes. Less makeup is needed.
- If your client is nearsighted, the lens minimizes the eyes. More makeup is needed to bring the eyes forward.
- The application of a gray or black pencil placed in the correct area will create the illusion of lift at the outside corner of the eye.
Cosmetic Eye Lift

**Figure 8-2**

Use a gray, black, or brown pencil or shadow to create the following effect (Figure 8-2).

1. A) From crease of eye socket to last lash. Make a vertical line.
   B) Draw a horizontal line along socket \( \frac{1}{4} \) way in.

2. Fill in to make rectangle of color.

3. Blend in with cotton swab toward center to blend and soften color. Keep outside line straight.

4. Line along bottom lid inward some distance from corner.
Eyeliner and Mascara

• If there are very dark circles under the eyes, do not apply eyeliner to the lower lids.

• If it is difficult for your client to see without glasses or a magnifying mirror, for home application suggest the use of a pencil close to the upper lash line along the top lid. Blend with a sponge applicator or cotton swab onto the lid area. Do not apply eye shadow. Dust the lid with powder and apply one coat of mascara.

• If applying mascara is difficult or if the mascara comes off easily the eyelashes can be tinted every four weeks.

• Apply mascara sparingly; never use more than two coats.

• If hair is white use only one coat of mascara.

• Use a black or charcoal eyeliner on women of color for a most flattering effect.

Lips

• With age, lips tend to be less defined. Use concealer, foundation, and powder over the lips.

• Apply lip liner for a more defined look and to keep the lipstick from bleeding into the lines around the mouth.

• Lip liner should match skin color or the color of the lipstick to be worn.

• A crème formula lipstick is best for a mature woman.

• Rose, beige brown, peach, or coral are the most appropriate colors.

• Do not use wine or red shades as they will make teeth appear yellow.

• Moisturize the lips morning and night.
Makeup Tips for Women of All Ages

• When using eyeliner for daytime, apply from the corner to the center of the eye only. At night eyeliner may be applied more heavily and completely around the eye if appropriate.

• Don't touch eye shadow crumbs, because the oil on the hands will leave spots on makeup. Simply brush crumbs off with a cotton swab.

• Lotion moisturizers are easiest to use for cosmetic application.

• Fill an entire blush brush then tap it on a towel or tissue before touching the face. This procedure keeps the blush from streaking or particles from falling onto the face.

• Use blue liner on the inner lid to erase redness and make the white appear whiter. Use black to make the eye more dramatic but smaller. Use white to make the eye appear larger.

• When men need eyebrows fixed, call it “brow spacing,” not tweezing or waxing. It sounds more masculine.

• Touch is very important in the application of makeup. Use soft steady strokes, a soft clear voice, and take total control so the client has confidence in you and feels at ease.

• To widen face, bring the blush from the ear to the outside white of eye. To lengthen the face, apply from the ear to the inside white of the eye.

• Apply undereye concealer only where there is darkness.

• Crème blush should be used only for normal to dry and mature skin. Do not use on oily skin or large pores as it will look pitted and streaked.

• Crème eye shadows should not be worn by women whose lids do not show or who have deep-set eyes. The fold or crease of the lid causes shadow to melt, leaving streaks and creases.

• Do not use contour crèmes on skin with very large pores as it does not blend well. Use powder contour instead.
• Apply powder softly at first to set crèmes, and then dust more heavily. Use on the neck as well, powdering until silky and smooth. To complete the powder application, brush down on face with a powder brush to make facial hair lie flat.

• When applying makeup for photography, remember that the camera picks up light and dark but not depth. With a fan brush use a dark powder or brown eye shadow to define and darken the side of the nose, brow, and eye socket. Use a fan brush with a cream or white eye shadow. Apply above the eyebrow, above the cheekbone, above the jawbone, and down the center of the nose. This will create depth.

• Concealer can be mixed with crème blush or lipstick to dilute the color of the product.

• To keep lipstick from smudging, place the forefinger in the mouth. Close the lips and pull the finger out. This will remove excess lipstick from the inner portion of the lip.

• When working with a client, invite them to complete a confidential makeup questionnaire to better understand her makeup needs (Figure 9–1).

• Reference the Guide to Making-Up for Ordinary Lights prior to working on the client or preparing for a photo shoot to better understand the variations in lighting situations (Figure 9–2).
Confidential Makeup Questionnaire

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1. Have you ever had a professional makeover? □ Yes □ No

2. If yes, what did you like (dislike) about the session? □

3. If no, how did you learn to apply makeup? □

4. What are some of your goals today? □

5. What special areas of concern do you have? □

6. Do you wear contact lenses? □ Yes □ No If yes, are they □ Hard □ Soft

7. Do you take any medications that cause your eyes to be dry or itchy? □
   Yes □ No If yes, what? □

8. Are you currently taking Accutane or have you taken it in the past? □ Yes □ No
   If yes, describe the course of treatment and how long □

9. Do you have any health condition that may cause sensitivity in your skin or eye area? □
   Yes □ No If yes, what? □

10. Do you have any allergies? □ Yes □ No If yes, please indicate □

11. Do you have any allergies to skin care products? □ Yes □ No If yes, what? □

12. Do you smoke? □ Yes □ No

13. What are your favorite colors □

14. Describe an ideal look for your makeup □

□ I understand that the services offered are for educational purposes only. I fully acknowledge that I do not have any known allergies to makeup products. I authorize the makeup artist to apply products to my face. He/ she is free to discuss appropriate information to help me become well-informed concerning makeup application and makeup purchases □

Salon Policies

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 □
A Guide to Making-up for “ordinary” Light

<table>
<thead>
<tr>
<th>Environment</th>
<th>Foundation Details</th>
<th>Powder Details</th>
<th>Blusher Details</th>
<th>Concealers and Contourers</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAYLIGHT</td>
<td>Moist, sheer, translucent, same color as skin with a light rose tint or tawny and bronze</td>
<td>Transparent, Loose silk</td>
<td>Creme, clear, transparent, cheeks only</td>
<td>No</td>
</tr>
<tr>
<td>OFFICE LIGHT</td>
<td>Matte, light, Velvety texture, Moisturized</td>
<td>Sheer, Translucent</td>
<td>Matte (no frost), Blue-pink tones</td>
<td>Concealer, but, no contouring</td>
</tr>
<tr>
<td>HOME LIGHT</td>
<td>Close to skin tone or slightly beige, fresh-looking</td>
<td>Natural, Colorless</td>
<td>Peach and pale orange family tints</td>
<td>Delicate cover creams and hi-lites</td>
</tr>
<tr>
<td>EVENING LIGHT</td>
<td>1/2 shade lighter to capture whatever light there is</td>
<td>Frosted</td>
<td>More intense frosted</td>
<td>Dramatic sculpting of the architecture of the face</td>
</tr>
</tbody>
</table>

Eye Makeup

<table>
<thead>
<tr>
<th>Environment</th>
<th>Brows</th>
<th>Eyeshadow Details</th>
<th>Liner Details</th>
<th>Mascara Details</th>
<th>Lip Colors Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAYLIGHT</td>
<td>Pale and thin pencil</td>
<td>Soft and subtle</td>
<td>Smudged pencil, top lid only</td>
<td>Top only, black or brown</td>
<td>Clear toned stains or blotted “see-thru”</td>
</tr>
<tr>
<td>OFFICE LIGHT</td>
<td>Brush-on powder best</td>
<td>Cool colors</td>
<td>Liquid colors</td>
<td>Navy and near-blacks (too heavy will create dark shadow below eyes)</td>
<td>Blue-red family and blue-pinks</td>
</tr>
<tr>
<td>HOME LIGHT</td>
<td>A clean arch, Tweeze</td>
<td>Pale, luminous</td>
<td>A “root-tint” like a depth of shadow</td>
<td>Colors: blue, purple, green</td>
<td>Peach, coral and orange or tawny brows with gold</td>
</tr>
<tr>
<td>EVENING LIGHT</td>
<td>Extra-ordinary, well-groomed and arched</td>
<td>Vibrant color possibilities</td>
<td>May be different</td>
<td>Black and rich colors</td>
<td>Pearlized, frosted and extra-silvery gloss and shimmer</td>
</tr>
</tbody>
</table>
Camouflage makeup is used to cover or divert attention from lacerations, burns, scars, tattoos, post-laser treatments, dermabrasions, skin trauma such as bruising, swelling or redness, lupus, rosacea, and other skin conditions. The word camouflage means to conceal, hide, cover, or disguise. Camouflage makeup is sometimes referred to as para-medical makeup. Clients may need to use camouflage techniques for numerous reasons. For some it may be a lifetime usage, and for others a temporary measure. All makeup application is a form of camouflage. The principles of light and dark are the same in all makeup applications. Using light colors makes an area appear closer or larger. Using darker colors makes an area appear smaller or recede. Camouflage products are more opaque than traditional foundations and usually have a thicker or heavier consistency and require more effort to apply properly.

Mineral powders work best for post-laser camouflage. They may be lightly dusted or sponged on to hide redness. The temporary bruising effect of a face lift can be softened by using camouflage makeup.

Camouflage makeup should not be used on those with infectious diseases (such as a staph infection), severe acne, open lesions, or any post-operative condition unless authorized by a physician.

Camouflage products should be matched to the client's skin tone—cool or warm—and color—light, medium, or dark—and applied with a light dabbing motion. Some mixing and testing of camouflage products may be required to match the skin color and cover the condition being addressed. A setting powder stabilizes and waterproofs the application.

The use of makeup following any surgical procedure should not be started until approved by the surgeon or physician.

**SAFETY PROCEDURES**

- All working surfaces shall be clean and sanitized with a hospital grade product.
- All tools shall be sanitized and kept covered.
- Prepare tools to be used in advance and place on a small, sanitized covered tray.
- Use wedges, sponges, or disposable applicators to remove products from containers. Replace covers immediately.
• Avoid getting powder into the mouth, eyes, or ears.
• Clean and sanitize hands at the time of application.

MAKEUP FOR DERMABRASION

The three types of dermabrasion produce similar results.

**Microdermabrasion**

Microdermabrasion is a mechanical process involving negative pressure and suction. It must be done under sanitary conditions to avoid infection. Micro crystals of aluminum oxide, the second hardest crystal after diamonds, are used to peel off dead skin cells. The used crystals and dead skin are then vacuumed into a container and discarded. The benefits of microdermabrasion are a rosy glow and improved skin tone, correction of pigmentation problems, a reduction in fine lines, wrinkles, acne scarring, and minor stretch marks. A minimum of five treatments is required to achieve optimum results. Some redness and slight swelling may occur.

**Macrodermabrasion**

Macrodermabrasion is the exfoliation of the epidermis to increase permeability of the skin structure. It must be done under sanitary conditions. The machine uses a salt product that is accelerated and controlled by positive pressure. During the treatment, the skin will feel tighter with a warming sensation. One result of the treatment is skin with a healthy glow. The major difference from microdermabrasion is that macrodermabrasion treatment lacks suction. Clients experience almost no post-treatment redness and a reduced amount of swelling. This treatment will help reduce fine lines, wrinkles, acne scars, stretch marks, age spots, and uneven skin tone.

**Manual Dermabrasion**

Manual Dermabrasion involves manually applying a magnesium oxide to the skin thereby sloughing off dead skin cells in a short period of time without the use of expensive machines. It is a skin resurfacing treatment that can improve the appearance of fine lines and wrinkles, blackheads, whiteheads, surface scarring, superficial pigmentation, and aging and sun-damaged skin. It requires virtually no recovery time. The depth of treatment is determined by the pressure exerted and the length of application. The best results are achieved with six treatments spaced a week apart.

With all of these treatments a sunscreen or facial product with 15 SPF is required for up to two months.

**Camouflage and Corrective Makeup**

For light redness after dermabrasion treatment, a green concealer is used followed by the client’s regular foundation. For heavier redness or bruising, use one coat of green concealer followed by foundation and powder. Repeat the process to cover heavier redness. For extreme redness, green concealer will be required along with a camouflage product followed by powder. A camouflage product is much heavier and more difficult for the redness to bleed through. When the redness fades away, the client’s regular makeup application may be resumed.
MAKEUP FOR MEDICAL CONDITIONS

Lupus

Lupus is a chronic autoimmune disorder that causes superficial inflammation of the skin. In mild cases, a green concealer is applied over the red areas, followed by the appropriate foundation blended over the remainder of the face. A translucent powder sets the makeup. Sun block is mandatory; it must be applied and allowed to dry for twenty minutes prior to application of concealer.

Rosacea

Rosacea is a skin condition that results in dilated facial blood vessels with redness sometimes combined with pustules. A green concealer should be applied to the affected area to neutralize redness. Apply a water-based foundation for best results.

Port Wine Stains

Port wine stains are a type of birthmark characterized by large, splotchy, wine-colored marks (Figure 10-1a). They can be successfully camouflaged. Apply a thin coat of green concealer over the stain area followed by a thin coat of camouflage makeup. Set with a light coat of loose powder. Apply a coat of cover cream to prevent discoloration from bleeding through. Set with sealing powder. Let the powder stay on for a few minutes before removing any excess powder (Figure 10-1b).
Blepharoplasty (Eyelift)

Blepharoplasty gives a completely new look to the face by removing the crepey, baggy skin and the tired look of the eyes (Figure 10–2a). A new makeup application is now required, since the client’s appearance has changed and may be done two to three weeks after substantial healing has taken place. Applying a mineral powder as a base will camouflage the redness and bruising. The client’s foundation may also be used as a base for the eye makeup. Be gentle working around the eye area. After applying the base foundation to the eye area, dust lightly with loose powder. Use the correct light and dark eye shadow, liner, and mascara, in the appropriate pattern for the shape of the eyes (Figure 10–2b). A mild non-oily eye makeup remover should be used to take off camouflage makeup. Apply a few drops to a cotton ball and gently pat on the eye lid. Do not pull the skin. Flush with water to assure that the cleanser is removed. Gently pat dry.
Rhytidectomy (Face Lift)

Rhytidectomy is the medical term for a face lift (Figure 10–3a). For a client who has undergone a rhytidectomy, camouflage treatment is used primarily to cover bruising. It may involve the face, neck, and chest depending on the extensiveness of the surgery, skin type, and color. Camouflage may begin ten days to two weeks after sutures are removed, with the approval of the surgeon or physician (Figure 10–3b). Eventually most scars will lose color and blend in with the skin tone. In most cases, products to conceal scars will be needed for only a few months.
Chemotherapy treatment may cause the loss of hair, including eyebrows and lashes, redness of the skin, and bloating. These side effects can be devastating. Showing clients how to brighten up their faces, apply eyebrows, and hide the redness and other side effects helps them gain some control over how they look and may uplift their spirits.

To address skin discoloration, such as redness, loss of color, or blotchiness, apply light, medium, or green concealer as appropriate. Choose and apply the proper foundation—cool or warm—in the proper shade—light, medium, or dark—and remove excess foundation with a wedge. A dark contour product applied to the appropriate area of the face will alleviate the appearance of bloating. Apply powder, blush, eye shadow, and lipstick to enhance client’s features. Eyebrows and lashes may need to be applied (Figure 10–4).

- Because there is no eyebrow, you should lay a brow pencil directly along the outside corner of the nose to the inner corner of the eye, and straight up. You will see where the eyebrow should begin. Mark with a dot.

- Again, using a brow pencil, from the outside of the nose across the center of the eye and straight up, you will see where the arch of the brow should be. When looking straight ahead, the highest point of the arch should be at the outer corner of the iris. Mark with a dot.
• Use a brow pencil, measure from the corner of the nose to the outside corner of the eye, to the brow bone. Mark with a dot.

• Fill in with the brow pencil from the first to the second dot and then from the second to the third dot with short feathery strokes, thickest at the beginning, medium at the arch and thinnest at the outside edge. With an eyebrow brush, softly blend all lines.

• Apply eye shadow in the appropriate pattern for the eye shape using neutral tones such as creams, browns, or grays.
• Apply eye liner to the upper and lower lash line with a soft gray or taupe eyebrow pencil. Smudge gently with a cotton swab to soften. The procedure will give the appearance of depth around the eye.

• False eyelashes may be applied for a natural-looking eye (Figure 10–5a). Use a mini pixie strip eyelash in a brown or brown/black. Trim by cutting off at the thickest edge in small increments until it fits the size of the eye (Figures 10–5a, b, c, d). Shorten the hairs with scissors if they appear too long. Apply eye liner to the eye to help conceal the lash line when false lashes are applied. Apply glue from the tube along the band of the lashes with an orangewood stick or directly from the tube (Figure 10–5e, f). Apply the lashes on both the top and bottom lash line with tweezers or with fingers (Figures 10–5g). Hold lashes in place until they dry. Mascara may be used if desired.
Hyper-pigmentation

Hyperpigmentation is abnormally increased pigmentation of the skin. It may occur as a result of chronic inflammation or injury, psoriasis, use of oral contraceptives, pregnancy, hormonal disturbances, or use of perfume or cosmetics while exposed to the sun (photosensitivity). Changes in skin pigment are more common in Asians, Hispanics, and African-Americans with light skin (Figure 10–6a).

Uneven dark blotches caused by hyperpigmentation can be covered with the use of a theatrical makeup or an opaque camouflage crème. If the color persists in showing through, apply a thinner coat first, set with powder, and then reapply (Figure 10–6b). Pay special attention to the borders of the discoloration. It may be necessary to reapply product to that area.
Lesson Plans

Chapter 1   Lesson #1  Guidelines for a Great Makeup Application
            Lesson #2  Face Shapes
Chapter 2   Lesson #1  Chromatics and Facial Enhancement
Chapter 3   Lesson #1  Contouring and Basic Techniques
            Lesson #2  Cosmetic Application and Guidelines for the Classic Face
Chapter 4   Lesson #1  Tools and Products for Application
Chapter 5   Lesson #1  Makeup for Cheeks
Chapter 6   Lesson #1  Eyebrows and Eyes
Chapter 7   Lesson #1  Lips, Corrections, Color and Application
            Lesson #2  Student Demonstration and Evaluation
Chapter 8   Lesson #1  Makeup for the Mature Woman
Chapter 9   Lesson #1  Makeup Tips for Women of All Ages
Chapter 10  Lesson #1  Mature Women and Camouflage Makeup
Chapter 1
Guidelines for a Great Makeup Application

LESSON 1: GUIDELINES FOR A GREAT MAKEUP APPLICATION

Video Reference
Video 1: Makeup Theory and Application

Objective
Students will learn to evaluate the client’s lifestyle and makeup values. They will also learn the proper tools needed to apply a professional makeup look.

Time Allotted: 1 Hour

Student Materials/Handouts
• Opportunities for Makeup Artists
• Suggested Reading List
• List of Makeup Tools and Uses

Teaching Aids
• VCR and large-screen television
• Course Management Guide
• White board or flip chart and markers

Instructor’s Preparation
• Review video and Course Management Guide
• Prepare student handouts
• Set up training space

Materials Students Must Bring to Class
• Notebook
• Pencils and pens
Suggested Opening Activities

- Greet the class
- Have students introduce themselves
- Provide brief overview of material to be covered
- Administer and collect pretest (Section IV)

Lesson Outline

- Review the guidelines presented in the text
- Show each of the basic tools listed for applying makeup

Discussion/Student Questions

Evaluation
LESSON 2: FACE SHAPES

Objective
Students will learn to identify seven basic face shapes and how to correct different face shapes.

Time Allotted: 3 Hours

Student Materials/Handouts
- Face Shape Diagrams
- Facial Proportions (A and B)

Teaching Aids
- VCR and large-screen television
- Course Management Guide
- White board or flip chart and markers

Instructor’s Preparation
- Review video and Course Management Guide
- Prepare student handouts
- Set up training space

Materials Students Must Bring to Class
- Notebook
- Pencils and pens

Suggested Opening Activities
- Greet the class
- Provide brief overview of material to be covered

Lesson Outline
- Present the seven basic face shapes and discuss the characteristics of each
- Review horizontal and vertical face measurements
- Demonstrate using the facial proportions handouts
- Pair the students and ask them to identify the face shape of their partner using the horizontal and vertical face measurements

Discussion/Student Questions

Evaluation
Chapter 2
Chromatics and Facial Enhancement

Lesson 1: Chromatics

Video Reference

Video 1: Makeup Theory and Application

Objective

Students will learn chromatics, the basic principles of color theory, and how to identify cool and warm color of hair, skin, eyes, eyeglasses, and jewelry.

Time Allocated: 12 Hours

Student Materials

• Color wheel
• Secondary color wheel
• Tertiary (or intermediate) color wheel
• Tertiary color wheel (to identify complementary colors)
• Hair styles for face shapes
• Accessories for the face shapes
• Eyeglasses for face shapes
• Cosmetic approach to fashion jewelry
• Cool and warm clothing colors
• Cool and warm jewelry

Teaching Aids

• VCR and large-screen television
• Course Management Guide
• White board or flip chart and markers
Instructor’s Preparation

- Review video and Course Management Guide
- Prepare student handouts
- Set up training space

Materials Students Must Bring to Class

- Notebook
- Pencils and pens

Suggested Opening Activities

- Greet the class
- Provide brief overview of material to be covered

Lesson Outline

- Introduce chromatics
- Review and discuss the color wheels
- Discuss cool and warm colors and how to identify:
  - Cool and warm hair
  - Cool and warm skin
  - Cool and warm eyes
  - Cool and warm eyeglasses and jewelry
- Pair students and ask them to assess whether their partner’s hair, skin, and eyes are cool or warm

Discussion/Student Questions

Evaluation
Chapter 3
Contouring and Basic Techniques

Lesson 1: Contouring

Video Reference
Video 1: Makeup Theory and Application

Objective
Students will learn how to use light and dark colors in makeup application to correct a feature or reshape one that is irregular.

Time Allotted: 8 Hours

Student Materials/Handouts
- Contouring for face shapes
- Areas for highlighting
- Contouring for noses

Teaching Aids
- VCR and large-screen television
- Course Management Guide
- White board or flip chart and markers

Instructor’s Preparation
- Review video and Course Management Guide
- Prepare student handouts
- Set up training space

Materials Students Must Bring to Class
- Notebook
- Pencils and pens

Suggested Opening Activities
- Greet the class
- Provide brief overview of material to be covered
Lesson Outline

• Explain what contouring means and how it can be used to add dimension or correct facial imperfections
• Review how contouring can be achieved
• Discuss light and dark colors and how they are used
• Review the most common beauty mistakes
• Present the techniques for basic corrective makeup application
• Use a model and complete one half of the face with concealer, foundation, and contour
• Review each step of the ten-step consultation
• Pair students and ask them to assess where light and dark contour may be needed to correct their partner's face shape

Discussion/Student Questions

Evaluation
LESSON 2: COSMETIC APPLICATION AND GUIDELINES FOR THE CLASSIC FACE

Objective
Students will learn how to prepare skin and correctly complete a makeup application.

Time Allotted: 4 Hours

Student Materials/Handouts
- Face Shape Worksheet
- Most Common Beauty Problem Areas

Teaching Aids
- VCR and large-screen television
- Course Management Guide
- White board or flip chart and markers

Instructor’s Preparation
- Review video and Course Management Guide
- Prepare student handouts
- Set up training space

Materials Students Must Bring to Class
- Notebook
- Pencils and pens
- Tools and products for makeup

Suggested Opening Activities
- Greet the class
- Provide brief overview of material to be covered

Lesson Outline
- Review use of skin preparation products and tools
- Discuss various concealers and demonstrate their application
- Discuss types of foundations, their use, and their application
- Demonstrate using light and dark contour to correct face shape
- Review types and application of powder
- Demonstrate correct application of blush
- Review and demonstrate correct treatment of eyebrows
• Review and demonstrate application of eye shadow
• Review and demonstrate application of eyeliner
• Review and demonstrate application of mascara
• Review and demonstrate application of lip moisturizer, and lip liner
• Review the types of lipstick and demonstrate proper application
• Pair up students and have them practice a makeup application on each other

Discussion/Student Questions

Evaluation
Lesson Plans, Chapter 4  119

Chapter 4
Tools and Products for Application

Lesson 1: Tools and Products for Application

Video Reference
Video 2: Makeup for Cheeks, Eye Brows, Eyes and Lips

Objective
Students will become familiar with the proper tools and products to be used to create a clean, smooth, natural-looking makeup application.

Time Allotted: 1 Hour

Student Materials/Handouts
• Refer to Chapter 1, Handout #3—Basic Tools for Makeup Application

Teaching Aids
• VCR and large-screen television
• Course Management Guide
• Set of tools to demonstrate

Instructor’s Preparation
• Review video and Course Management Guide
• Set up training space

Materials Students Must Bring to Class
• Notebook
• Pencils and pens

Suggested Opening Activities
• Greet the class
• Provide brief overview of material to be covered
Lesson Outline

- Review wedges, sponges, and brushes
- Ask students to identify tools and their uses

Discussion/Student Questions

Evaluation
Lesson Plans, Chapter 5

Chapter 5
Makeup for Cheeks

LESSON 1: MAKEUP FOR CHEEKS

Video Reference
Video 2: Makeup for Cheeks, Eyebrows, Eyes, and Lips

Objective
Students will learn the proper application of blush.

Time Allotted: 1 Hour

Student Materials/Handouts
• Corrective Blush Applications
• Face Shape Worksheet

Teaching Aids
• VCR and large-screen television
• Course Management Guide
• White board or flip chart and markers
• Products and tools to demonstrate

Instructor’s Preparation
• Review video and Course Management Guide
• Prepare student handouts
• Set up training space

Materials Students Must Bring to Class
• Notebook
• Pencils and pens
• Brushes
Suggested Opening Activities

• Greet the class
• Provide brief overview of material to be covered

Lesson Outline

• Review and demonstrate proper application of blush, emphasizing placement
• Pair students and ask them to apply blush to their partner

Discussion/Student Questions

Evaluation
Chapter 6
Eyebrows and Eyes

Lesson 1: Eyebrows and Eyes

Video Reference
Video 2: Makeup for Cheeks, Eyebrows, Eyes, and Lips

Objective
Students will learn to assess, measure, shape, and apply color to eyebrows. They will also learn to measure eyes, assess types of eyes, select appropriate eye shadow colors, how to apply eyeliner, and mascara, and the correct use of an eyelash curler.

Time Allotted: 8 to 12 Hours

Student Materials/Handouts
- Eyebrow Proportions Diagrams
- Eye Proportions, Front View
- Eyes, Side View
- Well-Shaped Eye
- View of Eyeball
- Worksheet for Eyes

Teaching Aids
- VCR and large-screen television
- Course Management Guide
- White board or flip chart and markers
- Products to be demonstrated

Instructor’s Preparation
- Review video and Course Management Guide
- Prepare student handouts
- Set up training space
Materials Students Must Bring to Class

- Notebook
- Pencils and pens
- Brushes

Suggested Opening Activities

- Greet the class
- Provide brief overview of material to be covered

Lesson Outline

- Present material on eyebrow structure and shaping of eyebrows; have students practice
- Review and demonstrate color application for eyebrows
- Review when corrective shaping is required
- Review common mistakes
- Introduce information on eyes from the text
- Present and demonstrate eye measurement
- Discuss problem eyes, their features, and corrective measures
- Demonstrate eye measurements and have the students practice
- Present eye shadow color variation
- Present and demonstrate the proper use of eyeliner
- Review and demonstrate the application of mascara and use of eyelash curler
- Have students practice on model or partner

Discussion/Student Questions

Evaluation
Lesson Plans, Chapter 7

Chapter 7
Lips—Corrections and Application

Lesson 1: Lips, Corrections, Color, and Application

Video Reference
Video 2: Makeup for Cheeks, Eyebrows, Eyes, and Lips

Objective
Students will learn about lip products, guidelines for correcting lip shapes, and application of lip color. They will also review miscellaneous makeup tips and the most common beauty problem areas.

Time Allotted: 2 to 4 Hours

Student Materials/Handouts
- Lips
- Lips and Chin
- Lips to Eyes
- Worksheet for Lips

Teaching Aids
- VCR and large-screen television
- Course Management Guide
- White board or flip chart and markers
- Products and tools to be demonstrated

Instructor’s Preparation
- Review video and Course Management Guide
- Prepare student handouts
- Set up training space
Materials Students Must Bring to Class

- Notebook
- Pencils and pens
- Brushes

Suggested Opening Activities

- Greet the class
- Provide brief overview of material to be covered

Lesson Outline

- Present an overview of lipstick types, colors, and textures
- Present types of problem lips and demonstrate application of lipstick to problem lips
- Review the guidelines for application of lip color
- Have students practice on a partner
- Review the Miscellaneous Makeup Tips and Most Common Beauty Problem Areas

Discussion/Student Questions

Evaluation

Review the evaluation questions with the students. Have them assess the makeup application done on their partner. Discuss successes and areas where more practice is needed.
LESSON 2: STUDENT DEMONSTRATION AND EVALUATION

Objective
Students will demonstrate what they have learned by applying a complete classic makeup application and be evaluated by the instructor.

Time Allotted: 2 to 4 Hours

Student Materials/Handouts
• Makeup Evaluation Sheet
• The Two-Minute Touch-Up

Teaching Aids
• VCR and large-screen television
• Course Management Guide

Instructor’s Preparation
• Set up area
• Make copies of Student Evaluation Sheet (Section IV)
• Products to be used

Materials Students Must Bring to Class
• Notebook
• Pencils and pens
• Tools

Suggested Opening Activities
• Greet the class
• Provide brief overview of material to be covered

Lesson Outline
• Have students use models (if possible) and complete a classic makeup application.
• Evaluate the work of each student using the student evaluation sheet.

Discussion/Student Questions

Evaluation
Chapter 8
Makeup for the Mature Woman

Lesson 1: Makeup for the Mature Woman

Video Reference
Video 3: Mature Women and Camouflage Makeup

Objective
Students will learn to assess and correctly apply makeup for women aged fifty to seventy.

Time Allotted: 8 Hours

Student Materials/Handouts
• Cosmetic Eye Lift Sheet
• Face Worksheet

Teaching Aids
• VCR and large-screen television
• Course Management Guide
• White board or flip chart and markers

Instructor’s Preparation
• Review video and Course Management Guide
• Prepare student handouts
• Set up makeup area

Materials Students Must Bring to Class
• Notebook
• Pencils and pens
• Makeup brushes
Suggested Opening Activities
- Greet students
- Provide overview of material to be covered

Lesson Outline
- Review information presented in text
- Demonstrate techniques
- Ask students to practice application of makeup on age-appropriate models

Discussion/Student Questions

Evaluation
Chapter 9
Makeup Tips for Women of All Ages

LESSON 1: ADDITIONAL RESOURCE MATERIAL

Video Reference
Video 3: Mature Women and Camouflage Makeup

Objective
Students will learn a variety of useful information and how to complete a Client Prescription Sheet.

Time Allotted: 1 Hour

Student Materials/Handouts
• Miscellaneous Makeup Tips
• Confidential Makeup Questionnaire
• A Guide for Makeup for Ordinary Lights

Teaching Aids
• VCR and large-screen television
• Course Management Guide

Instructor’s Preparation
• Review video and Course Management Guide
• Prepare student handouts

Materials Students Must Bring to Class
• Notebook
• Pencils and pens

Suggested Opening Activities
• Provide overview of material to be covered
Lesson Outline

• Review and discuss information presented
• Complete Client Prescription Sheet

Discussion/Student Questions

Evaluation
LESSON 1: CAMOUFLAGE MAKEUP

Video Reference
Video 3: Mature Women and Camouflage Makeup

Objective
Students will learn about medical conditions necessitating camouflage and the application of camouflage makeup.

Time Allotted: 2 to 4 Hour

Student Materials/Handouts
- False Eyelash Application
- Camouflage Makeup Resource List

Teaching Aids
- VCR and large-screen television
- Course Management Guide
- Assortment of camouflage makeup for demonstration

Instructor’s Preparation
- Review video and Course Management Guide
- Prepare student handouts

Materials Students Must Bring to Class
- Notebook
- Pencils and pens

Suggested Opening Activities
- Greet the class
- Provide brief overview of material to be covered
Lesson Outline

- Have students use a model or models (if possible) to complete a corrective camouflage makeup application.

Discussion/Student Questions

Evaluation

Evaluate the work of each student using the student evaluation sheet in the handout material. Administer and correct the Post Test. Return the students' Pre Tests from the first class so they can evaluate what they have learned.
## Handouts and Transparency Masters

### CHAPTER 1

**Lesson 1**
- **Handout #1**: Opportunities for Makeup Artists
- **Handout #2**: Suggested Makeup Reading List
- **Handout #3**: Basic Tools for Makeup Application
- **Transparency 1**: Cosmetic Tools

**Lesson 2**
- **Handout #1**: Face Shapes
- **Transparency 2**: Facial Proportions (A)
- **Transparency 3**: Facial Proportions (B)

### CHAPTER 2

**Lesson 1**
- **Handout #1**: Color Wheel
- **Handout #2**: Secondary Color Wheel
- **Handout #3**: Tertiary Color Wheel
- **Handout #4**: Color Wheel for Complimentary Colors
- **Handout #5**: Hairstyles for Face Shapes
- **Handout #6**: Accessories for Face Shapes
- **Handout #7**: Eyeglasses for Face Shapes
- **Handout #8**: Cosmetic Approach to Fashion Jewelry
- **Handout #9**: Cool and Warm Clothing Colors
- **Handout #10**: Cool and Warm Jewelry

**Lesson 2**
- **Handout #1**: Cosmetic Application, Directions
- **Handout #2**: Most Common Beauty Problem Areas

### CHAPTER 3

**Lesson 1**
- **Handout #1**: Contouring of Face Shapes
- **Transparency 4**: Oval Face Shape
- **Transparency 5**: Round Face Shape
- **Transparency 6**: Oblong Face Shape
- **Transparency 7**: Square Face Shape
- **Transparency 8**: Diamond Face Shape
- **Transparency 9**: Triangle Face Shape
- **Transparency 10**: Inverted Triangle Face Shape
- **Handout #2**: Areas to Correct by Highlighting
- **Transparency 11**: Aging Areas
- **Transparency 12**: Hollow Cheeks
- **Transparency 13**: Thin Features
- **Transparency 14**: Receding Chin and Double Chin
- **Handout #3**: Contouring for Noses
- **Handout #4**: Too Thin/Too Broad
- **Transparency 15**: Hooked/Crooked
- **Transparency 16**: Too Long/Too Short
- **Transparency 17**: High Bridge/Wide at Bridge

### CHAPTER 5

**Lesson 1**
- **Handout #1**: Correct Blush Application
- **Transparency 19**: Center Pupil
- **Transparency 20**: Inside Corner
- **Transparency 21**: Outside Corner
- **Handout #2**: Face Shape Worksheet

### CHAPTER 6

**Lesson 1**
- **Handout #1**: Eyebrow Proportions
- **Handout #2**: Eye Proportions - Front View
- **Handout #3**: Eyes - Side View
- **Handout #4**: Well-Shaped Eyes
- **Handout #5**: View of the Eyeball
- **Handout #6**: Worksheet for Eyes

### CHAPTER 7

**Lesson 1**
- **Handout #1**: Lips, Corrections, Color and Application
- **Handout #2**: Lips and Chin
- **Handout #3**: Lips to Eyes
- **Handout #4**: Worksheet for Lips

**Lesson 2**
- **Handout #1**: Makeup Evaluation Sheet
- **Handout #2**: Two-Minute Touch-Up

### CHAPTER 8

**Lesson 1**
- **Handout #1**: Makeup for the Mature-Cosmetic Eye Lift
- **Handout #2**: Face Worksheet

### CHAPTER 9

**Lesson 1**
- **Handout #1**: Makeup Tips for All Women
- **Handout #2**: Makeup Questionnaire
- **Handout #3**: Makeup Tips for Ordinary Lights

### CHAPTER 10

**Lesson 1**
- **Handout #1**: Applying False Eyelashes
- **Handout #2**: Camouflage Makeup Resource List
Chapter 1
Lesson 1: Guidelines for a Great Makeup Application

HANDOUT #1

Opportunities for Makeup Artists

Once you have mastered the art of correct makeup application, there are many employment opportunities available.

• Salon or Spa
• Department Store
• Boutique or Specialty store
• Community Theater
• Teaching
• Television and Films
• Photography
• Consultant for Weddings
• Magazines
• Manufacturing
# Handout #2

## Suggested Makeup Reading List

- **The Ultimate Makeup and Beauty Book**  
  Author: Mary Quant

- **The Art of Makeup**  
  Author: Kevyn Aucoin

- **The Art of Theatrical Makeup for Stage and Screen**  
  Author: Michael Westmore

- **Standard Textbook of Esthetics**  
  Author: Joel Gerson

- **Color Me Beautiful**  
  Author: Carole Jackson

- **Michael Marion’s Instant Makeover Magic**  
  Author: Michael Marion

- **8-Minute Makeover**  
  Author: Clare Miller

- **Blue Eye Shadow Should be Illegal**  
  Author: Paula Begoun

- **Blue Eye Shadow Should STILL Be Illegal**  
  Author: Paula Begoun

- **Forever Beautiful With Rex**  
  Author: Diane L. Jewell

- **The Art and Science of Professional Makeup**  
  Author: Stan Place

- **Cindy Crawford’s Basic Faces**  
  Author: Cindy Crawford

- **Milady’s Makeup Techniques**  
  Author: Pamela Taylor

- **Political Cosmetology**  
  Author: Victoria Rayner
Basic Tools for Makeup Application

Facial Sponges
Powder Brush
Blush Brush
Fluff Brush
Flat Edge Contour Brush
Lip Brush
Brow Brush/Lash Groomer
Sponge Duo Brush
Angle Brush
Makeup Wedges
Eyelash Curler
Tweezers
Throw Away Applicators
Cotton Wipes for Eyes
Cotton Swabs
Spatulas
Tissues
Headbands or Clips
Towels
Antiseptic for Hands
Pencil Sharpener
Small Scissors
Hand Mirror
Cool and Warm Swatches
Brush Cleaner
Alcohol
Cleanser, Clarifier, and Hydrator
Cosmetic Tools

Regal Powder
Rouge/Blush
Brow/Lash Groomer
Fluff/Angular Shadow Combo
Sponge Applicator
Professional Lip Fluff

Make-up wedge
• No skin yields total usage of all sides
• Tight density yields smooth application

Contour Crèmes
Light
Medium
Dark
Green
Excellent for changing facial structures to ovals, diminishing jaw, extending neck areas, and reducing nose areas.

Disposables
Mascara brush
Lip brush
Applicator
White spatula
White Kohl eye pencil

Aesthetic cleansing sponge
• No skin yields total usage of all sides
• Tight density yields smooth application

Pencil sharpener
Chapter 1
Lesson 2: Face Shapes

Handout #1

Oval:

Round:
Square:

Oblong:
Diamond:

Triangular:
Inverted Triangle:
Horizontal Proportion

Vertical Proportion
The Ideal Face

- From the hairline to the browbone is $\frac{1}{3}$ the total length of the face.
- From the browbone to the bottom of the nose is $\frac{1}{3}$ the total length of the face.
- From the bottom of the nose to the bottom of the chin is $\frac{1}{3}$ the total length of the face.
Chapter 2
Lesson 1: Chromatics

HANDOUT #1
Color Wheel (Primary Colors)
SECONDARY COLORS

Orange

Green

Violet
Tertiary (or intermediate) Color Wheel
Tertiary Color Wheel (to identify complimentary color).

COLOR WHEEL
Hairstyles for Face Shapes

Oval:
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Round:
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Square:
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Oblong:
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Diamond:
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Triangular:
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Inverted Triangle:
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
HANDOUT # 6

Accessories for Face Shapes

Oval:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Round:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Square:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Oblong:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Diamond:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Triangular:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Inverted Triangle:

______________________________________________________________________
______________________________________________________________________
Eyeglasses for Face Shapes

Oval:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Round:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Square:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Oblong:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Diamond:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Triangular:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Inverted Triangle:

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
## HANDOUT #8

### Cosmetic Approach to Fashion Jewelry

#### Oval
- **Recommend:**
- **Avoid:**

#### Round
- **Recommend:**
- **Avoid:**

#### Square
- **Recommend:**
- **Avoid:**

#### Oblong
- **Recommend:**
- **Avoid:**

#### Diamond
- **Recommend:**
- **Avoid:**

#### Triangular
- **Recommend:**
- **Avoid:**

#### Inverted Triangle
- **Recommend:**
- **Avoid:**
# Cool and Warm Clothing Colors

<table>
<thead>
<tr>
<th>COOL</th>
<th>WARM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pure White</td>
<td>Cream</td>
</tr>
<tr>
<td>Soft White</td>
<td>Oyster</td>
</tr>
<tr>
<td>Rosy Beige</td>
<td>Ivory</td>
</tr>
<tr>
<td>Taupe (Gray Beige)</td>
<td>Clear Beiges</td>
</tr>
<tr>
<td>Grays</td>
<td>All Beiges</td>
</tr>
<tr>
<td>Charcoal</td>
<td>Green Gray</td>
</tr>
<tr>
<td>Blue Gray</td>
<td>Browns</td>
</tr>
<tr>
<td>Rose Browns</td>
<td>Tans</td>
</tr>
<tr>
<td>Cocoa</td>
<td>Coffee</td>
</tr>
<tr>
<td>Black</td>
<td>Bronze</td>
</tr>
<tr>
<td>Blue</td>
<td>Navy</td>
</tr>
<tr>
<td>Royal Blue</td>
<td>Teal</td>
</tr>
<tr>
<td>Icy Blue</td>
<td>Turquoise</td>
</tr>
<tr>
<td>Sky Blue</td>
<td>Aqua</td>
</tr>
<tr>
<td>Cobalt Blue</td>
<td>Deep Periwinkle</td>
</tr>
<tr>
<td>Denim Blue</td>
<td>Yellow Greens</td>
</tr>
<tr>
<td>Baby Blue</td>
<td>Lime</td>
</tr>
<tr>
<td>Bright Turquoise</td>
<td>Olive</td>
</tr>
<tr>
<td>Blue Green</td>
<td>Moss</td>
</tr>
<tr>
<td>True Green</td>
<td>Jade</td>
</tr>
<tr>
<td>Emerald Green</td>
<td>Forest Green</td>
</tr>
<tr>
<td>Hunter Green</td>
<td>Orange</td>
</tr>
<tr>
<td>Pink</td>
<td>Peach</td>
</tr>
<tr>
<td>Magenta</td>
<td>Salmon</td>
</tr>
<tr>
<td>Fuchsia</td>
<td>Rust</td>
</tr>
<tr>
<td>Rose</td>
<td>Apricot</td>
</tr>
<tr>
<td>True Red</td>
<td>Coral</td>
</tr>
<tr>
<td>Blue Red</td>
<td>Peachy Pink</td>
</tr>
<tr>
<td>Raspberry</td>
<td>Orange Red</td>
</tr>
<tr>
<td>Burgundy</td>
<td>Gold</td>
</tr>
<tr>
<td>Maroon</td>
<td>Yellow Gold</td>
</tr>
<tr>
<td>Lemon Yellow</td>
<td>Violet</td>
</tr>
<tr>
<td>Purple</td>
<td>Terra Cotta</td>
</tr>
<tr>
<td>Plum</td>
<td>Garnet</td>
</tr>
<tr>
<td>Mauve</td>
<td>Chartreuse</td>
</tr>
<tr>
<td>Orchid</td>
<td>Melon</td>
</tr>
<tr>
<td>Lavender</td>
<td></td>
</tr>
</tbody>
</table>
### HANDOUT #10

**Cool and Warm Jewelry**

<table>
<thead>
<tr>
<th>COOL</th>
<th>WARM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silver</td>
<td>Gold</td>
</tr>
<tr>
<td>Platinum</td>
<td>Wood</td>
</tr>
<tr>
<td>White Gold</td>
<td>Copper</td>
</tr>
<tr>
<td>Pearls</td>
<td>Ivory</td>
</tr>
<tr>
<td>Rose Gold</td>
<td>Emeralds</td>
</tr>
<tr>
<td>Diamonds</td>
<td>Turquoise</td>
</tr>
<tr>
<td>Rubies</td>
<td>Topaz</td>
</tr>
<tr>
<td>Sapphire</td>
<td>Peridot</td>
</tr>
<tr>
<td>Opals</td>
<td>Jade</td>
</tr>
<tr>
<td>Blue Topaz</td>
<td>Garnet</td>
</tr>
<tr>
<td>A methyst</td>
<td>Diamonds</td>
</tr>
<tr>
<td>Blue Onyx</td>
<td>Green Opals</td>
</tr>
<tr>
<td></td>
<td>Smoky Topaz</td>
</tr>
</tbody>
</table>
Lesson 1: Contouring

### Handout #1

Contouring for Face Shapes

<table>
<thead>
<tr>
<th>Shape</th>
<th>Instructions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oval:</td>
<td></td>
</tr>
<tr>
<td>Round:</td>
<td></td>
</tr>
<tr>
<td>Oblong:</td>
<td></td>
</tr>
<tr>
<td>Square:</td>
<td></td>
</tr>
<tr>
<td>Diamond:</td>
<td></td>
</tr>
<tr>
<td>Triangle:</td>
<td></td>
</tr>
<tr>
<td>Inverted Triangle:</td>
<td></td>
</tr>
</tbody>
</table>
Transparency 5: Round Face Shape
Transparency 7: Square Face Shape
Areas to Correct by Highlighting

Aging Areas:  

Hollow Cheeks:  

Thin Features:  

Receding Chin:  

Double Chin:
Aging Areas to Correct by Highlighting

- The area between the edge of the bridge of the nose and the inside corner of the eye tends to have a sunken appearance with age. Highlight this area to counteract the depth. Do not apply eye shading to this area as you will only exaggerate the problem. Start the shading further out.

- The crease that forms around the outer areas of the nostrils, moving down to the outside corners of the mouth can be softened by applying highlighting directly into the crease line.

- In the aging process, small indentations sometimes develop just below the outside corners of the mouth. Another crease often forms from this indentation running down to the chin. These shadow areas add age to the appearance of the face. By highlighting, you create the illusion of bringing these areas out of the shadows, softening and making them less noticeable. Correct blending is crucial. Use the touch and press technique to eliminate demarcation and to avoid moving the “light” away from the specific area of placement.
Hollow Cheeks
Face Too Thin
Receding Chin

Double Chin
Contouring for Noses

Too Thin:

Too Broad:

Hooked:

Crooked:

Too Long:

Too Short:

High Bridge:

Wide at Bridge:
High Bridge

Wide Bridge
Chapter 3
Lesson 2: Cosmetic Application, Directions, and Guidelines for the Classic Face
Most Common Beauty Problem Areas

The most common beauty mistakes are made by women because of outdated styles and trends, age, information transferred from one generation to another, and being ill informed. The following is a guideline to identify some of these problem areas.

<table>
<thead>
<tr>
<th>Beauty Area</th>
<th>Mistakes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Eyebrows</strong></td>
<td>Doing nothing, Wrong shape, Too thick, Too thin, Drawing a fake line, Wrong pencil color, cool or warm</td>
</tr>
<tr>
<td><strong>Foundation</strong></td>
<td>Wearing none, Wrong color, cool or warm, Wrong shade, light, medium or dark, Using too much foundation, Foundation not blended</td>
</tr>
<tr>
<td><strong>Blush</strong></td>
<td>Using too much, Wrong placement, Wrong shape, Wrong color, cool or warm, Not blended, Wrong type of product</td>
</tr>
<tr>
<td><strong>Powder</strong></td>
<td>Using too much, Not removing excess, Wrong color, cool or warm, Wrong type, pressed or loose, Wearing none</td>
</tr>
<tr>
<td><strong>Contour</strong></td>
<td>None, Wrong placement, Not blended, Too dark</td>
</tr>
<tr>
<td><strong>Highlighter</strong></td>
<td>Not blended, Wrong placement, None</td>
</tr>
<tr>
<td><strong>Eye Shadow</strong></td>
<td>Too frosted or white, Wrong placement, Wrong shade, cool or warm, Wrong depth, light, medium or dark, Too much, Not blended, None</td>
</tr>
<tr>
<td><strong>Mascara</strong></td>
<td>Too much, Applied to only top or bottom lashes, Wrong color, cool or warm, None</td>
</tr>
<tr>
<td><strong>Eyeliner</strong></td>
<td>Too thick, Too dramatic, Extends past the end of the eye, Complete dark line around entire eye, Wrong color, cool or warm, None</td>
</tr>
<tr>
<td><strong>Lip Color</strong></td>
<td>Wrong color, cool or warm, Wrong depth of color, light or dark, Poorly applied, Dry, cracked lips, No liner, None</td>
</tr>
</tbody>
</table>
Lesson 1: Makeup for Cheeks

Handout #1

Corrective Blush Applications
Center Pupil
Inside Corner
Outside Corner
Face Shape Worksheet
Chapter 6

Lesson 1: Eyebrows and Eyes

H A N D O U T #1

Eyebrow Proportion:

- Side of nose to inner corner of eye—where brow will begin
- Side of nose up to center of eye—will be the highest point of arch
- Side of nose up to outer corner of eye—where the brow will end
• The "ideal" eye is almond shaped, and should slant upward. If the eyes slant downward it is considered "droopy."

• The width of one eye should be able to be placed between the two eyes. If the width is smaller than one eye’s width, then the eyes are considered "close-set." If the distance is greater than one eye’s width, then the eyes are considered "wide-set."

• The eyelid should take up $\frac{1}{3}$ of the eye, and the socket and brow area should take up $\frac{2}{3}$ of the eye.
If you were to hold a straight edge to the side of the face:

- The browbone, the eyelid, and the cheekbone should each extend equally.
- If the eyelid does not touch the straight edge the eye is “deep-set.” Along with a “deepset” eye, the browbone usually protrudes.
- If the eyelid extends further than the browbone and cheekbone areas, the eye is considered “bulging.”
- If the cheekbone does not extend to the straight edge, the cheekbone is “flat.”
H A N D O U T  #4

Eye Proportions/Well-Shaped Eyes:

A well-balanced eye can be measured using these approximate ratios. The area from the root of the lash to the crease of the eye is one-half that of the area between the crease of the eye and the brow at its peak.
Handout #5

View of the Eyeball:

Close-Up Front View: Observe the differentiation of the pupil, flecks of color in the iris, and the color of the rim.

Close-Up Side View: Observe the rim.
Worksheet for Eyes
Chapter 7

Lesson 1: Lips—Corrections, Color, and Application

HANDOUT #1

Lips:

- The size of the mouth should be in proportion to the other features of the face.
- The bottom lip should be slightly fuller than the top lip.
- The outside corners of the mouth should turn up slightly, never down.
- The “cupids bow” should be the highest point of the mouth.
If you were to hold a straight edge to the side of the face:

- The top lip, the bottom lip, and the chin should each extend equally. Any of these areas that does not extend to the straight edge is “set-back” too far.
- The areas above the top lip and below the bottom lip should indent.
HANDOUT #3

Lips to Eyes:
Worksheet for Lips:
Chapter 7
Lesson 2: Student Demonstration and Evaluation

HANDOUT #1

Makeup Evaluation Sheet

Now that you have covered all facets of a classic makeup application, practice what you have learned. You have one hour to assess a face and apply a complete makeup.

Once complete, check your work for the following.

• Look to see if any one area is too obvious.

• Are the eyes too defined in relation to the lips?

• Has a sense of balance been achieved with the depth of colors used?

• Is the facial shading noticeable, or has there been no effect from the shading at all?

• Has the cheek color faded? Is it too bright and unnatural?

• Does the eye shading, lip color, or highlighter stand out too prominently? Do noticeable lines of demarcation show?

• Does the eye outline appear too sharp and defined?

• What about foundation and powder? Does the coverage appear natural? Is it blended correctly? Are any demarcation lines showing?

• Is the total effect appropriate for the occasion?

Once all these questions are answered there may be a need to add to some areas or tone down others. Use the appropriate brushes and blend again to perfect the application. The evaluation is as important as all the other makeup steps in learning to become a skilled makeup artist. Make evaluation a habit to become aware of the success or failure of your application. Taking the extra time will be beneficial to future applications.
The Two-Minute Touch-up

The two-minute touch-up is used to restore or repair makeup after a hair or skin treatment. Don’t let clients leave the salon or spa with great-looking hair and makeup half washed off!

The objective of the two-minute touch-up is to let your clients know that you carry a complete line of cosmetics that offer the beauty essentials for a classic look. You can easily add a two-minute touch-up to your services; not only will it generate conversation between you and the clients, it will create an enormous amount of goodwill.

**Five Steps to a Two-Minute Touch-up**

1. With a clean cosmetic sponge, smooth and blend makeup where it may have washed off.
2. Apply translucent powder.
3. Refresh blush in a shade that will complement the client’s clothing, hair color, etc.
4. Add a touch of lipstick.
5. Briefly describe each of the products you are using and why.

Your client will leave your salon or spa looking and feeling better, and may ask questions that lead to a future makeover appointment.
Chapter 8

Lesson 1: Makeup for the Mature Woman

HANDOUT #1

Cosmetic Eye Lift:
Use a gray, black, or brown pencil or shadow to create the following effect.

1. A) From crease of eye socket to last lash. Make a vertical line.
   B) Draw a horizontal line along socket 1/4 way in.

2. Fill in to make rectangle of color.

3. Blend in with cotton swab toward center to blend and soften color. Keep outside line straight.

4. Line along bottom lid inward some distance from corner.
Face Worksheet
Chapter 9
Lesson 1: Additional Resources

HANDOUT #1

Miscellaneous Makeup Tips

- When using eyeliner for daytime, apply from the corner to the center of the eye only. At night eyeliner may be applied heavier and completely around the eye if appropriate.
- Powder blush should be blended using a back and forth and then up and down motion with a blush brush.
- Don’t touch eye shadow crumbs as the oil on the hands will leave spots on makeup. Simply brush them off with a cotton swab.
- Deal with problems first, then the client can relax and enjoy the makeup application.
- Lotion moisturizers are easiest to use for cosmetic application.
- Fill the entire blush brush then tap on a towel or tissue before touching the face. This procedure keeps the blush from streaking or from particles falling onto the face.
- Liner on the inner lid. Use blue to erase redness and make the white appear whiter. Use black to make the eye more dramatic but smaller. Use white to make the eye appear larger.
- When men need eyebrows fixed, call it “brow spacing,” not tweezing or waxing. It sounds more masculine.
- Touch is very important in the application of makeup. Use soft steady strokes, a soft clear voice, and take total control so the client has confidence in you and feels at ease.
- To widen face, bring the blush from the ear to the outside white of eye. To lengthen the face, apply from the ear to the inside white of the eye.
- Apply under-eye concealer only where there is darkness.
- Crème blush should only be used for normal to dry and mature skin. Do not use on oily skin or large pores as it will look pitted and streaked.
- Crème eye shadows should not be worn by women whose lids do not show or who have deep set eyes. The fold of the crease of the lid causes heat and melting so shadow streaks and creases.
- Do not use contour crème on skin with very large pores as it does not blend well. Use powder contour instead.
• Apply powder softly at first to set crèmes, and then dust more heavily. Use on neck the as well, powdering until silky and smooth. To complete the powder application, brush down on face with a powder brush to make facial hair lie flat.

• When applying makeup for photography, the camera picks up light and dark but not depth. With a fan brush use a dark powder or brown eye shadow to define and darken side of nose, brow, and eye socket. Use a fan brush with a cream or white eye shadow. Apply above the eyebrow, above the cheek bone, above the jaw bone, and down the center of the nose. This will create the third dimension which is depth.

• Concealer can be mixed with crème blush or lipstick to dilute the color of the application.

• To keep lipstick from smudging, place the forefinger in the mouth. Close the lips and pull the finger out. This will remove excess lipstick from the inner portion of the lip.
Confidential Makeup Questionnaire

PLEASE PRINT

First Name:          Last Name:          Date of Birth: 
Street:           Apt #:          City:          State:          Zip: 
Phone— Home:          Work:          Mobile: 
Emergency Contact:          Phone: 
Your occupation: 

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

1. Have you ever had a professional makeover?  Yes          No
2. If yes, what did you like (dislike) about the session? 
3. If no, how did you learn to apply makeup? 
4. What are some of your goals today? 
5. What special areas of concern do you have? 
6. Do you wear contact lenses?  Yes          No          If yes, are they         Hard          Soft
7. Do you take any medications that cause your eyes to be dry or itch?  Yes          No          If yes, what?
8. Are you currently taking Accutane or have you taken it in the past?  Yes          No          If yes, describe the course of treatment and how long?
9. Do you have any health condition that may cause sensitivity in your skin or eye area?  Yes          No          If yes, what?
10. Do you have any allergies?  Yes          No          If yes, please indicate.
11. Do you have any allergies to skin care products?  Yes          No          If yes, what?
12. Do you smoke?  Yes          No
13. What are your favorite colors?
14. Describe an ideal look for your makeup.

I understand that the services offered are for educational purposes only. I fully acknowledge that I do not have any known allergies to makeup products. I authorize the makeup artist to apply products to my face. He/ she is free to discuss appropriate information to help me become well-informed concerning makeup application and makeup purchases.

Salon Policies
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: 

HANDOUT #2
# Makeup Tips for Ordinary Lights

<table>
<thead>
<tr>
<th>Environment</th>
<th>Type of Makeup</th>
<th>Concealers and Contourers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Foundation</td>
<td>Powder</td>
</tr>
<tr>
<td>DAYLIGHT (white-green)</td>
<td>Moist, sheer translucent same color as skin with a light rose tint or tawny and bronze</td>
<td>Transparent Loose silk</td>
</tr>
<tr>
<td>OFFICE LIGHT (blue)</td>
<td>Matte, light Velvety texture Moisturized</td>
<td>Sheer Translucent</td>
</tr>
<tr>
<td>HOME LIGHT (yellow)</td>
<td>Close to skin tone or slightly beige, fresh-looking</td>
<td>Natural Colorless</td>
</tr>
<tr>
<td>EVENING LIGHT (pink)</td>
<td>1/2 shade lighter to capture whatever light there is</td>
<td>Frosted</td>
</tr>
</tbody>
</table>

### Eye Makeup

<table>
<thead>
<tr>
<th>Environment</th>
<th>Brows</th>
<th>Eye-shadow</th>
<th>Liner</th>
<th>Mascara</th>
<th>Lip Colors</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAYLIGHT (white-green)</td>
<td>Pale and thin pencil</td>
<td>Soft and subtle Creamy</td>
<td>Smudged pencil, top lid only</td>
<td>Top only, black or brown</td>
<td>Clear toned stains or blotted “see-thrus”</td>
</tr>
<tr>
<td>OFFICE LIGHT (blue)</td>
<td>Brush-on powder best</td>
<td>Cool colors</td>
<td>Liquid colors</td>
<td>Navy and near-blacks (too heavy will create dark shadow below eyes)</td>
<td>Blue-red family and blue-pinks</td>
</tr>
<tr>
<td>HOME LIGHT (yellow)</td>
<td>A clean arch Tweeze strays</td>
<td>Pale- luminous shades and gold</td>
<td>A &quot;root-tint&quot; like a depth of shadow</td>
<td>Colors: blue, purple, green</td>
<td>Peach, coral and orange or tawny browns with gold</td>
</tr>
<tr>
<td>EVENING LIGHT (pink)</td>
<td>Extra-ordinary well-groomed and arched</td>
<td>Vibrant color possibilities</td>
<td>May be different</td>
<td>Black and rich colors</td>
<td>Pearlized, frosted and extra-silvery gloss and shimmer</td>
</tr>
</tbody>
</table>
Chapter 10
Lesson 1: Camouflage Makeup

Handout #1

False Eyelash Application

1. Trim the lash
2. Shorten the hairs with scissors
3. Feather the lash with a razor blade
4. Shape the lash
5. Apply adhesive from a tube or with an orangewood stick
6. Apply the lash with a tweezer
**HANDOUT #2**

**Camouflage Makeup Resources**

- **Ben Nye Company, Inc.**
  5935 Bowcroft Street
  Los Angeles, CA 90016
  Tel: 213-839-1984

- **Dermablend Corrective Cosmetics**
  P.O. Box 3008
  Lakewood, NJ
  Tel. 1-800-631-2158

- **Dermacolor**
  5176 Clayton Road, Suite D
  Concord, CA
  Tel. 1-800-676-9667

- **Hide and Sleek**
  R.H. Cosmetics
  9452180-39th Street
  Brooklyn, NY 11232
  Tel. 1-800-537-5537

- **Fashion Fair Cosmetics**
  820 SO Michigan Avenue
  Chicago, IL 60605
  Tel. 312-322-9444

- **Joe Blasco Cosmetics**
  1708 Hellhurst Avenue
  Hollywood, CA 90027
  Tel. 213-222-5537

- **Keromask Cover Cream**
  Innoxa Ltd.
  202 Terminus
  Eastbourne, Sussex, BN213DF
  England
  Tel. 0323 639671

- **Lydia O’Leary/Covermark**
  1 Anderson Avenue
  Moonachie, NJ 07074
  Tel. 1-800-524-1120
STUDENT EVALUATION SHEET

Student Name_____________________________________ Date________________

Rate the student’s work on a scale from one (1) to five (5) with one being excellent and five being unacceptable (needs more practice). Circle the appropriate number.

1. Cleansing, clarifying, hydrating
   (a) Product application  1 2 3 4 5
   (b) Use of tools  1 2 3 4 5

2. Concealers
   (a) Application  1 2 3 4 5
   (b) Use of tools  1 2 3 4 5

3. Foundation
   (a) Color  1 2 3 4 5
   (b) Application  1 2 3 4 5
   (c) Use of wedge  1 2 3 4 5

4. Contour
   (a) Application  1 2 3 4 5
   (b) Lines blended  1 2 3 4 5
   (c) Proper use of wedge  1 2 3 4 5

5. Powder
   (a) Application  1 2 3 4 5
   (b) Use of tool  1 2 3 4 5

6. Blush
   (a) Correct color: cool or warm  1 2 3 4 5
   (b) Correct depth: light, medium, or dark  1 2 3 4 5
   (c) Application  1 2 3 4 5
   (d) Use of tools  1 2 3 4 5
7. Eyebrow
   (a) Correct color 1 2 3 4 5
   (b) Correct shape 1 2 3 4 5
   (c) Blended correctly 1 2 3 4 5
   (d) Use of tools 1 2 3 4 5

8. Eye Shadow
   (a) Correct colors: cool or warm 1 2 3 4 5
   (b) Application 1 2 3 4 5
   (c) Lines blended 1 2 3 4 5
   (d) Use of tools 1 2 3 4 5

9. Eyeliner
   (a) Correct color: cool or warm 1 2 3 4 5
   (b) Application 1 2 3 4 5
   (c) Lines blended 1 2 3 4 5
   (d) Use of tools 1 2 3 4 5

10. Mascara
    (a) Application 1 2 3 4 5
    (b) Use of tools 1 2 3 4 5

11. Lip Liner
    (a) Correct color: cool or warm 1 2 3 4 5
    (b) Correct shade: light, medium, or dark 1 2 3 4 5
    (c) Application 1 2 3 4 5

12. Lipstick
    (a) Correct color: cool or warm 1 2 3 4 5
    (b) Correct type: light or dark 1 2 3 4 5
    (c) Application 1 2 3 4 5
    (d) Use of tools 1 2 3 4 5

13. Overall Application
    (a) Eyes, lips, and cheeks equal in color 1 2 3 4 5

Comments

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
1. A makeup wedge has three edges. What are they used for?
   a) ____________________________________________________________
   b) ____________________________________________________________
   c) ____________________________________________________________

2. What are the following concealers used for?
   a) Light _____________________________________________________
   b) Medium ___________________________________________________
   c) Green _____________________________________________________

3. List the order of makeup application.
   a) Prepare skin
   b) ___________________________
   c) ___________________________
   d) ___________________________
   e) ___________________________
   f) ___________________________
   g) ___________________________
   h) ___________________________
   i) ___________________________
   j) ___________________________
   k) ___________________________
   l) ___________________________
   m) Evaluate

4. Name five different types of foundations.
   a) ___________________________
   b) ___________________________
   c) ___________________________
   d) ___________________________
   e) ___________________________
5. What shape is considered the perfect face shape?

______________________________________________________________

6. What are the proportions of a perfect face shape?
   a) ___________________________
   b) ___________________________
   c) ___________________________

7. What are the proportions of perfect eyes?
   a) ___________________________
   b) ___________________________
   c) ___________________________

8. What three things are needed for a perfect lip application?
   a) ___________________________
   b) ___________________________
   c) ___________________________

9. What is the one type of makeup application (or look) that is most desired?

______________________________________________________________

10. What other types of makeup applications are there?
    a) ___________________________
    b) ___________________________
    c) ___________________________

11. Can you name the seven face shapes?
    a) ___________________________
    b) ___________________________
    c) ___________________________
    d) ___________________________
    e) ___________________________
    f) ___________________________
    g) ___________________________
12. Can you name the three colors of the primary color wheel?
   a) ___________________________
   b) ___________________________
   c) ___________________________

13. What three things determine whether a color is cool or warm?
   a) ___________________________
   b) ___________________________
   c) ___________________________

14. What do you observe when matching foundation to the skin?
   ________________________________________________________________

15. Contouring is achieved by using what shades of color?
   a) ___________________________
   b) ___________________________

16. On what area of the cheek would you apply blush?
   ________________________________________________________________

17. Can you give three examples of products that can be used to line the eye?
   a) ___________________________
   b) ___________________________
   c) ___________________________

18. What kind of mascara should you wear if you wear contact lenses?
   ________________________________________________________________

19. What type of lip—too large or too small—would you use the following shades of lipstick to correct?
   a) Light, bright, frosted
   b) Medium to dark, un-frosted

20. Can you name three problems that may be seen in eyebrows?
   a) ___________________________
   b) ___________________________
   c) ___________________________

21. Would you use more or less eye shadow for crepey eyelids?
   ________________________________________________________________
22. What two shades of color are used most to correct the proportions of the eyelid?
   a) ___________________________
   b) ___________________________

23. Should eyelashes be darker or lighter than the eyebrow?
   _____________________________

24. Can you give two reasons for using lip liners?
   a) ___________________________
   b) ___________________________

25. Can you identify at least six problem areas that a woman over the age of forty may have?
   a) ___________________________
   b) ___________________________
   c) ___________________________
   d) ___________________________
   e) ___________________________
   f) ___________________________

26. What does the term hyperpigmentation mean?
   ________________________________________________________________

27. What are the results of microdermabrasion treatments?
   ________________________________________________________________

28. How is camouflage makeup different from other types of cosmetics?
   a) ___________________________
   b) ___________________________
   c) ___________________________

29. List three medical conditions that may require camouflage makeup.
   a) ___________________________
   b) ___________________________
   c) ___________________________
STUDENT POST-TEST

1. A makeup wedge has three edges. What are they used for?
   a) ____________________________________________________________
   b) ____________________________________________________________
   c) ____________________________________________________________

2. What are the following concealers used for?
   a) Light _____________________________________________________
   b) Medium ___________________________________________________
   c) Green _____________________________________________________

3. List the order of makeup application.
   a) Prepare skin
   b) ___________________________
   c) ___________________________
   d) ___________________________
   e) ___________________________
   f) ___________________________
   g) ___________________________
   h) ___________________________
   i) ___________________________
   j) ___________________________
   k) ___________________________
   l) ___________________________
   m) Evaluate

4. Name five different types of foundations.
   a) ___________________________
   b) ___________________________
   c) ___________________________
   d) ___________________________
   e) ___________________________

5. What shape is considered the perfect face shape?
   ____________________________________________________________
6. What are the proportions of a perfect face shape?
   a) ___________________________
   b) ___________________________
   c) ___________________________

7. What are the proportions of perfect eyes?
   a) ___________________________
   b) ___________________________
   c) ___________________________

8. What three things are needed for a perfect lip application?
   a) ___________________________
   b) ___________________________
   c) ___________________________

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   ______________________________________________________

10. What other types of makeup applications are there?
    a) ___________________________
    b) ___________________________
    c) ___________________________

11. Can you name the seven face shapes?
    a) ___________________________
    b) ___________________________
    c) ___________________________
    d) ___________________________
    e) ___________________________
    f) ___________________________
    g) ___________________________

12. Can you name the three colors of the primary color wheel?
    a) ___________________________
    b) ___________________________
    c) ___________________________
13. What three things determine whether a color is cool or warm?
   a) ___________________________
   b) ___________________________
   c) ___________________________

14. What do you observe when matching foundation to the skin?
   ____________________________________________

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   a) ___________________________
   b) ___________________________

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   ____________________________________________

17. Can you give three examples of products that can be used to line the eye?
   a) ___________________________
   b) ___________________________
   c) ___________________________

18. What kind of mascara should you wear if you wear contact lenses?
   ____________________________________________

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   a) Light, bright, frosted
   b) Medium to dark, un-frosted

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   a) ___________________________
   b) ___________________________
   c) ___________________________

21. Would you use more or less eye shadow for crepey eyelids?
   ____________________________________________

22. What two shades of color are used most to correct the proportions of the eyelid?
   a) ___________________________
   b) ___________________________

23. Should eyelashes be darker or lighter than the eyebrow?
   ____________________________________________
24. Can you give two reasons for using lip liners?
   a) ___________________________
   b) ___________________________

25. Can you identify at least six problem areas that a woman over the age of forty may have?
   a) ___________________________
   b) ___________________________
   c) ___________________________
   d) ___________________________
   e) ___________________________
   f) ___________________________

26. What does the term hyperpigmentation mean?
   ___________________________

27. What are the results of microdermabrasion treatments?
   ___________________________

28. How is camouflage makeup different from other types of cosmetics?
   a) ___________________________
   b) ___________________________
   c) ___________________________

29. List three medical conditions that may require camouflage makeup.
   a) ___________________________________________________
   b) ___________________________________________________
   c) ___________________________________________________
1. A makeup wedge has three edges. What are they used for?
   a) Short edge to apply product
   b) Long edge to blend and remove product
   c) Last edge for highlighting

2. What are the following concealers used for?
   a) Light  Dark circles, lines, wrinkles, and indented scars
   b) Medium  Blemishes, brown spots, broken capillaries, red areas, moles, large pores
   c) Green  Excessive redness

3. List the order of makeup application:
   a) Prepare the skin
   b) Concealer
   c) Foundation
   d) Contour
   e) Powder
   f) Blush
   g) Eyebrows
   h) Eye Shadow
   i) Eyeliner
   j) Mascara
   k) Lip liner
   l) Lipstick
   m) Evaluate

4. Can you name five different types of foundation?
   a) Liquid
   b) Crème
   c) Powder
   d) Tinted moisturizer
   e) Oil- or water-based

5. What shape is considered the perfect face shape?
   Oval

6. What are the proportions of a perfect face shape?
   a) Three equal horizontal measurements
   b) Five equal eye measurements
   c) Perimeter has no hard edges
7. What are the proportions of perfect eyes?
   a) One third lid
   b) Two thirds browbone
   c) The space between the eyes is equal to the size of one eye

8. What three things are needed for a perfect lip application?
   a) Foundation
   b) Lip liner
   c) Lipstick

9. What is the one type of makeup application (or look) that is most desired?
   Classic

10. What other types of makeup applications are there? (There are several more than the three listed here)
    a) Natural
    b) Evening
    c) Trendy

11. Can you name the seven face shapes?
    a) Oval
    b) Round
    c) Triangular
    d) Diamond
    e) Oblong
    f) Square
    g) Inverted triangle

12. Can you name the three colors of the Primary Color Wheel?
    a) Red
    b) Yellow
    c) Blue

13. What three things determine whether a color is cool or warm?
    a) Natural hair color
    b) Skin
    c) Eyes

14. What do you observe when matching foundation to the skin?
    Undertone

15. Contouring is achieved by using what shades of color?
    a) Lighter than the skin
    b) Darker than the skin
16. On what area of the cheek would you apply blush?
   The cheek area (not the cheekbone)

17. Can you give three examples of products that can be used to line the eye?
   a) Eye pencils
   b) Liquid liner
   c) Wet or dry eye shadows

18. What kind of mascara should you wear if you wear contact lenses?
   Non waterproof

19. What types of lip—too large or too small—would you use the following shades of lipstick to correct?
   a) Light, bright, frosted. Too small
   b) Medium to dark, un-frosted. Too large

20. Can you name three problems that may be seen in eyebrows?
   a) Too thick
   b) Too thin
   c) Wrong shape

21. Would you use more or less eye shadow for crepey eyelids?
   Less

22. What two shades of color are used most to correct the proportions of the eyelid?
   a) Cream
   b) Taupe

23. Should eyelashes be darker or lighter than the eyebrow?
   Darker

24. Can you give two reasons for using lip liners?
   a) Correct the shape of the lips
   b) Define the lip line

25. Can you identify at least six problem areas that a woman over the age of forty may have?
   a) Increased pigmentation spots
   b) Looser skin
   c) Lines and wrinkles
   d) Less defined lip line
   e) Skin color becomes dull
   f) Creases in eyelids

26. What does the term hyperpigmentation mean?
   Abnormal pigmentation of the skin
27. What are the results of microdermabrasion treatments?
   A finer textured skin, reduced brown spots, diminished lines and wrinkles.

28. How is camouflage makeup different from other types of cosmetics?
   a) Customized to each client
   b) Heavier
   c) Takes longer to apply

29. List three medical conditions that may require camouflage makeup. (There are more than three listed in text)
   a) Rosacea
   b) Burns
   c) Lupus
1. A makeup wedge has three edges. What are they used for?
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   c) Lupus