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# FACIAL MAKEUP



# LEARNING OBJECTIVES

After completing this chapter, you will be able to:

## LO 1

Describe the various types of cosmetics and their uses for facial makeup.

## LO 2

Explain how to use color theory when choosing cosmetics for makeup application.

## LO 3

Identify different facial types and summarize basic makeup techniques to alter them.

## LO 4

Name and describe the two types of artificial eyelashes.

## LO 5

List tips for creating special-occasion makeup for eyes, cheeks, and lips.

## OUTLINE

WHY STUDY FACIAL MAKEUP? 812

DESCRIBE FACIAL MAKEUP AND THEIR USES 812

HOW TO USE COLOR THEORY FOR MAKEUP APPLICATION 819

ALTER FACE SHAPES WITH MAKEUP 823

OUTLINE THE STEPS FOR BASIC MAKEUP APPLICATION 828

APPLY ARTIFICIAL EYELASHES 834

HOW TO USE SPECIAL-OCCASION MAKEUP 835

PERFORM PROCEDURES 837



**figure 24-1**  
Makeup enhances your clients' best features.

The field of makeup artistry is a very rewarding segment of cosmetology. This service produces dramatic results that alter how clients view themselves. Excelling in this field requires the regular application of time-tested techniques, while keeping an eye on current trends. Makeup artists who master a wide range of application methods are able to build a loyal following of diverse clients. The makeup application techniques you employ will vary as greatly as the skin types and personalities of your clients. In the salon setting, many clients request a makeup application that enhances the best features while minimizing those that are less desirable (figure 24-1). Ultimately, the goal of effective makeup application is to enhance the client's individuality, rather than offering a 'make-over' based on some ideal standard.

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why study

## FACIAL MAKEUP?

**Cosmetologists should study and have a thorough understanding of facial makeup because:**

- > Clients rely on you for advice on how to look their best.
- > Basic makeup techniques provide the finishing touch to any hairstyling service.
- > A general understanding of facial makeup formulation assists you in understanding when and on whom they should be used.
- > Highlighting, contouring, and other face-shape altering techniques will help you accent your clients' best features while minimizing those that are less desirable.

After reading the next few sections, you will be able to:

- LO 1** Describe the various types of cosmetics and their uses for facial makeup.

# Describe Facial Makeup and Their Uses

## Foundation

**Foundation**, also known as *base makeup*, is a flesh-toned cosmetic used to minimize the appearance of skin imperfections. It can be used to hide hyperpigmentation (dark spots), acne, and slight birthmarks, among other issues. A makeover session usually begins with foundation application.

Several different formulations are available. The makeup artist may use liquid, stick, cream, or powder foundation; choosing the formula that best suits their client's skin type.

The foundation application process often begins with a **primer** to help disguise less than perfect skin. Some cosmetics companies market a colorless, silicone-based formula meant to simply fill in uneven surfaces of the skin. Color primers were created to actually neutralize skin discolorations (figure 24-2). They are available in a variety of shades: green, lavender, and orange-to-peach are the most popular. Green primer helps hide redness in the skin color, lavender is used to reduce a sallow (yellowish) skin appearance, and an orange-to-peach primer cancels out the deep blue in dark spots and discoloration under the eyes.

**Foundation Chemistry**

Liquid and cream forms of makeup are an emulsion of oil and water. These ingredients act as spreading agents and help suspend various *pigments* like titanium dioxide and iron oxides. These pigments are all derived from a natural, mineral source. Liquid foundation is primarily water but often contains an emollient such as an oil or a silicone such as dimethicone. Manufacturers also incorporate emulsifying agents to bind the oil, water, and pigments together. These foundations are either considered to be *water-based*, meaning water in oil, or *oil-based*, meaning oil in water. Often a foundation will contain aluminum or some other drying agent to help the product set quickly when applied to the skin to produce a **matte**, non-shiny finish (figure 24-3).

Some liquid foundations are marketed as being oil-free. These are usually intended for oilier skin types. Be sure to check the ingredient deck to ensure the product can be considered **noncomedogenic**, meaning it does not contain ingredients that would clog the follicles, aggravating acne-prone skin.

Cream foundation, also known as *oil-based foundation*, is considerably thicker than a liquid. The thicker the product, the less water it contains. Cream foundations provide heavier coverage and are usually intended for drier, more mature skin types.

All types of foundation offer some form of sun-blocking agent. Even if they do not contain a chemical sunscreen, the pigments alone offer some degree of sun protection.

Mineral makeup is a popular choice in many salons and spas. While there are several liquid mineral lines, this term is most commonly used to describe a highly pigmented powder foundation. The formulations mix binders and flow agents with pigments to provide natural-looking coverage. Powder mineral makeup is usually applied with a large, fluffy brush called a Kabuki brush. When minerals are applied properly, they feel weightless on the skin. Mineral formulations omit questionable ingredients and are popular for clients with acne, rosacea, allergies, or sensitive skin.



figure 24-2  
Color primers neutralize discoloration.



figure 24-3  
Foundation



figure 24-4  
Loose powder



figure 24-5  
Eye shadows

### CAUTION

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

figure 24-6  
Eyeliner pencils



## Concealers

**Concealers** are used to hide dark eye circles, hyperpigmentation, distended capillaries, and other imperfections. They contain a high concentration of pigment so as to provide greater coverage than foundation. Concealers are packaged in sticks, pencils, tins, jars, or tubes with wands. They are either silicone-based for self-setting light coverage, or oil-based creams for greater coverage. Some of them contain anti-acne ingredients like salicylic acid to control blemishes. Today's concealers are available in a wide range of skin-matching shades.

## Face Powders

**Face powder** is used to create a matte or non-shiny finish. It is used to set the foundation, making it easier to apply other powders, such as blush or bronzer. Face powder is usually a mixture of pigments with talc, cornstarch, or silica and comes in two forms: loose and pressed (figure 24-4). Loose powder is easily applied and is best used for setting foundation. Pressed powder is blended with binding agents such as zinc stearate to help it adhere to the skin. This formula is most commonly reserved as the final layer of powder and is perfect for touch-ups. Face powder is often reapplied throughout the day to absorb excess sebum and reduce the shine of oily skin. Powders containing very little pigment are called *translucent*. They are intended to mattify (reduce shine by absorbing oiliness) without adding color. If a colored powder is used, it should match the natural skin tone.

## Eye Shadow

**Eye shadows** are cosmetics used to accentuate the eye shape and compliment eye color. They are available in almost every color of the rainbow, from warm to cool, neutral to bright, and light to dark. Eye shadow is available in cream as well as pressed and loose powder form (figure 24-5). They also come in a variety of finishes, including metallic, matte, frost, or shimmer.

## Eyeliners

An **eyeliner** is a cosmetic used to define the eyes and make the lash line appear fuller (figure 24-6). It is available in pencil, liquid, pressed (cake), gel, or felt-tip pen form and comes in a variety of colors.

Eyeliner pencils consist of a wax (paraffin) or hardened oil base (petrolatum) with a variety of additives to create color. Eyeliner pencils are available in both soft and hard forms for use on the upper and lower eyelids.

## Eyebrow Color

**Eyebrow pencils**, and **eyebrow powders**, are used to add color and shape to the eyebrows. They can be used to darken the eyebrows, correct their shape, or fill in sparse areas. Brow powders are similar to pressed eye

shadows and are applied to the brows with a brush. Brow powders cling to eyebrow hairs, making the brows appear darker and fuller.

The chemistry of eyebrow pencils is similar to that of eyeliner pencils. The chemical ingredients in eyebrow powders are similar to those in eye shadows.



figure 24-7  
Powder blush

## Cheek Color

**Cheek color**, also known as *blush*, is used primarily to add color to the cheeks. Bronzer, another form of cheek color, is often added to give definition and a warm glow. These products come in powder, liquid, gel, and cream forms (figure 24-7).

Makeup artists have traditionally used powder blushes; however, cream and gel cheek colors lend a sheer, natural-looking glow. Powder blushes are applied after the foundation and powder have been applied. Creams, liquids, and gels are layered over, and then blended into, the foundation.

## Lip Color

**Lip color**, also known as *lipstick* or *lip gloss*, is a waxy cosmetic used to enhance the lips. Lip color is available in a wide variety of colors (figure 24-8). Many of them contain skin-friendly ingredients like moisturizers to hydrate the lips or sunscreen to protect against exposure to ultraviolet light.

Lip color is available in many forms, including creams, glosses, pencils, gels, and sticks. These products are a mixture of oils, waxes, and pigments known as lakes or color dyes.

Properly selecting lipstick color takes talent and an understanding of color theory. The lip color must complement the client's hair and eye color as well as current fashion trends. However, classic colors are timeless and therefore never go out of style.

**Lip liner** is generally applied before the lip color to define the shape of the lips and keep color from bleeding. Lip liners are colored pencils that are available in a variety of sizes. To ensure proper infection control procedures are followed, sharpen the pencil before application, and clean it after each use. Remember to clean and then disinfect your sharpener also!



figure 24-8  
Lipstick colors

## Mascara

**Mascara** is a cosmetic preparation used to darken, define, and thicken the eyelashes. It is available in liquid, cake, and cream form and in a variety of shades and tints (figure 24-9). High-performance mascaras contain rayon



figure 24-9  
Mascara

### FOCUS ON Retailing

Lip colors present a huge opportunity for retail. Think of how many lipsticks you own. Most women own several lipsticks, glosses, and pencils. Some carry several at a time in their purses. Suggest a few colors to a client in a variety of finishes. Lip color is a simple way to change a look, and it proves a great way for your client to give herself a treat and brighten her day.

## CAUTION

Cleaning out a makeup kit is essential for the safety of the makeup artist and their clients. Product labels need to be checked for shelf life and cosmetics purged and replenished as recommended by the manufacturer.

or nylon fibers to lengthen and thicken the hair fibers. Mascara brushes can be straight or curved, with fine or thick bristles. The most popular mascara colors mimic eyelash color in shades of brown and black.

Mascara is a polymer product that is formulated with water, wax, thickeners, film formers, and preservatives. The pigments most commonly used in mascara are carbon black and iron oxides.

## Other Cosmetics

**Eye makeup removers** are special preparations for removing eye makeup. Cleansers are not very effective at removing water-resistant eye makeup. Eye makeup removers are either water-based or oil-based. Water-based removers are comprised of a solution to which other solvents have been added. These types of products are great for correcting little errors during the makeup application process. Oil-based removers are generally used to remove heavy, dramatic makeup and break down the latex glue used to apply false eyelashes.

**Greasepaint** is a heavy makeup primarily used for theatrical purposes because it does not shift during performances. **Cake makeup**, also known as *pancake makeup*, is a heavy-coverage pressed powder that is applied to the face with a moistened cosmetic sponge. Outside of the theatre setting, these types of products are most commonly used to cover scars and uneven pigmentation.

## Makeup Brushes and Other Tools

Makeup brushes come in a variety of shapes and sizes. They are made of synthetic fibers or animal hair.

A makeup brush is divided into three parts: the hair, the ferrule, and the handle (**figure 24-10**). Each part affects the quality, efficacy, and lifespan of the brush.

- *Hair* is the term used for the bristles of makeup brushes.
- **Ferrule** is the metal part that holds the brush intact and supports the strength of the bristles. Look for double crimping, or a ring, around the ferrule to ensure the handle won't loosen.
- The *handle* comes in a wide range of lengths and can be made of wood, acrylic, plastic, or metal.

**figure 24-10**

The different parts of a brush: hair, ferrule, and the handle



### Caring for Makeup Brushes

Investing in high-quality makeup brushes will ensure they'll be around for years. Take good care of your brushes by cleaning them after each makeup application. While spray-on cleaners can be used to quickly clean brushes, they contain a high level of alcohol and are not recommended for daily use. These types of cleansers dry out brushes over time.

Follow these tips to care for your makeup brushes:

- Gently cleanse brushes with an antibacterial detergent followed by a commercial cleaning solution.

table 24-1

## COMMONLY USED MAKEUP BRUSHES AND TOOLS

Standard Brush or Tool	Type of Brush or Tool	Description and Use
	Powder brush	Large, soft brush used to apply powder.
	Blush brush	Smaller, more tapered version of the powder brush; excellent for applying powder cheek color.
	Concealer brush	Usually narrow, firm synthetic brush with a flat edge; used to apply concealer around the eyes and over blemishes
	Lip brush	Similar to the concealer brush, with a more tapered edge.
	Eye shadow brush	Available in a variety of sizes and shapes. The softer and larger the brush, the more diffused the shadow will be. Firm eye shadow brushes are best for depositing a dense layer of color.
	Eyeliner brush	Fine, tapered, firm bristles; used to apply liquid liner or shadow to the lash line.
	Angle brush	Firm, thin bristles; used to apply powder to the eyebrows or eye liner at the lash line.
	Lash comb	Tiny, thin plastic or metal teeth separate eyelashes after mascara application.
	Brow brush (spoolie)	Used to apply mascara to the lashes or brush brows into place.
	Tweezers	Used to groom eyebrows, remove excess facial hair, and apply false eyelashes.
	Eyelash curler	A device used to give lift and curl the upper eyelashes.
	Pencil sharpener	Used before each application of eye or lip liner pencil to ensure ease of application and hygiene.





**figure 24-11**  
Store clean, disinfected tools and implements in a covered container.

- Rinse brushes thoroughly after cleansing.
- Reshape the wet bristles and lay the brushes flat to dry.
- Lay brushes flat on a clean towel until dry and then store them in a clean, closed covered container (**figure 24-11**).

On a cautionary note: Brushes should always be held under running water with the ferrule (the metal ring that keeps bristles and handle together) pointing downward. If the brush is pointed up, the water may weaken the glue that keeps the bristles in place.

## Single-Use Implements

Single-use implements are disposable and should be discarded after one use. These supplies offer clean application every time and prevent the spread of infection. Single use implements include the following items:

**Sponges.** Available in a variety of sizes and shapes, including wedges and circles, and work well to apply and blend foundation, cream or powder blush, pressed powder, or concealer.

**Powder puffs.** May be made of velour or cotton and are used to apply and blend powder, powder foundation, or powder blush.

**Mascara wands.** Used to apply mascara on a client; generally disposable, so as to ensure proper hygiene.

**Spatulas.** A tool with a wide, flat base; used to remove makeup from containers.

**Disposable lip brushes.** Used to hygienically apply lip color.

**Sponge-tipped shadow applicators.** Used to apply shadow and lip color or to blend eyeliner; may be used damp to intensify eye shadow color.

**Cotton swabs.** May be used to apply shadow, blend eyeliner, apply lip balm, or to correct application mistakes.

**Cotton pads or puffs.** May be used with toner or makeup removers.

### STATE REGULATORY ALERT!

Regulations for cleaning brushes vary from state to state, so check with your regulatory agency.

### FOCUS ON Infection Control for Makeup Application

It is your professional responsibility to prevent the spread of infection. Follow these tips for makeup application to protect you and your client:

- Scrape powders with clean brushes or spatulas onto a clean tissue or tray.
- Do not apply lipstick or gloss directly to the lips from the container or tube. Use a spatula to remove the product, and then apply with a clean brush or disposable applicator.
- Sharpen eye pencils before and after each use on every client.
- While applying eye makeup, sharpen the eye pencil after you finish the client's first eye, before beginning the second eye.
- Properly cleanse hands, multi-use utensils, chairs, and counters between clients with an EPA-approved disinfectant.
- Dispose of any product that you suspect may be contaminated.
- Gracefully refuse to perform a makeup service on any client with a suspected eye infection, or any other possible infection on the face.

After reading the next few sections, you will be able to:

- LO 2** Explain how to use color theory when choosing cosmetics for makeup application.

# How to Use Color Theory for Makeup Application

A thorough understanding of color is imperative to becoming an effective makeup artist. Those new to makeup should definitely utilize the color wheel as a guide to makeup application (figure 24-12). With practice, you will learn to effortlessly interpret which hues are primary, secondary, and tertiary colors. Professional makeup artists also learn to determine the best selection for their clients by visually grouping products into warm and cool colors. The basics of color theory are discussed in greater detail in Chapter 21, Haircoloring.

## Warm and Cool Colors

Warm and cool colors form the basis of all makeup application. Understanding the difference between these two color temperatures enables you to select the proper shade for your client's unique coloring.

As you look at the color wheel, think of it as a tool in determining color choice. There are three main factors to consider when choosing colors for a client:

1. Skin color
2. Eye color
3. Hair color

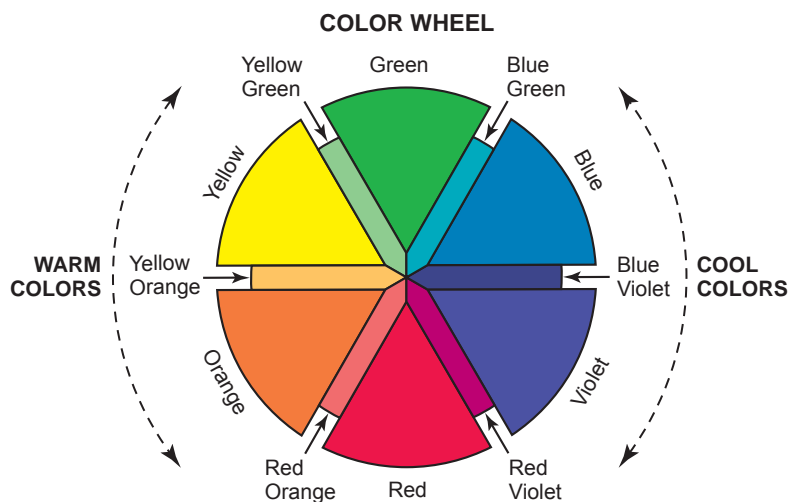


figure 24-12  
Color wheel

table 24-2

## SKIN COLORS AND TONES

Skin Tones	Skin Colors	
	Warm	Cool
Fair	Yellow, gold, pale peach	Pink or slightly red (ruddy)
Medium	Yellow, yellow-orange, red	Olive (yellow-green)
Deep	Red, orange-brown, red-brown	Dark olive, blue, blue-black

## Determining Skin Color

When determining skin color, you must first decide if the skin is fair, medium, or deep. Then determine whether the tone of the skin is warm or cool (use [table 24-2](#) as a guide). You may not accurately interpret skin tones in the beginning. However with time and practice you will begin to develop this skill.

- **Warm colors** range from yellow and gold to orange, red-orange, most reds, and even some yellow-greens.
- **Cool colors** encompass blues, greens, violets, and blue-reds. You will notice that reds can be both warm and cool. If the red is orange-based, it is warm. If it is blue-based, it is cool. Green is similar: if a green contains more yellow, it is interpreted as being warm; if it contains more blue, it is cool.

You may have heard people refer to a color as having a lot of blue in it. This does not mean that the color is a true blue. Rather, it means that a blue pigment was mixed to create that cosmetic formula. For example deep red lipsticks are manufactured with a blue base.

## Selecting Makeup Colors

Now that we have defined warm and cool, it is time to explore the system that will help you feel more comfortable when choosing colors for your clients. To start, pairing warm and cool colors is not recommended. The colors will compete with each other and result in an unbalanced appearance. Staying within one range of colors will ensure a balanced, beautiful look.

When applying makeup, always remember to analyze the client's skin type and choose makeup that will enhance their skin tone, eye and hair color, as well as their features. Keep in mind that, even within this very strategic approach to choosing colors, there are several methods of achieving the desired result.

Regardless of ethnic background, skin varies in color and tone from person to person. A neutral skin tone contains equal elements of warm and cool, no matter how fair or deep the skin is. Remember to always match your foundation color to your client's skin tone, or use the sculpting techniques discussed later in this chapter.

Once you have determined if the skin is fair, medium, or deep, you may choose eye, cheek, and lip products. Select colors to match the skin tone in level, or try to contrast for more impact. Most skin tones are complimented by a wide range of colors. Be cautious when choosing lip, cheek, and eye colors for deep skin tones. Light or flesh-toned shades without enough blue pigment will appear gray or chalky on the skin. Look for products that are rich in pigment when choosing products for use on deep skin tones.



figure 24-13  
Complementary colors for blue eyes

## Complementary Colors for Eyes

When selecting eye, cheek, and lip colors, neutral tones are always your safest choice. They contain elements of warm and cool, plus they complement any skin tone, eye color, or hair color. Neutral colors range from taupe, to brown, and from gray to white or black. They may have a warm or cool base. For example, plum-brown, charcoal gray, and blue-gray would be considered cool neutrals. An orange-brown would be considered a warm neutral. Matching shadow color with eye color creates a monochromatic field with a less dramatic depth of contrast. Selecting eye shadows in complimentary colors will emphasize the eyes most. You may refer back to the color wheel for additional help in determining complementary eye shadow colors. Remember to coordinate cheek and lip products within the same color family, adding neutrals with warm or cool colors as desired.



figure 24-14  
Complementary colors for green eyes

Complementary color choices for eye colors are summarized below:

**Complementary colors for blue eyes.** Orange is the complementary color to blue. Because orange contains yellow and red, shadows with any of these colors in them will make eyes look bluer. Common choices include gold, warm orange-browns like peach and copper, red-browns like mauves and plums, and neutrals like taupe or camel (figure 24-13).



figure 24-15  
Complementary colors for brown eyes

**Complementary colors for green eyes.** Red is the complementary color to green. Because red shadows tend to make the eyes look tired or bloodshot, pure red tones are not recommended. Instead, use brown-based reds or other color options next to red on the color wheel. These include red-orange, red-violet, and violet. Popular choices are coppers, rusts, pinks, plums, mauves, and purples (figure 24-14).

**Complementary colors for brown eyes.** Brown eyes are neutral and can wear any color. Recommended choices include contrasting colors such as greens, blues, grays, and silvers (figure 24-15).

## Adding Cheek and Lip Color

After you have chosen eye makeup, refer to the color wheel (figure 24-12) to coordinate cheek and lip makeup in the same color family. For example, if your client has green eyes, you might recommend an eye shadow in a

table 24-3

## DETERMINING HAIR COLOR TONES

Hair Colors	Determining Hair Color Tones	
	Warm	Cool
Blond hair	Yellow, orange	White-blond, ash
Red hair	Gold, copper, orange, red	Red-violet, violet
Brown hair	Yellow, gold, orange	Ash
Dark brown/ black hair	Copper, red	Violet, blue

cool plum shade. Select cool colors for the cheeks and lips so that they coordinate with the eye makeup. You could also choose neutrals, as these contain both warm and cool elements and coordinate with any makeup colors.

## Hair Color and Eye Color

Hair color needs to be taken into account when determining eye makeup color. For example, if a woman has blue eyes, your instinct might be to select orange-based eye makeup as the complementary color of choice. However, if she has cool blue-black hair, an orange-based color will not be that flattering. In this case, you would choose cool colors that coordinate with the hair color. Looking at the color wheel, start at orange then move along the right side towards the cool end. You will find that red-violets (plums) will be the most flattering choice. As stated earlier, there is a range of colors to choose from for any client. Use [table 24-3](#) as a general guide.



**figure 24-16**  
Makeup for mature skin

## Mature Skin

Be very careful when selecting color products for older clients who may have uneven, textured skin due to wrinkles or sun damage. Shimmer, glitter, or frosted colors can accent the dry patches or wrinkles typical of mature skin. Stick to muted, softer colors, and avoid creating hard lines ([figure 24-16](#)).

Expression lines and wrinkles can be minimized with a skin primer and foundation. Apply the skin primer evenly, and then apply the foundation sparingly, in a light, outward, circular motion over the entire face. Care should be taken to remove any foundation that collects in deep recesses and concave areas.

### ACTIVITY

Apply makeup to a partner, using color theory to choose and coordinate makeup colors. Have fun and experiment. While a cut and color requires a long-term commitment, makeup does not. Take pictures to track which colors enhance her appearance.

After reading the next few sections, you will be able to:

- LO 3** Identify different facial types and summarize basic makeup techniques to alter them.

# Alter Face Shapes with Makeup

All faces are interesting in their own special ways, but no one is perfect. When you analyze a client's face, you are sure to find that some features are not symmetrical. You might see that the nose, cheeks, lips, or jawline are not the same on both sides, or that one eye is larger than the other, or that the eyebrows might not match. In fact, these tiny imbalances make the face more interesting when properly accented. Face shape altering makeup creates the illusion of nearly perfect proportions wherever desired.

Using proper highlighting and contouring techniques helps define facial features. The basic rule when altering a face shape is that drawing light to an area emphasizes features, while creating a shadow minimizes them (figure 24-17).

- A **highlight** is produced when a product that is lighter than the client's skin tone is placed on the high planes of the face.
- A **contour** is formed when a product that is darker than the client's skin tone is used to create shadows over prominent features so they are less noticeable.

The types of products used to accomplish these highlighting and contouring techniques range from liquid foundation, to cream stick, to loose or pressed powder. It is not recommended that you define every facial feature, as this will tend to look too chiseled and overdone. Before you undertake these types of makeup application techniques, you should have a clear sense of how to analyze face shapes.

## Analyzing Face Shape

The primary goal of makeup application is to emphasize the client's most attractive features, while minimizing those that are less appealing. Learning to objectively identify the face shapes and its features takes practice. However, this step is imperative to determining the best makeup for each individual.

### **Oval-Shaped Face**

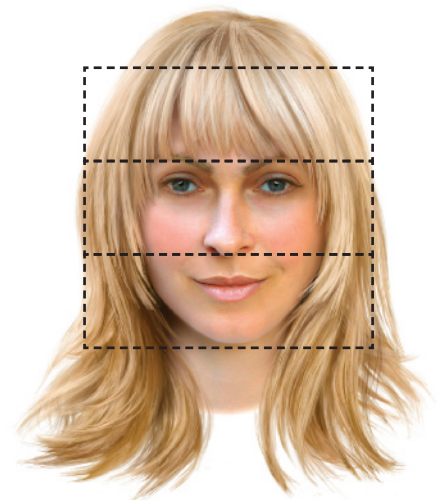
While all face shapes are attractive in their own way, the oval face with well-proportioned features has long been considered the ideal. The face is divided into three equal horizontal sections.

The first third is measured from the hairline to the tops of the eyebrows. The second third is measured from the tops of the eyebrows to the tip of the nose. The last third is measured from the tip of the nose to the bottom of the chin.

The oval face is approximately three-fourths as wide as it is long (figure 24-18). The ideal distance between the eyes is the width of one eye.



**figure 24-17**  
Highlighting and contouring



**figure 24-18**  
The oval face can be divided into three equal, horizontal sections.

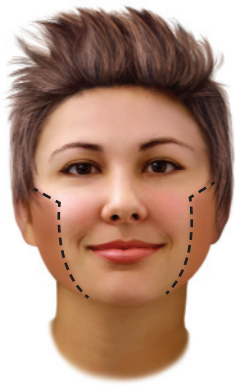


figure 24-19  
Round face



figure 24-20  
Square face

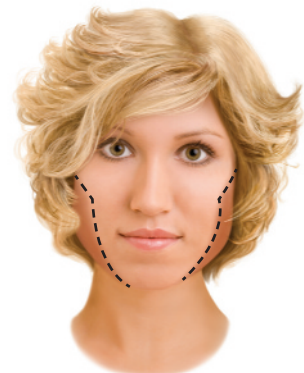


figure 24-21  
Triangular face



figure 24-22  
Heart-shaped face

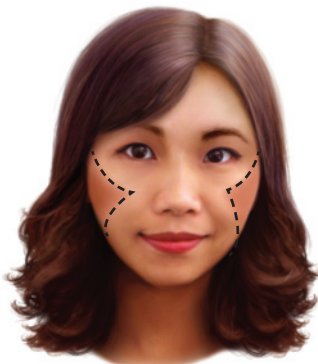


figure 24-23  
Diamond-shaped face



figure 24-24  
Oblong face

These are the standard artistic proportions to which you will refer when practicing highlighting and contouring makeup application techniques.

### **Round Face**

The round face is usually broader in proportion to its length than the oval face. It has a rounded chin and hairline. Makeup can be applied to slenderize and lengthen the face (figure 24-19).

### **Square-Shaped Face**

The square face is composed of comparatively straight lines with a wide forehead and square jawline. Makeup can be applied to offset the shape by softening the hard angles of the face (figure 24-20).

### **Triangular Face**

A triangular face is characterized by a jawline that is wider than the forehead. Makeup can be applied to create width at the forehead, slenderize the jawline, and add length to the face (figure 24-21).

### **Heart-Shaped Face**

The heart-shaped face or inverted triangle has a wide forehead and narrow jawline and pointed chin. Makeup can be applied to minimize the width of the forehead and increase the width of the jawline (figure 24-22).

### **Diamond-Shaped Face**

This face has a narrow forehead. The greatest width is across the cheekbones. A darker foundation or powder can be applied to minimize the width of the outer cheekbone (figure 24-23).

### **Oblong Face**

This face has greater length in proportion to its width than the square or round face. It is long and narrow. Makeup can be applied along the hairline and under the cheekbones to round the forehead and create the illusion of wider cheekbones, making the face appear shorter (figure 24-24).

## **Altering the Forehead Area**

For a low forehead, applying a lighter foundation just above the brows broadens the appearance. For a protruding forehead, applying a darker

foundation over the prominent area minimizes the forehead. A suitable hairstyle also goes a long way toward drawing attention away from the forehead (figure 24-25).

## Altering the Nose and Chin Areas

For a large or protruding nose, apply a darker foundation along the sides of the nose. This will create a shadow, making the nose appear smaller. Avoid placing cheek color close to the nose.

For a small, flat nose, apply a lighter foundation down the center of the nose, ending at the tip. This will make the nose appear longer. If the nostrils are wide, apply a darker foundation to both sides of the nostrils (figure 24-26).

For a broad nose, use a darker foundation along the sides of the nose and nostrils. Avoid blending this dark tone into the laugh lines. The foundation must be carefully blended (figure 24-27).

To balance a protruding chin and receding nose, shadow the tip of the chin with a darker foundation and highlight the bridge of the nose with a lighter foundation. For a receding chin, highlight the chin by using a lighter foundation than the one used on the face.

For a sagging double chin, use a darker foundation on the sagging portion, and use a natural skin tone foundation on the face (figure 24-28).

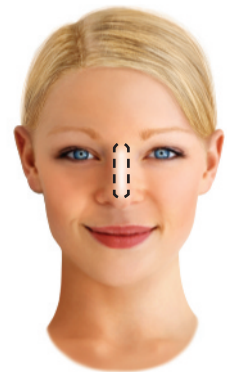
## Altering the Jawline

The neck and jaw often need additional attention. Clients with a fuller build as well as more mature clients may have what's known as sagging jowls. To contour this area, blend the foundation onto the neck so that the client's skin color is consistent. Then apply a darker shade of foundation over the fullest area of the jaw. This will minimize the lower part of the face (figure 24-29).

To correct a narrow jawline, highlight the thinnest areas with a lighter shade of foundation (figure 24-30). Always set with a translucent powder to avoid transfer onto the client's clothing.



**figure 24-25**  
Placement of corrective makeup for a protruding forehead



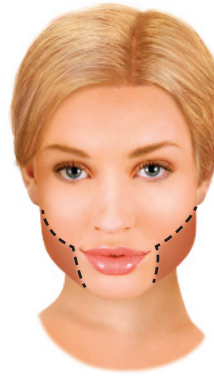
**figure 24-26**  
Placement of corrective makeup for a small, flat nose



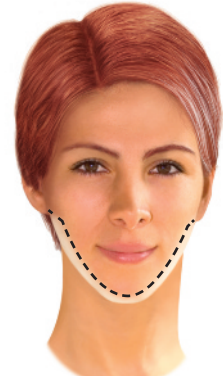
**figure 24-27**  
Placement of corrective makeup for a broad nose



**figure 24-28**  
Placement of corrective makeup for a double chin



**figure 24-29**  
Placement of corrective makeup for a broad jawline



**figure 24-30**  
Placement of corrective makeup for a narrow jawline





figure 24-31  
Round eyes

## Altering Eye Shape

The application of eye color can enlarge or minimize certain aspects of the eyes. Learning to implement the proper eye shadow application techniques will enhance the client's overall attractiveness.

**Round eyes.** This eye shape can be lengthened by extending the shadow beyond the outer corners of the eyes (figure 24-31).

**Close-set eyes.** If the distance between the eyes is less than the width of one eye, they are too close together. To create space, apply a thin layer of light concealer to the inner corners of the eyes, near the bridge of the nose (figure 24-32).

**Protruding or bulging eyes.** This can be minimized by blending the deeper color shadow over the prominent part of the upper lid. Blend the color from the outer corners inward towards the center, carrying it just past the creases.

**Hooded eyelids (ptosis).** Lift the lid at the brow to reveal the natural contours. Holding the lid, apply a slightly deeper shadow through the crease. Blend with a clean brush to minimize any hard lines and create a natural look (figure 24-33).

**Small eyes.** To make small eyes appear larger, extend the lightest shadow slightly above the upper lash line (figure 24-34).

**Wide-set eyes.** Apply the shadow from the inner corners of the eyebrows towards the nose, and blend carefully (figure 24-35).

**Deep-set eyes.** Use bright, light, reflective colors. Create a wash of color across the lid. Use a light-to-medium color along the lash line and outer corners of the eyes (figure 24-36).

**Dark circles under eyes.** Apply a color correcting concealer over the area to neutralize discoloration. Blend and smooth the product into the surrounding area. Set lightly with translucent powder.



figure 24-32  
Close-set eyes



figure 24-33  
Hooded eyelids

## Altering Eyebrows

Reshaping and defining eyebrows is an art unto itself. Well-groomed eyebrows are part of a complete and effective makeup application. If



figure 24-34  
Small eyes



figure 24-35  
Wide-set eyes



figure 24-36  
Deep-set eyes

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the eyes are the window to the soul, the eyebrows are the window frame. While brow shape is often dictated by fashion trends, it is ultimately a complete expression of personal style. Thicker brows are seen as being more natural. Thinner brows require more maintenance. Overgrown eyebrows can camouflage the brow bone. Over-tweezed eyebrows can make the face look puffy or protruding, or may give the eyes a surprised look.

When a client wants to learn how to balance their eyebrow shape, begin by removing all unnecessary hairs, then demonstrate how to complete them. When there are spaces between the eyebrow hairs, fill them in with hair-like strokes of an eyebrow pencil or a shadow applied with an angled brush. Brush through the brows with a spoolie or disposable mascara wand to soften the eyebrow color.

The ideal eyebrow shape is positioned along three lines (figure 24-37). The client should look straight ahead as you determine each line. The first line runs vertically, from the inner corner of the eye upward. This is where the eyebrow should begin. The second line runs from the outer circle of the iris upward. This is where the highest part of the arch should be. The third line is drawn at an angle from the outer corner of the nose to the outer corner of the eye. This is where the eyebrow should end. Of course, not everyone's eyebrows fit exactly within these measurements. Use them as guidelines to design the ideal brow.

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

Adjustments to eyebrow shape can also be used to balance the facial features listed below:

**Low forehead.** A low arch gives more height to a very low forehead.

**Wide-set eyes.** The eyes can be made to appear closer together by building up the inside corners of the eyebrows. Care must be taken to avoid giving the client a frowning look.

**Close-set eyes.** To make the eyes appear farther apart, widen the distance between the eyebrows and slightly extend them outward.

**Round face.** Arch the brows high to make the face appear narrower. Start on a line directly above the inside corner of the eye and extend to the end of the cheekbone.

**Long face.** Making the eyebrows almost straight can create the illusion of a shorter face. Do not extend the eyebrow lines farther than the outside corners of the eyes.

**Square face.** The face will appear more oval if there is a high arch on the ends of the eyebrows. Begin the lines directly above the corners of the eyes and extend them outward.

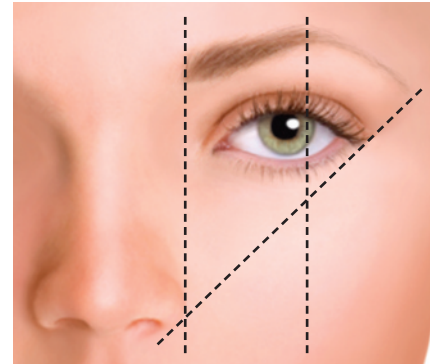


figure 24-37  
Ideal brow shape

## Eyelash Enhancers

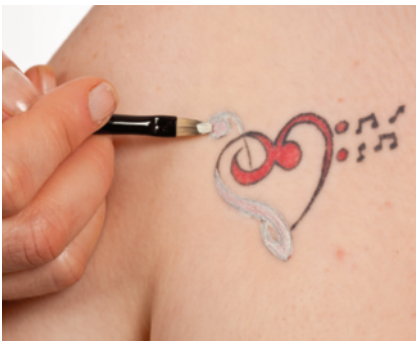
There are now treatments available to enhance the eyelashes. Cosmetic lash enhancers are lash lengtheners that contain fibers to make lashes look

longer and fuller. Some of these are built into mascaras and some are available as a separate product. Another similar type of product uses a clear polymer to make lashes look thicker.

A prescription drug has now been approved for enhancing lash growth and thickness. Latisse<sup>®</sup> contains an active drug ingredient called bimatoprost. The drug is applied to the base of the lashes. Most patients using Latisse<sup>®</sup> see a difference in their lash growth, fullness, and darkness after two to four months of regular use. Latisse<sup>®</sup> is only available through physicians.

## The Lips

Lips can be full, or thin, and are usually uneven. They should be positioned so that the Cupid's bow, the peaks of the upper lip, fall directly in line with the nostrils. In some cases, one side of the lips may be fuller than the other. **Table 24-4** illustrates how color can be used on various lip shapes to create the illusion of better proportions.



**figure 24-38a**  
Camouflaging covers a tattoo.



**figure 24-38b**

## Skin Tones

For whatever reason, your client may wish to alter their skin tone. This is usually in an attempt to correct ruddy (red) or sallow (yellow) skin.

- For *ruddy skin* (skin that is sensitive, wind-burned, or affected by rosacea), apply a green color corrector or color correcting primer to affected areas, blending carefully. You may then apply a light layer of foundation with a warm, yellow tone to balance the complexion. Set it with translucent powder. Avoid red or pink blush.
- For *sallow skin* (skin that has a yellowish hue), apply a pink-based foundation on the affected areas and blend carefully into the jaw and neck. Set with translucent powder. Avoid yellow-based colors for eyes, cheeks, and lips.

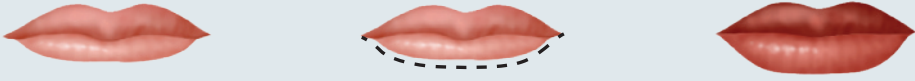

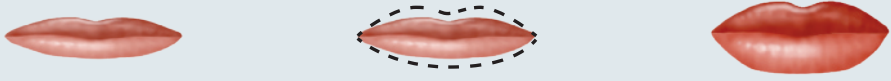







## Camouflaging Techniques

Camouflaging is a corrective makeup technique used to conceal scars, burns, and pigmentation issues ranging from vitiligo to tattoos (**figures 24-38a** and **24-38b**). These products are available in cream, paste, liquid, and powder. While camouflaging can be achieved with an airbrush, the more common technique involves applying alternating layers of products until the condition is concealed. This form of makeup application is a fairly advanced technique that requires a great deal of practice to master.

# Outline the Steps for Basic Makeup Application

Basic makeup application is a step-by-step procedure to enhance your client's features. To accurately interpret their beauty concerns, each session

table 24-4  
LIP SHAPES

Lip shape	Corrective Techniques
Thin lower lip	Line just outside the lower lip to make it appear fuller. Fill in with lip color to create balance between the lower and upper lips. 
Thin upper lip	Use a liner to outline the upper lip and then fill in with lip color to balance with the lower lip. 
Thin upper and lower lips	Outline the upper and lower lips slightly fuller, but do not try to draw for over the natural lip line. Use a lighter color to make lips appear larger. 
Cupid bow or pointed upper lip	To soften the peaks of the upper lip, use a natural-color liner to draw a softer curve inside the points. Extend the line to the desired shape. Fill in with lip color. 
Large, full lips	Draw a thin line just inside the natural lip line. Use soft, flat lipstick colors that will attract less attention than frosty or glossy lip colors. 
Small mouth and lips	Outline both the upper and lower lips. Fill in lips with soft or frosted colors to make them appear larger. 
Drooping corners	Line the lips to build up the corners of the mouth. This will minimize the drooping appearance. Fill in lips with the soft color. 
Uneven lips	Outline the upper and lower lips with a soft color to create the illusion of matching proportions. 
Straight upper lip	Use liner to create a slight dip in the Cupid's bow, directly beneath the nostrils. Fill in with a flattering color. 
Fine lines around the lips	Outline the lips with a long-wearing lip pencil, and then fill in with an extended wear lip color to keep lip color from running into fine lines. Lighter colors work better and do not show the lines as much as dark or red colors do. 

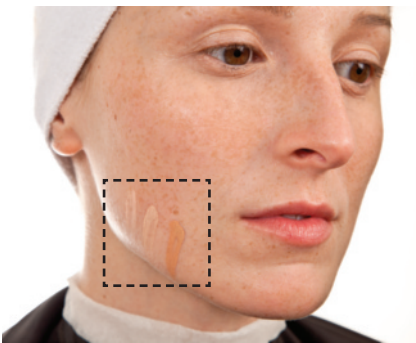


**figure 24-39**

A client consultation is the first step in gathering pertinent information about the client.

### ACTIVITY

Using a model (or yourself) and two different color applications, divide the face in half. Try different foundations, colors, and intensity on each side. This will give you a visual example of how makeup will work on a face. Actually applying makeup is the best way to learn how to use it.



**figure 24-40**

Apply foundation directly on the jawline to see which color matches.

must start with a consultation. You'll find that lighting affects how well you execute the procedure. Basic makeup is subtle and should look fairly natural in daylight. Select one area as your focal point. Lips, cheeks and eyes should never have to fight for attention.

## P 24-1 Basic Professional Makeup Application See page 823

### Client Consultation

As with all other services that take place in the salon, the client consultation is the first step in the makeup application process (**figure 24-39**). Gather pertinent information about the client, including skin condition, and make note of any skin sensitivities. Listen closely to the client's responses when you ask questions such as: What are your beauty concerns? What is your current makeup regimen? How much time do you spend applying makeup each day? What are your favorite colors? What would you change, if anything, about your current makeup look? This is also the perfect time to assess sensitivity due to contact lenses or allergies. Record this information on a service record card.

After completing the makeup service, fill out and review an instruction sheet for your client to take home. This will remind them of the application techniques, color selection, and product brands to purchase at a later time.

### Lighting

Adequate and flattering lighting is essential for both the consultation and the application portions of the makeup process. Be sure your client's face is evenly lit without dark shadows caused by overhead lighting. Daylight is the best choice. If it is necessary to use artificial lighting, a combination of incandescent light (warm bulb light) and fluorescent light (cool industrial tube light) is conducive. If you must choose between the two, incandescent light will be more flattering.

Make sure that the light always shines directly and evenly on the face. And remember, good lighting makes a client look good, and clients who look good are more likely to purchase the products you recommend. When this happens, everyone comes out a winner.

### Apply Foundation

Choosing the correct color of foundation is the first step in the application process. The foundation should be as close to the client's natural skin tone as possible. To choose the correct foundation, have the client sit in a well-lit area. Use a cotton swab to apply a small amount of three different skin-matching shades to the jaw line (**figure 24-40**). The color that seems to disappear is the right choice. It is important that the color balances the difference between the skin on the face and neck. If the color of the foundation is too light, it will look dull and chalky. If the color is too dark, it will look muddy and uneven.

After choosing the correct color, use a spatula to remove the makeup from its container. Place the foundation on a palette to avoid

contaminating the container. Use a sponge, your finger tips, or a brush to blend the foundation from the center of the face outward, using short downward strokes. There should be no obvious **line of demarcation** (LYN UV dee-mar-KAY-shun) where foundation begins and ends.

- **Cream** foundation is usually applied to the sponge and then blended across the skin.
- **Liquid** foundation is often applied to the skin in small dots across the face and then quickly blended with a sponge or foundation brush.

## Apply Concealer

Select the appropriate type and color of concealer. Be sure that it is no more than two shades lighter than your client's skin. Use a clean spatula to scrape some of the product onto a palette. Using a concealer brush, apply the product over the area that needs concealer. Blend by tapping with the ring finger or sponge. Under the eyes, focus on concealing concave areas and discoloration (**figure 24-41**). When hiding a blemish, avoid applying a color lighter than your client's skin tone as this will draw attention to the area being concealed.

A concealer may be worn alone, without foundation, if chosen and blended correctly. Be sure to use it sparingly and soften the edges so that the complexion looks like clear, even skin rather than a heavy makeup application.

## Apply Powder

Apply loose powder with a large powder brush or a disposable powder puff. Remove some loose powder from the container and place it in a disposable cup or tissue. Dip the brush in the powder and fluff it across the face. Make sure all areas of the face are covered, and remove any excess powder (**figure 24-42**). You can also use a disposable cotton ball to apply loose powder.

Powder can also be used to brush out hard edges from blush or eye shadow application. Powder should never look caked, streaked, or blotchy after application.

Pressed powder in compacts is marketed primarily for touch-ups because it can easily be carried in a purse. These products normally come with a powder-puff applicator, which should never be used in the salon because they cannot be easily cleaned and then disinfected.

## Apply Eyebrow Pencil

Sharpen the eyebrow pencil and wipe with clean tissue before each use. Clean the sharpener before each use. Apply the brow color to the brows using short, hair-like strokes. Avoid harsh contrasts between hair and eyebrow color, such as pale blond or silver hair with black eyebrows.

## Apply Eyebrow Powder

Scrape powder from the container onto a palette or tissue then, using a clean, angle brush, fill in brows with the same techniques used when



**figure 24-41**  
Apply concealer one shade lighter beneath the eyes using a concealer brush.

**DID YOU KNOW?**  
Concealer can also be applied with a sponge or cotton swab, but using a synthetic concealer brush produces the most natural result.



**figure 24-42**  
Apply loose powder with a powder brush to set the foundation.

applying pencil. Many eyebrow kits partner powders with an eyebrow wax to keep hairs in place.

## Apply Eye Shadow

When applied to the lids, eye color or shadow makes the eyes appear brighter and more expressive. Selecting colors other than the actual eye color (i.e., a contrasting or complementary color) can enhance the eyes. Accenting natural highlights and contours will also bring more attention to the eyes. Matching eye shadow to eye color creates a flat field of color and should generally be avoided. The only set rules for eye makeup colors are that the chosen colors should enhance the client's eyes. If desired, eye makeup color may be coordinated with the client's clothing. Eye shadow colors are generally referred to as highlight, base, and contour colors.

A *highlight color* is lighter than the client's skin tone and may have a matte or iridescent finish. As the name suggests, highlight colors accent specific areas, such as the brow bone, by making it appear lighter/more prominent.

A *base color* is generally a medium shade that is close to the client's skin tone. It is available in a variety of finishes. The base color is usually applied across the lid, then blended into the crease.

A *contour color* is darker than the client's skin tone. It is applied to minimize unwanted fullness/puffiness, contour the crease, or define the lash line.

## Apply Powder Eye Shadow

To apply powder eye shadow, scrape the product onto a palette or tissue with a spatula, and then use an applicator or clean brush. Unless you are altering the shape of the eye, simply apply the color close to the lashes of the upper eyelid, sweeping the color slightly upward and outward. Blend to achieve the desired effect. Many colors can be blended together to achieve a particular effect.

## Apply Cream Eye Shadow

To apply cream eye shadow, remove cream shadow with a spatula. Using your ring finger, dab color onto the center of the lid. Smudge a bit with your finger, then use a clean brush to blend upward and outward until you achieve the desired shape. If the cream shadow is not waterproof, you'll need to set the color with powder.

## Apply Eyeliners

Most clients prefer eyeliner that is the same color as the lashes or the same color as the mascara for a more natural look. More vibrant colors may be chosen depending on seasonal trends.

Be extremely cautious when applying eyeliner. You must have a steady hand and be sure that your client remains still. Sharpen the eyeliner pencil and wipe it clean before each use to minimize the chance of cross contamination. Remember to also clean the sharpener before each use. Apply to the desired area with short strokes and gentle pressure; the most

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Keyword: *FutureCosPro*

common placement is close to the lash line (**figure 24-43**). To use powder shadow as eyeliner, scrape a small amount onto a tissue and apply to the eyes with a clean angle brush. If desired, wet the brush before the application for a more dramatic look.

## Apply Blush

After foundation and face powder have been applied, use a clean blush brush to apply color to the cheeks. For a fresh look, color can be applied to the apples of the cheeks, blending outward towards the temples. Never apply blush in a solid circle on the apple of the cheek, beyond the corner of the eye, or blended inward between the cheekbone and the nose. Sweeping blush just below the cheekbones will result in a more chiseled, sophisticated look. Cream and gel blush result in a sheer finish that simulates naturally flushed cheeks. Cream blush is applied before powder so that it blends into the foundation. The application should look soft and natural. It should look as if it fades into the foundation. It is better to apply too little blush than too much. You can always add more if necessary.

## Apply Lip Color

Properly applied color should be even and symmetrical on both sides of the mouth. Start by selecting a lip pencil that coordinates well with the chosen lipstick. The liner color should either match the shade of the natural lip or the lipstick. Beginning at the outer corner of the upper lip and working toward the middle, trace the natural lip line. Repeat on the opposite side. Connect the center peaks with rounded strokes, following the natural lip line. Outline the lower lip from the outer corners inwards.

After lining the lips, remove the lip color with a spatula. Resting your ring finger on the client's chin to steady your hand, apply the lip color with a clean brush (**figure 24-44**). Begin by applying color at the outer corners and work toward the middle of the top lip. Repeat on the opposite side. Then, using the same technique, fill in the bottom lip. Be sure to use rounded strokes when connecting the center peaks known as Cupid's bow. Ask the client to relax her lips and part them slightly. Then ask the client to smile slightly so that you can fill in the corners. Never double dip!

## Apply Mascara

If you are using an eyelash curler, you must curl the lashes before applying mascara. If lashes are curled after mascara, they may break or be pulled out. Use extreme caution whenever using an eyelash curler. Start by crimping at the base of the lash line then continue crimping outward towards the tip. Apply mascara so that it coats even the tiniest hairs at the inner and outer corners of the eyes. Practice mascara application techniques until you feel confident enough to apply it on a client.

Mascara may be used on all lashes, both top and bottom. Using a disposable wand, dip into a clean tube of mascara and apply from the base of the lashes out toward the tips, making sure your client is comfortable throughout the application (**figure 24-45**). Dispose of the wand, select a new one, and then apply mascara to the other eye. Never double dip!



**figure 24-43**  
Apply eyeliner across the eyelid.



**figure 24-44**  
Using a lip brush to apply lipstick



**figure 24-45**  
Apply mascara with a zig-zag motion.



After reading the next few sections, you will be able to:

**LO** 4 Name and describe the two types of artificial eyelashes.



**figure 24-46**  
Strip lashes

# Apply Artificial Eyelashes

The use of artificial eyelashes has grown enormously, mainly because the technology has improved dramatically and fashion has become more reliant on these accessories. Clients with sparse lashes and those who wish to enhance their eyes for special occasions are most likely to request this service. The objective is to make the client's own lashes look fuller, longer, and more attractive without appearing unnatural.

Two types of artificial eyelashes are commonly used.

- **Strip lashes** are eyelash hairs on a band that are applied with adhesive to the natural lash line (**figure 24-46**).
- **Individual lashes** are separate artificial eyelashes that are applied to the base of the eyelashes one at a time (**figure 24-47**).
- **Eyelash adhesive** is used to make artificial eyelashes adhere, or stick, to the natural lash line.



**figure 24-47**  
Individual lashes

## Apply Strip Lashes

Strip lashes are available in a variety of sizes, textures, and colors. They are made from human hair, mink, or synthetic fibers attached to a band. Artificial eyelashes are available in natural colors ranging from light to dark brown and black or light to dark auburn, as well as bright, trendy colors. Black and dark brown are the most popular choices. If the length of the eyelash band is too long to fit the curve of the upper eyelid, trim the outside edge. Use your fingers to bend the lash into a horseshoe shape to make it more flexible so that it fits the contour of the eyelid. Never attempt to feather the lashes by nipping them with the points of your scissors. This will result in blunt tips that look unnatural.

**P** 24-2 False Eyelash Application *See page 826*

## Remove Strip Eyelashes

Strip eyelashes are easily removed with cotton pads saturated with oil-based makeup remover. Hold the pad over the eyes for a few seconds to soften the adhesive. Starting from the outer corner, remove the lashes carefully to avoid pulling out the client's own lashes. Use a cotton swab to remove any makeup and adhesive residue left on the eyelid.

## Individual Lashes

Individual eyelash application utilizes tab or cluster (flare) false eyelashes. In this procedure, individual synthetic eyelashes are attached directly to the

### **CAUTION**

Some clients may be allergic to a particular eyelash adhesive. When in doubt, give the client an allergy test or patch test. Put a drop of the adhesive behind one ear. If there is no reaction within 24 hours, you may safely proceed with eyelash application.

base of the client's natural lash line (figures 24-48 and 24-49). Follow the manufacturer's instructions for attaching individual lashes.

## P 24-2 False Eyelash Application *See page 826*

*After reading the next few sections, you will be able to:*

**LO 5** List tips for creating special-occasion makeup for eyes, cheeks, and lips.

# How to Use Special-Occasion Makeup

Each time a client requests makeup for a special occasion, you are given an opportunity to showcase your talent. Special occasions require a special arsenal of techniques. You must take into account the environment and mood of the event. For instance, many special occasions are evening events, where lighting is subdued, requiring more dramatic eyes, cheeks, or lips. Using metallic colors can also help accent features for an evening look. If the special occasion will include flash photography—such as a wedding—matte colors are recommended. Products that shimmer may reflect light too much. To create special-occasion makeup, follow the **Basic Makeup Procedure 24-1**, incorporating some of the pointers discussed in the following subsections.

## Special-Occasion Makeup for Eyes

### Option 1: Striking Contour Eyes

1. Apply the base color from the lashes to the crease with a shadow brush or applicator.
2. Apply medium tone on the lid, blending from lash line to crease with the shadow brush or applicator.
3. Apply medium to deep color in the crease, blending upward and outward, stopping just below the arch.
4. Apply highlight shadow under the brow bone with the shadow brush or applicator.
5. Apply eyeliner on the upper lash line from the outside corner in, tapering as you reach the inner corner. Blend with the small brush or applicator.
6. Apply shadow in the same color as the liner, directly over the liner. This will give longevity and intensity to the liner. Repeat on the bottom lash line, if desired (figure 24-50).
7. Apply mascara with a disposable wand



**figure 24-48**  
Client before individual eyelash application



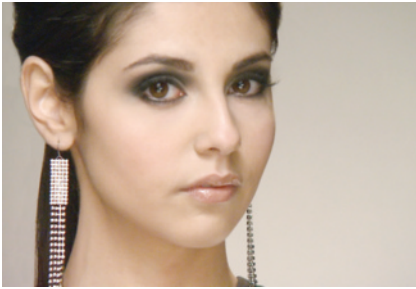
**figure 24-49**  
Client after individual eyelash application

**HERE'S A TIP**

Remind the client to take special care with artificial lashes when swimming, bathing, or cleansing the face. Over time, water- and oil-based cleansing products will weaken the adhesive.



**figure 24-50**  
Contour eyes



**figure 24-51**  
Smoky eyes

### **Option 2: Dramatic Smoky Eyes**

1. Encircle the eye with dark gray, dark brown, or black eyeliner.
2. Smudge with a small shadow brush or disposable applicator.
3. Using the shadow brush or applicator, apply dark shadow from the upper lash line to the crease, softening and blending as you approach the crease. The shadow should be dark from outer to inner corner. You may choose shimmering- or matte-finish eye shadows.
4. Repeat on the lower lash line, carefully blending any hard edges.
5. If desired, add a highlight color in a shimmering or matte finish to the upper brow area with the shadow brush or applicator.
6. Apply mascara with a disposable wand.
7. Add individual or strip lashes if desired (**figure 24-51**).

## **Special-Occasion Makeup for Cheeks**

Refer to the “Altering Face Shapes” section for techniques you can use to remedy less attractive aspects of the cheeks. You can also try one of the following steps:

1. Use a darker blush color under the cheekbones to add definition.
2. Apply with a blush brush or applicator, and blend carefully.
3. Add a brighter, lighter cheek color to the apples of the cheeks and blend.
4. Use a cheek color with shimmer or glitter over the cheekbones for highlight.

Note: You may use cream or powder colors.



**figure 24-52**  
The perfect pout

## **Special-Occasion Makeup for Lips**

For special occasions, clients may prefer a brighter or darker shade than their everyday lipstick color. You may use shimmer colors or matte colors.

1. Apply liner to the lips. Fill in the lip line with pencil and blot.
2. Apply a similar lipstick color over the entire mouth with a lip brush or disposable applicator.
3. Apply gloss to the center of the lips with a lip brush or disposable applicator (**figure 24-52**).

**?** **DID YOU KNOW?**  
For those interested in additional instruction and makeup application demonstrations, refer to *Milady Standard Makeup*.

# BASIC PROFESSIONAL MAKEUP APPLICATION



## IMPLEMENTS & MATERIALS

You will need all of the following implements, materials, and supplies:

- |  |   |   |  |
|--|---|---|--|
| <input type="checkbox"/> Assorted makeup brushes (for concealer, powder, eye shadow, eyeliner, a slanted brush for brows, blush and lip color) | <input type="checkbox"/> Disposable lip brushes | <input type="checkbox"/> Lip liners           | <input type="checkbox"/> Spatulas                              |
| <input type="checkbox"/> Cheek colors  | <input type="checkbox"/> Eye shadows            | <input type="checkbox"/> Makeup cape          | <input type="checkbox"/> Sponge wedges                         |
| <input type="checkbox"/> Cleansers   | <input type="checkbox"/> Eyelash comb           | <input type="checkbox"/> Mascara              | <input type="checkbox"/> Sunscreen                             |
| <input type="checkbox"/> Concealers  | <input type="checkbox"/> Eyelash curler         | <input type="checkbox"/> Mascara wands        | <input type="checkbox"/> Tissues                               |
| <input type="checkbox"/> Cotton pads, puffs, and swabs   | <input type="checkbox"/> Eyeliner               | <input type="checkbox"/> Moisturizers         | <input type="checkbox"/> Toner for drier skin                  |
|  | <input type="checkbox"/> Face powders           | <input type="checkbox"/> Pencil sharpener     | <input type="checkbox"/> Towels and draping sheets, if desired |
|  | <input type="checkbox"/> Foundations            | <input type="checkbox"/> Serums               |  |
|  | <input type="checkbox"/> Headband or hair clip  | <input type="checkbox"/> Shadow applicators   |  |
|  | <input type="checkbox"/> Lip colors             | <input type="checkbox"/> Small makeup palette |  |

## PREPARATION

Perform:

**P 15-1** Pre-Service Procedure *See page 340*

## PROCEDURE

**1** Drape the client and use a headband or hair clip to keep her hair out of her face.



**2** Cleanse the face, and then apply toner.

**3** Apply a serum, moisturizer, primer, or sunscreen appropriate for client's skin type.



**4** Groom eyebrows, if needed. See Chapter 22, Hair Removal for instructions on eyebrow maintenance.



**5** Perform a color match test and select the proper type of foundation for the client's skin type. Use a cotton swab to apply a small amount of three different skin-matching shades to the jawline. The color that seems to disappear is the right choice.



**6** Place a small amount of the foundation on a palette. Apply foundation from the center of the face blending outward and downward. Blend up to the hairline, removing any excess foundation by blotting with a tissue or sponge.



**7** Scrape a small amount of concealer with a spatula and place on a palette. Using a synthetic concealer brush or sponge, lightly apply the concealer where needed (under the eyes, over blemishes, over red or dark-colored splotches). Note: Apply all cream and liquid products before powder to ensure even application.



**8** Shake the loose powder onto a tissue or palette. Dip a disposable puff or powder brush into the powder and apply to the face. Use a rolling pressing motion with a puff or lightly whisk with a powder brush in a downward and outward motion.



**9** Select a complementary eye color in a medium tone. Beginning at the lash line or crease, apply lightly and blend outward with a brush or disposable applicator.



**10** Select an eyeliner color that harmonizes with the mascara you will be applying. Lightly pull the outer corner of your client's closed eyelid until taut. Draw a fine line along the entire lash line, tapering in towards the inner corner. Repeat application to the lower lash line if desired. To enhance small eyes, apply liner approximately  $\frac{3}{4}$  of the way from the outer edge of the eye.



11 Brush the eyebrows into place, and use light, hair-like strokes to apply either a fine-pointed eyebrow pencil or a shadow with a brush. Excess color can be brushed away or removed with a cotton-tipped swab.



12 Optional step: Apply false lashes before applying the mascara. Refer to **Procedure 24-2, False Eyelash Extensions** for instructions.

13 Use an eyelash curler to curl the lashes. Start by gently crimping at the base of the lash line then continue crimping outward towards the tip to create a natural blend. Apply mascara with a zig-zag motion to coat both sides of the upper lashes. Use an eyelash comb to separate the lashes. Mascara may be applied to the lower lashes as well.



14 Have the client smile and then apply powder cheek color, blending outward and upward toward the temples. Liquid or cream cheek color is applied with a clean applicator before powder and sometimes on bare skin.



15 Use a freshly sharpened pencil to apply lip liner. Line the lips by beginning at the outer corner of the upper lip and working toward the middle. Repeat on the opposite side. Connect the center peaks using rounded strokes, following the natural line of the lip. Outline the lower lip from the outer corners in.



16 Use a spatula to scrape lip color from the container.



17 Use a lip brush to take the lip color from the spatula and brush it on to the lips, smoothing over any small crevices. Blot the lips with tissue to remove excess product.



18 Finished makeup application.

## POST-SERVICE

Complete:

**P 15-2** Post-Service Procedure  
See page 343

# FALSE EYELASH APPLICATION



## IMPLEMENTS & MATERIALS

You will need all of the following implements, materials, and supplies:

- Adhesive tray/holder
- Adjustable light
- Artificial eyelashes
- Disposable mascara wands
- Eye makeup remover
- Eyelash brushes
- Eyelash curler
- Hand mirror
- Lash adhesive
- Mascara
- Makeup cape
- Orange stick (wooden pusher)
- Small scissors
- Tweezers

## A. STRIP EYELASHES

### PREPARATION

### PROCEDURE

Perform:

**P 15-1** Pre-Service Procedure *See page 340*



- 1 Brush the client's eyelashes to make sure they are clean and free of debris. Curl eyelashes with an eyelash curler before applying artificial lashes.



② Use tweezers to remove lashes from the package. Measure strip lashes by lightly placing them along the client's lash line. Adjust the length by trimming the outer edges of each strip (band).



③ Apply a thin layer of lash adhesive to the false eyelash strip and allow a few seconds for it to set.



④ Align the strip with the client's lash line, starting at the outer edge of the eye. Use an orange stick (wooden pusher) or the rounded edge of your tweezers to slide the strip right up to the base of the lashes.

**Note:** Starting with the shorter part of the lash and placing it at the inner corner of the eye toward the nose is also acceptable. The technician starts at the outer lash line in this specific procedure so that the longest areas are aligned. The lash can always taper off to the shortest natural lashes, but not vice-versa.



⑤ Lightly apply mascara to the tips to minimize separation between the false and natural lashes.



⑥ Finished strip eyelash application.



## B. INDIVIDUAL EYELASHES



Individual eyelashes create a more natural effect than strip lashes. Altering the placement of various lash lengths can alter the eye shape. Follow these simple steps to apply individual lashes one at a time.

### PROCEDURE



1 Brush the client's eyelashes to make sure they are clean and free of debris. Remove an eyelash cluster or tab from the package with tweezers. Start by applying the longest lashes along the outer edge of the lash line, and one near the center. Fill in the space between them.



2 Next, proceed to the center of the lash line to apply a row of the medium-length lashes. Use the rounded edge of your tweezers to slide the individual lash right up to the base of the lashes.

3 Once these are in place, proceed to the inner corner of the eye to place the shortest lashes (these are usually called mini lashes).



4 Proceed to the other eye and repeat the process.



5 Take a moment to compare the eyes. Make corrections by filling in spaces until they are balanced.



6 Finished individual eyelash application

## POST-SERVICE

Complete:

**P** 15-2 Post-Service Procedure *See page 343*



Check out [miladypro.com](http://miladypro.com) for additional resources and training to enhance your technical skills. Keyword: *FutureCosPro*

## REVIEW QUESTIONS

- 1 List eight types of facial cosmetics and how they are used.
- 2 List the two color temperatures and the range of shades they each encompass.
- 3 What is the purpose of special-occasion makeup?
- 4 What is the purpose of face shape altering makeup?
- 5 Name and describe the two types of artificial eyelashes.
- 6 List the key cosmetics used in the basic makeup procedure in the order in which they are applied.

## STUDY TOOLS

- **Reinforce what you just learned:** Complete the activities and exercises in your Theory or Practical Workbook, or your Study Guide.
- **Expand your knowledge:** Search for websites about the topics in this chapter and make a list of additional resources.
- **Study and prepare for your quiz:** Take the chapter test in your Exam Review or your Milady U: Online Licensing Prep.
- **Re-Test your knowledge:** Take the Chapter 24 Quizzes!
- **Learn even more:** Look up in a dictionary or search the internet for the definitions of any additional terms you want to learn about.

## CHAPTER GLOSSARY

<b>cake makeup</b>	p. 816	Also known as <i>pancake makeup</i> ; a heavy-coverage makeup pressed into a compact and applied to the face with a moistened cosmetic sponge.
<b>cheek color</b>	p. 815	Also known as <i>blush</i> or <i>rouge</i> ; used primarily to add a natural-looking glow to the cheeks.
<b>concealers</b>	p. 814	Thick, heavy types of foundation used to hide dark eye circles, dark splotches, and other imperfections.
<b>contour</b>	p. 823	An application technique that creates a shadow over an area, minimizing features.
<b>cool colors</b>	p. 820	Colors that suggest coolness and are dominated by blues, greens, violets, and blue-reds.
<b>eye makeup removers</b>	p. 816	Special preparations for removing eye makeup.
<b>eye shadows</b>	p. 814	Cosmetics applied on the eyelids to accentuate or contour.
<b>eyebrow pencils</b>	p. 814	Pencils used to add color and shape to the eyebrows.
<b>eyebrow powders</b>	p. 814	Powders used to add color and shape to the eyebrows.
<b>eyelash adhesive</b>	p. 834	Product used to make artificial eyelashes adhere, or stick, to the natural lash line.

<b>eyeliner</b>	p. 814	Cosmetic used to outline and emphasize the eyes.
<b>face powder</b>	p. 814	Cosmetic powder, sometimes tinted, that is used to add a matte or non-shiny finish to the face.
<b>ferrule</b>	p. 816	The metal part of the brush that attaches the glued bristles to the handle and adds a certain amount of strength to the bristles.
<b>foundation</b>	p. 812	Also known as <i>base makeup</i> ; a tinted cosmetic used to cover or even out the coloring of the skin.
<b>greasepaint</b>	p. 816	Heavy makeup used for theatrical purposes.
<b>highlight</b>	p. 823	An application technique that draws light to an area, emphasizing features.
<b>individual lashes</b>	p. 834	Separate artificial eyelashes that are applied to the base of the eyelashes one at a time.
<b>line of demarcation</b> LYN UV dee-mar-KAY-shun	p. 831	An obvious line where foundation begins or ends.
<b>lip color</b>	p. 815	Also known as <i>lipstick</i> or <i>lip gloss</i> ; a paste-like cosmetic used to change or enhance the lip color.
<b>lip liner</b>	p. 815	Colored pencil used to outline the lips and to help keep lip color from bleeding into the small lines around the mouth.
<b>mascara</b>	p. 815	Cosmetic preparation used to darken, define, and thicken the eyelashes.
<b>matte</b>	p. 813	Not shiny.
<b>primer</b>	p. 813	Applied to the skin before foundation to cancel out and help disguise skin discoloration.
<b>strip lashes</b>	p. 834	Eyelash hairs attached to a band that is applied with adhesive to the natural lash line.
<b>warm colors</b>	p. 820	Range of colors from yellow and gold through oranges, red-oranges, most reds, and even some yellow-greens.