



UNIT - 2



*Design and
Apply
Make-up*

Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to design and apply suitable facial make-up to meet client requirements.

Application of the Unit

This unit describes the function of performing a make-up service. The make-up is designed in response to a facial analysis and client brief. It could be a regular service, product demonstration or make-up for a special occasion.

The unit applies to beauty operators in beauty salons, retail cosmetic outlets and a range of other locations. It involves known routines, methods and procedures where some level of discretion and judgment is required.

Elements and Performance Criteria

1. Prepare client	1.1 Gown and prepare, client for service according to workplace procedures . 1.2 Identify and explain contraindications to client and refer to an appropriate professional where required. 1.3 Assess client's skin type and condition to determine appropriate product application techniques.
2. Cleanse face.	2.1 Identify suitable cleansing products for client's skin type and for different areas of the face and neck. 2.2 Thoroughly cleanse client's skin on face and neck area.
3. Analyse face and design make-up plan.	3.1 Assess the facial shape and area to determine correct product application. 3.2 Identify and explain facial areas requiring corrective or camouflage make-up to the client. 3.3 Identify and design a suitable image for a context or occasion . 3.4 Apply colour design principles according to client requirements. 3.5 Design a make-up plan and confirm with client.
4. Select products and equipment.	4.1 Select suitable make-up products and confirm with client. 4.2 Select tools and equipment according to manufacturer recommendations and make-up plan.

5. Apply make-up.	<p>5.1 Apply products, tools and equipment safely and sequentially according to make-up plan and manufacturer recommendations.</p> <p>5.2 Explain procedures and products to client during each stage of the application.</p> <p>5.3 Evaluate make-up application against client expectation and agree make-up plan.</p>
6. Apply false eyelashes.	<p>6.1 Perform and evaluate a patch test to determine adverse effects, including reactions to products.</p> <p>6.2 Apply adhesive materials and false eyelashes safely and sequentially avoiding contact with the eye surface and according to manufacturer recommendations and workplace policies and procedures.</p> <p>6.3 Evaluate the result against client's expectations and the agreed treatment plan.</p>
7. Advise on further product use.	<p>7.1 Advise client of suitable skin care and make-up products and make-up techniques to maintain self-application and the desired image.</p> <p>7.2 Clearly explain products, tools and equipment and demonstrate application as required.</p> <p>7.3 Explain possible contraindications and adverse effects to client.</p>

Required Skills and Knowledge

This section describes the skills and knowledge required for this unit. Required skills

The following skills must be assessed as part of this unit:

- technical skills to:
 - respond to contraindications and adverse effects
 - analyse client's face and requirements and design a make-up plan based on:
 - facial shape
 - colour analysis
 - skin types and conditions
 - facial areas requiring camouflage or correction
 - context for the make-up service



- apply a range of cleansing and make-up products
- apply false eyelashes
- literacy skills to:
 - read and interpret documents, such as manufacturer's product instructions, product safety data sheets and records of previous treatments
 - develop make-up plans and record service outcomes
- Numeracy skills to manage product quantities and service times.

Required knowledge

The following knowledge must be assessed as part of this unit:

- relevant health and hygiene regulations
- relevant occupational health and safety regulations and requirements
- infection control procedures and the application of universal precautions
- appearance of common skin types and conditions, including:
 - normal, dry, oily or combination
 - sensitive
 - pigmented
 - couperose
 - damaged
 - mature
- appearance of contraindications and adverse effects when applying false eyelashes
- following in regard to make-up services:
 - facial shapes and their relationship to the elements and principles of design
 - effects of natural and artificial light on cosmetics
 - colour design principles
 - colour wheel
 - primary, secondary, complementary colours, and grey scale
 - tonal value, hue and shade
- cosmetic ingredients in relevant make-up products, particularly in regard to their likely effects on the skin
- effect of changes created by specific make-up products and colour application techniques
- workplace skin care and make-up product range
- effects and benefits of a defined range of workplace skin care and make-up products.

Range Statement

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance.

Clients may be:	<ul style="list-style-type: none"> from a variety of age groups
	<ul style="list-style-type: none"> new or regular clients with routine or special needs
	<ul style="list-style-type: none"> people from a range of social, cultural and ethnic backgrounds and with varying physical and mental abilities.
Workplace procedures may include:	<ul style="list-style-type: none"> health and hygiene
	<ul style="list-style-type: none"> workplace time frame allocated for service
	<ul style="list-style-type: none"> product range and manufacturer instructions
	<ul style="list-style-type: none"> environmental protection practices, such as: <ul style="list-style-type: none"> waste minimisation
	<ul style="list-style-type: none"> recycling
	<ul style="list-style-type: none"> reuse
	<ul style="list-style-type: none"> energy efficiency, e.g. electricity saving devices and practices
	<ul style="list-style-type: none"> waste disposal
	<ul style="list-style-type: none"> resource management
	<ul style="list-style-type: none"> water efficiency
Contraindications may include:	<ul style="list-style-type: none"> bacterial, viral or fungal infections
	<ul style="list-style-type: none"> acne
	<ul style="list-style-type: none"> impetigo
	<ul style="list-style-type: none"> scabies
	<ul style="list-style-type: none"> rashes
	<ul style="list-style-type: none"> boils and carbuncles
	<ul style="list-style-type: none"> sunburn
	<ul style="list-style-type: none"> candidiasis
	<ul style="list-style-type: none"> trauma
	<ul style="list-style-type: none"> bruises
	<ul style="list-style-type: none"> other visible non-normal skin



Appropriate professional may include:	• medical practitioner
	• complementary therapist
Skin type and condition may include:	• normal, dry, oily or combination
	• sensitive
	• pigmented
	• couperose
	• damaged
	• mature
Cleansing products must include:	• soaps
	• milks
	• creams
Context or occasion may include:	• business or social
	• day or evening
	• special occasion
Colour design principles may include:	• tonal values
	• colour wheel
Make-up plan may include:	• client's facial shape
	• colour design
	• areas requiring correction or camouflage
	• highlighting and shading techniques
	• make-up products and equipment
	• product application procedures.
Make-up products may include:	• oil-based, water-based, solid or fluid with varying degrees of coverage and pigmentation
	• pre make-up products and stabilisers
	• concealers
	• liquid and solid foundation
	• powders
	• eye shadows
	• eyeliners

	• blushers
	• mascaras
	• false lashes
	• lipsticks
	• pencils
<i>Tools and equipment</i> may include:	• brushes
	• sponges
	• applicators
	• pallets
	• lash curlers
	• tweezers
	• magnifying mirror
	• containers and trays
	• pencil sharpeners
	• spatulas
	• make-up box



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What is design and apply make-up?

A client who wants a simple make-up, a bride who wants a specially designed make-up for her and her bridesmaids, a client who has to make a speech at a formal dinner and needs some help with make-up.

Make-up can simply be another service to offer to clients but for some it can be a career in its own right. It is a chance to be creative, expressive and entrepreneurial. Design and apply make- up is the first step on this career ladder.



Section A: Prepare Client and Cleanse Face (Theory & Practical)

Are you a person who never leaves home without their make-up on?

Do you know all the latest colors and fashions for make-up?

Or are you a person who just wears make-up reluctantly?

Is make-up fun or just intimidating?

What do you like about make-up and what do you not like?

How will this affect your relationship with your client?

Keep this in mind as you work through this section.

Step 1: Prepare the client for make-up

Any service begins with a warm greeting. You should introduce yourself to the client. Whilst you are doing that you should make some initial assessments about the client's style and requirements.

The make-up station should be an area that is specifically lit for make-up applications. Lighting as close as possible to natural light is the first choice for a make-up service. You will also need to ensure that the area is cool so that the make-up does not become too warm and change colour or 'run'. The make-up station should have a large mirror so that the client can see you working and can ask questions about the different stages of the make-up process.

Before you apply any make-up to your client you need to ensure that your client feels at ease and is protected at all times. It is important the client is seated comfortably at your eye level. The whole face should be clearly visible to allow the work to proceed efficiently. Adjust the chair before beginning the make-up service. Ensure the client does not have to stretch their neck to see you. And ensure that you are standing in a comfortable position so that you can apply the make-up without continuously bending your back.

Cover the client's clothes with a protective covering, such as a cape. The salon will be liable for any damage done to clothing or jewellery from make-up spills. Use a headband or clips to pull back the hair. If the client is having their hair done as well, then the make-up needs to be applied last. If the client wants a brow shape this is best performed a few days before the make-up service as the skin will be red and prone to possible infection.

After you have prepared the client check with them to ensure that they are comfortable and that the covering is not too restrictive. Taking these steps creates a professional image for you and your workplace.

Many workplaces have policies regarding client protection and covering. Some cosmetic houses will have their own methods or styles of capes with company logos on them. These policies are usually linked to government legislation about health and hygiene. They may include policies about:

- disposal of coverings
- cleaning methods for re-useable coverings.

Learning activity A1.1

Find out what client protective covering you are required to use in your workplace or what client protective clothing is used in a local business providing make-up services.

- What is the purpose of each piece of protective covering?
- What do you need to consider when you are using protective covering?



Protective covering	Description	Purpose	Considerations

Refer to the Suggested answers section at the end.

Step 2: Consult with the client

Make-up is linked to how people would like to see themselves and how they would like others to see them. Your client will come to you with specific needs and expectations. Clarify these needs by questioning the client to confirm your understanding of their expectations, negotiate the various aspects of the service and answer any questions they may have. Encourage the client to raise any concerns so that you can discuss it with them and offer solutions. When questioning the client, listen carefully to their main concerns about their skin and make-up requirements. Often part of your role will be to inspire confidence in the client so that they can apply their own make-up.

In confirming and collecting information, you will need to use a range of communication strategies.

You should consult with the client throughout the make-up service by explaining each step to them and encouraging questions. An example of this may be to:

- ask the client to watch you apply make-up in a specific area and encourage them to ask questions
- explain the technique used and the reasons you do it that way
- explain the design and the reasons.

Identify the image that the client is trying to create. For example, does the client want the make-up service to be suitable for:

- business
- pleasure
- social occasions
- a certain time of the day
- special occasion such as a ball or wedding.

Taking time to discuss expectations and involve the client will promote confidence and trust and build a relationship with the client. Clients need to feel pampered and special and perceive that you have a genuine interest in their needs and requirements. Clients will return if they feel their needs are catered for in a caring and professional manner. This is one of the essential elements in building a loyal customer base.

You will need to record the client's information on a client card. This will provide a permanent record of what you did and what products you used. This is helpful when clients want to reorder make-up at a later date. It will also be a record of the condition of the client's skin and any contra indications present. Some product companies also supply a make-up design sheet for the client to take home. This is a sheet with an outline of the face printed on it. You simply record on the sheet the make-up products you used. The client then uses it as a map to reproduce the make-up you designed.

Learning activity A2.1

Pair up with a fellow student or a work colleague and fill out the following consultation card. Fill in the light shaded portion only – you will complete the card as you work through section A, B and C.

Sample make-up consultation card – page one (see learning activity B4.1 for page two)

Client details	
Name: _____ Date of birth: _____	
Address: _____	
Business Ph.: _____ Home Ph. : _____	
Occupation: _____	
Client needs and occasions: _____	

Contraindications	Precautions
<input type="checkbox"/> contagious diseases	<input type="checkbox"/> allergies
<input type="checkbox"/> any abnormality (eg sun burn)	<input type="checkbox"/> skin sensitivity
<input type="checkbox"/> any trauma in the area eg bruising	<input type="checkbox"/> any abnormal skin areas
<input type="checkbox"/> Client needs and occasions	<input type="checkbox"/> contact lenses



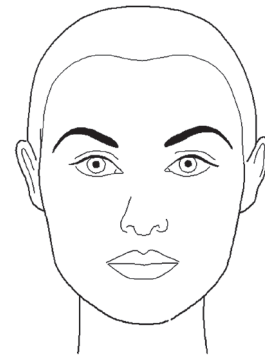
Medical information

Doctor's name: _____

List any medications which cause skin sensitivity or dry eyes

Skin type

- ☐ oily
- ☐ dry
- ☐ combination



Areas requiring highlighting or camouflaging

Ask your supervisor or trainer to check that you have correctly completed the card.

Step 3: Identify skin type and condition (Theory & Practical)

In order to design a suitable make-up plan for your client, you need to consider the following:

- skin type
- skin condition
- contra-indications.

The skin

As part of providing a make-up service, it is essential that you have an understanding of the features of the skin and how it functions. The skin is the largest organ of the body and has many functions which are connected to main body systems such as the nervous and circulatory systems. The skin is made up of three main layers:

The epidermis is the surface or top layer of the skin. It:

- protects the body from the environment
- prevents excessive water loss from the body
- protects the body from infection.

The dermis is the layer below the epidermis. It:

- provides oxygen and nutrients to skin cells via blood in the tiny vessels as part of the circulatory system
- removes waste products of metabolism from the epidermis, which are carried away in the blood via the body's circulatory system
- provides shape and form to the face and body by holding all its structures together
- contains nerve endings and sensory receptors connected to the nervous system where sensations such as pain, touch, heat and cold are felt
- regulates body temperature through control of blood flow and sweating as part of the circulatory system.

The hypodermis (subcutaneous layer) is below the dermis and is made up of fat cells and tissue supplied by blood vessels and lymphatic system. It cushions the dermis.

The make-up service you provide for your client is carried out on the epidermis or top layer of the skin.

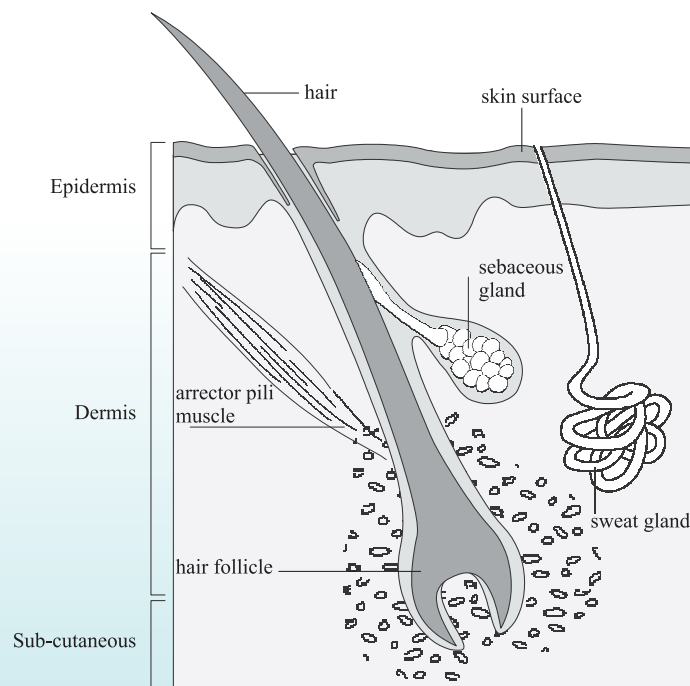


Diagram of the layers of the skin

Learning activity A3.1

Match each layer of skin on the left with its function on the right using connecting lines.

Layer	Function
a. epidermis	1. Cushions the dermis
b. dermis	2. Protects the body from the environment, prevents excessive water loss from the body and protects the body from infection.
c. hypodermis	3. Nourishes the skin and removes waste, regulates body temperature, and holds the nerve endings.

Refer to the Suggested answers section at the end.

Skin type and condition (Theory & Practical)

Information on the skin type and condition is essential in order to recommend the appropriate formulations of makeup and associated products to suit the client's requirements. For example, if the client has an oily forehead, nose and chin (described as the T zone because of the combined shape of these points), but normal skin on the cheeks, their skin type would be a combination skin. This information could result in selecting make-up products that are oil free. This formulation should help prevent the oil coming through in the T zone area but at the same time not be too drying. If the client's skin condition is very oily then they may require an oil control product applied under the foundation to prevent the oil from coming through too quickly.

Skin type and condition can be identified by examining the client's skin. Before you do this, wash your hands thoroughly or sanitize them with alcohol and dry with a paper towel or tissue. It is important to allow the client to see that sanitary practices are being observed so that they feel confident that hygiene procedures are being followed. There is more information on correct hand washing techniques in Section C.

There are three ways to identify skin type and condition:

1. Initial observation
2. Visual analysis
3. Analysis by touch

Initial observation

How does the skin appear?

Does the hair hang over the face and eye area? Could this be a source of problems? Is the client trying to hide a feature or blemish that they do not like?

Is the client's existing make-up applied too thickly? This could be causing pimples in the area and make the skin oily. If the make-up is applied very thickly, cleanse the treatment area two or three times to remove the make-up before beginning the service.

What is the client's existing make-up like?

Visual analysis

To perform a visual analysis, remove any make-up from the treatment area – see details in next step of this section.

Once the skin is cleansed, place eye pads on the client's eyes to protect them from the light of the magnifying lamp. Let the client know what is occurring during the analysis. Under the light study the treatment area for any contra-indications, skin problems and to identify the client's skin type.

Analysis by touch

Elasticity – check around the eye area for wrinkles. If the client has a lot of wrinkles or loose skin this will indicate that you will need to support this area as you apply eye make-up and that the skin requires extra care.

Moisture on the skin – does the skin feel moist or oily? If it does, make sure that this is all removed before the make-up treatment begins. If the client is prone to sweating or has a lot of oil on their skin, remove this during the treatment as well, in case some oil and moisture has come back onto the skin.

Learning activity A3.2

Find information about the main skin types and record your information below.

Skin type	Features	Associated skin conditions
Oily		
Dry		
Normal		
Combination		

Refer to the Suggested answers section at the end.



Contra-indications (Theory)

As you examine your client's skin, you will also need to identify any contra-indications. These are existing skin conditions that may prevent you from providing the make-up service. If you identify a skin problem that may prevent the completion of the make-up service or cause concern, discuss the situation with the client and record the information on a client record card.

Skin conditions can be contagious or noncontagious. Contagious conditions may include bacterial, viral or fungal infections.

The following contagious conditions contraindicate a make-up service:

Bacterial Infections	Viral Infections	Fungal Infections	Parasites
Impetigo (School sores)	Herpes simplex (cold sores)	Candidiasis	Scabies
Boils and carbuncles	Warts		Pediculosis (Lice)
Erysipelas			Fleas
Folliculitis			
Conjunctivitis*	Conjunctivitis*		
Styes			

*Conjunctivitis is the inflammation of the outer covering of the eye (conjunctiva) and the eyelid. It is usually caused by a virus but is sometimes caused by a bacterium.

Non-contagious conditions that may contraindicate a make-up service include various types of acne, dermatitis, eczema, sun damage, bruises, trauma, cosmetic and general surgery, scarring, sensitive skin or allergic reactions.

It is not always possible to identify the particular skin condition by simply observing. If there does seem to be an abnormal skin variation, it may be necessary to question the client further.

An example would be to ask the client, in a discreet manner, how long the skin disorder has persisted, what is the medical diagnosis and what form of treatment they are receiving.

This is a necessary precautionary step to be taken, in both the client's interest and for hygiene reasons. Any information on skin conditions and treatment should be noted. In collecting this information, you should follow the privacy legislation for your state. This provides information on the collection, use, security and access to client information.

Following is a list of the contra-indications to be aware of when providing a cleansing and make-up service.

Contra-indication	Implications for make-up treatment
Any history of sensitivity or allergy	This will indicate that the client may react to the products that you are going to use on them. Do not use any products that they have had an allergic reaction to. Perform a patch test if you want to try new products.
Any infectious skin diseases	If a client has a skin disease, the service must not be performed because of the danger of spreading the disease to other clients or the beauty operator. Suggest that the client see a doctor.
Eczema	Eczema is a non contagious, itchy, inflammatory disease. There is the increased skin shedding which leaves the skin exposed and open to bacterial invasion. Reaction and swelling could result.
Severe sunburn or windburn	If a client has severe sunburn or windburn, this may prevent cleansing and make-up service because the skin will be too sensitive.
Skin irritation or trauma	Skin irritation from any source, which affects the area, is a contraindication at that time.
Cuts and pustules	Avoid working on an area with these skin problems.
Psoriasis in the eye area	This is a common chronic skin disease characterized by scaly patches. Applying product to this area could irritate it.

Learning activity A3.3

Choose one contagious and one non-contagious skin disorder and list the questions you would ask a client to assist you to identify and/or confirm the condition.

Contagious

.....

.....

Non-contagious

.....

.....

Discuss the appropriateness of your questions and the communication strategies you could use with your trainer or supervisor.

Learning Activity A3.4

Work within a skin therapies framework will help you to identify contagious and non-contagious skin diseases and disorders.

Use a dermatology text or a credible dermatology website (see suggested resources at the beginning of this learner guide). Use the information on the site to identify the appearance of the listed skin diseases or disorders. Write a short description of each.

Skin disease or disorder or infestation	Description
Impetigo (School sores)	
Boils and carbuncles	
Erysipelas	
Folliculitis	
Herpes Simplex	
Warts	
Candidiasis	
Scabies	
Pediculosis	
Fleas	

Ask your trainer or workplace supervisor to check your descriptions

Learning activity A3.5

Go back to learning activity A2.1. Using the same student or work colleague fill out the second darker grey sections on contraindications, precautions, doctor (if necessary), skin type, medication list and areas requiring special attention. You will use this client card again in a learning activity to select make-up products. Ask your trainer or workplace supervisor for feedback.

Step 4: Cleanse face

Skin cleansing is the first essential requirement for a make-up service because it prepares the skin for the make-up service by removing dirt, make-up, excess sweat and oil. However, you need to select a cleanser that is suitable for your client's skin type and condition. The cleansing process is completed by applying a toner and moisturizer to the skin.

Cleansers

The choice of cleanser should be made to suit the client's skin type. The age of the client must also be considered as well as any skin problems they may have.

A good cleanser should:

- remove make-up
- be suitable for the client's skin
- have a good texture for easy application
- feel pleasant on the skin and not have an overly strong smell
- be economical
- be easy to remove.

Most product manufacturers will have a range of cleansers to suit different skin types. The client may be wearing make-up when they arrive, which means it will be difficult to judge the skin type before you cleanse the skin. The following points may indicate the client's skin type.

- Older and mature clients will probably have a normal to dry skin
- blotchy and pink skins should be treated as sensitive
- a shiny nose or pustules will be either combination or oily.

Most cleansing products are emulsions. As oil and water do not mix they are stabilised with an emulsifier. Emulsions containing high oil content will suit dry skin, whilst those with a high water content will suit oily skins.



Type of Cleanser	Description and action
Cleansing Milks	These come in various consistencies and are formulated for the skin type nominated by the manufacturer. Depending on the ingredients these cleansers can be lightweight (sensitive or dry skin) and thicker emulsions (suitable for removing heavy make-up from an oily skin or for use on an oily/combination skin).
Foaming cleansers	Foaming cleansers are suitable for clients who have been in the habit of using soap and like a foaming action. If formulated correctly then the client's skin will feel fresh and clean but not tight.
Cleansing bars	They are usually pH balanced soaps that allow the skin to be cleansed without irritating.
Medicated cleansers	These are for mild to moderate acne and very oily skins that are prone to breakouts.
Cleansing granules	These softly textured creams contain smooth spherical granules, which remove the surface of the skin and the top of blocked pores, giving the skin a clean, fresh look. They tend to have a drying effect. They are usually worked in with gentle circular frictions and then rinsed off.
Eye make-up remover	These specialized products are designed to remove eye make-up without irritating. They are usually in a cream or a liquid form. Liquid removers are most suited to non-water proof eye make-up, whilst cream removers are more suitable for waterproof eye make-up. Both should be wiped clean from the eye area after use.

Areas requiring special attention

When working around the eye area, great care should be taken not to stretch the skin or press upon the eye itself. The eye has no bony support, only muscular (a circular or sphincter muscle, orbicularis oculi) and the skin surrounding the eye is very fine. The optic nerve also lies just below the eye. Products accidentally entering the eye can also cause irritation.

The centre forehead, nose and chin all require more repetitions of the cleansing strokes due to the increased number of sebaceous glands. The amount of pressure used depends on the amount of underlying tissue, and the underlying structures.

Most cleansing products will come with manufacturers' instructions on how to apply and remove them. Ensure you explain this procedure to your client and why it is important to always start with a clean skin.

Sample cleansing procedure

1. Eyelids and lashes

Ensure the client's eyes are closed, then place an oblong piece of dampened cotton wool beneath the lashes of the left eye.

1. Eye make-up remover, either on a cotton bud or small squares of damp cotton wool, should be wiped down and outwards over the top lid. This should be repeated until all eye make-up is removed from the top lid.
2. Ask the client to open their eyes and gently wipe away any remaining colour or mascara.
3. Ask the client to close their eyes and wipe over the area with a dampened cotton square to remove any remaining make-up remover.
4. Dispose of soiled cotton wool.
5. Repeat the procedure on the right eye.

Note: Do not re-use any cotton buds or wool on the second eye as this can cause cross-infection.

2. The lips

The following procedure is recommended for lip cleansing:

1. Using two folded squares of dampened cotton wool with a small amount of cleanser applied to them, support the left side of the mouth and gently wipe towards the right. Repeat this movement three times.
2. Fold the soiled tissue in on itself and use it to support the right side of the mouth and wipe towards the left. Repeat this movement three times.
3. Check the lips for remaining lipstick.
4. Dispose of soiled cotton wool.

3. The Face

With damp hands, wet the client's face.

1. Place an amount of cleanser about the size of a ten-cent piece into the palm of the hand and add a little water. Rub hands together gently to mix and warm.
2. Mould hands to the mandible (jaw) and stroke alternatively four times.
3. Circle with fingers on cheeks, inward towards the nose.
4. Alternate circles on flare of the nose, slide up the bridge of the nose.
5. Stroke the forehead alternatively, touching the nose.
6. Make small circles on forehead, down to the temples.



7. Make figure eights on the temples, down the hairline, inwards towards the flare of the nose and slide fingers up the bridge of the nose.
8. Slide fingers gently over the eyelids from inside to outside, under eyes, through the eyebrows and under the eyes three times.
9. Using the middle finger, slide it over the top lip six times and through the mandible depression six times.
10. Slide hands down the neck, interlock fingers and pull upwards along the mandible six times.
11. Slide down to the left shoulder and stroke one hand after the other around the décolletage and up the throat to the right side.
12. Mould the mandible with the right and left hands.
13. Slide to the temples with light pressure and lift hands off.
14. Remove cleansing product.

4. Cleanser removal

1. With two damp sponges, clean the neckline and throat first, one hand after the other from the left to right.
2. Slide through the mandible right then left.
3. Slide up the forehead, gently stroking all over.
4. Clean the sponges in water.
5. Placing on the forehead with the left hand, slide gently over the left eyelid, left cheek, left side of the mouth to the outside of the face. Place the left hand on the forehead.
6. Repeat step 4 on the right side.
7. Clean the sponges in water.
8. Hold the left side of the mouth and wipe through with the right hand, fold the sponge and repeat with the opposite hand.
9. Slide to the temple, pause with slight pressure and lift off.
10. Place a tissue over the face and blot.

Apply toner and moisturizer suitable to the client's skin type. Refer to product manual for suggestions.

On completion of the cleansing sequence the client should be free from tension, relaxed and starting to unwind.

Your Checklist:

To prepare yourself for assessment complete the following checklist. You can also ask another student or a client to provide feedback, get them to use the third party column.

TASK	Yes, I can do this	Third party feedback	No, requires more practice
I know how to prepare a client for a make-up service.			
I know how long a standard make-up application takes.			
I know how long a standard make-up lesson takes.			
I can clarify the client make-up expectations.			
I can identify basic skin types.			
I can identify contraindications to make-up services.			
I know how to choose a suitable cleanser for various skin types.			
I can quickly and effectively cleanse a client's face.			

Section B: Analyse the face for make-up and design make-up plan (Theory & Practical)

Critically look at your own face in the mirror and decide what you would like to emphasize and what you would like to camouflage.

Now use this 'critical eye' to review some photos in popular magazines. Keep this information in mind as you work through this section.

Step 1: Analyze client's facial shape and features for a make-up

The first step in designing the make-up is to know the 'canvas' that you are going to work on. Doing this accurately will mean that you achieve the best result. There are four things you need to consider:



- The client's facial shape
- Areas of the face that could require highlighting or camouflage
- The image the client wants to create
- Colour design principles to help you select the most suitable make-up products.

Facial shapes

Facial shapes are influenced by the structure of facial bones. These provide a framework for the facial muscles and form features such as eye sockets, cheek bones and jaw (mandible). There are six basic facial shapes although most people will have a combination of these shapes. The oval is considered the ideal facial shape and at one time make-up was designed to make other face shapes appear oval. However, now each face shape is valued and the goal of make-up application is to enhance the client's individuality. The following is a list of the dominant face shapes:

Oval – length of this face is about 1.5 times longer than its width. The jaw line is softly curved and the features are even and regular.

Triangular – like a pyramid the jaw appears wider and the forehead and cheekbones are narrow.

Diamond – the face appears widest at the cheekbones and has a narrow forehead and chin.

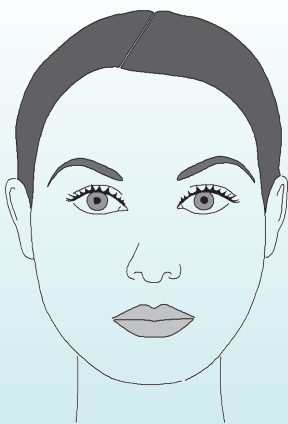
Round – a full open face where length and breadth are similar, with a softly rounded chin.

Long – a face that is long and narrow with a thin overall appearance and a long more pointed chin.

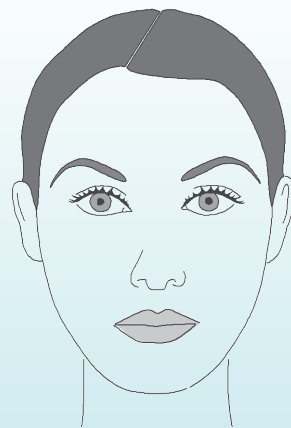
Square – a broad forehead and jaw, this face is angular.

Learning activity B1.1

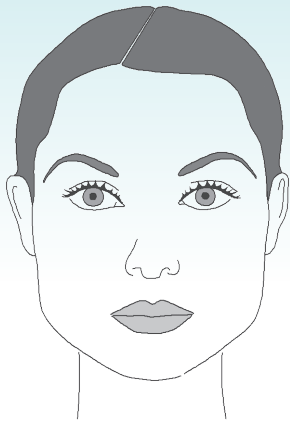
Use the information above to label each of the facial shapes below.



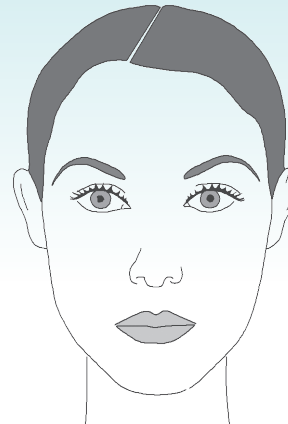
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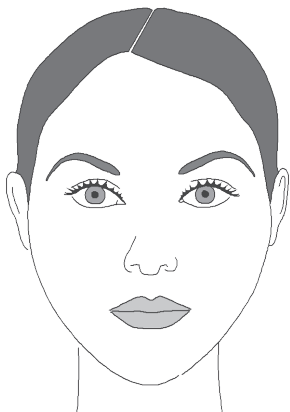
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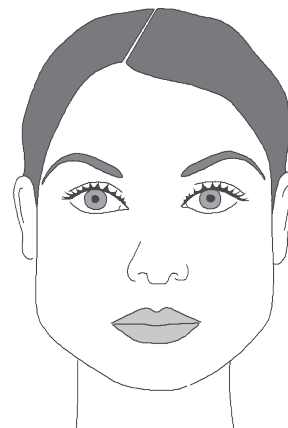
3.



4.



5.



6.

Refer to the Suggested answers section at the end.

Learning activity B1.2

Identify the facial shape of a model in a magazine. Use the information given above or any other sources of information you have identified and identify your own facial shape. To help you do this look into a mirror and pull your hair back. Using an eyeliner pencil, place dots in the following locations:

- at the centre 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 centre and lowest part of the chin, directly beneath each corner of the lips
- at the centre and lowest part of the chin. Imagine the dots are joined together.

Facial shape	Reasons for choice
Model	
Me	

Discuss your choice with your trainer or supervisor. If there is disagreement discuss the reasons for this.

Corrective Make-Up (Theory & Practical)

All faces are individual and some of the different aspects of a face add character and interest. Sometimes a client's facial features are not even on both sides of the face. Sometimes you may want to correct a feature that is larger and not in proportion to the rest of the face, or highlight a feature that should appear larger.

Highlighting and darkening can be applied to modify:

- facial shapes
- individual facial features such as eyes, mouth, cheeks and nose.

To make a round face look more oval or a square face look more round, the following principle of applying make-up colour would apply.

Light colours accentuate or highlight the shape and size of the facial area. Dark colours help to diminish the shape and size of the facial area.

For example, to make a round face look more like an oval facial shape, apply a light colour of foundation or concealer to the chin area to highlight the chin, therefore making it appear longer.

The next step is to apply a darker colour to the cheek area and back towards the ear, which gives a receding effect to the side of the face. A darker colour of foundation, concealer or blusher could be used to give the desired result. This technique gives the illusion of changing a round face into an oval facial shape.

It is also possible to identify bone size and structure, such as:

- small

- average
- large
- high or low cheek bones.

For example, in the situation where the bone structure is small, consideration should be given to the use of bright colours which help highlight and enhance prominent features such as the eyes, cheeks and lips, and give the illusion of a fuller face.

Average sized bone structure allows for a wider range of make-up colors to be used.

Larger facial features can be minimized if required with the use of darker colors, which give the impression of a reduction in size.

If it is desirable to create the illusion of a higher cheek bone structure, then a bright colored powder can be applied to the upper level of the cheekbones. This would draw attention to the area and help give the impression of a higher cheekbone structure.

A fuller analysis of the face includes assessing the balance of the facial features: that is their placement and proportion in relation to each other.

Balance refers to the size and shape of the features of a face, for example, are the client's eyes and eyebrows slightly different sizes or shapes or is one eye slightly higher than the other? Most people have an asymmetrical face where their features are not in perfect proportion to each other.

Proportion relates to whether or not the client's features are too big or too small for the size and shape of the face.

For example, the size of the client's eyes could be small in relation to the rest of their face. The eyes would need to be highlighted in the make-up plan in order to create the illusion of larger eyes.

This creates a more balanced facial appearance.

The basic principle of corrective make-up is to use lighter colours to highlight features you want to emphasize and use darker colours on features that you want to disguise or hide.

The next step is to choose the correct product application to achieve the required highlighting or corrective result.

Creating make-up illusions

A number of techniques can be used to accentuate or soften different parts of the face.



Small Eyes

Generally speaking, to give the illusion of larger eyes, a lighter shade of eye shadow should be applied all over the eyelid, with a darker eye shadow shading applied only to the outer corner.

This darker eye shadow should then be directed from the outer corner, up towards the eyebrow and in towards the centre of the eyelid.

The darker shade of eye shadow would need then to be blended well with a lighter colour, in order to highlight and soften the application, giving a more subtle and natural finish.

Use an eyeliner only on the outer corner of the upper eyelid.

This technique of highlighting and shading should define the outer corner of the eyes and give a lift effect creating the illusion of eyes which are larger and wider.

Cheeks

Blushers add warmth to the make-up and help define facial contour. The paler colours soften the features while the brighter ones make them stand out. Apply blusher on an angle towards the top of the ear starting from the centre of the cheek.

Nose

Many people do not like the shape of their nose and the most common complaint is that it is too wide or big. To give the illusion of a shorter nose, apply a darker foundation or concealer to the end or tip of the nose and lighter tones to the bridge of the nose. To make the nose appear narrower emphasize the bridge of the nose with lighter tones and darker tones on the sides of the nose.

Lips

The peaks of the lips usually line up under the nostrils. Sometimes the lips on one side do not match the shape on the other. Sometimes the lips are too thin. To give the illusion of fuller lips, use the lip pencil slightly above the lip line starting from the centre and working towards the corner of the upper lip. This must be done slowly using short feathery strokes with a well-sharpened pencil.

Chin

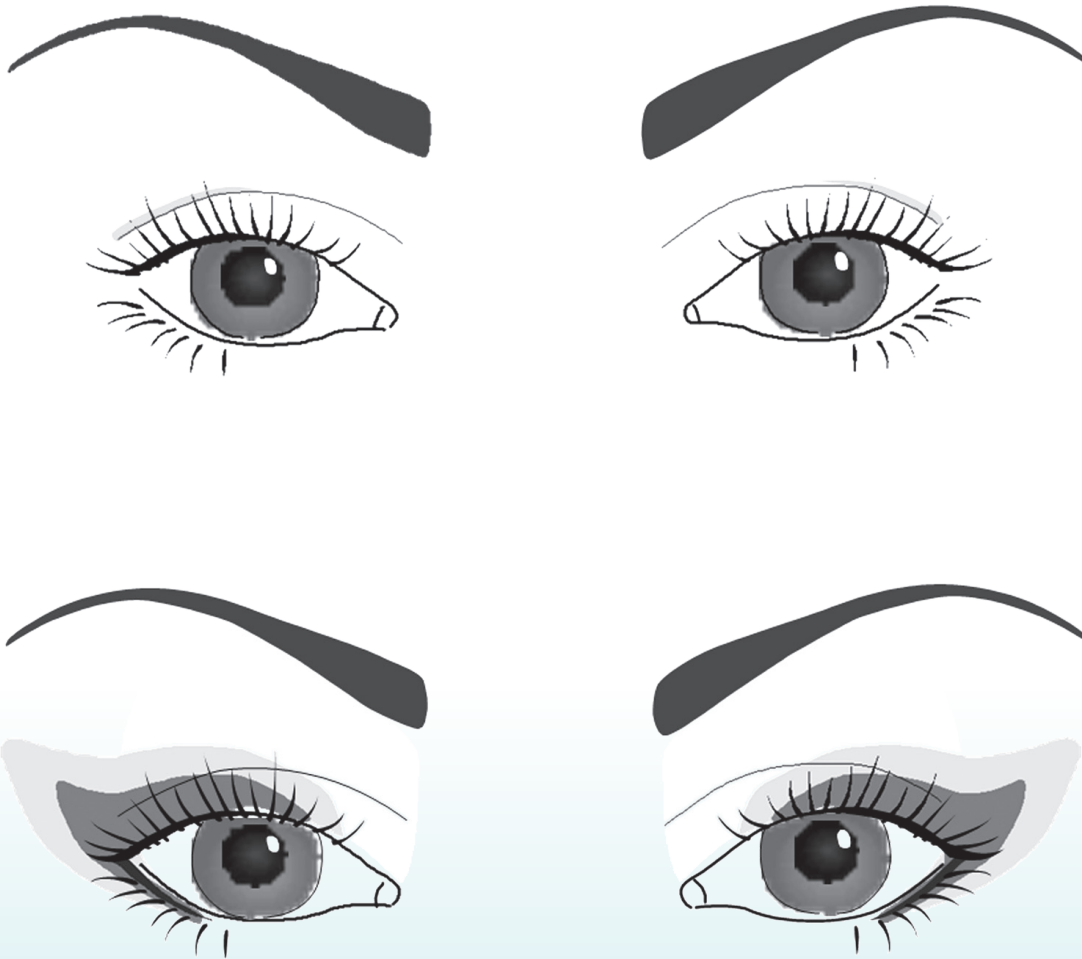
The same highlighting principles are used here. Dark colours recede and light colours highlight. For someone with a receding chin you would highlight the chin with a lighter foundation.

Learning activity B1.3

Look at each set of eyes below. Make some notes on each diagram to show how you would achieve each objective. An example has been provided for you. If you have the make-up range available to you might like to use it to correct the eye shape. The first exercise has been completed for you.

1 . Close set eyes

Aim: To draw attention away from the centre of the face



Use pale, matte colours on inner corner of eyelid to open up the space and darker eye shadows on the outer corner. Use eyeliner on the outer edge of the upper eyelid. Pluck eyebrows in the centre to create an allusion of a wider space between the eyes.



2 . Small or deep set eyes

Aim: To give more depth to upper eyelid



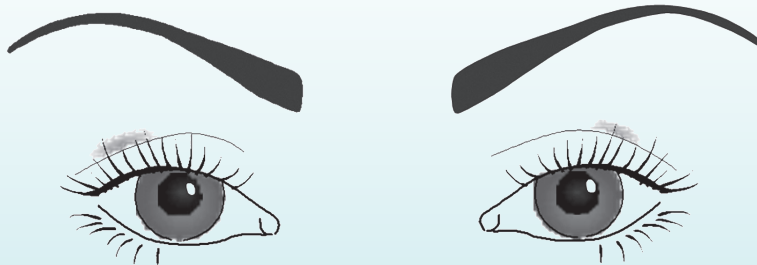
3 . Wide set eyes

Aim: To draw attention to centre of face



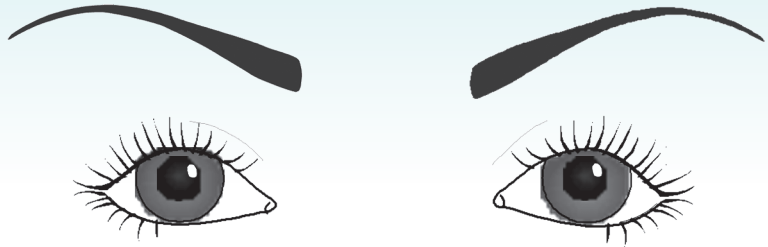
4 . Overhanging lids

Aim: To reduce the fullness of skin which creates the overhanging effect



5 . Downward slanting eyes

Aim: To create a lift effect to the outer corners of the eye.



Refer to the Suggested answers section at the end.

Learning activity B1.4

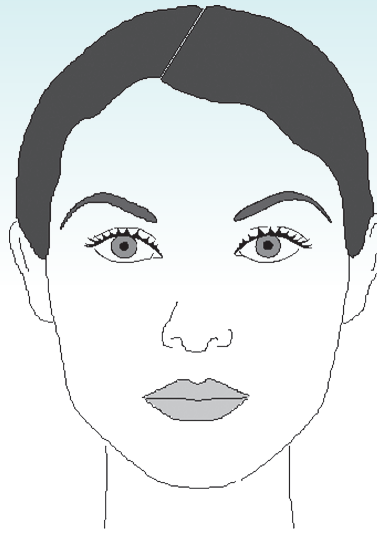
Find a picture of a woman’s face in a magazine and list the make-up treatments you would apply to each main facial feature and why. The first example has been worked for you.

Facial feature	Description	Highlighting or camouflage requirements
Eyes	Small in relation to face	Need to create illusion of larger eyes
Facial shape		
Lips		
Nose		

Discuss the information you have found and what it means for highlighting and camouflage techniques with your trainer or supervisor.

Learning activity B1.5

Choose a fellow student, colleague or client and, using the previous information as a guideline, assess their facial features for highlighting and correcting/camouflaging. Make some notes on the diagram below.



Discuss your assessment with your 'client' and then with your trainer or supervisor.

Step 2: Identify a suitable image for the client

As part of your initial consultation with the client, you need to establish why the client is having the make-up service. You need to consider this when you are designing the make-up plan along with other aspects of the analysis discussed above. A make-up service may be needed for:

- A special one off occasion like a wedding or an end of year formal.
- A change of role, for example, a former student who has just got their first professional, career role.
- A change of attitude, for example, someone who has never used make-up but would now like to improve their overall appearance.
- Someone who has lost confidence or maybe learnt how to apply make-up when they were younger but who has lost touch with make-up fashions.
- A client who is just starting to use make-up and wants to learn how to apply it correctly.

Daytime make-up for a business environment

To design a daytime make-up for a business environment, the image created should be sophisticated and subtle. The colours selected should have a natural look, suitable wear ability and be quick and easy to apply.

Suitable products for this type of make-up would include:

- a light foundation and translucent powder
- a light coloured eye shadow for the eyes with some shading in the outer corner
- a kohl pencil used on the top eyelid only
- mascara lightly applied
- blush applied to give a fresh youthful look
- lip liner and lipstick applied to finish off and balance the whole face.

Evening make-up image

To turn this into an evening make-up, intensify the above steps of make-up application.

- Add deeper shades of blush, eye shadow, eye liner or add a liquid liner for a more defined effect.
- Use more translucent powder to set the make-up and make it last longer.
- Use a brighter or deeper shade of lipstick which will stand out under artificial lights.

Learning activity B2.1

You are expecting a client who would like to discuss a make-up for a wedding. She is attending as a guest. List what you would need to consider in creating a suitable image and using appropriate techniques and products?

.....

.....

A client approaches the make-up counter in the department store where you work. She tells you she has just got her first job and wants some advice on make-up. **List what you would need to consider in creating a suitable image and using appropriate techniques and products?**

.....

.....

Refer to the Suggested answers section at the end.

Step 3: Apply color design principles to make-up (Theory & Practical)

Some of the basic principles of color design are to balance, highlight, shade, coordinate and match make-up colors to the client's skin tone, hair color and eye color to create a harmonious effect. Your selection of make-up formulations and colors will need to suit client requirements and be based on sound color design principles.

To be successful in doing make-up you will need to know a little about color theory. Color theory has been extensively written about and you can get books on the subject. However a few of the basic facts will help you choose colour for professional make-up.

Colour is merely the reflection of light off a surface. Different materials will reflect, scatter or absorb different colours from light and it is this colour that our eyes detect. For example a lip stick that appears red is actually a product that has absorbed all the colours in the light shining on it except the red colour.

Colour has three categories – primary, secondary and tertiary.

Primary colours are red, yellow and blue. All other colours are mixed from these three colours.



Secondary colours are orange, green and violet. They are derived by mixing the two primary colours.



For example, mixing red and yellow you will give orange



Mixing yellow and blue will give you green, and mixing blue and red will give you purple.

Tertiary or intermediate colours are made up of a primary and a secondary colour. For example mixing blue (primary) and green (secondary) will give you a blue green colour or teal.



Of course the combinations are limitless and are altered by changing the amount of each colour that you add to the mix, and by adding white or black.

The colour wheel is the arrangement of colour in a circle to show the relationship of the colours to one another. Colours next to one another are said to be analogous. Colours opposite one another highlight the difference and are said to be complementary.



Image 2: ANALOGOUS colour wheel

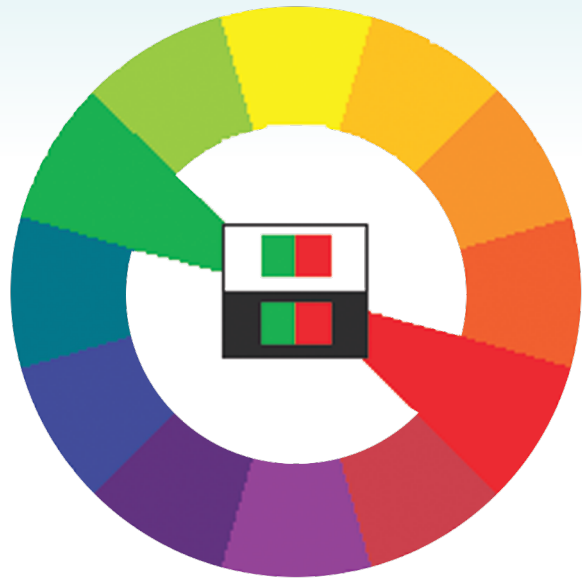


Image 3: COMPLEMENTARY colour wheel

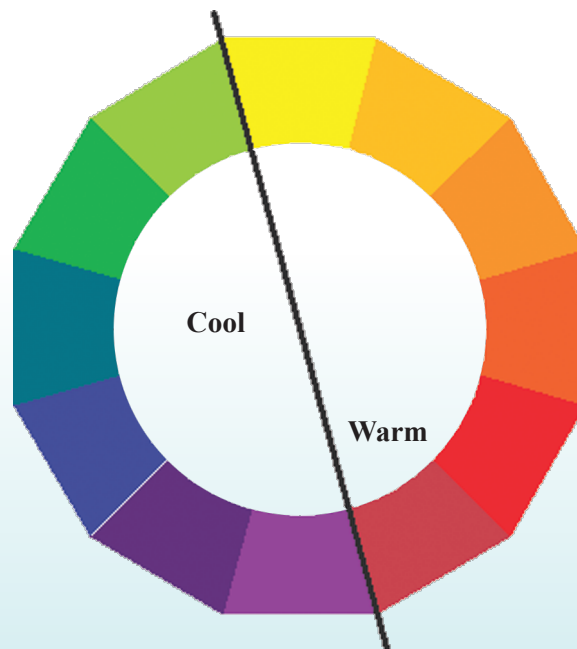


Image 4: The color wheel



Some definitions for you

- **Analogous** colours are those colours which are side by side each other on the colour wheel.
- **Complementary colours** are those colours which are directly opposite one another on the colour wheel.
- **Hue** is another word for colour.
- **Tint** is when you add white to a colour.
- **Shade** is when you add black to a colour.
- **The colour wheel** is your tool to selecting colours for make-up.
- **Complementary or neutralising colours**
- **Complementary or neutralising colours** refer to those colours that are of the greatest contrast and appear opposite each other on the colour wheel. For example, yellow neutralizes violet, blue neutralises orange and green neutralises red. So to cover red blemishes and blotchy skin you need to neutralise it with a green concealer. It is important to understand which colours act to neutralize flaws.
- **Complementary colours** also provide maximum contrast when placed next to one another.

Warm and cool colours

The colour wheel is also divided into a further two sections, the warm colours and the cool colours. Warm colours include red, orange and yellow. Cool colours include blue, green and violet.

The concept of warm and cool colours is used in make-up colour choice. Look at the colour wheel above. You will notice that the colours can be separated into a red-yellow group (warm) and a blue group (cool). It is recommended at the beginning of your career in make-up that you practise creating make-ups in each colour group. That way you can see how the colours work together and the effect that can be created. Generally warm and cool colours do not mix, but some make-up artists who are skilful can make them work.

Skin colour, tone and undertones

Now you know how to analyse the colour of products. The next step is to determine the colour of the client's skin so that you can match the two. Human skin colour is made up of three elements:

Skin colour	white, brown and black
Skin tones	related to colour but gives you the strength of each colour –light, medium and dark
Skin undertones	yellow, orange and red.

All of the above can be combined in various ways and your skill at analysing the client's skin colour will develop by persistent observation and practice.

Learning Activity B3.1

Choose three fellow students or work colleagues preferably with different skin colours. Analyse and record their skin colour, skin tones and skin undertones below. Keep practising this skill as it is important in matching skin to correct product colour choices.

Concept	Client 1	Client 2	Client 3
Skin Colour			
Skin tone			
Skin undertone			

Discuss your results with your supervisor or trainer.

Effects of coloured light on make-up

While it is best to apply make-up in natural daylight, it may also be necessary to consider the effects of varying lighting that the client may experience.

Natural daylight contains all the colours in the rainbow. If you are doing a make-up that will be seen in natural light you should choose subtle colours as natural light intensifies colours.

Fluorescent light is most often used in workplaces. It contains an excess of blue and green and this has a cooling effect on the make-up. People with red faces will be pleased to see that the colour does not show up as much, but those who are paler can look quite drained. Dark colours are intensified under fluorescent light, reds and yellows are neutralized and blue will stand out.

Incandescent light is used in ordinary light bulbs and it produces an excess of red and yellows. This has a flattering effect and all colours can be used. However, browns and purples will appear darker.



Learning Activity B3.2

Why is it important to explain the effects of lighting on cosmetics to your client?

.....

.....

Discuss your responses with your trainer or supervisor to ensure your answers are relevant.

Step 4: Design the make-up plan (THEORY)

Now you have analyzed your client's face you need to design and record a suitable make-up plan in consultation with your client. As you record the plan explain and discuss it with the client. The make-up plan should include the following information:

- facial areas requiring highlighting or shading
- areas requiring corrective make-up
- client image and occasion
- colour scheme choice based on colour design principles
- selected products and application techniques

A sample make-up plan is included as part of the next Learning activity. Make-up plans will vary across workplaces so you will need to check specific requirements for the make-up plan in your workplace.

Learning activity B4.1

Using the student you selected in learning activity A2.1 analyze their face using all the information in this section and any other information you have found. Complete the last section of the consultation card in learning activity A2.1

Design and record a make-up plan and accurately identify the following:

- the image your client wants to achieve
- specific occasion or situation
- areas requiring highlighting or corrective make-up

Discuss each part of your plan with your trainer or supervisor. Following your discussion, what would you change in the plan?

.....

.....

Your Checklist:

To prepare yourself for assessment complete the following checklist. You can also ask another student or a client to provide feedback, get them to use the third party column.

TASK	Yes, I can do this	Third party feedback	No, requires more practice
I can easily identify the six basic facial shapes.			
I can describe the principles behind highlighting and shading.			
I can look at a face and make a judgment about whether the features are in balance.			
I know how to design an eye make-up to balance out unwanted features.			
I can define primary, secondary and tertiary colours. I can define skin tone.			
I know how light affects make-up colours.			
I can use a make-up plan to record the make-up design.			

The exact estimate for how many different colours the human eye can distinguish varies between one and ten million, depending on which reference you use.

Section C: Select products and equipment and apply make-up (Theory & Practical)

Select three very different make-up looks from people in fashion magazines. Analyze the looks and determine the different colours and make-up techniques the artist may have used to achieve the effect. Keep this in mind as you work through this section. When you get to the end of the section review your photos and your thoughts

Step 1: Select suitable products

You now have the plan and need to select the make-up products that will help you deliver on that plan. Most products come in different forms to suit different skins and design factors. You will find products in powders, creams, liquids and gels and in all types of packaging. The variety of products available for make-up application includes the following:



- foundations
- eye cosmetics
- powders
- lip cosmetics
- concealers

Foundation

Foundation is an most important part of the make-up because it is the canvas for the painting. Foundation is used to give the skin a more youthful, smooth appearance. It also enhances the skin's appearance, evens out imperfections and provides a base for the make-up procedure. Foundation is always applied on top of a moisturizer. If the skin type is combination or dry, the moisturizer needs to be absorbed into the skin before applying foundation. For clients with normal to oily skin an oil-absorbing moisturizer would be more suitable and would prime the face for an oil free foundation.

Foundations are made of water, powder, oil, humectant (such as glycerol) and pigments. Sometimes additives are contained in the foundation such as anti-ageing ingredients and sunscreens.

Different formulations perform different roles and it is important that you choose the right one for the client.

Foundation type	Formulation	Skin Type	Comment
Liquid	Oil based	Dry Normal Mature Combination	These give a light to medium coverage.
Liquid	Water based	Oily Normal Combination skin (oily areas)	The water evaporates quickly so they need to be applied promptly. They give a light to medium coverage.
Cream	Oil based	Dry Normal Mature	Blends easily. Gives a heavy coverage.
Gel	Water based	Black, unblemished skin Tanned skin Where a client wants a very natural look	Sheer and non greasy coverage
Compact or cake	Oil, wax or powder	Dry Normal Blemished	Heavy coverage. Effective in covering scars and pigmentation.
Mousse	Oil	Normal Combination.	Light to medium coverage depending on your application technique.
Mineral	Micronized minerals	All Skin types	Non-comedogenic and natural. Gives a good, light coverage.

Concealers

Concealers are used to hide any blemishes or unwanted colour in the skin. They are normally cream based and are available in light, medium and dark. They can be found in:

- stick form – creamy long lasting formulation
- tube – lightweight long lasting formulation
- wand – lightweight long lasting formulation.

Corrective colour concealers are used to neutralize flaws. There are generally three colour choices:

green, yellow and lavender (see colour wheel information in previous section).

Some concealers are available in light colours for use under and around the eyes. Concealers are usually applied before the foundation.

Powders

Powders set the foundation, reduce shine by absorbing oil and give a smooth, matte finish. They are made from a powder, pigment and a perfume. Ingredients include talc, kaolin, chalk, zinc oxide, zinc stearate, magnesium stearate and added preservatives. Pressed powder are compacted and held together with binders.

They include:

- loose powders based on talc that are lightweight and translucent and allow the colour to show through. They are available in a colour range to complement foundations and skin imperfections. They are best used at home. Many contain titanium dioxide which is a white pigment designed to give coverage. On black skins these can give a chalky look. So when doing a make-up on a black skin considers the shade of the powder as well as its formulation.
- compact or pressed translucent colour range more suitable for touching up during the day.

Blushers

Blushers help to define facial contour. Cream and liquid blushers can be oil based or emulsions. They are available in the following forms:

- powder compact
- powder loose
- cream
- liquid
- gel

Eye cosmetics

These cosmetics add definition and colour to the eye area. Eye cosmetics include eye shadows, eyeliners, eyebrow pencils and mascaras.

Eye shadows are used to emphasize the eyes and are available in:

- creams, containing wax, oil and pigments
- powders - pressed or dry. These have a talc base and added oils. Titanium oxide is used to lighten the shade of the powder and once again on dark skins these provide too harsh a contrast so avoid using them on these skins.
- crayon, contain wax, oil and pigments.
- Pearlised and metallic eye shadows have additional ingredients such as bismuth oxychloride or mica and fine particles of gold, aluminium or bronze.

Eyeliners

Eyeliners add definition by outlining and emphasizing the eyes. These are available in:

- pencil – containing wax, oil and pigment
- liquid – containing a gum solution and pigment
- powder compressed – containing powder, pigments and mineral oil.

Eyebrow colour

These are used to fill in sparse patches, darken the eyebrows and correct the shape. These are available in:

- pencil – containing waxes and pigments
- powder – have a talc base, mineral oil and pigments
- mascara – contain mineral oil, waxes and pigment.

Mascaras

Mascara darkens, thickens, lengthens and so defines the eyelashes. These are available in:

- liquid – gum in water or alcohol and pigments. Liquid mascaras often have short filaments of rayon or nylon which add thickness and length to the lashes.
- block – mineral oils, lanolin and waxes
- cream – oil and water with pigments

Lip cosmetics

Lip cosmetics include lip liners, lipstick, lip gloss and lip balms.

Lip cosmetics are used to define the mouth and enhance the shape of the lips. Lips have no sebum so the use of lip cosmetics prevents dryness. Lipstick varieties include:

Lip liners are used to outline or correct the shape of the lips. They also help keep the lipstick from 'bleeding' or spreading from the lips to the surrounding skin. The most usual form of lip liners is a pencil made of oil with a wax base and pigments.

Lipsticks

These are blended oils, waxes, silicone, moisturizer, perfume and pigments. Some have added sun- screens. Cosmetic chemists alter the amount of water in formulations to give different degrees of coverage. Some lipsticks plump up the lips and some are stains which are designed to last longer than the standard lipstick. Lipsticks are available in different forms such as matt, frosted, translucent and cream.

Lip gloss

Lip gloss can be added to the lipstick or used on its own. It adds shine and translucent but is short lived. It is made of mineral oils and pigment.

Lip Balm

These are colourless products that are designed to enhance and protect the quality of the skin on the lips. If the client has chapped and dry lips you can recommend they use a lip balm when they are not wearing lipstick.

Your selection of specific make-up products should be based on the manufacturer's guidelines. For example, there may be a range of make-up products designed specifically for an oily skin.

Manufacturers may also supply pamphlets explaining their range. The manufacturer's recommendations will assist you in:

- Selecting appropriate make-up products to meet the outcomes of your analysis of your client's face.
- Explaining the reasons for product choices to the client.

Learning activity C1.1

Use manufacturers' information and any other product knowledge information to find out more about two make-up ranges. Include the name, what skin types they cover and the advantages and disadvantages of each range. Lastly form an opinion as to whether a salon should carry your recommended range.



Make-up Range 1:

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.....

Make-up Range 2:

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Discuss the ranges you have investigated with a fellow student and together make a recommendation and discuss with your workplace supervisor or trainer.

Learning activity C1.2

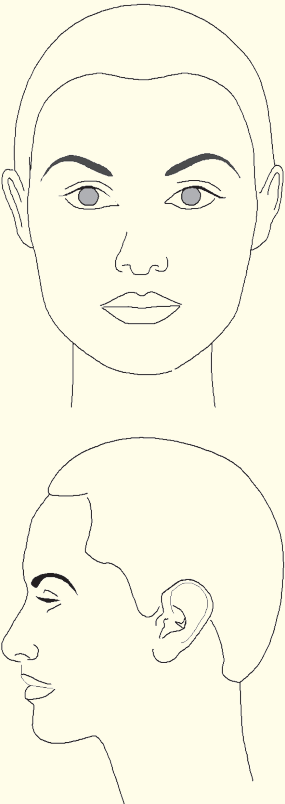
Go back to Learning activity A2.1. You have already completed the skin analysis and identified areas requiring highlighting or camouflaging.

1. Make a list of make-up products you would use to create a suitable image for the client. Give your reasons for your choice.
2. Complete the sample make-up plan (page two of the consultation card) on the next page.

Products	Reason

Discuss the reasons for your choices with your trainer or supervisor.

Sample make-up plan page two (see Learning Activity A2.1 for the first page)

	Make-up products	Application techniques
	foundation	
	concealer	
	face powder	
	blusher	
	eyebrow make-up	
	eye shadow	
	eyeliner	
	mascara	
	lipstick	
	lip liner	
	other	

Step 2 Select tools and equipment

Make-up tools and equipment are designed for specific purposes to allow you to get a specific look for your client. Make-up tools and applicators such as brushes and sponges should be selected and used according to health and hygiene legislation, workplace procedures and manufacturers' instructions for cleaning, storage and disposal. There are more details later in this step on how to clean your make-up tools and work safely. Many workplaces use disposable applicators to reduce the risk of cross infection.

Make-up tools and equipment include the following:

Make-up tools	Comment
Sponges	Good for blending foundation, concealer and powder. Often in a wedge shape which makes them easier to use. Thicker end is used on the face and the thinner end for blending around the eye.
Brushes	Good quality brushes are essential to a professional make-up. You will need a variety of sizes and shapes. You will also need about three sets so that you can clean and disinfect them between clients.



Make-up tools	Comment
Lash curler	For use before or after mascara.
Disposable mascara wands	These ensure that the mascara does not become infected. Do not double-dip wand into the mascara as you will transfer bacteria from the client to the mascara.
Hair clips or headband	To hold back the client's hair.
Cape	To protect the client's clothing
Tissues	To blot make-up and lipstick and to protect client's hair and clothes.
Spatulas and orange sticks	Disposable items that allow you to hygienically remove a little of the product from the container for use on the client, Do not double-dip.
Cotton Buds	Great for fixing mistakes.
Make-up palettes	Allow you to mix and prepare products prior to application.
Tweezers	To remove hair or to use when applying false eyelashes
Make-up Equipment	
Make-up chair or couch	If it is a beauty couch it will need to have an adjustable head.
Trolley or shelf	To put all your tools and products on.
Bright lighting	This is essential so that the client can clearly see the make-up and you can easily apply the products.
Magnifying lamp	To check the skin for contraindications and areas requiring special attention
Hand held mirror	For client use so that they can see their make-up from different angles.

Your make-up area would also benefit from a range of photographs of your work or make-up magazines. If you use photographs of previous make-ups you will need to get the client's permission to show them to other clients.

Manufacturers spend a lot of time and money testing their products and equipment to ensure they deliver the results they promise. Read and follow the manufacturer's instructions carefully and practice suggested techniques for using tools and equipment to get the best

results. Reading and following the manufacturer's instructions and guidelines will increase your knowledge and awareness of products and enhance your ability to provide appropriate aftercare advice.

Learning activity C2.1

List the variety of tools and/or equipment your workplace or another workplace uses to apply the following products.

Products	Tools/equipment	Disposable/non disposable
Foundation		
Eyeshadow		
Lipstick		
Eyeliners		
Blushers		
Mascaras		

Discuss the tools you have identified and the health and hygiene requirements for their use with your trainer or supervisor.

Preventing cross-infection: (Theory)

Infections can be spread between the client and operator, and from client to client, from you to other employees of the salon and even from you to your family and friends. This gives you some idea of the importance of following the health guidelines. Most people that visit your salon will be free of diseases, some will unknowingly have come into contact with a contagious condition and in rare cases they may know that they have a contagious condition but hope that you will proceed with the service anyway. If you follow the recommended procedures in your States or Territories guidelines you and your clients will be protected from cross infection. In Section A of this learner guide you covered how to identify contagious diseases of the skin and when to refer a client to the relevant medical practitioner.

Micro-organisms

Micro-organisms are everywhere! On all the surfaces you can see, on you and your clothes, on the tools and equipment you use. Most of these micro-organisms are harmless; some are even needed to maintain our health. However, there are some micro-organisms that are harmful to us and cause illness and disease. The goal of infection control procedures is to kill



these harmful micro-organisms and to stop the movement of them between people (cross-infection).

The micro-organisms of interest in infection control are bacteria, fungi and viruses.

Clients are not obliged to tell you that they have blood borne diseases like HIV and Hepa-titis. But you are safe to do treatments on them provided you follow the guidelines. If the client tells you they have a blood borne disease you must not reveal that information to other people. As a result of the privacy considerations the industry works as if everyone has a blood borne disease and everyone strictly follows the correct procedures to prevent cross infection. That way you are automatically protected whether your client has a blood borne disease or not.

The above information should not make you uncertain and unconfident in providing make-up services. You should not be concerned because there are guidelines, procedures, tools, chemicals and equipment all designed to make it safe for you to work in the beauty industry.

Routes of infection

The first thing you should know is how cross infections can occur. There are many routes of infection. Intact skin is the body's first defense against infection. You should make sure that you have no cuts or abrasions on your skin, if you have cuts and abrasions you should cover them with a water-proof dressing and gloves, and you should keep the skin of your hands moisturized and supple.

The first route of infection to consider is through the penetration of the skin. In make-up services it might be through accidental cutting of the client's skin. The instrument is then infected and you must follow the right sterilization process before using the instrument again.

The second route of infection is through open wounds or cuts. If you accidentally cut the skin on the client and if you also have an uncovered cut on your finger, the client's blood can enter your body through the wound.

Thirdly, contamination of instruments is another way that infection travels from one person to another. You need to follow a particular procedure to make sure that all instruments you use are cleaned and disinfected properly and then stored correctly until they are used on the next client. For example if you use a make-up brush on a client and there is a tinea infection that is not yet visible you will transfer the tinea to the next client if you reuse the brush without following the correct cleaning processes.

Next you should consider what the client comes into contact with and what needs to be changed after a service. For example, if a client has a make-up and you use a headband

to protect their hair then the headband must not be used on another client until it has been laundered correctly.

Finally, contaminated waste is another source of infection. This can happen when, for example, you put a tissue you have used to say dry the client's face onto the make-up table. The table top then becomes a potential source of cross contamination during the service. All waste should go directly into the rubbish bin.

How do you work safely and protect yourself and the client from cross-infection? The **first** point is correct hand washing, the **second** point is minimizing risk and the **third** point is minimizing blood to blood contact and the **fourth** point is correct cleaning and disinfecting of equipment.

1 . The first point - Hand washing

All health authorities say that the foundation of preventing cross infection is correct and regular hand washing. Incorrect and sloppy hand washing does not protect you. So how do you wash hands correctly?

Once the client has arrived in the service area you need to wash your hands. The purpose of washing hands is to reduce any micro-organisms that may be present. Unless the fingernails are visibly dirty, a nailbrush should not be used because it may cause breaks in the skin during vigorous brushing. Obvious dirt under the nails must be removed.

First, wet hands with warm running water, use liquid soap (one pump measure is sufficient), then rub hands vigorously for a minimum of 15 seconds. Look at the diagram and be sure to wash your hands all over including

- backs of hands
- wrists
- between fingers
- under fingernails.

Rinse hands well after washing is complete and pat dry hands thoroughly using single use paper towel. Good hand-washing facilities are essential and should be located within the service area in view of the client. Liquid soap dispensers using single-use cassettes are recommended, because they do not permit a topping-up process and they minimize the risk of contamination. Wash your hands

- before and after contact with each client
- after contact with blood or body fluids
- after using a tissue or handkerchief
- after smoking

- after going to the toilet
- before and after eating
- after answering the phone or touching any potentially contaminated objects, and before returning to a client.

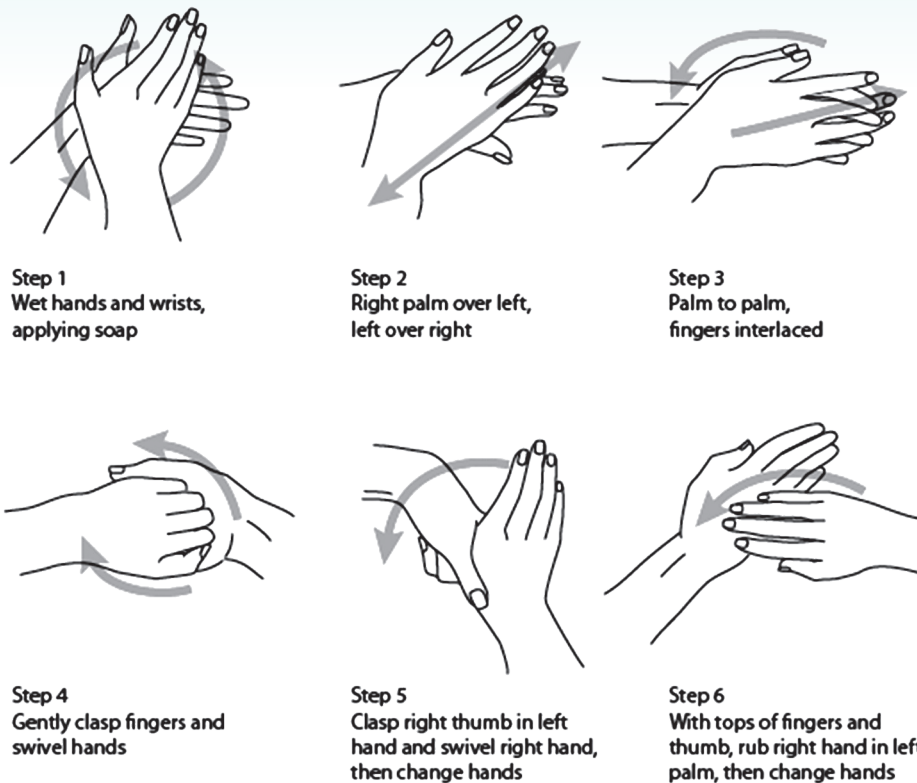


Image C2.1: Correct hand-washing technique

For basic services plain liquid soap is suitable. If you are unable to access hand washing facilities, for example, you are doing a demonstration in a store, then you should use an anti-bacterial solution and gloves.

The second point - Risk Minimization

Your best way of dealing with the potential of cross-infection is to use risk minimization procedures all the time. These include:

- Use correct hand-washing techniques outlined above.
- Use clean disposable gloves when you think you might come into contact with blood or body fluids.

- Cover any wounds on you or the client with a waterproof dressing that completely covers the affected area. You can also use clean disposable gloves if you have a cut on your hand.
- Use disposable or single use equipment where possible.
- Use equipment that has been properly cleaned and disinfected or if necessary, sterilized.
- Keep the premises in a clean condition, regularly cleaning surfaces, chairs, tables and floors.
- Linen that has come into contact with the client's skin should be changed after each client and laundered according to the State or Territory guidelines.
- Waste should be disposed of in accordance with your State or Territory guidelines. Make sure you dispose of waste directly into the proper bin; never leave used tissues, cotton wool or other waste on the make-up table.
- Use pump dispensers for lotions and creams. If this is not possible a new spatula is used to remove cream from a jar. Never reuse the spatula and never use your fingers to remove cream from the jar.
- Keep accurate records of all treatments and services with the date and time recorded.
- Immunization against Hepatitis B is recommended. You need to consult your personal doctor about this option.
- Follow the workplace procedure for the cleaning and disinfection of tools and equipment and never mix clean and unclean instruments.

The third point - Minimizing blood to blood contact

Micro-organisms can also be spread through blood to blood contact. For example, an invisible trace of blood on equipment can spread diseases such as HIV, Hepatitis B and Hepatitis C. You must assume that all blood and body substances are a potential source of infection.

As a beauty operator you are responsible for minimizing the risk of infection. You need to learn proper sanitation and disinfection procedures and follow them. Shortcutting these procedures will put clients and you at risk of becoming infected.

Following are the steps you must take to protect yourself and the client from infection while performing any hand and foot service:

Use proper sanitation and disinfection procedures consistently.

- Do not work near an open wound. Ensure that the open wound is thoroughly covered and disinfect the area around the wound before commencing the service. If unsure about servicing the client, recommend that the client seek medical attention before providing a service.



- Be very careful when working with sharp objects to avoid damaging a client's skin and making them more prone to infection.
- Wear disposable gloves to protect yourself against cross-infection, and dispose of gloves after each client.

The fourth point - Cleaning and disinfecting equipment

Step for cleaning make-up equipment:

- It is preferable that you use disposable equipment, however some equipment like brushes cannot be disposable and must be cleaned between clients.
- Have several sets of make-up brushes so that you can have a clean set for each client.
- Rinse the equipment so that there is no product visible.
- Washed in warm water and detergent.
- Rinse in hot running water.
- Dry thoroughly.
- Store in closed container.

Learning activity C2.2

Find out how what the cleaning procedure is in your work place or training place. Make some notes about the key steps that you need to follow and then use the notes to explain and demonstrate the procedure to a fellow student.

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Discuss the outcomes of your demonstration with your trainer or workplace supervisor.

Step 3: Apply make-up (Theory & Practical)

To achieve an effective make-up which matches the client's expectations it is necessary to apply the make-up products according to the manufacturer's instructions. The make-up service may also be influenced by time factors. For example a standard make-up lesson may have a one hour duration but will vary between workplaces.

The suggested sequence of make-up application is:

- cleanse
- tone
- moisturizer

- concealer
- foundation
- translucent powder
- blusher
- eyebrow cosmetics
- eye shadow
- eye liner
- mascara
- lip liner
- lipstick
- lip gloss.

One of the most important parts of the make-up procedure is to keep the client informed. Encourage the client to ask questions and ensure you communicate clearly and use language the client can understand. The information could include:

- The reasons for the choices made in the selection of makeup products and how they will benefit the client's needs.
- The techniques in a step-by-step method, in order to enable the client to repeat the procedure successfully at home. This builds good client relations and return business.

Learning activity C3.1

Observe a professional make-up demonstrator at work. You may need to go to a department store or a salon or watch your trainer or supervisor at work. Some product manufacturers have regular make-up demonstrations.

- Did the beauty operator effectively explain the procedure to the client?
- What information was provided?
- What other information should have been provided?
- Did the beauty operator use appropriate communication techniques? Give some examples.

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Discuss the appropriateness of the information provided to the client with your trainer or supervisor.



Your trainer or workplace supervisor will be the best source of make-up skills and effective working technique. However, listed below are some hints on applying make-up products.

Foundation	Match the colour selection to the client skin tone and colour. Foundation should blend smoothly and there should be no demarcation line visible between the skin and where the make-up stops. Pay particular attention to the jawline. Foundation is applied with fingertips or a sponge.
Concealer	Match the colour to nearby skin. If used under eyes to conceal dark circles use lightly and make sure you blend the concealer into the surrounding areas. If covering a blemish colour selection is important as a concealer that is lighter than the surrounding skin colour will highlight the blemish rather than conceal it. Concealer is removed from the container with a spatula and applied with a clean concealer brush, fingertips or sponge.
Face Powder	Match the colour to the skin. Use a brush or powder puff. Blend with the brush and remove any excess.
Blusher	If using a powder blush then apply after the face powder. If using a cream blush then apply after the foundation. The direction of application is always towards the hairline. With powder blusher stroke the contour brush over the blusher and then tap lightly to remove any excess. With all blushers build up colour slowly.
Eyebrow cosmetics	Eyebrow cosmetics should not be an obvious contrast to the client's natural colour. Sharpen the pencil and wipe with a clean tissue before and after use.
Eye shadow	<p>To bring out the eyes choose colours contrasting or complementary colours. Your client may also want the eye shadow to match the colour of the clothing. You can also look at the flecks of colour in the iris and match the eye shadow. Blending is important. Eye shadows can be listed under three headings:</p> <ol style="list-style-type: none"> 1. Highlighters – lighter than the client's skin colour. Used to highlight specific areas e.g. under the brow bone. 2. Base colour – close to the client's skin colour and is often used to even out the skin colour on the lid. It is applied all over the lid and other colours are added. 3. Contour colour – used to camouflage a particular area. <p>To apply, remove the eye shadow from the container with a clean spatula and use a clean brush to apply to the area. Blend.</p>

Eyeliner	This can be applied before or after eye shadow. Most client prefer the colour to match the eyelashes, but you can use contrasting colours if they prefer. You must be very careful when applying eyeliner and you must ask the client to stay very still. Use gentle short strokes and use the pencil at a parallel angle to the eye. You may need to pull the skin taut to ensure a straight application. Sharpen the pencil and wipe with a clean tissue before and after use.
Mascara	Ask the client to keep very still and to apply from the base of the eyelashes to the tips. You may need to ask the client to look up when doing the bottom lashes and to look down when doing the top lashes. Use a disposable wand and never double dip. You can comb with a lash separator if there are clumps.
Lip Liner	Choose a lip liner that closely matches the lipstick colour you have chosen. Sharpen the lip liner pencil and wipe with a clean tissue before and after use.
Lip colour	Lip colour selection depends on the client's preferences, eye colour, skin colour and lip shape. Remove a small amount of the lipstick with a spatula. Use a lip brush to dip into the lipstick on the spatula and apply to the lips. Outline the lips using the brush tip and then fill in. You aim is for the lips to look symmetrical.

Learning Activity C3.2

It is now time to complete a make-up on the 'client' you first identified in Learning Activity A1.2. Complete the make-up and ask for feedback from your client and from your supervisor and trainer. Identify what aspects of the make-up application you need to improve.

Client feedback	Trainer feedback	What I need to improve

Step 4: Evaluate the make-up service

During the early stages of the make-up service you would have identified and discussed your client's expectations of the make-up. Your make-up plan would have been designed taking into consideration client expectations and checked with the client before being implemented. At the end of the consultation it is important to:

- ensure the client is satisfied with the outcome
- critically analyze the service provided by checking the service against the make-up plan: did it achieve the planned outcome? Why/why not?



Ask the client questions relating to specific areas of the face to ensure the client focuses and re-views all aspects of the make-up. Invite the client to give an honest opinion of the service by using open questions and positive body language. Be aware of the client's own body language. Some clients may find it difficult to be critical and may say they are happy but their body language says otherwise. You should always aim to improve your techniques.

Learning activity C4.1

Make a list of questions you could ask a client to help you evaluate the make-up service provided. Make sure you include some open ended questions.

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Refer to the Suggested answers section at the end.

Learning Activity C4.2

Find out the time taken and cost of a make-up lesson. Sometimes the cost of a make-up service is taken off the price of any purchases. Ask a make-up counter in a department store and ask a local salon. Write the details below and compare the results with fellow students and colleagues.

Make-up service time taken	Make-up service cost & discounts

Discuss with your supervisor or trainer the results of your feedback.

Your Checklist:

To prepare yourself for assessment complete the following checklist. You can also ask another student or a client to provide feedback, get them to use the third party column.

TASK	Yes, I can do this	Third party feedback	No, requires more practice
I know how to match skin types to suitable product formulations.			
I am familiar with a range of make-up products.			
I have selected and applied a make-up that is suitable to my client and conforms to the make-up design.			

TASK	Yes, I can do this	Third party feedback	No, requires more practice
I can identify the different make-up tools and know how to use them.			
I know how to prevent cross-infection.			
I know how to wash my hands correctly.			
I know a make-up application sequence.			
I have applied several make-ups within professional time frames.			
I know how to evaluate a make-up service.			

In the eighteenth century make-up was essential to ladies of fashion.

Eyebrows were pencilled high and thin and veins were touched up with blue – to create an illusion of being ‘blue-blooded’ aristocrats.

Suzanne LeQuesne, Complete Guide to Make-up, p107

Section D: Apply false eyelashes (Theory & Practical)

False eyelashes can create a dramatic effect.

In what circumstances would you have false eyelashes applied? What do you like about the look of false eyelashes?

Keep this information in mind as you work through this section.

Step 1: Select false eyelashes

Before beginning the service, it is important to discuss with the client why they want false lashes and for what occasion. Collecting this information will help you to determine which type of eyelash would be most appropriate so that you can make an appropriate recommendation. You may need to make written notes or you might get a verbal agreement from the client. You need to check the specific procedures in your workplace.

Learning activity D1.1

Make a list of the advantages and disadvantages of false eyelashes.

Advantages	Disadvantages



Refer to the Suggested answers section at the end.

Factors to consider when consulting with a client about false eyelashes:

- what type of natural eyelashes the client has. Are they short or long, sparse or thick, very curly or straight?
- Age of client – false eyelashes on older clients can look harsh if the colour match is not excellent.
- The occasion the client will be attending – are the false eyelashes for a one off occasion or for long term use?
- Maintenance of lashes – strip lashes are easily removed and re-used by the client. Individual lashes need regular replacement.
- Time available – strip lashes are quick to apply – probably around 10 minutes. Individual lashes take about 30 minutes to apply.

Types of eyelashes

False eyelashes are made from small threads of nylon fibre or real hair. They are attached to the client's natural lash hair, imitating the natural eyelashes, making the lashes appear longer and thicker, thereby drawing attention to the eye.

There are two main types of false eyelashes:

Strip lashes

Strip lashes are designed to be worn for a short period of time, either for a day or evening. They are best for special occasions such as weddings and parties. Strip lashes are attached to the natural eyelashes with a soft, weak adhesive.

Semi-permanent individual lashes

False individual lashes are attached to the natural lashes with a strong adhesive. They may be worn for approximately four to six weeks and are known as semi-permanent lashes. Although individual lashes can be worn for up to six weeks, they may only look effective for approximately three weeks. After this time, the appearance of the artificial lashes begins to deteriorate, the lash adhesive becomes brittle and the eyelid may become irritated.

Both of the false lash types come in different sizes, generally short, medium and long. They also come in two basic colours — black or brown. You can also purchase different colours for special effects. There are different styles for the strip lashes, they can be curvy, thick or thin. Specific client requirements will determine which type is used. Consider the following when selecting appropriate false eyelashes.

Choosing eyelashes

For clients with short eyelashes (commonly seen on mature clients who have overhanging eyelids), choose a medium lash length in a medium thickness at the outer corner of the eyelid. The lashes should become gradually shorter from the centre of the eyelid to the inner corner.

For clients with sparse lashes, place individual, short lashes along the natural lashline to give a more natural appearance. Partial strip lashes can also be applied to the upper eyelid.

For clients with curly lashes, choose a longer, sweeping strip or individual false lashes in black. The choice of lash and colour should give emphasis and depth to the eye.

Learning activity D1.2

Describe below what type and colour of false eyelashes you would select for the following clients.

1. A mature, grey haired client with short lashes who is going to a wedding as a guest.

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2. A young, red-haired client with sparse lashes, going on a skiing holiday.

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3. A mature client with bleached hair and curly lashes, going on a tropical holiday.

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4. A young client who is performing in a live stage performance.

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Discuss your choice of eyelashes and colour with your trainer or supervisor.

Clients may request false eyelashes to complement or enhance their eye shape.

- **Small eyes** - place false lashes at the outer corners of the upper eyelid. These should be longer than the natural lashes.
- **Close-set eyes** - place fine, long, individual or partial lashes at the outer third of the eye. They may be applied to the lower lashes as well as the upper.

- **Wide-set eyes** - apply medium length lashes at the inner corner of the eye and to the centre, becoming slightly shorter towards the outer corner of the upper eyelid. This may be repeated on the lower lash.
- **Downward-slanting eyes** - apply longer lashes (individual or partial strip lashes) to the outer corner of the upper eyelid.
- **Round eyes** - individual or strip lashes should be used to strengthen the lash line. Apply the false lashes from the centre of the upper eyelid outwards.
- **Deep-set eyes** - apply fine lashes to the upper and lower lashes. The upper-lid false lashes should be longer, to draw attention to the eye.
- **Overhanging lids** - apply longer lashes to the upper eyelid, from the outer corner and tapering to a short length at the centre of the lid and towards the inner corner.

Step 2: Apply false eyelashes

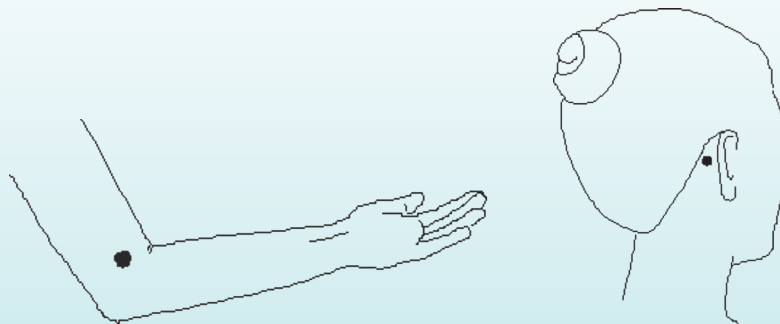
Before you apply false eyelashes it is essential to carry out a patch test with the adhesive you will be using. A patch test is a procedure where you apply a very small amount of the adhesive you will be using during the treatment to your client's skin to see if they will react to it in any way. Every client should undergo a patch test before having artificial lashes applied.

It is normally recommended that a patch test be performed at least 24 hours prior to the treatment. Some clients are sensitive to different products and produce an allergic reaction immediately on contact with it, while others may become allergic later.

Patch test procedure

Apply a small quantity of the adhesive with a cotton wool bud in an area immediately behind the ear or on the inside of the client's arm as demonstrated in the images below. Apply the product by either painting or rubbing it on to the skin over an area of about the size of a five cent coin.

Leave the product on for at least ten minutes so you can see if it has an effect. Remove the product and ask the client to contact you the following day with the results of the test.



Two responses to the patch test are possible - positive and negative

A positive result is recognized by irritation, swelling or inflammation of the skin. If this occurs, do not proceed with the treatment. Wash the adhesive off immediately and apply a soothing antiseptic cream to calm the skin. Once the adhesive is removed, the irritation normally disappears.

A negative result **produces no skin reaction - in this case you may proceed with the treatment.**

Learning activity D2.1

A client who wants false eyelashes has developed a rash on her arm after an adhesive was applied. What should you do in this situation?

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What do you think the possible implications of ignoring a positive reaction to the patch test would be?

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Refer to the Suggested answers section at the end.

Learning activity D2.2

Before you begin applying false eyelashes, ensure you have all the necessary products and materials. Make a list of the products and materials you will need to apply strip eyelashes.

Refer to the Suggested answers section at the end.

Applying individual lashes (Theory & Practical)

When you apply false eyelashes it is important to follow the manufacturer's instructions to achieve the best result. You also need to follow any workplace policies related to applying the eyelashes such as hygiene and health and safety requirements. Most eyelashes are applied by using an adhesive. This needs to be applied carefully and kept out of the client's eyes.

Learning activity D2.3

Make a list of the workplace policies and procedures you need to consider when applying false eyelashes. Why do you need to consider these?

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Discuss specific workplace policies and procedures that relate to applying false eyelashes with your trainer or supervisor.

Sample procedure for applying individual lashes

Following is a sample procedure for applying individual lashes.

- Discuss the treatment procedure with the client. Explain that they will be required to keep their eyes open during the treatment. Reassure them that they may blink during application. Very often clients feel that they shouldn't blink and their eyes begin to water.
- Clients who wear contact lenses should consider whether they would like to remove them before the application. Hair should be secured behind a headband or with clips.
- Have the client in a semi-reclined position and work from behind.
- Ask your client to tilt their head downwards very slightly. This tends to lower the upper eyelids, making application easier.
- Depending on the effect required, start the application of the individual lashes at different positions along the natural lash line. In general, apply shorter lashes to the inner corners of the eyelid and longer lashes to the outer corners. This creates a realistic effect and ensures client comfort. If you are applying individual lashes to the entire upper lid, it is practical to start application at the inner corner of the eyelid and work outwards as this follows the natural contour of the eye.
- With the sanitized tweezers, select a lash from the package, holding it near its centre. Brush the underside of the individual lash, at the root, through the adhesive. The adhesive should extend slightly beyond the root. Make sure that there is sufficient adhesive on the

lash, but not too much — excess adhesive should be removed by wiping the lash against the inside of adhesive container.

- Do not prepare the lash adhesive until you are ready to fix it to the eyelid because it tends to dry on contact with air.
- When applying the individual lashes to the inner portion of the eyelid, hold the skin taut, stretching the skin slightly. This will enable you to position the false lash more easily.
- Working from behind the client, hold the tweezers at the angle at which the false lash will be applied to the natural lash line. Hold the brow tissue with your other hand, to steady the eyelid.
- Using a stroking movement, place the underside of the false lash on top of the natural eyelash. Guide the false lash towards the base of the natural lash so that the false lash rests along the length of the natural lash. Wait a few seconds to allow the adhesive to dry (to prevent the lashes from sticking together). Continue placing further false lashes side by side until the desired effect is achieved.
- During application, keep checking your work. If a lash is out of line, remove it while the adhesive is still soft. If the adhesive has set, the lash will need to be removed using adhesive solvent.
- Apply the false lashes one at a time, to each eye alternately. This avoids irritating the eye and makes it easier for you to create a balanced effect.
- If the client requires false lashes to be applied to the lower lid, the application technique is slightly different.
- Work facing the client, with the client looking upwards, and their eyes slightly open. Follow the same general procedure for applying the false lashes here, however, the lashes curve downwards and the adhesive is applied to the upper surface of the lash.
- Lashes applied to the lower eyelid are usually shorter than those chosen for the upper lid and more adhesive is required for the lashes to be secure and have maximum durability. You should advise your client that false lashes applied to the lower lashes tend to fall off after one week — this is probably due to the natural watering of the eye affecting the adhesive.
- When you have completed the lash application, show the client the completed effect and ensure that they are happy with the treatment.

Procedure for applying strip lashes

- Brush the lashes to separate them, using a clean disposable mascara brush. This makes false lash application easier and removes any fine particles of dust.



- Remove the strip lashes from their container and place them on a clean, sanitized palette. Each strip is designed to fit either the left or the right eye. Remember which strip is for which eye when placing them on the palette.
- Check the length of the strip against the client's eyelids. The strip should never be applied directly from one corner of the eyelid to the other but should start about 2 mm from the inner corner of the eye and end 2mm from the outer corner. This ensures a natural effect and maximizes the durability of the false lash. When removing the strip lash from the package you will find that there is adhesive on the backing strip, which fixes the lash in the container. This adhesive is sufficient to hold the lash onto the client's natural lashes while you measure the length.
- To trim the false lash you require a sharp pair of clean scissors.
- Correct the length of the strip if necessary. Hold the lashes securely with one hand and then trim the strip at the outer edge. Then trim the lashes themselves, if necessary. Never reduce the length of the lashes by cutting straight across them as the result would look unnatural. Natural eyelashes are of varying lengths, due to the nature of the hair growth cycle. It is this effect you must simulate.
- To shorten the lash, 'chip' into the lash. Use the points of the scissors to shorten the lashes. Cut the lashes so that the shorter lashes are at the inner corner of the eyelid, gradually increasing toward the outer corner.

NOTE: If the lashes were not shorter at the inner corner of the eyelid, they would irritate the client's eye.

- Using the sanitized tweezers, remove one of the eyelash strips from the palette — handle it very carefully. Remembering that the strip is designed to fit either the right or left eye, place it against the appropriate eyelid and check the length (with the client's eyes closed).
- Once satisfied that the length of the strip lash is correct, remove the adhesive tape used to hold it in the container.
- Place a small quantity of strip-lash adhesive on the sanitized palette.
- Ask the client to look down slightly, with their eyes half open. With one hand, lift their brow to steady the upper eyelid. Holding the strip lash with the sterile tweezers at its centre, drag it at its base through the adhesive. The adhesive must be moist — it is usually white but when it dries it becomes colourless.
- Position the base of the strip as close as possible to the base of the natural eyelash, ensuring that it is about 2mm in from the inner and outer corners of the eye. Gently press the false and natural eyelashes together with your fingertips, along the length of the lash and at the outer corners.

- When you are sure that the first strip is secure, apply the second strip in the same way.
- If strip lashes are to be applied to the bottom lashes also, apply these now, in the same way as the upper lashes. Strip lashes for the lower lids are fine, with an extremely thin base. These lashes should be trimmed as before to ensure comfort and durability in wear.
- Allow three to five minutes for the adhesive to dry.
- Gently brush the lashes from underneath the natural lash line, using a clean disposable mascara brush. This will blend the natural and false lashes together.
- Check that both sets of lashes are correctly positioned, that a balanced look has been achieved and that the client is happy with the final result.

Artificial lashes look more realistic if eyeliner is applied to the client's eyelids. This also helps to disguise the base of the strip lash.

Learning activity D2.4

Observe an application of false eyelashes. Make a note of the order in which the eyelashes are applied. Compare the sequence followed to the samples above. Were there any major differences? What are the reasons for these differences?

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Discuss the sequence you have observed and any differences with your trainer or supervisor.

Helpful tips when applying lashes

- If during the application of false lashes the eye starts to water, blot the tears with the corner of a clean tissue. The tears can cause the adhesive to take on an unsightly white crystallized appearance.
- Any possible irritation of the eyes should be avoided during both preparation of the eye area and application itself.
- Never place eyelashes underneath the natural eyelashes as eye irritation will occur.
- While practicing individual eyelash application you may find at some point that you have accidentally glued a couple of lower and upper natural lashes together. Apply adhesive solvent to a cotton wool-tipped orange stick and gently roll this over the lash length to dissolve the adhesive.



- If solvent or adhesive should accidentally enter the eye, rinse the eye thoroughly and immediately use distilled water in a sanitized eyebath. Repeat until discomfort is no longer experienced

Step 3: Evaluate the treatment

After you have applied the false eyelashes, you need to ensure that the client is satisfied with the result. Discuss the result with the client by referring back to the initial discussion or any notes you made from this discussion. Doing this will also encourage you to look at your techniques and to think about ways to improve them. Refer to the previous section for more information about communication strategies you can use with the client to evaluate the treatment?

Why is it important to always evaluate the treatment you provide?

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Learning activity D3.1

Work with a fellow student, colleague or client to practice applying false eyelashes. Use the information in this section to complete the task.

- Discuss the treatment and expected results with the client.
- Follow workplace procedures and manufacturers' instructions for preparation and application.
- Apply the eyelashes.
- Evaluate the treatment.

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Discuss each of the above points with your trainer or supervisor.

Your Checklist:

To prepare yourself for assessment complete the following checklist. You can also ask another student or a client to provide feedback, get them to use the third party column.

TASK	Yes, I can do this	Third party feedback	No, requires more practice
I know the different false eyelashes that are available.			
I know how to match the client needs to the products.			
I know how to do a patch test.			
I know how to apply strip eyelashes.			
I know how to apply individual false eyelashes.			
I know how to evaluate a false eyelash service.			

Section E: Advise on further product use (Theory & Practical)

Can you recall a time when you had a professional hair or make-up service? How did your hair or make-up look at the end of the service?

How did it look the next day?

What should you have known about the care and styling of your hair or make-up. Keep this in mind as you work through this section.

Step 1: Advise the client of suitable homecare products

Some of your clients may want to achieve a similar look at home to that created by the make-up service. This means that you will need to provide them with information about suitable products to use at home and how to apply them.

Remind the client of how to use the products and confirm the application techniques to be used at home. Encourage the client to ask questions and provide visual demonstrations to clarify any information. Information could include:

- names of suitable make-up products
- steps of application
- tools and equipment for application and how to use them.



You could put this information on a card so that the client can buy the products at a later time if they wish. The best client information cards include a diagram of the face and you can use the cosmetics to illustrate the face as well as writing down the name of the products used.

A critical part of providing advice on using make-up products at home is to make the client aware of any possible contra-indications that could prevent them from using the products (see Section A). Explain that although they may not have any contra-indications at the moment, they need to be aware of them if they develop so they can seek medical advice. Point out that continuing to use a product in this situation could make the condition worse. Also point out that if the client has a reaction such a rash or allergy after they have applied a product/s, then they should stop using the product immediately. Cosmetics contain a number of ingredients that may have different effects on different people. Cosmetics can contain:

- preservatives to prevent product deterioration
- thickeners and waxes
- solvents
- synthetic colour additives
- anti-caking agents.

Learning activity E1.1

Select a fellow student or colleague or client to work with. Use the information in this guide to provide and receive a full make-up service. Remember to apply any relevant legislation or work- place procedures when you provide the service.

When you have completed the service think about the quality of the service you provided. Make some comments about each question.

1. Did you consult the client before designing the make-up plan?

Yes No

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2. Did you conduct the service according to relevant legislation and workplace procedures?

Yes No

.....

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3. Did you analyse the client’s face and design a suitable make-up plan?

Yes No

4. Did you use suitable make-up products and apply them correctly?

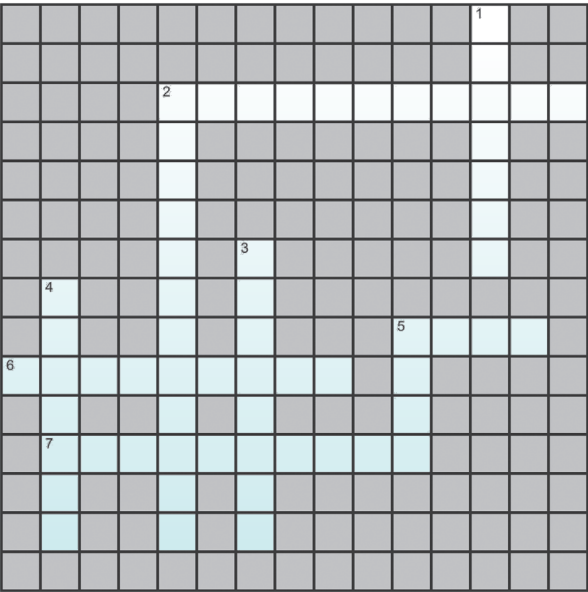
Yes No

5. Did you evaluate the treatment and provide the client with advice on product use at home?

Yes No

Discuss yourself assessment with your trainer or supervisor. In what way could you have improved the service? Ask your client similar questions and compare their feedback with your own self-assessment.

Learning Activity E1.2 Make-up Crossword



Crossword Clues

Across	Down
2. The first step in preventing cross-infection (4, 7)	1. All colours are made from these three basic colours (7)
5. I use this to protect the client's clothing (4)	2. This is a technique to enlarge or draw attention to a feature.
6. I do this to see if the client will have an allergic reaction (5, 4)	3. The name of a bacterial infection which contraindicates a make-up service (8)
7. False eyelashes come in two forms, strip and ? (10)	4. This is a technique to hide or camouflage certain facial features (7)
	5. Name of colours in the blue group (4)

Your Checklist:

To prepare yourself for assessment complete the following checklist. You can also ask another student or a client to provide feedback, get them to use the third party column.

TASK	Yes, I can do this	Third party feedback	No, requires more practice
I know how to advise the client on suitable make-up products to use at home.			
I know what products to recommend for home use.			
I know what to recommend to a client if she experiences an adverse reaction to make-up products.			

It is estimated that women in the United States of America spend \$8 billion per annum on make-up products.

Suggested Answers

Learning activity A1.1

Protective covering	Description	Purpose	Considerations
Cloth or disposable hair band	It could be made specifically for make-up and facial services. It could simply be a large disposable tissue, folded and clipped to the client's hair.	to protect the client's hair from the make-up to pull the hair to the back of the face in order to identify the shape of the client's whole face.	If a reusable headband is used then the health and hygiene policy of your workplace should be followed to ensure that it is clean & hygienic at all times. A disposable headband should be disposed of after use and a fresh clean one used for the next client.
Cape or a disposable protective covering	The protective covering could be a purpose made cape and made of fabric or a disposable material. It should be placed across the client's chest and shoulders.	To protect the client's clothing from product spillage. This gives you and the client confidence that if you do spill product the clothing will not be damaged.	A new cape should be used for each client.
White towel folded using a special folding technique to give a professional finish	Some salons use a large folded towel to protect the client's hair.	To protect hair from product.	Must be laundered after each use. Can flatten the hair.
Tissues	Ordinary, white disposable tissues.	To protect client clothing e.g. to be tucked in around collar.	Dispose of all tissues after use.



Learning activity A3.1

Layer	Function
a. epidermis	Protects the body from the environment, prevents excessive water loss from the body and protects the body from infection
b. dermis	Nourishes the skin and removes waste, regulates body temperature, and holds the nerve endings.
c. hypodermis	Cushions the dermis.

Learning activity A3.2

Skin type	Features	Associated skin conditions
Oily	enlarged pores	Prone to acne
	pimples and breakouts easily develop excessive sebum	Oily skin can change colour of make-up.
	some clogging of pores may also be evident.	Prone to comedones.
Dry	tight pores	Prone to thin skin
	skin is generally dry and without lustre	Prone to couperose
	skin looks dry and flaky	If skin is dry and flaky make-up will appear uneven in tone.
	wrinkles appear easily.	Easily wrinkles.
Normal	even in colour	
	clear complexion	
	sebum and moisture levels balanced	
	no enlarged follicles	
	good elasticity.	
Combination	normal cheeks, eye area and the throat	prone to comedones, pustules
	excessive oil on the T-zone	(acne) in oily area
	affected by climatic conditions	
	shiny appearance in the T-zone	
	oily to touch in centre panel	
	coarse texture	
	can be dehydrated.	

Learning activity B1.1

- | | |
|------------|---------------|
| 1. round | 2. oval |
| 3. square | 4. long |
| 5. diamond | 6. triangular |

Learning activity B1.3

Small or deep set

- Use a light-coloured shadow on the inner half of the eye starting from the lashes to the brow.
- Apply a medium shadow to the crease concentrating on the outer half of the eye.
- Apply eyeliner on outer half of the eye closest to the lashes.
- Apply a highlighter under the arch of the brow. A white pencil can also be used in the inner lower or upper rims to help open up the eyes.
- Keep eyebrows groomed and shaped. A light thinner eyebrow for small eyes will help to open up the eyes.



Wide set

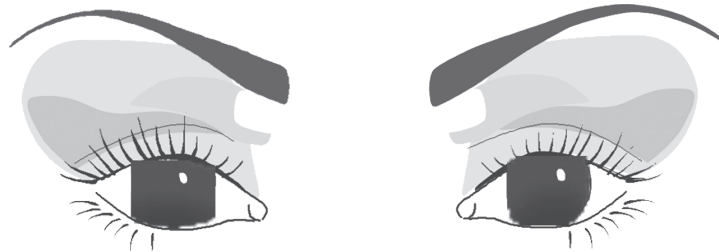
- Apply a light to medium shade from lash to brow, over the centre of upper lid.
- Use a darker shadow near the inner corners.
- Apply the liner all the way to the inner corner of the eye closest to the lashes.
- Apply more mascara on the centre lashes.
- Use an eyebrow pencil to extend the inner edge of the eyebrows.





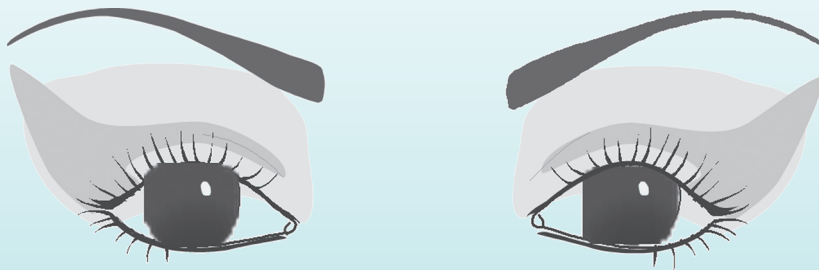
Overhanging

- Use a light shadow along the inner half of the upper lid.
- Use a dark matte shadow where the lid begins to droop extending to the outer half of lid.
- Dot highlighter under the inner edge of brows.
- Line from the inner top edge to the pupil. Be careful not to take eyeliner to the end of the eye, as this will emphasise the droopiness.
- Apply mascara to upper lashes.
- With the eyebrows tweeze the area under the brow on the outer edge. This will improve the arch.



Downward slanting

- Use eyeliner from the inner corner of lash line just past the pupil, and then sweep up and out.
- Draw a line on the lower lashes that parallels the top lid sweeping it up and out.
- Apply medium-toned shadow over the whole lid.
- Place a contour shade in the crease, using the eyeliner as a guide. Be careful that the contour and liner do not meet at the outer corner.
- Apply highlighter under the brow's arch.
- Use eyelash curler first then apply mascara to outer upper lashes only.



Learning activity B2.1

Wedding guest:

- Has she decided on her outfit and if so does she have a sample of the material.
- What time of day is the wedding?
- How long will she expect the make-up to last?
- Will she be able to retouch the make-up during this time?
- Will she change the colour of her hair for the occasion?
- Shape of face, size and shape of eyes, nose and mouth and how you will change the appearance of any of these.

First professional job:

- What is the overall look she wants?
- What sort of lighting will she be working in?
- What sort of make-up do other people wear, who work for the company?
- Will she have a role with the public and what does she think their expectations will be?
- What is her expectation about how long the make-up should last?
- Will she keep the same hair colour?
- Shape of face, size and shape of eyes, nose and mouth and how you will change the appearance of any of these.

Learning activity C4.1

Possible questions

- How do you feel about the make-up?
- Do you think it has achieved the image you wanted to create?
- Are you happy with the colours used? If you sense the client is unsure ask them if they can talk about what they think.
- Do you like the lips/eyes?
- Do you think you could reproduce this make-up at home?



Learning activity D1.1

Advantages	Disadvantages
<p>Makes natural lashes appear longer and thicker</p> <p>Adds definition to the eye area</p> <p>Can enhance a special occasion make-up</p> <p>An alternative for those clients who are allergic to mascara</p> <p>Can provide a definition to the eye area where the client will be seen from a distance – e.g. when making a speech</p>	<p>Strip eyelashes are temporary and individual lashes only last a few weeks</p> <p>Can look awful if applied incorrectly or if the colour is too much of a contrast for the client's skin</p> <p>Some clients are allergic to the adhesive</p>

Learning activity D2.1

Do not proceed with the treatment.

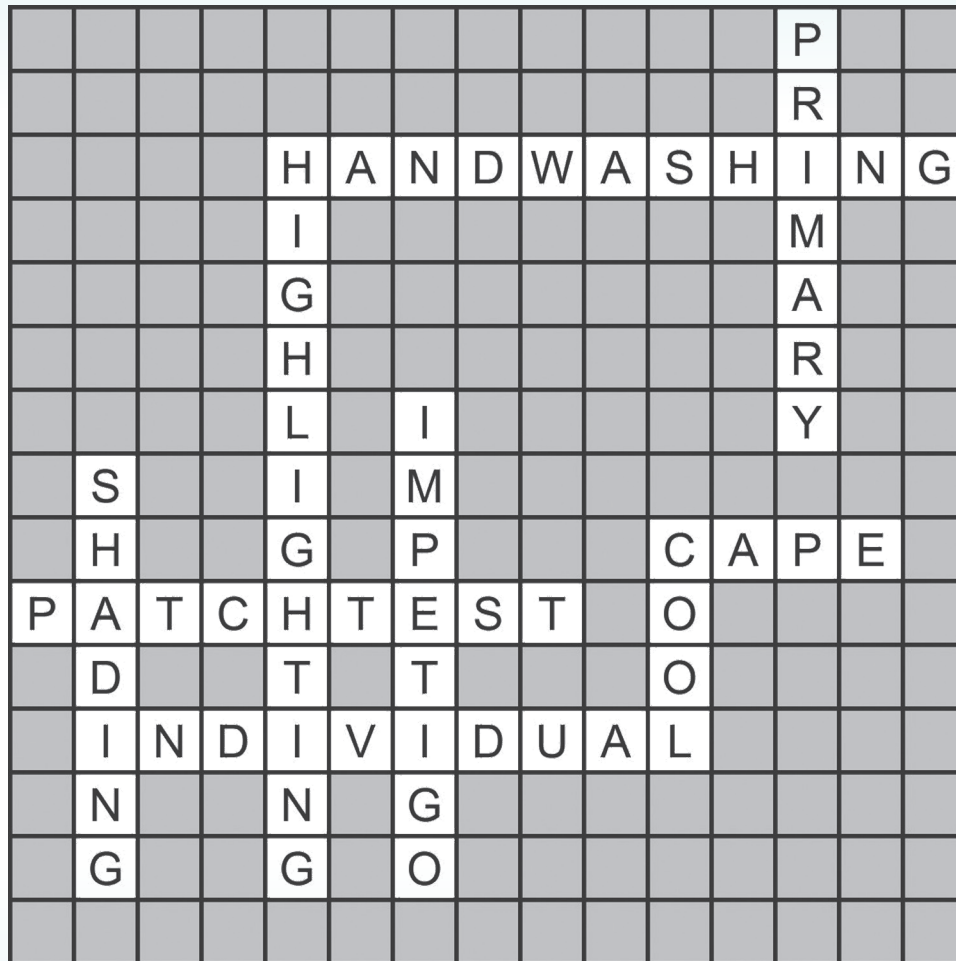
Severe client reactions will cause the eyes to swell up and close, if the client then gets a secondary infection they could be in danger of losing their sight.

Learning activity D2.2

- headband
- non-oily eye make-up remover
- damp cotton wool (to remove eye make-up)
- disposable mascara brush
- bowl of distilled water
- tissues (to ensure area is dry)
- two pairs of tweezers
- surgical spirit (for wiping the points of the tweezers to remove adhesive)
- plastic palette (sanitized — on which to place the false lashes prior to application)
- eyelash adhesive (both for strip lashes and individual lashes)
- small adhesive container, lined with aluminium foil
- strip eyelashes (in a selection of lengths, styles and colours)
- individual lashes (in a selection of lengths and colours)
- eyelash adhesive solvent (for removing and cleaning false lashes)

- sterilised scissors (used for trimming the length of strip lashes)
- hand mirror.

Learning Activity E1.2 Make-up Crossword



Suggested Resources

The following references may provide you with additional information and ideas as you progress through this unit.

Books

Gerson J (2009) *Milady's Standard Esthetics Fundamentals 10th edn*, New York Delmar Cengage Learning.



LeQuensne S (2005) *Complete guide to make-up*, London, Thomson.

Nordmann L (2007) *Beauty therapy the foundations 4th edn*, London, Thomson.

Wolf, K and Johnson, RA (2009) *Fitzpatrick's Color Atlas & Synopsis of Clinical Dermatology*, New York, McGraw Hill.

Video

Harding B and Ward C (2007) *Applying Make-Up, Bendigo, Video Education Australia*

Websites

<http://dermnetnz.org/> - an excellent website for dermatologists, patients and general practitioners. This has information on the appearance and medical treatment of common skin disorders. The site was accessed in November 2009.

<http://www.makeupmag.com/>

Other

Artist's colour wheel mixing guide

