

# *Makeup Insight*

*Your Personal Guide  
To Makeup Style*



Betty L. Shafer

foreword by Kathy Lambert



Enhance-Her Publications

**Special Chapter**

Make Up In Style  
with  
Doris Pooser's  
**Always In Style**  
Flow Colors

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# FOREWORD

The right makeup, applied correctly, emphasizes natural beauty and underscores individuality. Your makeup should take into consideration all the special components that make you who you are. Yet, many women feel overwhelmed by the wide variety of product and color options available today.

The key to making wise decisions is to know what the various cosmetic options can do for you. After you find the best makeup products, you need planning, organization, and then follow-through. All the cosmetics in the world, unused, or used incorrectly will not help your appearance. Makeup proficiency is a matter of knowledge, practice and attention to detail.

In this book, Betty Shafer helps you evaluate facial structure, skin type and skin tone to discover the best makeup options, colors and techniques. It also contains guidelines and suggestions that will enable you to create a look that is as individual as the clothes you wear — your personal makeup style.

*Makeup Insight* is not only accurate and complete, but it also is well-organized and clearly written. I recommend it to individuals and professionals alike. In fact, it is included in the training materials received by each consultant trained by Always In Style Cosmetics.

Choosing and using makeup is fun — not a chore — when you know how to select and apply the types of cosmetics that do the most for your face. Enjoy it!

*Kathy Lambert*  
Image Consultant and  
Director,  
Always In Style Cosmetics

# 1

## GET STARTED . . .

In makeup, as in most aspects of personal appearance, the key to a successful result is good planning. Think of this book as a journey from where you are today to where you want to be — from the person you saw in the mirror this morning to the person you would like to see. This book will be the road map for that journey.

### HOW TO USE THIS BOOK

*Makeup Insight* is designed to be a workbook that will lead you through a series of steps to determine the best types of makeup products and application techniques. It is also organized by topics so you can easily locate particular sections of interest.

The recommendations for makeup color in Chapter 2 are compatible with seasonal color analysis and will be helpful whether or not you have been color analyzed. Chapter 8 contains more makeup color ideas and features the Always In Style flow color concept.

*Makeup Insight* may be provided to you by a color, makeup or image consultant as part of a seminar, workshop, or individual makeup consultation. If so, follow the consultant's directions concerning its use.

### EVALUATE YOUR FACE

Exercises 1 through 3 — identifying your face shape, features, skin type and skin tone — are the first steps to developing a Personal Makeup Plan. These exercises on pages 51 through 54 will help you determine what you want to accomplish with cosmetics — your makeup objectives.

Recommendations for makeup products and techniques in *Makeup Insight* are keyed to the results of Exercises 1 through 3. So, it is best to complete these exercises before reading Chapters 2, 4 and 5.

### DEVELOP A PERSONAL MAKEUP PLAN

The next step is to use Exercise 4 on pages 55 through 58 to develop a Personal Makeup Plan as you read *Makeup Insight*. Exercise 4 provides spaces for you to summarize significant conclusions about makeup products, tools and application techniques. Blanks are provided for product and color notations. A face chart is also included so you can sketch and record makeup application techniques. If you are working with a makeup consultant, be sure to note brand name recommendations and any special instructions.

## 2

# SELECT THE RIGHT COSMETICS

Whether you are buying new makeup or looking at cosmetics you already have, it is important to select and use those products that suit your skin type, skin tone and the look you want to achieve. The following guidelines for makeup products are keyed to skin types and skin tones discussed in Exercise 3. Note conclusions about your best makeup types and colors in Exercise 4 — Your Personal Makeup Plan. Indicate new products and colors you would like to try.

### UNDERBASE TINT

Underbase tints (also called undermakeup primers, toners, tinted moisturizers and color correctors) can even out sallow and ruddy complexions. (As discussed in Exercise 3, regardless of your basic skin undertone, your face can also have a sallow or ruddy tone.)

Color correctors are available in liquid and cream form. Which color to select depends on your coloring. Lavender neutralizes sallowness and removes any yellowish cast from the complexion. Aqua reduces ruddiness and camouflages red patches on sensitive or troubled skin.

When selecting an underbase tint it is best to remove all makeup except undereye concealer and eye makeup. Then lightly apply the underbase tint; do not apply over undereye concealer. Next, apply foundation. Examine the color tone of your skin in daylight. It should look alive, not absolutely bland. It should not appear “covered,” but should look naturally even and uniformly colored.

Loose and pressed colored powders work much like underbase tints, except they are added over foundation, not under it. Colored powders also blot away oil and shine to create a matte look and help makeup last longer.

### CONCEALER

If you have dark undereye circles, deep lines or noticeable skin blemishes, such as discolored marks, age spots or pimples, you need an undermakeup concealer.



The texture of concealer is very important. It should be creamy smooth and go on easily. Any product that is dry or sticky will increase the apparent depth of lines and produce a caked, made-up appearance. Smooth texture is particularly important for use in the undereye area because the skin under the eye is very thin and delicate.

Light areas appear to move forward. Dark areas seem to recede. To lighten or lift areas out of the shadows, use a concealer one tone lighter than your foundation. Use on undereye circles, recessed corners of mouth, deep laugh lines and discolored areas that are not raised. For raised blemishes and undereye puffs, choose the shade that is closest to your skin tone. In either case, do not go too light. A very light concealer will call attention to itself, even under foundation.

## FOUNDATION

Foundation offers the beautiful illusion of flawless skin. Properly chosen and applied, foundation (often called base) evens the tone and texture of skin, causing little imperfections to become less apparent. It also provides a velvety surface over which eye and cheek colors glide easily.

Today's foundations are designed to help and protect the skin. Depending on the type you choose, foundation can act as a treatment for sensitive, oily or combination skin, or it can nourish dry skin. Makeup bases also help shield your skin from air pollutants and reduce the effects of sun and wind.

**TYPES OF FOUNDATION** — Foundations come in liquids, gels, creams, cream powders and cakes and in a variety of finishes and degrees of coverage. The right one for you depends on your skin type, its visible condition and the finished result you want to achieve. Follow these steps to make the best choice:

**SUIT YOUR SKIN TYPE** — If you have *Oily Skin*, use a sheer-to-medium-coverage liquid that is water-based rather than oil-based. Blemish-prone skin also does best with a water-based foundation, but more coverage may be needed. Medicated bases have become popular for blemished and oily skins.

**Dry Skin** benefits from liquid or cream makeup bases that are oil-based or have rich emollients, but you must apply these carefully to avoid a heavy look.

**Combination Skin** — Use two different bases in the same color tone: a water-based foundation

for oily areas and a creamier, oil-based product for dry areas. Many makeup lines offer both types in the same color tones.

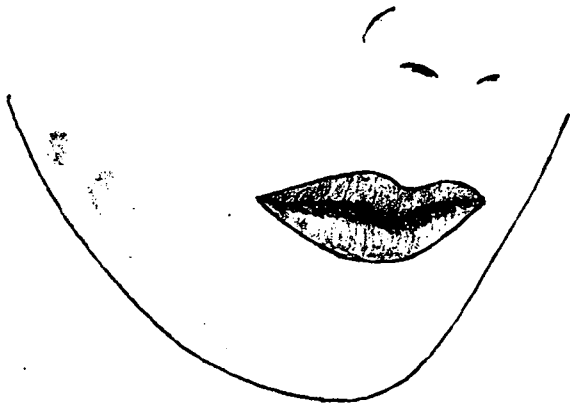
**Sensitive Skin** needs a fragrance-free foundation specially formulated without the ingredients that most commonly cause allergic reactions.

**SELECT THE FINISH YOU PREFER** — There are moist and dewy finishes, shine-free matte finishes and semi-matte ones, which fall between the dewy and matte looks. Matte foundations are usually available in liquid, cream powder and cake forms. Bases that give dewy finishes are often in gel, liquid and cream forms. Semi-matte foundations usually come in liquids, creams and cakes.

**CHOOSE THE RIGHT COVERAGE** — A sheer foundation provides the least coverage; it simply evens out skin tone. A medium-coverage base masks minor imperfections. A full-coverage base camouflages more visible flaws. If a foundation accentuates wrinkles and lines, its consistency is too thick for your skin.

**FOUNDATION COLOR** — Like people's skin, foundation comes in two basic undertones: cool (blue-based) and warm (yellow-based). The most flattering shade for you is one with the same undertone as your skin. Also consider the overall tone of your skin: Is it light, medium or dark? Foundation should match exactly. (See Exercise 3 to determine your skin tone).

After you have determined the type of foundation you need, select several different shades with the right undertone (blue-based or yellow-based). While names of base colors vary with brands and cannot be relied on totally to indicate which undertone they are, the names often provide clues. For example, shades called "Natural, Ivory, Peach, Warm Beige, Suntan, Golden Beige, or Copper Beige" usually have warm (yellow-based) undertones. Foundation shades called "Rose Beige, Pink Beige, Honey Beige, Rachael or Sand" are usually cool (blue-based).



Blend a dot of each shade into clean skin along your lower jaw area. Be sure to test over moisturizer if you normally use it. Since moisturizers can cause a slight change in the color, it is important to see what that change will be. Also, if you determined that you need an underbase tint to compensate for sallowness or ruddiness, be sure to apply that in the jaw area before selecting foundation color.

Let foundation samples set a few seconds, then check the color match against both your neck and face. How does each shade of foundation look against your skin? Does it give the effect you want? Select the best match.

## FOUNDATION SELECTION TIPS

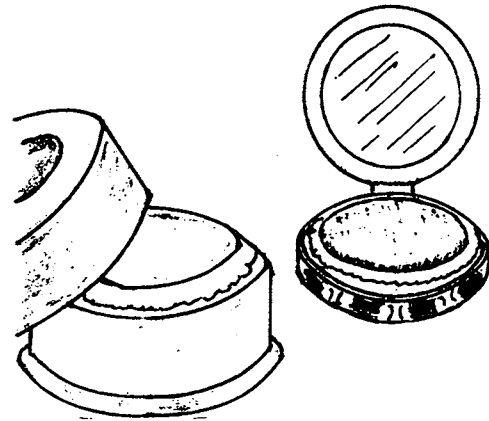
Choose foundation in natural daylight. This is the truest light and will help you match skin and foundation more easily.

A foundation that is too light makes the face look heavier and puffy. Also avoid the trap of using a darker shade to achieve "more color." Instead, add color with a light application of blusher or rouge.

Adjust foundation shade with the seasons. Buy a shade dark enough to match your deepest tan and, when summer begins, mix a drop of it with your regular shade. Increase the proportion of dark to light as you tan. Reverse proportions as you go into fall.

If you are not pleased with the color you have selected, or any others available, you can blend two shades to make your own. Use testers at cosmetic

counters and blend a few drops of one shade with a few drops of another, a little darker or lighter, depending on what you need. Test it on your face. If it is not quite right, try again, changing the proportions of the two shades until you mix the right combination. Buy both. You can mix the colors as you need them or blend a batch in a clean, purse-size plastic bottle.



## POWDER

Face powder helps conceal imperfections and gives a final polish to skin by smoothing its surface and setting foundation and cheek color. Powder is available in loose and pressed forms, each of which comes in tinted or translucent types.

**LOOSE OR PRESSED POWDER? —** *Loose powder* provides a velvet finish that cannot be duplicated by pressed powder. It is an essential for your at-home makeup kit.

*Pressed powder* is portable, so you can use it throughout the day to pat away shine. Powder helps makeup wear longer and blots away excess oil to create a clear, matte finish. Carry a supply of cotton balls for applying pressed powder. The powder puff provided in a powder compact absorbs oil, dirt and bacteria from the skin's surface each time you use it.

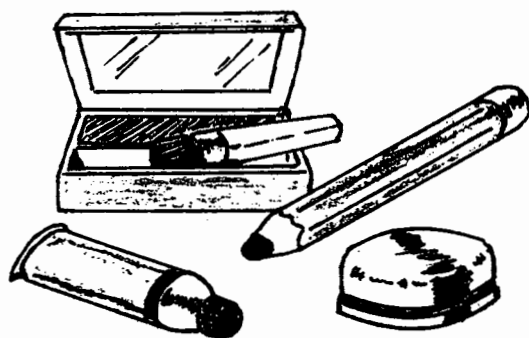
**TINTED OR TRANSLUCENT POWDER? —** *Tinted powder* in a skin tone provides more coverage than translucent powder and can be worn with or without a makeup base. If you only need minimal coverage, tinted powder and moisturizer may be adequate. If you select a tinted powder, be sure it closely matches your skin tone and foundation.



Tinted powder is also available to help correct skin tone problems, such as lavender for sallowness and aqua for ruddiness. If you use a tinted undermakeup base, also use the matching powder to set your finished makeup. If it is too much of a good thing, use translucent powder and save the tinted powder for touchups. It can really perk up your face later in the day.

**Translucent powder** finishes makeup without altering or significantly adding color. This is particularly important if you have used concealer and an underbase tint in addition to foundation. Translucent powder will help to blend them together visually. It can also be worn over moisturizer (without foundation) for a very sheer, natural look.

"Translucent" does not mean that one color works for everyone. Translucent powders come in several tones. Be sure to select the one that complements your natural coloring and foundation shade.



## BLUSHER

Blusher gives the complexion a healthy, glowing appearance, makes eyes look brighter and enhances bone structure. Blusher also unifies and ties together makeup so that the color on lips and eyes does not produce a spotty effect.

**BLUSHER TYPES** — Several types of blusher are available. Select the one that is best for you.

**Cream blusher** creates a moist, dewy look that is ideal for normal-to-dry skin. It is best worn over foundation. If you have oily skin, consider one of the new oil-free formulations.

**Powder blusher** produces a soft, matte, shine-free finish and is a good choice for normal-to-oily skin. Powder is longer-lasting than cream or liquid and can be worn alone or over foundation. It is quick and easy to brush on a glow with powder blusher. This type is convenient to use when makeup needs touching up during the day.

**Liquid blusher** is a good choice for dry or mature skins, because its thin consistency makes blending simple. It is sheer and subtle enough to use as an all-over face tint as well as a cheek color. Wear it alone, or over foundation.

**Blusher gel** gives a sheer wash of color and very little coverage, so it is best used on younger skin. Since gel often contains alcohol, apply it over moisturizer.

**Pencil blusher** is best used on slightly oily skin because it requires some moisture to blend properly.

Combination skin is usually somewhat dry in the cheek area and can take any blusher formula.

**BLUSHER COLOR** — The first thing to consider is your skin undertone, which you determined in Exercise 3. Suggested colors for blusher:

**Cool (blue-based) skin undertone:** Shades of blue-pink, plum, burgundy, rosy red and true red.

**Warm (yellow-based) skin undertone:** Shades of peach, coral, orange, russet and brick red.

Next, choose colors that match the intensity of your natural coloring — not too pale, not too dark. Blusher color and lip color should be in the same family. Save frosted blusher for evening when sparkle is appropriate. But if your skin is sensitive or broken-out, avoid frosted types.

Keep in mind that most blushers look lighter on your skin than they do in the container. So, the best method for your final choice is experimentation — try various shades to find the ones that work best for you.



## BROW COLOR

Brows are important because they frame your eyes and give expression to your face. They should complement your eyes, but not compete with them.

**TYPES OF BROW COLOR** — There are two types of eyebrow makeup: thin pointed pencil and brush-on brow powder. The best type for you depends on how much work there is to be done. You may need both. To draw a better shape, use a well-sharpened brow pencil. To fill in sparse brows, use either brow pencil or brush-on brow powder.

*An eyebrow pencil* defines and accents the brows. It should have a fine point for easy application and soft lead for a soft, natural line.

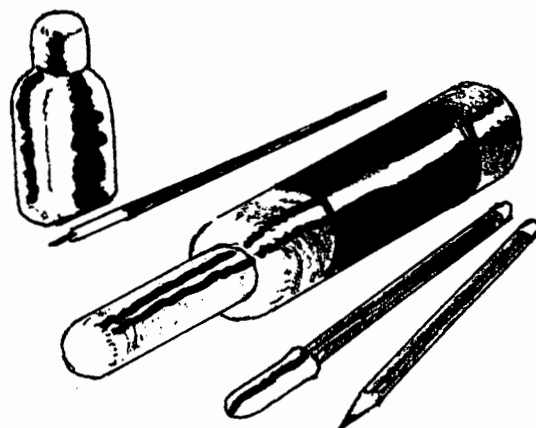
*Brush-on brow powder* gives a natural effect that is usually softer than that obtained with a pencil. Brow powder can also be used to make brows appear a shade lighter or darker.

**COLOR OF EYEBROW MAKEUP** — Eyebrow makeup comes in a wide variety of shades, so you can select one to complement your natural eyebrow and hair coloring. Your brows should be one shade lighter than your hair, unless that color is silver or pale blond, and then they should be slightly darker — but always in the same color family. Test color by putting a mark on your forehead.

If your brows are very sparse, select two shades of eyebrow makeup: an eyebrow pencil that matches your hair and a brush-on brow powder that is lighter. (See Chapter 4 for dual-color eyebrow technique.) Suggested colors for eyebrow makeup:

**Cool (blue-based) skin undertone:** Charcoal gray, black-brown, soft black, dark brown, taupe, gray (with gray hair) and silver-blond (with blond hair). Avoid: Red-brown.

**Warm (yellow-based) skin undertone:** Light brown, red-brown, medium brown, dark brown, gold-blond (with blond hair), taupe and gray (with gray hair).



## EYELINER

Although eyeliner is not an absolute basic, most eyes will benefit from some form of lining. Eyeliner can give eyes depth and expressiveness, make lashes look longer and fuller and help whites of eyes look whiter.

**TYPES OF EYELINER** — Eyeliner is available in liquid, cake, pencil and crayon forms. Most women find pencil or crayon forms easier to control than liquid or cake products. If you select a pencil or crayon eyeliner, be sure it is a soft-textured formula that can be applied gently. If you select the liquid type that comes with its own brush, be sure the brush provided is very fine or else purchase a special eyeliner brush to use with the product.

**EYELINER COLOR** — Neutral or smoky colors are best; avoid bright colors. The best color choice depends on skin undertone, eye color and the intensity of eye and hair color. Very stark, dark colors do not usually look good on pale eyes unless the lashes are naturally dark. Dark colors also tend to make small eyes appear smaller. Suggested colors for eyeliner:

**Cool (blue-based) skin undertone:** Black, brown-black, brown, taupe, charcoal gray and blue-gray (with light eyes and gray hair). Avoid red-brown.

**Warm (yellow-based) skin undertone:** Brown-black, brown, red-brown and gray (with gray hair and light eyes).



## EYE SHADOW

Eyes are your most expressive feature, so enhancing them with color and contour can change your face dramatically. Applied the right way — using the right shades — eye shadow can make your eyes look bigger, brighter, more beautiful. Eye shadow comes in a multitude of colors and a number of different types and textures.

**TYPES OF EYE SHADOW** — Eye shadow is available in cream, powder, pencil and crayon forms. Choose the type you find easiest to apply and that gives the look you desire.

**Cream shadow** is usually the best choice if your eyelids are dry or wrinkled. It also acts as an all-day moisturizer on this extremely delicate area. Keep in mind, however, that cream shadow tends to give more intense color than powder and may be more difficult to control.

**Powder or cake eye shadow** lasts longer on the eyes, is easier to blend and offers a gentler accent than cream. It is a good choice for those whose eyelids are oily or have a problem with eye shadow wearing off. If you have dry skin, look for powder shadow that has an “enriched” or “creamy” formula.

**Pencil and crayon shadows** can produce either intense color or subtle hues if used with a light hand and smudged. Use a creamy shadow that spreads easily so you will not stretch the skin in your eye area. If you like the fun and ease of a shadow pencil, be sure to have the right size sharpener.

**Hypoallergenic shadows** are also available that have had most of the common allergens removed. If you are sensitive to the regular eye shadow you are using, try a hypoallergenic type.

If your eye shadow melts and smears easily, use an eye makeup base. This product is applied under any other eye makeup and helps keep eye shadow in place.

**EYE SHADOW COLOR** — The colors you choose are a matter of personal preference, but they should harmonize with your coloring, other makeup and clothing. You usually will need three shades of eye shadow. They can be different shades of the same color or several harmonizing colors. You will need:

- a medium shade to set your basic color scheme — used mostly on eyelids.
- a light shade (highlighter) — usually used under eyebrows and on eyelids.
- a deeper shade — usually used in eyelid creases.

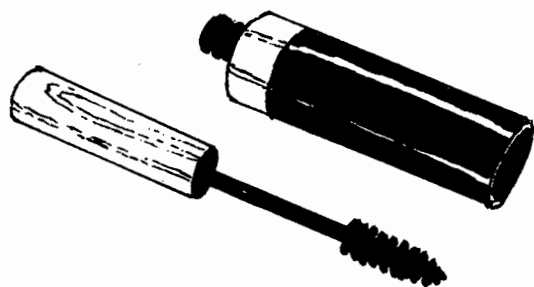
When you choose from the wide range of shadow colors that are available, select shades that complement each other. Eye shadows are often sold in color families. Consider purchasing an eye shadow compact that includes several shades.

First, consider your skin undertone which you determined in Exercise 3. The following suggestions for eye shadow colors are keyed to skin tone:

**Warm (yellow-based) skin undertone:** Ivory, beige, apricot (good for highlighting), yellow-green, aqua, gold-brown, brown, smoky blue, turquoise, olive green, copper and brown-green.

**Cool (blue-based) skin undertone:** Off-white, silver, light gray (good for highlighting), blue-gray, rose, mauve, soft brown, ash blue, smoky turquoise, ash green, plum, gray-green, smoky navy and gray.

The intensity of the color of your eyes, skin and hair is also very important. If you have pale coloring, your eye shadow selections should be subtle hues. People with dark coloring can use stronger shades, but should blend carefully to avoid a blotchy look. Frosted shadows reflect light and tend to show lines; so wear them only if you have no lines to reveal.



## MASCARA

Most eyes benefit from the use of mascara. It can make lashes look longer and thicker — and really show off your eyes.

**TYPES OF MASCARA** — There are many types of mascara and applicators on the market. Experiment to find the combination that works best for you. Your choices include:

**Cake or dry mascara** comes in a small box or compact and is applied with a moistened brush. The small brushes that come with this type have fine bristles that prevent clumping, so you can control thickness very well. If you have rather thick eyelashes already, cake mascara will enhance them without spoiling their natural look. You should never wet the cake with saliva, and you should wash the brush carefully after each use.

**Cream mascara** comes in a squeeze tube and is applied with a small dry brush. Results are very similar to cake mascara since it employs the same type of brush.

**Automatic wand dispensers** are the most popular form of mascara. They consist of handy metal or plastic cylinders that conveniently combine a moist mascara formulation and an applicator. Applicators come out of the cylinder coated with the correct amount of mascara.

In addition to the above choices, you also need to pick the formulation that suits you:

**Waterproof mascara** provides extra-long wear. Unlike regular mascara, it contains little or no water and does not come off in water. It also does not smudge easily and must be removed with oil or a special remover. Consider your needs and how often you will be touching up your makeup. Waterproof mascara may be a good choice if you wash your face during the day, or if you are in a moist or warm climate.

**Lash-building mascara** adds length and thickness to lashes and often contains special fillers and lash-like fibers. (Ophthalmologists suggest that mascara with added fibers be avoided by wearers of contact lenses in order to preclude the possibility of such a fiber becoming trapped between the lens and eye. Check the label on mascara — if fibers are present, the label will so indicate.)

**Mascara for sensitive eyes** has been screened carefully for irritants. If your eyes itch, ache, or tear with mascara on, discard that brand and try another.

**MASCARA COLOR** — It is best to use natural tones — blacks, grays, browns and blond-browns rather than exotic colors. You want to enhance your eyes rather than call attention to your eyelashes.

Your skin undertone (See Exercise 3), hair and eye color and the natural color of your eyelashes determine the color of mascara you should use. Suggested colors for mascara:

**Cool (blue-based) skin undertone:** Black or midnight blue (for extremely dark eyes and hair), charcoal gray (with gray hair), brown-black, brown, taupe and blond-brown (whichever is closest to color of hair and eyebrows). Avoid red tones.

**Warm (yellow-based) skin undertone:**  
Black-brown, brown, light brown and red-brown  
(whichever blends best with hair and brows).



## LIP COLOR

Lips are a focal point of any face. To many women, lip color is the one cosmetic they could not do without — the one type of makeup they wear all the time. It gives lips soft, smooth, moist color and sheen and also protects against chapping.

**TYPES OF LIP COLOR** — Recent years have brought many variations in types of containers, texture and viscosity. The significant differences are the kinds of coverage and shine they offer. Understanding these differences will help you make the best choices.

**Lipstick** in a swivel tube is still the most popular form of lip color. Extra-moist, creamy lipstick contains extra oil to help seal in moisture. It requires frequent touch-ups. No-smear or long-lasting lipstick contains minimum oil and has staining dyes to keep color on longer. However, it may be too drying for some women. Transparent and semi-transparent lipstick provides a glossy, slick overcoat with a soft, glowing shine like stained glass that allows natural lip color to show through.

**Glosses** are sheer colors with high-gloss shine. The best glosses not only add color, but also provide extra moisturizer or a sunscreen.

**Lip Pencils** come in three types — those that line, those that fill in color and dual-purpose that do both. A lipliner pencil is useful for defining the contours of the lips and will prevent lip color from “bleeding” onto the skin around your mouth. It also is convenient for touch-ups. Use a soft-pointed

pencil in a shade that is compatible with but slightly darker than your lip color.

**COLOR OF LIP MAKEUP** — Your natural coloring determines the shade range that will be most flattering on you. Since it is unwise to use store testers on your lips (you can pick up an infection that way), test new colors on a white tissue or the palm of your hand — the skin there is closest to lip skin. Check the color in daylight by comparing the new shade alongside a current favorite. You will know at a glance if the new color has the right undertone (blue-based or yellow-based) to complement your skintone. Suggested lip colors:

**Cool (blue-based) skin undertone:** Rose tones: pink, rose-pink, mauve, rose, wine, blue-pink, true red, blue-red, burgundy and plum.

**Warm (yellow-based) skin undertone:** Orange tones: warm pink, peach, apricot, coral, salmon, orange, orange-red, ginger, rust, mocha, brick-red and brown-red.

The intensity that is right for you depends on your natural coloring, the amount of color in your lips, the intensity of your eye and cheek makeup and, to some extent, the shade of your clothing. The more intense these factors are, the more intense your lip color shade can be. Lip color does not have to match your clothes, as long as it blends. In the summertime, or any time you have a tan, select a slightly darker shade than you normally wear.

Lip and cheek color need not match, but they should belong to the same color family — both warm or cool shades. Also, be sure lip color does not overpower eye makeup in depth or intensity. These three makeup centers — eyes, cheeks and lips — should be balanced for depth of shade (unless you wish to emphasize your eyes: then you should keep your mouth and cheek colors slightly lighter).

Unless your teeth are very white and very even, soft lip colors or rich, muted ones are the most flattering. Vivid, bright colors call more attention to flaws. Frosted shades, very light shades and glosses also emphasize lips and can highlight lines. See Chapter 5 for more information on using lip color to enhance lip shape.

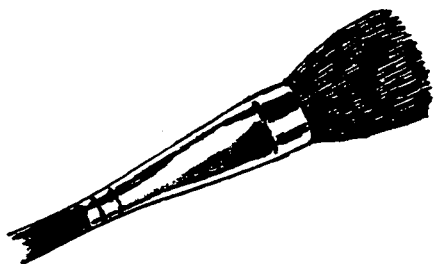
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## CHOOSE THE BEST MAKEUP TOOLS . . .

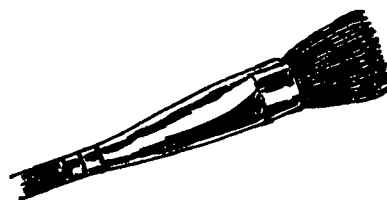
The right tools help you use your carefully selected cosmetics to best advantage and speed up the job. This chapter contains guidelines for choosing brushes and other essential makeup tools. Note items you need in Exercise 4 — Your Personal Makeup Plan.

### BRUSHES

Makeup brushes, which help you both apply and blend cosmetics, are available in a variety of types. Although each is designed for a basic purpose, some can be used for more than one type of makeup application. Makeup brushes are sold individually and in sets. Select the ones that suit your needs. (The small brushes packaged with many cosmetics are fine for touch-ups but are not efficient for everyday use.)



**A POWDER BRUSH** should be as thick and full as possible to distribute powder over a broad area and give a natural finish. Look for a brush with bristle area one inch thick and over one and one-half inches long.



**A BLUSHER BRUSH** is a soft, pliable brush made of long hair that is three-quarters to one inch long. It fans out at the top and tapers from the flat sides toward the center. Although many blushers come with brushes, most have short handles which make control difficult or they have hard bristles which give a harsh line of color. Discard these and use a blusher brush with a long handle and very soft, full bristles as described above.

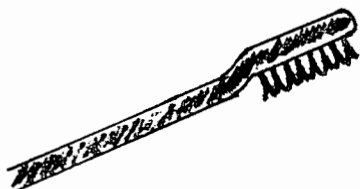


**AN EYE-SHADOW BRUSH** is a small brush that is cut on the bias and tapered so the end can reach the inner corner of the eye. This type of brush is approximately one-eighth of an inch wide. Although the flat, blunt surface of an eye-shadow brush enables it to blend color, its primary use is to apply powder eye shadow. (A sponge-tipped applicator is better for applying cream eye shadow.) The same brush can be used for many colors, but must be cleaned before you change tones. If you are working with several light tones, wiping the brush with a tissue may be adequate; otherwise, washing is necessary. You should consider having two brushes — one for light eye shadows and another for darker tones.

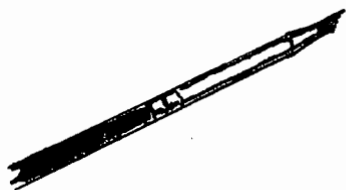


**AN EYELINER BRUSH** is a thin brush, usually made of resilient sable hair. It is used to apply liquid eyeliner and to smudge color from pencil eyeliner into a fine, indistinct line. An eyeliner brush also can be used to apply concealer in wrinkles and creases under foundation.

**AN EYEBROW BRUSH** is used to brush the brows into their natural shape and to separate lashes. There are several types of eyebrow brushes.



**A BRISTLE EYEBROW BRUSH**, which is made of a stiff, natural fiber, generally has two rows of bristles and looks like a thin toothbrush. It is used to shape brows, separate mascaraed lashes, and lighten or darken brows with powdered brow makeup.

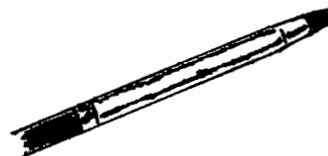


**A TAPERED NYLON EYEBROW BRUSH** is made of stiff, nylon bristles that taper and are cut on a bias. This brush resembles an eye-shadow brush in shape. Its tip is about one-eighth inch wide. It is used with powdered brow makeup to shade and fill in eyebrows when part of the brow is missing.



**AN EYE BRUSH AND COMB** has nylon

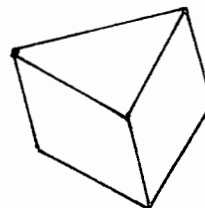
bristles and is a brush on one side and a plastic comb on the other. The comb side separates lashes that clump together, removes excess mascara and combs brows into shape. The brush side is used to shape and shade brows and also can separate lashes.



**A LIP BRUSH**, usually made of sable, is approximately one-eighth inch thick. It has a tapered end and flat center. The slightly blunt tip can be used for outlining and the flat side for filling in lip color. A lip brush also can be used to make slight corrections in the shape of the mouth when necessary. A lip brush should be stiff enough to hold its shape. Check a lip brush by passing your finger over the tip quickly. It should snap back to the original shape. Look for a brush that comes with a cap, plastic tip or cover to protect the edges.

**BRUSH CARE** — Brushes should be wiped with tissue after each use and washed frequently. While it is important to keep brushes clean, too much washing can make bristles disintegrate and fall out. Once-a-month cleaning may be adequate, if you are not a makeup professional and are using brushes only once or twice a day. Swish only the bristles in a solution of mild soap or shampoo and warm water and rinse. Pat dry and stand brushes upright on their handles away from heat to finish drying.

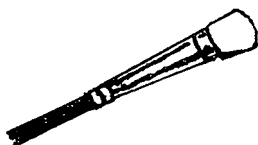
## APPLICATORS



**A SPONGE WEDGE** is a triangle of foam, cut about one inch thick, that is used for applying and blending cosmetics. It is particularly effective in applying and blending foundation to obtain the desired coverage. If used dry, it absorbs excess foundation to give smooth, uniform coverage; if

dampened before use, it helps provide sheer coverage. In addition, a sponge wedge is handy for blending and softening lines of demarcation, such as jawline and hairline areas.

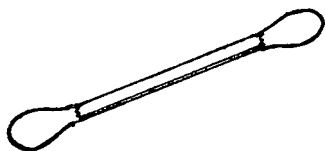
A sponge wedge is ideal for applying concealer to cover small facial imperfections and enhance the undereye area. It also can be used as an applicator for liquid and cream blushers and cream eye shadows. Although a sponge wedge can be washed and reused, it is inexpensive enough so that you may wish to start with a fresh one after several makeup applications.



**A SPONGE—TIPPED APPLICATOR** is useful for applying liquid or cream eye shadows. Because the applicator also functions somewhat as an eraser, it is useful in adjusting and balancing the intensity of eye shadow application. A sponge-tipped applicator is an excellent tool to clean up any minor makeup mistakes, such as smeared mascara or excess eye shadow. It can also be used for applying concealer to cover facial imperfections and enhance the undereye area.



A disposable sponge-tipped applicator is used in the same manner. The only difference is that it is inexpensive enough to be thrown away after a few uses when it becomes messy. It also makes a handy replacement for the applicator that comes with an eye-shadow compact.

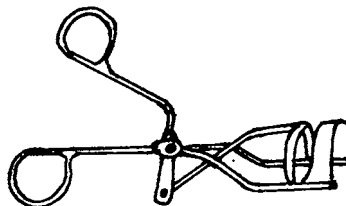


**COTTON SWABS** are also inexpensive, sanitary tools for applying eye shadow, smudging eyeliner or shadows and removing eye makeup mistakes. Be careful though, not to get a loose fiber in your eye. Make sure swabs are tightly wrapped.

## OTHER MAKEUP TOOLS



**TWEEZERS** are essential for shaping eyebrows. They are available in three tip varieties — pointed, straight and slanted. Slanted ends usually work the best for overall cleaning around the eyebrow area; pointed ends are better for removing the occasional stray hair. Choose the pair that you find most comfortable to use, but make sure the tips meet perfectly.



**AN EYELASH CURLER**, properly used, will enhance even sparse lashes. To make sure the curler does not pull out lashes, check the rubber pad periodically. As soon as it becomes hard or worn, replace it. To keep pads fresh longer, wipe them off with tissue after each use. Be sure to curl eyelashes before applying mascara.

**PENCIL SHARPENERS** for both narrow and wide makeup pencils are essential. Some sharpeners are made to accommodate both size pencils. Do not try to sharpen makeup pencils with a knife or a regular pencil sharpener. Both of these methods can ruin pencils. Be sure to round sharp points, particularly on eye pencils.



# 4

## LEARN

### BASIC MAKEUP SKILLS . . .

Selecting the right makeup products and tools is only the first step to makeup success. Learning to skillfully and confidently apply makeup also is necessary to ensure you receive value for your investment instead of adding to “makeup clutter” in your dresser drawer.

This chapter will show you how to effectively use the cosmetics and makeup tools you selected using the previous chapters. There are general tips for better makeup application and guidelines for applying each type of cosmetic. Note techniques that apply to you and ideas you would like to try in Your Personal Makeup Plan — Exercise 4. Additional techniques to enhance particular face shapes and features are in Chapter 5.

#### TIPS FOR BETTER MAKEUP APPLICATION

Make up in adequate light. If the light is dim, you may use more makeup than you need. Then, outdoors or in bright office light, your makeup, especially cheek color, will probably look overdone. To be sure, double check in daylight before you go out. Also, when possible, apply makeup in daylight during practice sessions. (See Chapter 7 for more information about lighting and makeup.)

If you have trouble applying eye makeup because you cannot see your eyes without glasses, consider makeup glasses with specially hinged lenses. Each lens folds down separately, so you can fold one lens down and apply makeup to the exposed eye while seeing clearly through the glasses with your other eye.

Magnifying mirrors are also a help to those who cannot see well, but with such an enlarged view of yourself, be careful. The tendency is to apply too much makeup. Avoid this problem by using a double-sided mirror so you can flip back and forth between the regular and magnified images. A mini-sized magnifying mirror for your purse is also a good idea for occasional checkups, whether or not you wear glasses.

Always begin makeup with a thoroughly cleansed face. Pin your hair back or use a scarf or makeup band to keep hair off your face. When possible, apply makeup several hours before a special occasion. It looks more natural as it warms on your face and you will avoid a last minute rush that often causes mistakes.

Keep the makeup you need on a tray or in a container, so that everything is at your fingertips. Avoid trying new products and colors for special occasions when you want to look your best. Test anything new when you have time to experiment. Get in the habit of applying makeup products with applicators — not fingers. Use brushes, sponges, sponge-tipped applicators, cotton swabs, etc. This way, makeup goes on better, lighter and cleaner.

Be sparing in applying makeup. You can always add more. It is usually difficult to correct excess makeup without starting all over again. Do not underestimate the importance of blending. Color is not meant to stand out in spots, slashes and dots on the face. Its purpose is to enhance your features, and in order to do that, it has to fade gradually into nothingness.

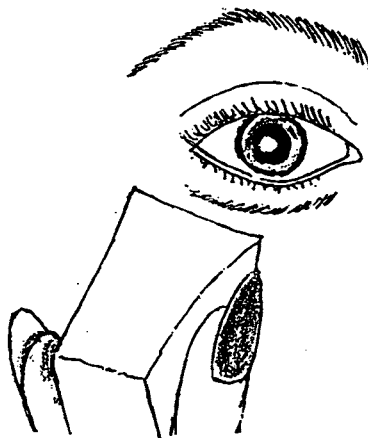
Check your makeup in profile by using a hand mirror or a three-way mirror. Other people do not just see you face-to-face. If your makeup does not turn out right, remove it and start over. Do not think of it as frustration but rather, as experimentation that will pay off.

## UNDERBASE TINT

Apply underbase tint and blend over entire face including lips and eye area. Use a slightly damp sponge wedge to keep coverage light and uniform.

## CONCEALER

Use concealer on undereye circles, recessed corners of mouth, deep lines, age spots and other discolored areas. Concealer should be used after moisturizing and applying underbase tint (if either or both are used) and before foundation. Two light applications of concealer are better than one heavy application.



**DARK UNDEREYE CIRCLES** — Apply concealer just below, rather than directly on, undereye circles, and blend up into dark area. Smooth on a light line from outer edge of eye to center and a second line from inner edge of eye to center. Then blend up into dark area using sponge wedge. Do not try to lighten circles drastically. Slight shadowing looks more natural. Use concealer that is slightly lighter than foundation.

## UNDEREYE BAGS AND POUCHES

— Avoid applying concealer directly on eye bags. You want bags to recede, but light concealer will cause bags to come forward visually and thus look worse. Instead, apply concealer with an eyeliner brush into darkest part of indentation around pouch. Pat-press it with sponge-tipped applicator or edge of sponge wedge, keeping concentration of concealer in indentation. Feather out edges with same applicator; then apply and blend foundation with sponge wedge. Concealer should be slightly lighter than foundation.

## DEEP RECESSES, LINES AND WRINKLES

— Use a fine eyeliner brush to paint lighter-than-skintone cream concealer into recesses, frown lines and wrinkles. The brush distributes and blends in corners better than fingers and allows you to control amount applied. You can always add more. Cover with foundation and blend gently with sponge wedge.

**RAISED BLEMISHES** — Use concealer that matches foundation. Lighter concealer highlights blemishes and can make them stand out. Apply directly on blemishes with sponge-tipped applicator or corner of sponge wedge. Blend edges with applicator. Apply foundation over concealer and blend well with sponge wedge.

## AGE SPOTS AND OTHER DISCOLORED AREAS THAT ARE NOT RAISED

— With a sponge-tipped applicator or sponge wedge, pat small amount of concealer over areas to be covered. Blend well with applicator. Apply foundation over concealer, carefully blending edges of area with sponge wedge. Concealer should be slightly lighter than foundation. This should cover most discolorations. If some dark spots can still be seen, apply additional concealer over foundation. Be sure to blend well.

## FOUNDATION

Apply foundation after cleansing, toning, moisturizing and, if it is part of your makeup plan, after using concealer and underbase tint. For best results, apply foundation over moisturizer or underbase tint while it is still damp. Foundation will go on more smoothly and blend better with underbase tint.



**APPLICATORS FOR FOUNDATION** — Use a sponge wedge for applying and blending foundation. You will have better control and get a smoother look than if you use your fingertips. The best method to apply foundation depends on the type of formula you use and the amount of coverage you want.

*For sheer, light coverage with liquid makeup,* use a slightly damp sponge wedge. Since the sponge is porous, you do not have to worry about applying too much makeup, because the sponge absorbs the excess. The added moisture gives a natural look. For more coverage with liquid foundation, start with a dry sponge wedge.

*For heavier cream-type (oil-based) foundations* that are intended for fuller coverage, use a dry sponge wedge. Cream formulas contain oils that do not mix well with water. If you need coverage, but still like a natural look, try this technique: Apply cream foundation with sponge wedge as described below. Dust on translucent powder. Then, lightly blot your face with a slightly damp sponge wedge to set makeup and give a natural finish.

Points and edges of a sponge wedge are also useful for spot-applying foundation, either for extra coverage on top of foundation or just to hide small flaws — undereye circles, red areas, shadows — when you are not wearing foundation on entire face.

**APPLYING AND BLENDING FOUNDATION** — Foundation must be applied with a light

hand for natural-looking coverage. Start with the smallest amount possible. It is easier to blend and add, than to remove excess. If you need extra coverage, apply two light coats of foundation instead of one heavy layer.

When you use liquid foundation, shake container well. Then pour or dot small amount into your hand and immediately cap bottle tightly. This will minimize contamination of foundation remaining in bottle.

To apply foundation, use fingertips or tip of sponge wedge to place dots of foundation on chin, cheeks, nose and forehead, keeping to center of face and away from hairline. Use sponge wedge to blend foundation downward and outward with long, smooth strokes. Gently smooth some foundation on and around eyelids and lips too. If you use undereye concealer, blend foundation upward to merge with it (not cover it) so there are no lines of demarcation. Do not use foundation on your neck, but be sure to blend carefully at jawline.

To look right, foundation must be blended evenly — especially at hairline, jawline and just under nose. Make sure there are no lines to show where foundation starts and stops. Use your lightest touch when blending foundation around eyes. If you use fingertips instead of a sponge wedge, use your ring or little finger so you are less likely to pull on this delicate area.

If you use water-based foundation, dot and blend one area at a time, because this type of makeup dries quickly. Cake foundation should also be applied and blended one area at a time.

If your makeup becomes shiny and disappears quickly, it is too moist for your skin or you are using too much moisturizer before applying foundation.

## POWDER

When to apply powder depends on the kinds of products you use for eye and cheek color. If you use powdered blusher and eye shadow, face powder should be used before these products and after foundation. If you use creams, liquids or gels for your eyes and cheeks, than face powder should be used as the finishing touch just before you apply lip color.

Face powder should be applied with a brush, a large cotton ball or a powder puff. Brushes are best for obtaining a sheer finish with translucent powder. A cotton ball or puff is useful for achieving a matte finish with tinted and translucent powders. Cotton balls are inexpensive and can be thrown away after each use. If you use a puff, be sure it is clean. Do not use the same puff to apply both tinted and translucent powders.

Consider the kind of finish you desire — sheer or matte — and the type of powder you are using — translucent or tinted. Here are application tips to help you achieve the look you want:

**SHEER, GOSSAMER FINISH** — When you want a sheer, gossamer finish, use loose translucent powder and a powder brush. To apply, dip brush into powder and tap off excess by flicking it once against box. Gently stroke powder over entire face, using downward movements (in same direction facial hair grows) to distribute powder evenly. Dust off excess powder in a downward and outward motion. If you prefer to use a cotton ball for applying powder, be sure to use a powder brush to remove excess powder. If you want a very sheer finish, buff vigorously with a powder brush.

For the sheerest, most translucent glow and to set makeup, dampen a sponge wedge and squeeze it dry. Then press it lightly all over face — except nose, which can look shiny with extra moisture.

**MATTE FINISH** — When you want to create a matte finish, use loose powder and apply with a cotton ball or puff. Use either translucent or tinted powder. Tinted types provide more coverage. Shake out small amount of powder into palm of hand and press cotton ball or puff into powder. Pat — do not rub — powder over face to press it into skin. (Never drag a cotton ball or puff on your face, as this will remove under-layers of foundation and color.) Wait a moment, then lightly buff away excess powder. If you are using tinted powder, it is extremely important to take extra care with buffing to avoid a caked look.

If you like the look and feel of a matte finish but hate to give up sheen completely, apply powder, then spritz face with mineral water. Or, blot freshly powdered face with a dampened wrung-out sponge wedge.

## POWDER TIPS

Properly applied, a little powder goes a long way. If powder looks chalky or artificial, or collects in tiny facial lines, you are applying too much. To keep from using too much powder, put small amount in palm and dip brush into it. Then gently blow off excess powder and lightly dust face.

For longer-lasting lip color, lightly dust powder over lips before applying lip color. A small amount of powder applied very lightly around eyes helps blend texture in this area with that of surrounding skin. A coating of powder also will make lashes appear thicker and longer when mascara is applied.

You can also use translucent powder to tone down cheek color that is too dark. Dip a large brush into loose powder and dust over blusher.

Shiny surfaces appear to be larger than flat surfaces. If you have a large, long or prominent nose, you will look best when your nose is powdered to a flat, matte finish.

Powder should be applied liberally on a young face, sparingly on an older one. On dry or maturing skin, powder may cake or sink into small lines. So, if you have dry skin, be very careful to rid your face of any excess powder. If skin is oily, powder will help to counteract shine. But it must be applied firmly. Press and release as you take powder across forehead, down center panel of face and across chin.

When you experiment with a powder application technique, wait awhile before judging the finished effect. For the first half-hour it might look too powdery. Once natural oils of the skin begin to surface, the effect will be more subtle.

**COMPRESSED POWDER AND TOUCH-UPS** — Compressed powder is perfect for touch-ups. Carry a supply of cotton balls for application. The powder puff provided in a powder compact soon becomes soiled, because it absorbs oil, dirt and bacteria from the surface of skin each time you use it. Discard it when this happens.

To apply pressed powder, use puff in compact or fresh cotton ball and dab powder cake with it. Shake puff slightly to remove excess and then gently pat on in T-zone (the T formed by forehead, nose and chin). Blend powder downward.

If you are putting on too much pressed powder, you probably are rubbing it in. Pat or press powder over your face — do not rub it in.

If your skin is very oily, carry facial tissues or special blotter papers with you during the day and blot off excess oil before you reapply powder. Use powder sparingly so that it does not cake.

If you prefer the take-along convenience of pressed powder, but would rather work with loose powder, use a brush handle to draw several circles lightly on top of the cake and loosen a small amount of powder. You now have, in effect, "loose" powder to apply as described above.

**LOOSE POWDER AND TOUCH-UPS** — A dusting of translucent powder is just the thing to help you look fresher at the end of a long day. Use an empty spice bottle with a shaker top and screw-on lid for carrying loose powder in your purse. Pack some cotton balls and you are all set for a touch-up.

## BLUSHER

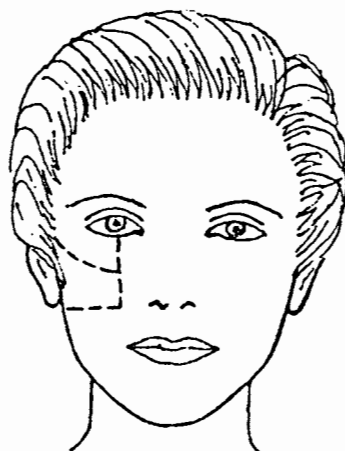
No matter what type of blusher you use, the keys to successful application include using the right amount, placing it properly and then blending carefully. Here are some guidelines for blusher application that apply to everyone. (See Chapter 5 for additional information on blusher placement to enhance particular face shapes.)

**AMOUNT OF BLUSHER** — It is much easier to add than to subtract cheek color. Start with the lightest touch and build up until you get the depth you want.

If you lack natural cheek color, you may use too little blusher, because you are accustomed to looking that way. Be sure to use enough blusher. Experiment by adding more color.

If you have high coloring, you can use blusher to soften ruddiness that often concentrates in front area of cheeks. Apply blusher to sides of cheeks to extend natural color out toward ears. Be sure to blend well.

Soften blusher as skin lightens with age. Blusher that is very dark or bright can overpower pale coloring.



**PLACEMENT OF BLUSHER** — Apply blusher along top of cheekbone beginning under center of eye and smooth up and out into hairline. Bring color down the hairline slightly and back to original point under eye, forming a triangle.

Do not bring blusher lower than an imaginary line from bottom of nose to just under ear. Placing blusher any lower can make your face appear to sag.

Avoid putting blusher too near nose — this closes up face and can make nose appear longer. A good guide is to place index and third fingers alongside nose. Cheek color should go no closer to nose than outer edge of these fingers. Another way to check is to draw an imaginary vertical line from center of eye down to cheek. Do not let color stray past this boundary toward nose.

Do not bring blusher into or too close to circle area under eyes. This makes eyes look smaller and accentuates any undereye circles, puffs, bags or wrinkles. Sweep color out toward hairline.

To call attention to cheekbones and give face a sculptured look, use two tones of blusher in same color family — one light, one darker. Apply deeper shade under cheekbones and lighter shade above. Blend well for an even-toned look.

**APPLYING AND BLENDING BLUSHER —** For a natural look, it is essential to blend blusher carefully into foundation. Avoid “slashes” or circles of color. No one should see where cheek color begins or ends. To be sure, use a second mirror to check yourself in profile. Here are tips on how to apply and blend various blusher formulations:

**CREAM, GEL OR LIQUID BLUSHERS —** Cream or liquid blushers should be applied over foundation and before powder. Gels with their transparent effect are best applied over a moisturizer or a light foundation without powder.

The best way to apply cream, liquid or gel blusher is with a damp sponge wedge, not with fingers. (Fingertips can leave fingerprints.) The sponge helps to glide color on smoothly. Use edge of sponge for blending.

To apply cream, liquid or gel blusher, dampen a sponge wedge and squeeze out excess water. Apply small amount of blusher onto sponge and then dab sponge onto palm, rolling sponge lightly back and forth to distribute blusher. Pat blusher on face, working outward to hairline. Be careful not to wipe or smear color onto cheek. Check to see if you have put on enough. (Remember that with cream, liquid and gel blushers, it is much easier to add more than to remove excess.) Repeat process if more color is needed. Use edge of sponge wedge to tap and blend edges of blusher. Do not rub or tug at skin. When you finish blending, you should not be able to see where blusher begins or ends.

**POWDER BLUSHER —** Powder blusher should be applied over foundation and powder. Use a thick, soft brush, not a puff, to easily apply and blend this type.

To apply powder blusher, stroke brush on blusher and tap off excess. Then stroke blusher on cheeks, blending with gentle flicks of brush. Be sure to angle blusher upward and outward on face.

Powder blushers are so concentrated and intense that they sometimes go on darker than you plan. If you have trouble controlling amount applied, pretend your hand is a palette. Swish brush back and forth on hand (or a tissue) before applying to adjust amount of blusher and get the right shade. Two or three light layers are softer than a single heavy one.

Another way to ensure light coverage is to use loose powder to help blend powder blusher. Dip a soft powder brush into loose face powder. Blow off excess. Then, dip brush into powder blusher and brush on with quick strokes. Blusher will blend into makeup instantly with no lines of demarcation.

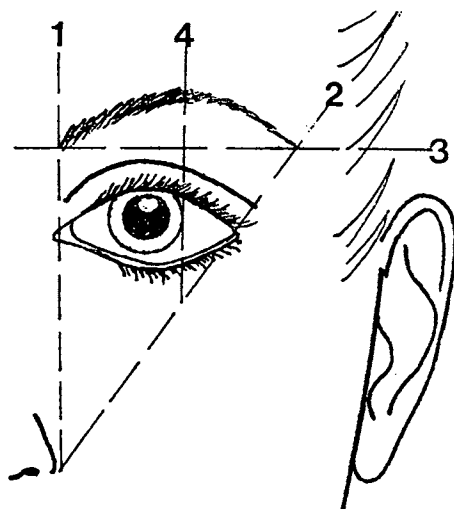
**USING CREAM AND POWDER BLUSHER TOGETHER —** If blusher tends to fade, try layering by using same color in both cream and powder forms. First, use cream blusher and face powder. Then apply powder blusher over powder and blend well for a soft, natural effect. When blusher finally starts to fade later in the day, you can easily reapply powder blusher for a quick touch-up. If you have oily skin, use cream blusher that is oil-free.

## BROW SHAPE AND COLOR

Eyebrows frame your eyes, provide facial balance and play a major role in the expression of your face. This section contains general guidelines for shaping and coloring brows. (See Chapter 5 for special techniques to enhance particular types of eyes.)

**EYEBROW SHAPE — GENERAL GUIDELINES —** The most flattering brows are the most natural ones — neat and in proportion to the shape and spacing of your eyes. The size of brows should also be proportionate to your face. Petite features, for instance, can be overwhelmed by large, bushy brows. Follow these steps to proportion brows:

Brush out brows with a brow brush/comb: first, toward nose (against direction of eyebrow growth) and then, up and out toward temples (with eyebrow growth).



Place a pencil vertically along outside of nose (line 1 on drawing), lining up with inside corner of eye. Eyebrow should start where pencil crosses brow area. If necessary, tweeze out excess hairs or add more brow with pencil or powder brow color.

Then, place pencil diagonally (line 2 on drawing), one end at outer base of nose, the other lining up with outer corner of eye. Eyebrow should end at point where pencil crosses brow area.

Next, hold pencil horizontally across bridge of nose and beginning and end points of brow (line 3 on drawing). Eyebrow's outer end should not droop below inner beginning point. Inner and outer ends of both brows should be at same level.

Look straight into mirror and hold pencil upright, intersecting outer edge of iris of eye and middle of eyebrow (line 4 on drawing). This is point where brow should arch highest.

Brow shape should follow natural shape of upper eyebrow or browbone. It should also follow line of eyelid for a smooth, consistent look.

**MAKING THE MOST OF YOUR NATURAL BROW SHAPE** — After you have used the steps above, you may find that your brows do not measure up to the ideal. Here are tips on how to make the most of your natural eyebrows, with grooming suggestions for each of the seven basic brow types.

**TOO LONG/TOO SHORT BROWS** — If brows grow beyond points determined in pencil-test above, tweeze out excess. If brows are short, fill them out using pencil or powder brow color. See techniques below.

**BROWS ARCHED TOO CLOSE TO OUTER ENDS** can be brought into balance by plucking ends then penciling in arch to peak at point described in pencil-test above. Use penciling techniques below.

**STRAIGHT-ACROSS BROWS** — Give them a subtle arch by plucking a few hairs from underside of brows where arch should be, then penciling in a curve at top.

**BUSHY OR UNRULY BROWS** — Careful thinning and brushing can open entire eye area. Bushy brows can be brought under control by trimming hairs that stick out from main brow line. Use brow brush or toothbrush and blunt-tipped scissors. Brush brows down and trim along natural brow line. Apply hairspray to brow brush before using to help tame brows.

**THICK BROWS** — To make them softer, tweeze a few hairs across length of brow. Be sure to pluck from underside of eyebrow, never from top.

**THIN/OVERPLUCKED BROWS** should be filled in with well-sharpened, narrow-leaded eyebrow pencils. Follow pencil techniques described below. Use a brow brush to blend lines.

**UNEVEN BROWS** — Arch brows, extend and fill in any empty areas.

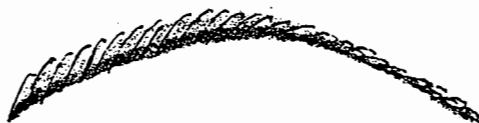
**WHEN YOU FILL IN EYEBROWS** — Eyebrow pencil defines and accents brows. Make sure pencil is sharpened before you begin. Do not draw a single continuous line to shape. Instead, use short, feathery strokes in same direction that brow hairs grow. To achieve proper shape, outline top of brow up to arch. Then extend brow to end and fill in any sparse areas. Brush brows with eyebrow brush to smooth and blend in pencil strokes.

Brush-on brow powder can also be used to fill in eyebrows. Apply with small, tapered, nylon eyebrow brush. Use short, feathery strokes and then brush brows with eyebrow brush to smooth and remove any excess powder. Brush-on powder is not as effective as eyebrow pencil for reshaping brows.

Add brow makeup a little at a time — you can always add more. As you shape and fill in, keep brushing brows out to blend color and study the line. Walk away and then look at brows again in a full-length mirror. This is a good proportion check.

**DUAL-COLOR TECHNIQUE FOR VERY SPARSE EYEBROWS** — For natural-looking results, follow these steps:

Use pencil that matches darkest shade of hair color to draw a line along full length of lower brows. Then, use eyebrow brush to brush eyebrows up.



Next, use lighter shade of powder brow color to fill in upper portion of brows. Use eyebrow brush to brush pencil color upward to meet and blend with brow powder. Finally, run eyebrow brush the length of brow's top edge to smooth it into desired shape.

**WHEN YOU TWEEZE** — When you tweeze, follow guidelines for determining eyebrow shape discussed above. Like other features that come in pairs, brows do not always match perfectly. That is natural, so do not spend too much time striving for symmetry. If one eyebrow has a slightly better natural shape, use it as a guide for shaping the other one.

## EYELINER

Whether you choose to use liquid, cake or pencil eyeliner, here are general application guidelines. (See Chapter 5 for special techniques to enhance particular types of eyes).

**EYELINER APPLICATION — GENERAL GUIDELINES** — Eyeliner should be applied after face powder and before eye shadow. Powder helps keep liner from smearing and subsequent blending of eye shadow softens eyeliner application.

A brush is best for applying liquid and cake eyeliner. If you select liquid type that comes with its own brush, be sure brush provided is very fine. Otherwise, purchase and use a special eyeliner brush. When using cake eyeliner, dampen brush, then blot excess water. When using liquid liner, be sure to remove excess from brush before applying.

Many women find pencil eyeliner easier to control than liquid or cake eyeliner. Use a freshly sharpened pencil for a fine line. For a smudged effect, a blunt-pointed pencil works best. When pencil eyeliner is softer than you like, refrigerate before using. If it is harder than you like, hold tip between fingers for a moment or two. For a sharp point and to prevent tip from breaking, chill pencil and sharpener in refrigerator before using. Wait a few seconds for pencil to return to room temperature before applying.

To make eyeliner application easier, position mirror so that you are looking down, rather than straight ahead. Open mouth to relax face. This helps to prevent rapid blinking. To steady hand, rest elbow on table or place little finger of hand you are using on cheekbone. Another steadying method is to lightly hold wrist of applying hand with other hand. Experiment to find technique that works best.



*To apply eyeliner to upper lid*, start at outside corner of eye and draw line inward, without holding eyelid taut. Stay as close as possible to roots of lashes. This technique will permit you to draw a thin line that you can stop at any point. Best stopping point for line depends on



eye shape and spacing. See recommendations in Chapter 5 for enhancing various types of eyes with liner. If your eyes do not fit any of these special categories, line outer three-fourths of upper lid.

**To apply eyeliner to lower lid,** use basic technique described above. If your eyes do not fit any of the special categories discussed in Chapter 5, a general guideline is to line outer half of lower lid. Be especially careful to keep under-lash shadow line close to root of lashes. If it extends too low below lid, it will create a dark under-eye circle effect. Many women who use liquid eyeliner on upper lids, prefer to use pencil liner on lower lids because it is easier to apply and gives a softer hint of color.

No matter what type of eyes you have, do not frame eyes completely with eyeliner. This will give eyes a closed look and make them appear smaller. There should be a slight separation between end of liner on upper lid and liner on lower lid.

To smudge or not is up to you. The line can be left defined for a sophisticated, made-up look or smudged for a natural look. If you want a smudged look, do not try to smudge liquid or cake eyeliner. It will only make a mess. Use pencil eyeliner and smudge with a cotton swab or sponge-tipped applicator.

Another technique for applying eyeliner is to dot liner, instead of drawing a smooth, unbroken line. Apply pencil eyeliner as close to lash roots as possible. Then, smudge dots with a cotton swab or sponge-tipped applicator.

## EYELINER TIPS

If you wear supplemental eyelashes, apply liner to eyelids before you affix lashes. Putting lashes on first could cause you to apply a line that is too thick. If required, touch up eyeliner after supplemental lashes have been applied.

To keep eyeliner neat and fresh, dust pale, neutral, powder eye shadow over pencil eyeliner. Shadow locks in liner but is sheer enough for pencil to show through.

To brighten color of eyes (by making whites of eyes look whiter), apply blue eyeliner pencil to

inner rim of bottom lids. You can also use blue pencil to line under bottom lashes to heighten effect. If you wear contact lenses or have a tendency toward any eye problems, omit lining inner rim. Limit lining of lower lid to skin surface just under lower lashes.

## EYE SHADOW

Eye-shadow application can vary from a soft haze of color in a subtle neutral tone to a three-tone combination that accents the entire eyelash-to-eyebrow area. You can make your eyes look larger and more open and even change their apparent shape, by shading them with shadow. The general rule: Use dark shades to subdue, light ones to emphasize and ones in between to add interest and definition.

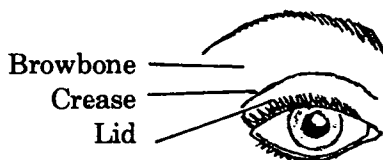
This section contains general guidelines for applying eye shadow. (See Chapter 5 for special techniques to enhance particular types of eyes.)

**EYE SHADOW PRIMERS AND APPLICATORS** — Before you put on eye shadow, apply moisturizer and foundation around eyes or use special eye-shadow primer. This step will help shadow go on smoothly and last longer. It also will prevent shadow from accumulating in creases of lids.

Apply powder shadow with a brush for a subtle, light shade or with a sponge-tipped applicator when you want heavier color. Cream shadow can best be applied with a sponge-tipped applicator. Avoid using fingers; use clean brushes and applicators to avoid contaminating makeup or eyes. Remember, the first place an applicator touches should be where you want the most intense color. To assure that powder eye shadow goes on evenly and neatly, gently tap brush or sponge applicator so excess falls off before you apply it.

For soft color, apply powder eye shadow dry. Dot on, then blend with brush. For deeper color that lasts longer, apply with a moistened brush or sponge-tipped applicator. Touch powder only in one corner and use same corner each time you use moistened applicator. Wetting powder shadow may harden it, so that it will not be as good for applying dry as it was originally.

For a soft, subtle effect with either cream or powder shadow, use an eye-shadow brush (not fingers) for blending. A cotton swab also can be used for blending or removing any excess shadow.



**WHERE TO APPLY EYE SHADOW** — For the purpose of applying eye shadow, your eye area is divided into three parts 1) eyelid, extending from lash base to point where eye socket indents; 2) lid crease indentation; 3) browbone, the bony ridge above crease that extends up to eyebrow. If you have trouble visually identifying these areas, close your eyes and feel each with fingertips. You will be covering one or more of these areas with one or more shadow shades, depending on your eye features, as described below and in Chapter 5.

There are two basic techniques for applying eye shadow — horizontal layering and vertical placement. Applying shadow in horizontal layers is somewhat simpler, but may make eyes look flat. Brushing shadows on vertically has the advantage of playing up the eye's natural spherical shape. The following guidelines for each method are for normal, well-spaced eyes. Experiment with both methods and find the one that works best for you. See Chapter 5 for special tips on how to enhance particular types of eyes.



**HORIZONTAL PLACEMENT OF EYE SHADOW** — Brush on lightest shadow (highlighter) first, going along browbone from just under outer end of eyebrow toward inner end. Next, apply medium shade over entire eyelid area, beginning in center of lid and blending toward inner and outer corners of eye. Finally, apply darkest shade in crease of lid, beginning above outer corner of eye and blending inward, so color pales toward nose.



**VERTICAL PLACEMENT OF EYE SHADOW** — Look at eyelid and mentally divide it into three parts, beginning at nose and finishing at end of eye socket. Use either light or medium shadow on first (inner) third of eyelid. Then apply light shade (highlighter) to center third of eyelid. On last (outer) third of eyelid, use medium eye shadow shade. Blend the three colors together with an eye-shadow brush to achieve effect of one, undefined color. You should not be able to tell where one shade ends and next shade begins.

After you have applied color to eyelid, create definition between browbone and lid. Use an eye-shadow brush to apply thin line of dark shadow in crease of eyelid — not on browbone and not on eyelid. Begin line in crease of eye above first third of eyelid and continue it to outer end of eyelid. Then, use brush to soften line by blending it with shadows on eyelid.

Finally, apply light highlighter sparingly to outer portion of browbone. If you have a protruding browbone, change shadow for this step to medium shade.

## EYE SHADOW TIPS

If you want to use only a hint of shadow, apply it very close to roots of upper lashes, concentrating it on outer half of lid. To make eyes seem larger, extend it to outer corner and under lower lashes as well.

Whichever application method you use, be sure to blend eye shadows carefully. Unblended shadows look obvious and artificial.

Set eye shadow with a final dusting of translucent powder. This is especially effective in preventing powder shadow from collecting in eyelid creases.

Keep small rectangles of foam or sponge that are often packed over color in new containers of powder eye shadow. They help prevent flaking and chipping. Use them to wipe applicator before applying color to eyes. This also will help control amount of shadow you apply.

Remember that eye makeup should only bring out the beauty of your eyes — and never be overdone. If eye shadow turns out too harsh or bright, try applying a neutral shade over it to soften the effect.

## MASCARA



The way to achieve long, thick, silky lashes is with mascara. This section contains general guidelines for applying mascara. (See Chapter 5 for special techniques to enhance particular types of eyes.)

**MASCARA APPLICATION — GENERAL GUIDELINES** — For most women, an automatic roll-on mascara with a built-in brush is the easiest and most convenient type of mascara. When using this type, draw brush out of tube by gently twisting it, so it is fully coated with mascara when it emerges. Do not pump brush up and down. This distributes mascara unevenly on brush and often breaks its bristles. It also lets in air, which leads to mascara dry-out, and deposits mascara on container seal, which interferes with proper closing. Be sure to wipe off gob of mascara that often clings to tip of brush. Removing excess mascara before you start application will result in better control and less smearing.

Curling lashes before applying mascara makes them appear longer and gives eyes a larger, more open look. However, this step is optional. You may

or may not choose to curl lashes. If lashes are naturally curled, there is no need. If lashes are sparse and come out easily, avoid using an eyelash curler. When you choose to curl lashes, follow directions that come with the eyelash curler.

Apply mascara after completing other eye makeup. Be sure to read and follow directions that come with mascara. Open your mouth a bit to help relax your face while applying mascara. For a steadier hand, support your elbow on a table or vanity.

To apply mascara to upper lashes, look into mirror and tilt head forward with eyes partially closed. Slowly sweep mascara from base to tips on top side of upper lashes. For underside of upper lashes, tilt head back and keep eyes opened wide. Apply mascara with a rolling motion from base to tips of lashes, curling them upward with brush. It is especially important for those who have light eyelashes to coat both top and bottom sides of upper lashes.

A balanced look is achieved by applying mascara to lower as well as upper lashes. To apply mascara to lower lashes, reinsert brush into tube and then tilt head forward. Hold brush vertically and use tip to apply mascara with downward strokes to outer side of bottom lashes. If you are prone to undereye smudges, hold a piece of tissue or plain paper under bottom lashes while applying mascara.



Some women find it easier to apply mascara to bottom lashes first, because top lashes have not become heavy with mascara. Use whichever sequence works best.

## MASCARA TIPS

Keep mascara layers very thin. Several thin layers are better looking and more effective than one thick coat. However, too many coats of mascara result in caked lashes. Two coats are usually all that is needed. Make sure first layer has time to dry before next application. If you want lashes to look thicker, fluff translucent powder over lashes between applications.

To avoid clumping of lashes, apply mascara slowly. After applying each layer of mascara, but before it dries, use an eyebrow brush or eyebrow comb to separate lashes and remove any excess mascara. If lashes begin to clump, separate them immediately. Also, keep in mind that using tip of wand helps eliminate clumping. Do not try to apply mascara by blinking eyelashes against an applicator. This method is not effective and blinking is likely to deposit wet mascara on skin.

Clean any mascara spots or mistakes immediately. The longer you wait, the more difficult cleanup becomes. When mascara dries, it becomes almost impossible to remove without destroying other makeup already in place. Use a cotton swab moistened with eye-makeup remover. If you do not have remover, use warm water for water-based mascara or baby oil for oil-based mascara.

To keep lashes looking good throughout the day, train yourself not to touch your eyes after applying mascara. This is the best way to avoid smudging.

Always remove mascara before bedtime. The type of mascara formula usually determines whether you should use water or an oil-based remover. Directions that come with mascara usually indicate what you should use to remove it. If you are using oil to remove mascara, let it remain on lashes long enough to soften mascara before tissueing off. If lashes are dry and brittle, coat them with lash conditioner after removing mascara.

## LIP COLOR

There are four basic steps to successful lip color application. First, prime lips with foundation. Second, outline and define the shape of lips with lipliner pencil or brush. Next, fill in lip color with a brush. Finally, add gloss if you desire extra

shimmer. Tips for each step are included in this section. (See Chapter 5 for special techniques to enhance particular lip shapes.)

**PRIMING LIPS** — Before applying lip color, use a special lip primer or make sure lips have received a base coat of foundation and light dusting of powder. This will help lip color last longer and also will even out any discolorations in lips to make sure you get the true shade of lip color. Lightweight liquid foundation designed for oily skins may be too sheer to adequately prime lips. Substitute cover-up concealer that slides on easily and makes a better lip color base.

**OUTLINING LIPS** — Outlining lips gives a more definite line and helps prevent lip color from blurring and bleeding into corners and creases of the mouth. In combination with other techniques, lip lining can also be used to slightly change the shape of lips. (See Chapter 5.)

Shape outline of lips with a freshly sharpened lipliner pencil or a lip brush. It is difficult to follow lipline accurately with a tube of lipstick, even a new one. Most women find a pencil is easiest to use and produces a well-defined line. If you use a pencil, select a soft-pointed one that is compatible with but slightly darker than lip color.



Outline upper lip first, one side at a time. Start in center and carefully draw a fine line out to each corner in a continuous sweep. Do same for bottom lip. Do not stroke all the way across mouth in one swoop, or lips may end up crooked. Strive for a clean, smooth edge.

Be sure lipliner pencil is sharp and firm before you outline. To reduce pencil point breakage, put lip pencil in freezer for about 15 minutes before sharpening. In hot weather, store pencils in refrigerator so they will not soften.

**FILLING IN LIP COLOR** — After outlining, apply lip color using a lip brush, blending the line and color with short, light strokes to eliminate hard edges. Outline should vanish. To get the true shade of lip color, be sure lip brush is clean.

To apply lip color, stroke lip brush firmly and evenly across color. Then, with mouth relaxed and lips closed, fill in lips with color. Start with upper lip and gently stroke color from each corner to center. Repeat for lower lip, making sure that lip color is blended into lip liner. Gently press lips together to distribute color, being careful not to smudge lipline.

Do not neglect corners of mouth. Best way to fill them in is to form mouth into an "O" shape, brush lip brush over lip color and apply color to corners using narrow edge of brush. Or, resharpen lip pencil and use it to fill in corners while holding mouth in "O" shape.

Do not use fingers to add or blend lip color; color will end up on fingers instead of lips. Avoid excessive blotting. If, after pressing lips together, you think you have too much lip color, very gently blot lips with a tissue. If you smudge lipline or need to make any corrections in lip color, use a sponge-tipped applicator.

**APPLYING LIP GLOSS** — The final step, shining lips with gloss, is optional. Use gloss, clear or tinted, if you want an attention-getting gleam. Using lip gloss is also a good way to keep lips from drying out or cracking, especially in cold weather.

Lip gloss packaged in a tube with a sponge-tipped applicator wand is easiest to use. To use lip gloss, twist applicator wand slightly in its container so that sponge tip picks up generous amount of gloss. Other types of lip gloss should be applied with a lip brush. To avoid a smeary lipline, do not apply gloss with fingertip.

Gloss should be used — and applied — as a highlighter, not as a second coat of lipstick. Dot it on center of lower lip only. Press lips together to spread gloss naturally. Aim for a smooth gleam rather than a thick, wet shine.

Clear, colorless lip gloss is best for adding shine to lip color. Tinted lip gloss has a tendency to change the shade of lip color underneath. You can, however, use tinted lip gloss for sheer lip color, if a lipliner is used first. The color and consistency of tinted lip gloss are not definite enough to sustain a lipline.

## LIP TIPS

After lip color is completed, smile and check results. Make sure that during application no lip color found its way onto your teeth. No matter how well your lips turn out, touch-ups will be needed throughout the day. Carry lining pencil, lip color, lip brush and gloss with you whenever you go out.

Protect your lips. Wear lip conditioner under lipstick to keep lips soft. Also wear lip conditioner when you are not wearing lip color to protect against dryness and chapping. Avoid licking and wetting lips, because it removes color and leads to dryness and chapping. Remove all lip color at night. Then protect lips with moisturizer or lip conditioner.

## 5      **ENHANCE FACE SHAPE AND FEATURES . . .**

Now that you have selected the right cosmetics and learned basic application techniques, the next step is to use makeup to enhance your face shape and features. In this chapter you will find additional techniques for applying blusher, eye makeup and lip color.

As you read this chapter, note techniques that apply to you on Your Personal Makeup Plan. Experiment by trying one or two of these ideas each time you apply makeup until you find the best combination. If you try too many at one time, it will be difficult to evaluate results. Practice until you can obtain a subtle, natural effect.

### **FACE SHAPE AND BLUSHER**

Proper placement of blusher can enhance and balance face shape. In general, smaller faces look better with more vivid shades of blusher, while subtle tones help slim down fuller faces. The following guide is keyed for the seven basic face shapes discussed in Exercise 1. Review recommendations for your particular face shape.



**DIAMOND-SHAPED FACE** — Minimize width and soften angles of face. Begin blusher under center of eyes. Follow highest portion of cheekbones, blending blusher almost, but not all the way, to temples. Do not apply blusher to forehead or chin.



**INVERTED TRIANGLE (OR HEART)-SHAPED FACE** — Balance upper and lower portions of face. Apply blusher high on cheekbones and out toward ears. Then extend over eyebrows a bit toward center of forehead. This will form a sideways V. Blend well. Keep blusher high on cheeks; do not apply to chin.



**OBLONG FACE** — Minimize length of face. Begin blusher just beyond the apples of your cheeks — the fleshy portions that show when you smile. Extend it along cheekbones with concentration of color out toward hairline and ears. Do not apply blusher to forehead or chin.



**OVAL FACE** — Maintain balance of face. Find the most prominent part of cheekbones, using your fingertips. Apply blusher at that point and blend up toward temples to highlight cheekbones. Follow general guidelines for blusher placement provided in Chapter 4.



**SQUARE FACE** — De-emphasize squareness and give impression of a slimmer face. Begin blusher under center of eyes. Follow highest portion of cheekbones, blending blusher almost, but not all the way, to temples. Apply hint of color to forehead and chin.



**ROUND FACE** — De-emphasize roundness and give impression of a slimmer face. Begin blusher at a level just above nostrils and below center of eyes. Bring color out and up to temples, keeping it low on cheekbones. Extend blusher onto forehead to a point just above the arch of each eyebrow. This forms a sideways-V or crescent around outer eye area. Add a touch of color to midpoint of chin.



**TRIANGLE (OR PEAR)-SHAPED FACE** — Balance upper and lower portions of face. Begin blusher at a level just above nostrils and below center of eyes. Bring color out toward ears, keeping it low on cheekbones. Do not extend blusher around temples onto forehead. Add a hint of color to midpoint of chin.

## EYE TYPE AND MAKEUP

Eyes probably benefit more from specialized makeup techniques than any other facial feature. The right colors and placement can balance your face and enhance the appearance of the entire eye area. The following guide is keyed to the eye types discussed in Exercise 2. Review recommendations that apply to your eyes. If you find that your eyes have characteristics with conflicting recommendations, decide which characteristic you think it is more important to enhance. Make up your eyes accordingly.

**SMALL EYES** — Use eye makeup to open up eyes and create a more balanced face.



**Brows:** Be sure to have well-arched brows.

**Shadow:** Apply a pale lid color from near lashes up to crease and a dark, smoky color in crease. Repeat pale lid color or a soft-sheened, pale highlighter above crease from pupil diagonally to edge of brow.

**Liner:** Line upper eyelid with a thin line that gradually thickens over pupil of eye. Do not put dark liner on lower lid as it will make eyes appear even smaller. As an optional step, use a blue pencil to line inner rim of lower lid. (Omit this step if you wear contact lenses or have sensitive eyes.)

**Lashes:** Curl lashes and then apply mascara to top lashes only.

**TOO-ROUND EYES** — Apply eye makeup to help eyes appear more almond-shaped.



## TOO-ROUND EYES (continued)

**Brows:** Avoid extremely arched brows.

**Shadow:** Apply a subtle, matte shadow starting above inner side of iris, working diagonally up and out onto browbone. Bring color around and under lower lashes along outer half of eye. Smudge color slightly. Omit color on browbone.

**Liner:** Use eyeliner from center of upper lid out to corner.

**Lashes:** Apply mascara to outer lashes only.

**CLOSE-SET EYES** — Use eye makeup to attract attention outward to make eyes appear to move apart and balance face.



**Brows:** Start browline slightly out from inner corner of eye, arch just beyond center of eye and end brows slightly beyond outer corners of eyes.

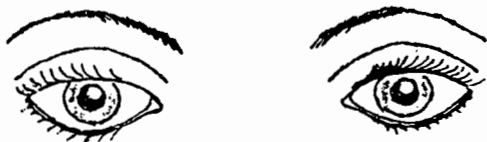
**Shadow:** Choose a light-colored eye shadow for the first one-third of eye area, closest to nose — from lashes up to brow. Cover remainder of lid with a medium shade and feather shadow outward slightly beyond outer edge of eye, both above and below. Apply and smudge dark shadow in crease of eyelid, starting one-third away from nose and continuing to end of browbone.

**Liner:** Line outer two-thirds of upper lid and outer one-third of lower lid. Do not extend lines beyond outer corners of eyes. Smudge gently for subtle definition.

**Lashes:** Curl lashes and apply several coats of mascara to outer two-thirds of eyes, concentrating mascara on outer corners.



**WIDE-SET EYES** — Use eye makeup to attract attention inward to make eyes appear closer together and balance face.



**Brows:** Start browline slightly closer to nose than inner corner of eye, arch over center of eye and end slightly short of outer ending point determined with pencil test in Chapter 4. Do not extend outer edges of brow. This will make eyes seem to move even farther apart.

**Shadow:** Apply light shadow to outer half of upper lids and blend up to browbone. Put a smoky, darker shadow on inner corners of upper lids and blend to just over the iris so it mixes with the lighter shade. For added interest, use an in-between tone for middle of lids.

**Liner:** Line full width of upper lid and outer half of lower lid. Start as close as possible to inner corner of upper lid. Concentrate color on inner third of line and carefully smudge.

**Lashes:** Apply mascara to upper and lower lashes, concentrating coverage on inner lashes near nose bridge.

**DEEP-SET EYES** — Use eye makeup to help eyes appear more open and be more noticeable.



**Brows:** Be sure to have well-arched brows that maximize space between eyelid and brow.

**Shadow:** Apply a light shadow on entire upper lid and on browbone. Apply medium, smoky color slightly above lid crease (not in it) and blend up and out.

**DEEP-SET EYES** (continued)

**Liner:** Eyeliner should usually be omitted as it will make eyes appear to recede even further. If you hate to give up eyeliner, use a light shade and make lines as thin as possible.

**Lashes:** Use several coats of mascara on upper lashes only.

**PROMINENT (PROTRUDING) EYES** — Use eye makeup to create the illusion of smoother eye contours and make eyes less noticeable.



**Brows:** No special techniques are needed.

**Shadow:** Apply a medium-to-dark shadow (not frosted) to lid and blend up toward brow. If medium shade is used, apply darker shade in crease and blend upward. Apply light shade or highlighter at highest point of brow arch and under outer half of brow. Blend well.

**Liner:** Apply a thick line along entire length of both upper and lower lashes. Smudge to blend with eye shadow. As an optional step, also line inside ledges of both upper and lower lashes with same neutral color. (Omit this step if you wear contact lenses or have sensitive eyes.)

**Lashes:** Apply dark mascara, concentrating color just above the iris of eye.

**DOWN-SLANTED (DROOPY) EYES** — Use eye makeup to attract attention in an upward direction and cause outer corners of eyes to appear lifted.



**Brows:** No special techniques are needed.

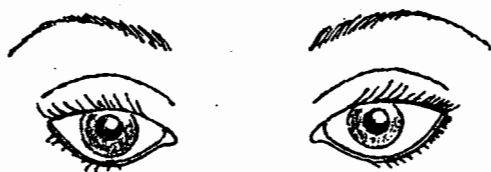
**DOWN-SLANTED (DROOPY) EYES***(continued)*

**Shadow:** Apply eye shadow in an upward and outward pattern. Use a light-to-medium shadow on lid. Use a darker shade in crease and a light shade on browbone at outer corner. Be sure shadows sweep upward toward outer end of brow instead of following crease all the way.

**Liner:** To create an illusion of reshaped eyes, start liner at inner corner of upper eyelid for normally-spaced eyes and wide-set eyes, one-third away from the inner corner for close-set eyes. Gradually make the line thicker as it extends toward end of eyelid. Use a sponge-tipped applicator to smudge the line in an upward movement toward brow. Smudge until line is almost erased and only a shadow remains. On lower eyelid, apply a thin line and again smudge upward with a sponge-tipped applicator.

**Lashes:** Curl lashes before applying mascara and add extra mascara emphasis on outer half of upper lashes.

**TURNED-UP EYES** — Use eye makeup to draw attention upward at inside corners and make eyes appear better balanced and more in harmony with rest of face.



**Brows:** No special techniques are needed.

**Shadow:** Use light shadow color on inner half of lid. Apply a medium shadow on outer half of lid and bring it around and under outer corner of eye. Apply a dark shade in crease of lid and a highlighter under brow area.

**Liner:** Apply liner close to lashes on outer half of upper and lower lids.

**Lashes:** Mascara lashes lightly, concentrating on outer lashes.

**HEAVY OR DROOPY UPPER LIDS** — Use eye makeup to re-define eyelid.



**Brows:** No special techniques are needed.

**Shadow:** Use a light color on lid and smudge under outer half of lower lid. Accentuate crease of eyelid by using a dark shadow to make a thick line in crease area. Use a highlighter directly under brow.

**Liner:** Omit liner.

**Lashes:** Concentrate mascara on outer half of upper lashes.

**LIP SHAPE AND LIP COLOR**

Do not try to change the size or shape of your mouth by applying lip color outside or inside your mouth's natural outline. Follow your natural lip line and use color to create subtle illusions of improved size and shape. Every mouth has natural curves, so avoid pointed, angular shapes. The basic idea is to work toward graceful, balanced lips. The following guide is keyed to the lip shapes discussed in Exercise 2. Review recommendations that apply to you.



**LARGE OR FULL LIPS** — Use lip color to bring lips into balance with other features. Outline lips with a lighter shade following the natural lip line. Fill in with darker shade so that concentration of color is on inner side of lips. Avoid lip gloss and frosted lip color.



**THIN LIPS** — Use lip color to give lips more shape. Outline natural lipline and fill in lips with light to medium color. Accentuate center of mouth by applying darker lipliner at center of upper and lower lips. (Do not extend outline beyond outer ridge of lips. Drawing-on fuller lips will look artificial.) Lip color can be a frosted shade. Apply gloss to center of both lips.



**SMALL LIPS** — Use lip color to focus attention on corners of mouth and make lips appear wider. Use lip color and lipliner in same color, preferably bright. Outline and take color out to extreme corners of mouth. Highlight center of upper and lower lips with lighter lip color or gloss.



**WIDE LIPS** — Use lip color to focus attention on center of lips and make lips appear narrower. Soften natural lip outline at corners of mouth by applying foundation. Outline lips following natural lipline but stop short of corners. Fill in with neutral rather than bright shade of lip color. Concentrate color in center of mouth and fade toward corners of mouth. Omit lip gloss.



**UNEVEN (ASYMMETRICAL) LIPS** — Use lip color to balance lips. Outline and fill in larger side of mouth with slightly darker shade. Use lighter shade on other side of mouth and blend well.



**TURNED-DOWN LIPS** — Use lip color to focus attention upward. Soften natural lip outline at corners of mouth by applying foundation. Outline lips following natural lipline, but stop outline of upper lip short of corners. Fill in lower lip completely. Apply slightly lighter color to upper lip and fade toward outer corners of mouth. Fill in lower lip completely with darker shade. Apply gloss in center of upper lip only.



**THIN OR RECEDING LOWER LIP** — Use lip color to balance lips. Use darker shade to fill in upper lip and lighter one on lower lip. Keep difference in shade subtle — just a shade lighter and darker. Use lip gloss on lower lip only.



**FULL OR PROTRUDING (POUTY) LOWER LIP** — Use lip color to balance lips. Use darker shade to fill in lower lip and lighter one on upper lip. Keep difference in shades subtle — just a shade lighter and darker. Apply lip gloss to center of upper lip. Omit gloss on lower lip.

## FINAL NOTE

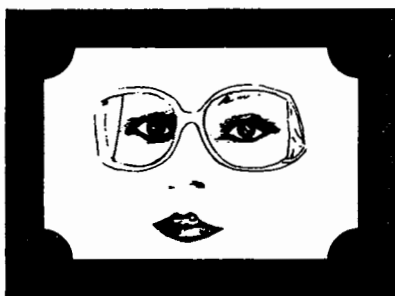
As you may have noticed, this chapter does not include directions for contouring with brown powders or creams. An expert model may be able to use contouring to reshape her face and features without looking like an Indian warrior, but most women cannot. Contouring with these products is best left in the hands of professionals and should be limited to use for photography and special evening occasions.

# 6

## LOOK BETTER AS WELL AS SEE BETTER . . .

When you wear eyeglasses or contact lenses, slightly different makeup techniques are usually needed. This is particularly true if you are wearing glasses or contact lenses for the first time or if your eyeglass prescription has changed to a stronger or different type of lens, such as bifocals.

### MAKEUP AND EYEGLASSES



Review all aspects of your makeup to be sure you have a balanced look. Check makeup in daylight while wearing your glasses. Even though eye makeup is vital, be careful that it does not overpower the rest of your makeup.

**EYE MAKEUP** — Eyeglasses tend to focus attention on your eyes. Good eye makeup techniques are particularly important for women who wear glasses.

If you are nearsighted, lenses tend to make your eyes look smaller and less significant. Avoid very dark eye makeup colors. Try medium shades with a touch of highlighter under the brow. You may find that brighter shades of eye shadow look good if they are complementary to your eyes and eyeglasses. Eyeliner and mascara on both upper and lower lids also helps give eyes depth.

If you are farsighted or wear bifocal glasses, lenses tend to make your eyes look larger and more prominent. Avoid bright, intense eye makeup colors. Use soft, neutral or smoky tones, such as brown, gray, beige and taupe. Use eye makeup sparingly and be sure it is well blended. Your lenses will accentuate every bit of color and every mistake.

Select eye shadow colors that are complementary to your eyes, frames, lenses, hair and brows. If frames and lenses are a neutral shade, try eye makeup that coordinates with your eye color.

Tinted lenses can change the color of eye shadow. Check your eye shadow shades to see how they look when you wear glasses. Avoid those colors that change drastically when seen through your lenses. Neutral or subdued tones usually work best. Keep eye shadow within the area covered by your eyeglass frames.

If tinted lenses make your eyes look dull, try rimming your lower lids with a thin blue line to make the whites look brighter. Use a soft, smoky shade of blue.

Your eyes may appear to be closer together when you wear glasses. Apply highlighter to the inner corners of eyelids to widen the apparent distance between your eyes.

Use dark mascara to give your eyes the depth and dimension that eyeglasses tend to diminish. If you wear false eyelashes, be sure they are not so long that they brush against your glasses. To keep long natural lashes from sweeping lenses, curl lashes before applying mascara.

**CONCEALER** — Glasses can cause and exaggerate dark shadows under your eyes. Lighten this area with a light concealing cream before and after applying foundation. Avoid using heavy concealers or camouflage sticks, because lenses also tend to exaggerate shadow-concealing makeup.

**FOUNDATION AND POWDER** — Apply foundation and powder carefully in the area under your eyeglasses. Use shades that are as close as possible to your natural skintone. Eyeglasses will exaggerate any flaw or difference in color.

If your makeup is smudged or worn off near the bottom of your glasses, the glasses probably do not fit properly. If they slip forward and rest on your face, have an optician adjust them.

**BLUSHER** — Put on eyeglasses before applying blusher. Keep the color soft, because large lenses can emphasize cheek color. Be particularly careful in applying blusher if you are wearing blush-hued lenses.

**LIP COLOR** — Glasses can make your face look top-heavy. Lip color is essential for balance. Always wear lipstick when you wear glasses — even if it is your only makeup.

**FINAL NOTE FOR EYEGLASS WEARERS** — *Eyeglass Insight*, another Enhance-Her publication, has more information on looking your best when you wear glasses.

## COSMETICS AND CONTACTS

Makeup techniques for contact lens wearers are basically the same as those for women who do not wear glasses. However, if you are changing from wearing glasses to contact lenses, it is important to re-evaluate your makeup and make any necessary changes. In addition, special precautions must be taken to keep eyes from becoming irritated when you apply makeup.

**WHEN CONTACT LENSES REPLACE GLASSES**, you open up the central portion of your face. It may take some trial and error before you are totally satisfied with your new look. If you were comfortable applying makeup when you wore

glasses, experiment until you find the best technique for you now. If you avoided the procedure totally, this is a good time to make an appointment with a professional makeup consultant. In either case, the first step is to get to know your face without glasses.

When you no longer wear glasses, your lips take on new prominence. Since glasses cover a large portion of the face, they act as an attention-getter, drawing onlookers' eyes away from other parts of your face. Now is the time to make any needed changes in lip makeup. See Chapters 4 and 5.

How about your cheeks? Did your eyeglasses take up so much room on your face that you scarcely paid attention to them? Since your cheeks have become more visible, be sure to take advantage of the tips for blusher in Chapters 4 and 5.

Many women who make the transition from glasses to contacts find that undereye circles and bags become more noticeable. If you have this problem, concealers and makeup techniques discussed in Chapter 4 can help.

**TIPS TO HELP KEEP EYES FROM BECOMING IRRITATED** when you wear contact lenses:

Follow your doctor's instructions and the manufacturer's recommendations for use and care of your contact lenses.

Wash hands and rinse thoroughly before inserting the contacts. Be sure hands do not have any traces of lotion, moisturizer, makeup or soap residue, which could cloud lenses and irritate eyes.

Put in lenses before you apply makeup. You will be able to see better. If you apply makeup first, any makeup that remains on your fingers could be transferred to your lenses, dirtying them and irritating your eyes. Also, your eyes might water when you put in lenses causing makeup to dissolve and wash into your eyes. If a cosmetic does get onto a lens, remove lens immediately and cleanse thoroughly before putting it back into your eye. (If you have soft lenses, soak for recommended time.)

If your eyes seem sensitive, try allergy-tested eye makeup or makeup for sensitive eyes. These types are less likely to cause irritation than regular eye makeup.

Avoid products that flake off easily or that are made with fibers. Look for products that have been specifically tested with contact lenses. Note, however, that some of these products have not been tested with the newer extended-wear lenses. If you are not sure about a particular product, ask the doctor who fitted your lenses for advice.

When possible, use cream eye shadow instead of powder to eliminate the risk of tiny particles falling into your eyes. If you do decide to use powdered eye shadow, help avoid getting particles in your eyes by choosing pressed-powder instead of loose-powder types and shake or blow on your brush before application. Another good idea is to start with an eye makeup primer, which keeps shadow exactly where you put it.

Instead of an eyeliner pencil, use a liquid or cake type of eyeliner that is applied with a brush. A brush smoothes on the liner gently without applying pressure to the eyelids. Do not line inner rims of eyelashes — makeup can film lenses.

Use water-soluble mascara or one formulated for sensitive eyes or contact-lens wearers. Mascara particles sometimes find their way into the eye. Water-soluble mascara can be flushed out easily with less chance of irritation. Avoid waterproof mascara, which requires a remover. Also avoid lash-lengthening mascaras that can deposit unwanted — and irritating — fibers in your eyes.

To be extra safe, apply mascara lightly to the outer two-thirds of your lashes only. Wearing supplemental eyelashes is not a good idea, because the adhesive can flake off into your eyes.

Take out contact lenses before removing eye makeup, in order to avoid smudging makeup or other contaminants onto the lenses. Choose a water-soluble eye makeup remover or use plain soap and water — traces of oil-based products can seep into eyes, dirtying or damaging lenses. Cleanliness is a vital step in the use of contact lenses. Carelessness can cause eye irritation and infection. See your doctor immediately if you develop any problems.

If you use any cosmetic products that come in a spray formula, such as hairspray, deodorant or perfume, it is best to use them a few minutes before inserting your lenses. If you must use a spray when your contacts are in, close your eyes tightly and move away from the area where the mist is settling.

When inserting and removing contacts, be very careful about stretching or pulling the delicate skin around the eyes. Do not rub. These manipulations can cause wrinkles and contribute to the ones you may already have.

# 7

## FOLLOW THROUGH FOR MAKEUP SUCCESS . . .

This chapter provides guidelines on how to evaluate cosmetics you have on hand, check makeup lighting and use makeup safely. It also includes makeup tips for business and evening occasions. After you complete this chapter, the final step to makeup success is to follow through by using the right cosmetics and techniques on a daily basis.

### EVALUATE COSMETICS ON HAND

Many women use the wrong cosmetics out of force of habit or because they are reluctant to discard items. Now is the time to gather up, sort and evaluate your collection.



**DISCARD OLD COSMETICS** even if they seem to be all right. Be ruthless. The object is to pare your collection down to the freshest items. The guidelines in Table 1 will help you decide when makeup products should be replaced. (The time periods listed are averages which may vary from brand to brand. If you are in doubt, be sure to check with a sales representative for the particular products you have.)

**CHECK CONDITION OF MAKEUP** — Make sure the remaining items are in good condition. Here are ideas on how to check:

Check the condition of each mascara by looking at the wand applicator. If it is moist and glossy, put it in a "keep" area. If not, discard it.

Check the cleanliness of powder shadows and blushers. If oils have dirtied them, use a small knife to cut off the top layer and expose fresher powder.

Check the condition of sponge-tipped applicators. Are they too dirty to apply true color? If so,

discard them. Are makeup brushes clean? Most brushes can be washed. See Chapter 3 for tips on brush care.

Sharpen all makeup pencils to be ready for accurate application. Check the rubber strip in your eyelash curler. If the rubber is nicked, replace it.

**EVALUATE MAKEUP COLOR** — After you have checked the condition of the cosmetics, you need to check the color of each item to determine whether or not it enhances your natural coloring.

Evaluate each product using the guidelines for makeup color in Chapters 2 and 8. If you have a large number of items to check, do it over a period of several days — perhaps as part of your regular makeup routine.

Take an inventory of the items you decide to keep and list it in the "Already Have" column of Your Personal Makeup Plan — Exercise 4. Compare this list with the column entitled "Items Needed" to determine those items you need to buy.

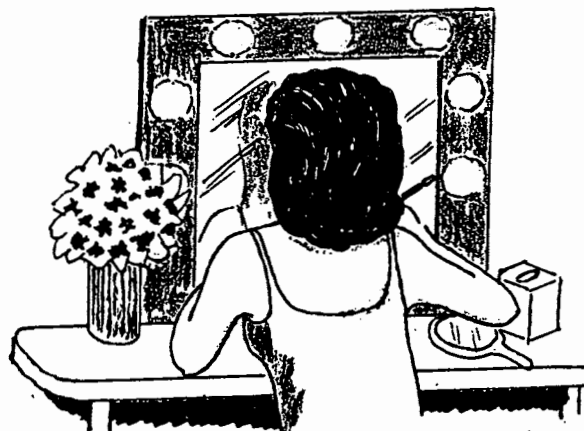
**TABLE 1 — HOW LONG DOES MAKEUP KEEP?**

PRODUCT	OPENED	SEALED
<i>Face Makeup</i>		
Liquid foundation	6 mo. to 1 yr.	2 to 3 yr.
Face powder	1 to 2 yr.	3 to 4 yr.
Powder blusher	1 to 2 yr.	3 to 4 yr.
Cream or gel blusher	6 mo. to 1 yr.	2 to 3 yr.
Lipstick	6 mo. to 1 yr.	about 2 yr.
Lip gloss	6 mo. to 1 yr.	2 to 3 yr.
Lip pencils	1 to 2 yr.	3 to 4 yr.
<i>Eye Makeup</i>		
Liquid eyeliner	3 to 6 mo.	2 to 3 yr.
Eye pencils	1 to 2 yr.	3 to 4 yr.
Powdered eye shadow	6 mo. to 1 yr.	2 to 3 yr.
Cream eye shadow	6 mo. to 1 yr.	1 to 2 yr.
Mascara	about 3 mo.	1 to 2 yr.



## LIGHTING AND MAKEUP

**THE BEST LIGHTING FOR APPLYING MAKEUP** is natural daylight or artificial light that simulates daylight. Fluorescent lighting and regular incandescent lighting (to a lesser degree) distort colors, making it difficult to judge shade and intensity of color applied.



The ideal location for applying makeup is a mirror placed between two windows so that both sides of your face are equally lighted by daylight. A practical alternative is to arrange a mirror and lamps for even light distribution and use special incandescent bulbs that simulate daylight. Avoid overhead lighting, which can cast shadows and perhaps cause you to overapply foundation and concealer to compensate.

**THE BEST MAKEUP FOR VARIOUS TYPES OF LIGHTING** — Although it is usually best to apply makeup in daylight-type light, the lighting where you will be seen — incandescent, fluorescent, evening low-illumination, daylight — is also a consideration in determining the correct makeup application. Think ahead. Where will you be spending most of your time? Here are some makeup tips to help you look your best whether you are heading for the office, home, outdoors or an evening out:

When you are in bright daylight, makeup tends to look heavier than it does indoors. Use smaller amounts of tinted eye shadow and blusher. A sheer, translucent finish looks most natural. If you have facial lines or wrinkles, be particularly careful to avoid a heavily powdered look:

Regular incandescent light has a yellow cast that affects colors. Under this light, warm (yellow-based) colors are enhanced and cool (blue-based) colors are played down slightly. If your skin undertone and makeup shades are warm, you may need less color in this light. Conversely, those with cool skin undertones may need to apply slightly more makeup.

Fluorescent lights, which usually produce more light than incandescent types, are available in many varieties, ranging from cool to warm undertones. The type of fluorescent light commonly used in commercial buildings has an intense blue undertone that distorts both warm-based and cool-based makeup and tends to make colors look darker. If your skin undertone and makeup shades are cool, you probably will need less color in this light and you may find that lighter shades look best. Those with warm skin undertones most likely will need to apply more makeup and should also try lighter shades. Avoid pearlized or frosted products. They reflect the intensity of the light and can look garish.

The warm, low glow of candle or restaurant lighting gives a soft, slightly unfocused look to everything, including makeup. In low light, as with fluorescent light, dark colors tend to look darker, which means that intensifying makeup for low-light evening occasions may not be the best approach. Try just the opposite — use paler, softer colors, but be sure to use enough eye makeup to give eyes definition. This means eyeliner, mascara and especially eye shadow, in a lighter shade than for daytime — though not necessarily iridescent or frosted, unless your skin is young and unlined.

Contour techniques should only be used when lighting is soft, such as for a low-light evening setting. Daylight and indoor fluorescent lighting can play havoc with a cosmetically shaded face unless you are an expert.

Check makeup in the same kind of light in which you will be seen. Consider investing in a makeup mirror that comes with settings to simulate various types of lighting.

## **MAKEUP TIPS FOR BUSINESS**

Makeup is an important part of a woman's professional image. None or too much or the wrong kind of cosmetics can ruin an otherwise polished appearance. Makeup should complement the style of dress that is appropriate for your type of work and position. If you work in a conservative business, your makeup should also be conservative. If you are in the fashion business or work in an artistic field, you may need brighter, more dramatic makeup.

### **GUIDELINES FOR CONSERVATIVE BUSINESS MAKEUP** that is appropriate for most offices:

Keep makeup balanced — your eye and lip area should appear to have the same intensity of color. Your lip and cheek makeup should be in the same color family (both blue-based or both yellow-based — See Chapter 2). If you enjoy experimenting with different looks, such as pale lips with dark eyes, try them on weekends or at night.

Choose opaque, non-shiny products. Lip color, nail polish and eye shadow should all be matte and opaque. Blusher should have as little frost as possible. Use translucent powder to give an overall matte finish and help makeup last longer.

Avoid bright, trendy colors for lip color or blusher. Keep colors soft and subdued. Do not shade or contour your face with brown powders or creams. In the office, these techniques are too obvious.

Keep eyebrows trimmed and shaped to a natural-looking line, but do not over tweeze. Avoid the no-brow or obviously penciled-in look. If you have pale eyebrows, darken them slightly and you will look more authoritative.

Eye makeup colors closest to neutral and natural tones project the most polished office image. Avoid sparkly, iridescent or bright eye shadows. Save bright eyeliners and mascaras, such as blue, green or violet, for other occasions.

For a softer look try slightly-smudged pencil eyeliner instead of liquid eyeliner. Be careful though — excessive smudging will create an inappropriate sultry look. Limit mascara to two coats and save false eyelashes for other occasions.

Nail polish that is close to the natural color of nails or skin is a good choice. Keep nails manicured and short to moderate in length.

## **MORE TIPS FOR BUSINESS MAKEUP**

Apply makeup that will look good in the kind of light you have at the office. Fluorescent lights can distort colors. (See previous section entitled "Lighting and Makeup.")

Keep a makeup kit at your office. Refreshing your makeup during the day not only makes you look better, it also gives an emotional lift. Be sure to keep your lip color looking fresh. It protects lips as well as adds color. It also gives definition to the mouth area, which is a focal point when you speak.

When you apply or touch-up makeup at work, avoid looking into a large wall mirror with overhead fluorescent lighting. Instead, use a hand mirror and stand away from the lights. The reflection from a wall will serve as your makeup light and provide a much better idea of how your makeup really looks.

If you work outdoors, wear makeup that includes sunscreen to shield your face from the aging effects of sun exposure.

## **EVENING MAKEUP IDEAS**

Evening makeup can be dramatic and sophisticated to harmonize with evening clothes and to fit the occasion. For well-lighted, glamorous events, use deeper colors, accentuated eye makeup, and brighter blusher and lipstick. For candlelight or other softly illuminated settings, pale, shimmering makeup may be a better choice. (See previous section entitled "Lighting and Makeup.") Here are tips on how to change your basic makeup into a more glamorous nighttime look:

Set evening makeup with iridescent powder to give a shimmering, glistening look. Buff briskly with a powder brush to remove excess.

Top off makeup with a quick, light stroke of frosted blusher over the tops of cheekbones. This gives a shimmering accent. To create the illusion of more prominent cheekbones, apply a deeper shade of matte blusher under cheekbones. Lightly blend frosted and matte blushers for an even-toned look.

Try frosted and gold-flecked lip color for evening. Then, use a deeper tint of lip gloss to finish lips. For another shimmering effect, use regular lip color and add a dash of frosted gloss at the center of lower lip.

Use more vivid shades of eye shadow, including iridescents and frosted. For special gala occasions, select eye shadow to complement your gown — but not necessarily match it. Eyeliner can be deeper and directly match your eye shadow — deep blues, greens, plums.

Eyelashes should get more than one coat of mascara. After applying regular mascara, tip lashes with mascara in emerald green, deep purple or sapphire blue. Artificial eyelashes can be extremely effective at night.

Do not make the mistake of overdoing evening makeup. Too much makeup — such as using all the above ideas at one time — can create a hard look, even in the evening.

## MAKEUP SAFETY

Modern cosmetics technology has given women a choice of products that are not only pretty and practical, but safe and pure as well. Whether or not your cosmetics continue to be safe and effective depends on how careful you are about selecting, applying and storing them at home. Here are some guidelines for makeup safety:

Never buy a product if the package looks dirty or appears to have been tampered with. Buy makeup and fragrance in small sizes.

Do not mix leftover products. If a product looks dried out, has changed color or develops a disagreeable odor, discard it. Also, discard old (over-age) cosmetics even if they seem to be all right. See guidelines in previous section entitled "Evaluate Cosmetics on Hand." If dates are not already marked on makeup when you buy it, mark the purchase date on a small stick-on label and apply to each makeup container.

Do not use several new products all at once if you have sensitive skin. Try them individually so that if an adverse reaction develops (e.g., redness, itchiness or swelling), you will know which product to suspect. Do not apply makeup to irritated or

broken skin. If you suspect a cosmetic is causing an adverse effect, stop using it. If you see a doctor, take the cosmetic with you.

Always wash your hands and face before applying makeup. Cosmetics contain preservatives that are quite effective against bacterial growth, but anything you can do to cut down the contamination of your makeup is a step in the right direction. If you use a liquid makeup base, it will be less susceptible to contamination if you pour a small amount into your hand, then immediately cap the bottle tightly. Do not share your makeup with others or borrow someone else's makeup.

Take good care of makeup applicators and brushes. Wash sponge applicators regularly and replace them periodically with new ones. Makeup brushes should be cleansed frequently. (See Chapter 3.) Disposable applicators should be kept in closed containers to keep them clean.

Read cosmetic labels carefully and follow directions exactly. Be particularly careful with any products you use around your eyes. Use the makeup only as directed and be sure not to add anything if you are not supposed to, not even water. That could affect the anti-bacterial preservative systems. Contamination is a particular danger with mascara. Never moisten mascara with saliva or water or leave a mascara wand lying around carelessly. Do not wash the brushes on mascara wands. Cap wands tightly immediately after use.

Never apply eye makeup so heavily that it can flake off and fall into your eyes. Avoid applying eye makeup inside the lash line, because the material could easily wash into the eye. Do not keep your eye makeup on for long periods of time. Replace it often, especially the mascara.

If you develop an eye irritation, see a doctor immediately. Should you have an eye infection dispose of anything you used around your eyes — you may have infected your cosmetics.

After each use, make sure your cosmetics are tightly capped and kept in a dark, dry place. Avoid storing makeup near sunlight, hot radiators, air conditioners or in steamy bathrooms.

# 8 MAKE UP IN STYLE WITH ALWAYS IN STYLE FLOW COLORS

The basic color guidelines of Chapter 2 are compatible with seasonal color analysis. However, you may want to know more about selecting makeup colors to enhance your individual coloring. While some people fit perfectly into one color category, others need extra colors to take full advantage of their coloring. Also, some people simply want the excitement of adding more colors to their life.

A number of very useful color analysis systems have been developed. One of the latest and perhaps most comprehensive is the Always In Style flow color concept, which expands the seasonal color system to provide everyone with a wider range of color choices. This chapter will discuss the flow color concept and show you how to use it to select and use more cosmetic colors and still look fabulous. It also features makeup ideas based on the Always In Style concept that everyone needs different looks for different occasions.

## ALL ABOUT FLOW COLORS

In 1981, Carole Jackson, in her best-selling *Color Me Beautiful*, gave millions of people the opportunity to logically identify colors that are complementary to them. Her seasonal color system showed the relationship between seasonal colors and individual coloring. In 1985, Doris Pooser further developed and expanded the seasonal color concept in her book, *Always In Style*. She showed how each person, in addition to having a season, could reach in the direction of another season to add flow colors based on subtleties of skintone, hair and eye colors.

To understand the flow color concept, you first need to understand the characteristics of the colors in the seasonal palettes and their relationship to each other. Then, you will be able to see how your major season naturally “flows” into another season.

**HOW SEASONAL COLOR PALETTES ARE RELATED** — Since the development of the seasonal color system, it is common to see colors grouped into four separate palettes corresponding to the four seasons of the year. Within each of the palettes there are three clearly identifiable color characteristics: undertone, depth and clarity. (The undertone of a color is the basetone, which will be either gold or blue. The depth of a color refers to how dark or light it is. The clarity of a color is defined by how bright or how soft or muted a color is.) Using these three characteristics, the seasons are related and charted by Always In Style as follows:

Blue (cool) undertone — Winter and Summer.

Golden (warm) undertone — Autumn and Spring.

Deep — Winter and Autumn.

Light — Summer and Spring.

Muted clarity — Summer and Autumn.

Bright clarity — Winter and Spring.

**YOUR FLOW SEASON** — As shown above, each season is related and can “flow” into each of the other three seasons, depending on which color characteristic (undertone, depth or clarity) is considered.

If you know your major season, you can determine your expanded season (flow season) by looking at the characteristics of your skin, hair and eye coloring. Which is the most dominant: undertone, depth or clarity? The following chart shows how your major season and the dominant characteristic of your coloring are related — your flow season.

## FIND YOUR FLOW SEASON

YOUR MAJOR SEASON	MOST DOMINANT CHARACTERISTIC OF YOUR COLORING		
	Undertone	Depth	Clarity
Winter	Winter→Summer	Winter→Autumn	Winter→Spring
Summer	Summer→Winter	Summer→Spring	Summer→Autumn
Autumn	Autumn→Spring	Autumn→Winter	Autumn→Summer
Spring	Spring→Autumn	Spring→Summer	Spring→Winter

If you do not know your major season or have difficulty determining your flow season, do read the *Always In Style* book, or make an appointment to see an Always In Style consultant.

## COSMETICS AND FLOW COLORS

When you use flow colors to expand your clothing choices, you also have more cosmetic color options. Basic shades of foundation, concealer, face powder, brow color and mascara are all you will need for your expanded palette. However, you now can wear more shades of lip color, blusher, nail color and eye shadow.

### LIP COLOR, BLUSHER AND NAIL COLOR

— Select shades of lip color, blusher and nail color that complement each other (are similar in color undertone, clarity and depth). When you wear clothing in your flow colors, you will look best if these cosmetics are also from your expanded season. If your expanded season flows across undertones, such as Winter (cool) to Autumn (warm), it is especially important that lip color, blusher and nail color complement the undertone of the clothing you wear.

**EYE SHADOW** — When you wear colors from your expanded palette, your eye shadow choices also increase. You can use these new, exciting colors alone or blended with shades from your basic seasonal palette. For a conservative, understated look, select eye shadows that complement your coloring — neutrals to harmonize with hair and skin tones plus shades that bring out the color of your eyes. For less conservative occasions, add shades of eye shadow that highlight colors of your clothing. (See section entitled “Makeup Style and Occasion.”) But, be cautious when selecting shades. As a rule, avoid bright shades of pink, plum and reddish brown, which can make you look as if you have been crying. Also, avoid yellow hues which can make your eyes appear sallow and tired.

The following chart lists suggested shades of lip color, blusher, nail color and eye shadow for each flow season.

FLOW SEASON	LIP COLOR, BLUSHER & NAIL COLOR	EYE SHADOW	
		Highlighters	Shadows
WINTER/AUTUMN (Winter→Autumn & Autumn→Winter)	Plum to True Red to Russet	Soft White Light Taupe Soft Aqua Blue Icy Pink Light Beige Icy Peach	Royal Blue Dusty Blue Dark Gray Dark Gray Blue Periwinkle Honey Bright Avocado Deep Khaki

## SUGGESTED MAKEUP SHADES FOR FLOW SEASONS *(continued)*

FLOW SEASON	LIP COLOR, BLUSHER & NAIL COLOR	EYE SHADOW	
		Highlighters	Shadows
WINTER/SUMMER (Winter→Summer & Summer→Winter)	Bright Fuchsia to Raspberry to Soft Dusty Plum	Soft White Light Taupe Soft Aqua Blue Icy Pink Light Beige	Royal Blue Dusty Blue Dark Gray Dark Gray Blue Clear Blue Periwinkle Violet Muted Plum
WINTER/SPRING (Winter→Spring & Spring→Winter)	Blue Red to Clear Red or Watermelon to Coral Pink	Soft White Light Taupe Soft Aqua Blue Icy Pink Light Beige Icy Peach	Royal Blue Clear Blue Violet Gray Blue Gray Periwinkle Medium Teal Blue Bright Aqua Green
AUTUMN/SPRING (Autumn→Spring & Spring→Autumn)	Deep Russet to Bittersweet to Light Coral	Light Beige Icy Peach Soft White Light Taupe Soft Aqua Blue	Deep Khaki Bright Avocado Honey Periwinkle Light Brown Light Sage Green Medium Teal Blue Bright Aqua Green
SUMMER/SPRING (Summer→Spring & Spring→Summer)	Rose to True Pink to Warm Pink to Clear Salmon	Soft White Light Taupe Soft Aqua Blue Icy Pink Light Beige Icy Peach	Muted Plum Clear Blue Violet Periwinkle Honey Light Brown Medium Teal Blue Bright Aqua Green
SUMMER/AUTUMN (Summer→Autumn & Autumn→Summer)	Muted Burgundy to Dusty Warm Pink to Soft Mahogany	Soft White Light Taupe Soft Aqua Blue Icy Pink Light Beige Icy Peach	Muted Plum Dusty Green Dark Gray Dark Blue Green Teal Blue Periwinkle Honey Light Brown Light Sage Green Deep Khaki

## MAKEUP STYLE AND OCCASION

Many recent books have defined categories of personal style to help those struggling to find their own special look. The idea often has been that there is one perfect style category for each person based on the individual's personality and preferences. In *Always In Style* Doris Pooser emphasizes and shows that there are times and places for all looks —Classic, Natural, Romantic and Dramatic.

Makeup style also should be appropriate for the occasion. You need a wardrobe of makeup looks to complement the clothing styles you choose to wear. The following makeup ideas are keyed to the *Always In Style* categories to help you look your best for every occasion.

**CLASSIC STYLE** is a conservative, understated look. Appropriate occasions include most offices and many leisure, social and obligatory events. Everyone needs a version of the Classic look for some occasions. Makeup should be balanced with eyes, cheeks and lips equally emphasized.

**Foundation and Powder** — Matte, but not “powdery.” Touch-up as needed with pressed translucent powder to keep shiny spots in check.

**Blusher** — Use medium, unfrosted shade to provide enough color to balance with eyes and lips. Blend well.

**Eyebrows** — Neat, matched, with natural arch. Fill in any gaps and pluck stray hairs. If eyebrows are very light, use slightly darker shade of brow powder.

**Eye Makeup** — Neutral, subtle, open look. Use neutral shades of eye makeup or colors that harmonize with hair, skintone and eye color. Use highlighter under browbone to help eyes look open. Slightly smudge pencil eyeliner and blend shadows carefully.

**Lip Color** — Well-defined, symmetrical shape. Use medium shade and make sure lipliner blends perfectly. Avoid frosted shades and lip gloss.

**More Ideas** — See section in Chapter 7 entitled “Makeup Tips for Business.”

**NATURAL STYLE** is more casual and informal. Appropriate occasions include leisure time, casual events, sports and certain types of work, such as teaching, child care and service-oriented professions. Makeup emphasis should be on eyes and eyebrows. Lip and cheek color should be lighter, less obvious.

**Foundation and Powder** — Sheer, fresh, “no makeup” look. Use the sheerest foundation that provides the coverage you need to even out skintone. Apply water-based foundation with a damp sponge to get lighter coverage. Use light dusting of translucent powder for a sheer, gossamer finish. For sports and outside activities, try a tinted moisturizer that serves as both foundation and moisturizer. But be sure it has sunscreen.

**Blusher** — Apply hint of color to cheeks. Use nonfrosted blusher and blend well. For a sun-kissed, outdoor look, also lightly dust powder blusher on chin, nose and forehead.

**Eyebrows** — Natural shape, natural color unless extremely light. Eyebrows should be neat but not pencilled-in precisely. Use subtle shading of brow powder to slightly darken very light brows.

**Eye Makeup** — Accent eyes with a touch of soft, neutral pencil close to upper lashes. Blend to eliminate harsh lines. Apply light coat of mascara in natural shade to upper and lower lashes.

**Lip Color** — Light, dewy, understated, with natural shape. Avoid obvious outlines. Use light shade of lipstick and lipliner that closely matches. For long-lasting lip color, outline and fill in entire lip area with light shade of lip pencil. Then finish with lip gloss that has sunscreen.

**ROMANTIC STYLE** includes looks that range from soft and elegant to glittery, glamorous and “dressed up.” Appropriate occasions include evening and some leisure and social events, but not work.

For a **Soft, Elegant Romantic Look**, makeup should be balanced to equally, but softly, emphasize all features. Blend all makeup carefully for a soft, unfocused look. (This look is especially good for candlelight or other settings with low illumination. See section entitled “Lighting and Makeup” in Chapter 7.)

**Foundation and Powder** — Moist and dewy, but not shiny. Use sheer, translucent powder over foundation and concealer to produce a flawless look that does not appear “made-up.” Then, use frequent sprays of mineral water to moisturize and restore the dewy look.

**Blusher:** Use light-to-medium unfrosted shades of blusher to provide a well-blended glow.

**Eyebrows:** Softly accented and rounded. Lightly powder very dark brows for softer look.

**Eye Makeup:** Soft, subtle, gentle. Use light and medium shades of eye shadow that complement color of eyes or clothing. Use pencil eyeliner and smudge to blur the edges. After applying light coat of mascara, comb lashes to create a feathered effect. If your natural lashes are very sparse, use supplemental lashes that give a gentle, fringed look.

**Lip Color:** Dewy, but not shiny. Use light-to-medium shade and make sure lipliner blends perfectly. Avoid heavy frosting and heavy gloss.

For a *Glittery, Glamorous Romantic Look*, makeup also should be balanced to equally emphasize features. However, it can include deeper colors, accentuated eye makeup and brighter blusher and lip color than the soft, elegant look discussed above. You can also add iridescent and frosted shades of eye shadow, blusher and lip color. Try this look for well-lit, glamorous evening events. See sections of Chapter 7 entitled “Makeup and Lighting” and “Evening Makeup Ideas.”

**DRAMATIC STYLE** is a high-fashion look that is tastefully done. It is a stunning look that most women can enjoy using for some occasions to express personality and individuality. Appropriate occasions include public relations, fashion or art-related work as well as less conservative social events and leisure time activities. Makeup emphasis should be on eyes and lips and includes brighter, bolder eye makeup combinations.

**Foundations and Powder** — Use any combination of products you like — experiment with finishes that range from moist and dewy to shine-free matte.

**Blusher** — Light, glowing, sculptured, but not overpowering. Use light-to-medium shade of blusher to accent cheek area. To give your face a sculptured look, use two tones of blusher in the same color family — one light, one slightly darker. Apply deeper shade under cheekbones and lighter shade above. Blend two shades.

**Eyebrows** — Accented, but should not overpower other eye makeup. Use brow powder to slightly darken very pale eyebrows.

**Eye Makeup** — Dramatic, intense, bold. Accentuate eyes to the maximum extent. Use shadow and eyeliner colors that complement clothing and add other fashion colors to provide contrast, including iridescent and frosted shades. Maximize lashes with plenty of mascara or use supplemental lashes.

**Lip Color** — Strong, bold, noticeable to balance with eye makeup. Use bright, vivid shades of lip pencil to sharply define mouth. Fill in outline with complementary shade of opaque or frosted lip color. Add lip gloss, if desired, for a shimmering effect.

## MORE INFORMATION

If you would like the name of the Always In Style Consultant nearest you, or information on Always In Style training for consultants, write or call:

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# 9

## EXERCISES

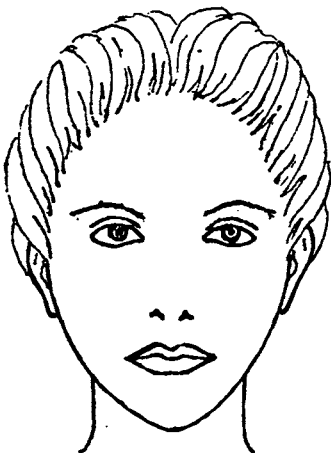
### Exercise 1 — DETERMINE YOUR FACE SHAPE

There are seven basic face shapes: Diamond, Inverted Triangle (or Heart), Oblong, Oval, Round, Square and Triangle (or Pear). One of these types best describes your face and will provide an index to specific recommendations in Chapter 5.

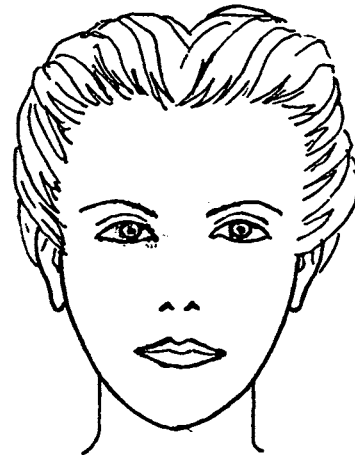
**HOW TO DETERMINE YOUR FACE SHAPE** — Stand in front of a mirror. (A full-length door mirror is good because you can get close, but a bathroom mirror will do.) If you wear glasses, remove them. Pull your hair well away from your face and secure it with a headband or pins. Close one eye — the weaker one, if they are different.

Trace an outline of the reflection of your face on the mirror using a china marker, felt-tipped pen, lipstick or even soap. Compare the outline you have drawn with the face shapes illustrated below and find the one that is most like yours.

*My face shape is* \_\_\_\_\_.



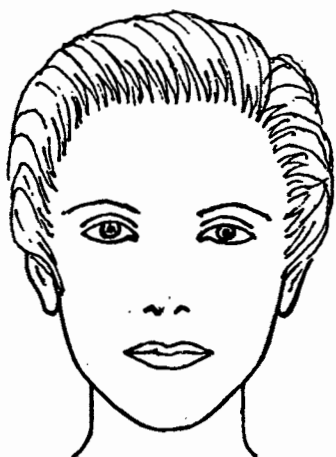
**DIAMOND-SHAPED FACE** — Widest part of face is at cheekbones and eye area. Lines of face are straight/angular and taper to narrow forehead and chin.



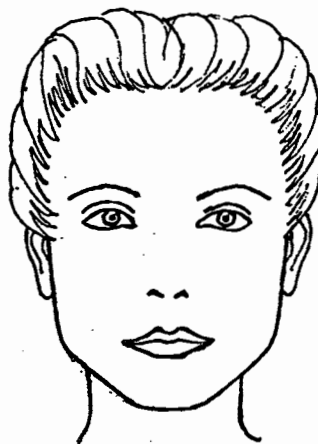
**INVERTED TRIANGLE (OR HEART)-SHAPED FACE** — Widest part of face is forehead, which tapers to narrow jaw. Cheekbones are often high, prominent. Lines of face are generally straight but may be gently curved.



**OBLONG FACE** — Width of face is less than two-thirds of length. Cheeks, jaw and forehead are about equal in width. Cheeks may be slightly wider than jaw and forehead. Lines of face are generally straight but may be gently curved.



**OVAL FACE** — Width of face is about two-thirds of length. Forehead is slightly wider than jaw. Lines of face are curved and taper gently from forehead to chin.



**SQUARE FACE** — Width is two-thirds or more of length. Forehead, jaw and cheeks are almost equal in width. Lines of face are straight/angular, including square jawline and straight hairline.



**ROUND FACE** — Width of face is two-thirds or more of length. Cheeks are widest part of face. Lines of face are curved, including rounded hairline and chin.



**TRIANGLE (OR PEAR)-SHAPED FACE** — Widest part of face is at jaw. Lines of face are straight/angular and taper to narrow forehead.

## Exercise 2 — EVALUATE YOUR FACIAL FEATURES

This exercise will help you to objectively assess your face and note significant features. Realistic observation often is difficult. Do not hesitate to ask for a friend's assistance.

Stand in front of a large mirror. Have a ruler (preferably one marked in centimeters) and a hand mirror, so you can see the profile of your face.

**FACIAL FEATURE SIZE AND TYPE —** Before you look at individual features, consider the overall appearance of your face. Which of the following best describes your features? *Check the one that applies.*

- ☐ *Small or delicate*
- ☐ *Average size*
- ☐ *Large or strong*

**EYE SPACING —** How are your eyes spaced? Are they wide apart or close together? To find out, hold the ruler at eye level and measure the distance between your eyes and the length of one eye. Average spacing is about one eye's length. If spacing is less than three-quarters of the length, your eyes are close set. If it is more than one and a quarter times the length, your eyes are wide spaced. Which of the following describes your eye spacing? *Check the one that applies.*

- ☐ *Close set*
- ☐ *Average*
- ☐ *Wide set*

**OTHER EYE CHARACTERISTICS —** Do any of the following describe your eyes? *Check any that apply.*

- ☐ *Small*
- ☐ *Too-round*
- ☐ *Deep set*
- ☐ *Prominent or protruding*
- ☐ *Turned-up at outer corners*
- ☐ *Down-slanted, droopy at outer corners*
- ☐ *Heavy or droopy upper lids*
- ☐ *Puffiness or bags under eyes*
- ☐ *Dark circles under eyes*
- ☐ *Lines or wrinkles around or under eyes*

**NOSE SIZE AND SHAPE —** Which of the following describes your nose? *Check the one that applies.*

- ☐ *Short or small*
- ☐ *Average size*
- ☐ *Long, large or prominent*

**SIZE AND SHAPE OF LIPS —** Which of the following describe your lips? *Check those that apply.*

- ☐ *Large or full*
- ☐ *Average size*
- ☐ *Small*
- ☐ *Thin*
- ☐ *Wide*
- ☐ *Turned-down*
- ☐ *Uneven (asymmetrical)*
- ☐ *Thin or receding lower lip*
- ☐ *Full or protruding (pouty) lower lip*

### Exercise 3 — DETERMINE YOUR SKIN TYPE AND SKIN TONE

**SKIN TYPE** — It is important to know your skin type, so you can select and apply makeup that will look good and also be good for your skin.

Study your facial skin in a magnifying mirror and find which of the four categories listed below most closely resembles your skin type.

**Oily Skin** has a shiny look, especially around the chin, nose and mouth. Because the pores are large and therefore easily clogged, blackheads and other skin eruptions are common.

**Dry skin** feels stiff and tight after washing with regular soaps. Pores are so fine that they are almost invisible. The skin tends to scale and develop rough patches, especially during cold months.

**Normal skin** almost never breaks out. Pores are fine. Skin texture is smooth and silken.

**Combination skin** usually has dry patches on the outside of the face where the pores are fine but will have oily areas in the center of the face, on the chin, nose and forehead where the pores are larger. This is the most common type of skin.

My skin type is \_\_\_\_\_.

**SKIN TONE** — If you have been color analyzed you probably know whether your skin's undertone is warm (yellow-based) or cool (blue-based). If you are unsure, here is how to determine your skin undertone: (While this technique is not intended to replace a professional color analysis, it can help you decide which makeup color family [cool or warm] you should try.)

Carefully look at the inside of your wrist in daylight, disregarding the blue of veins. Compare the color of this area with a piece of very white paper under your wrist. Does your skin show a blue or blue-pink undertone? If so, you have a cool (blue-based) undertone. Does your skin show a yellow or golden undertone? If so, you have a warm (yellow-based) undertone.

A person with either skin undertone may have *sallow skin*, which shows up as a slight yellowish cast all over or just in certain places, such as face and arms. Sallowness can also appear with age. In the same manner, a person with either a warm or cool undertone can have a *ruddy complexion* caused by capillaries that are close to the skin. Be sure to take this into consideration when determining your skin undertone. The technique described above — using your inner wrist and the white paper — should clearly define a blue or yellow undertone.

Now, consider your skin's overall tone: Is it light, medium or dark? Does your skin color vary significantly in certain areas? Do you have dark circles under the eyes, deep lines or noticeable skin blemishes such as discolored marks, age spots or pimples?

Fill in this skin tone summary:

My skin's undertone is warm (yellow-based) or cool (blue-based). (Circle one.)

My face is *sallow*, *ruddy* or *neither*. (Circle one.)

My overall skin tone is: *light*, *medium* or *dark*. (Circle one.)

My skin color needs correction for:

- \_\_\_\_\_ Dark undereye circles
- \_\_\_\_\_ Lines around mouth
- \_\_\_\_\_ Skin blemishes
- \_\_\_\_\_ Other (specify)

## Exercise 4 — DEVELOP YOUR PERSONAL MAKEUP PLAN

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

### PART A — LIST OF COSMETIC PRODUCTS (From Chapter 2)

Use the spaces below to note the types and colors of cosmetic products that are best for your face. List conclusions you reached from reading Chapter 2 of *Makeup Insight*. Also, note any recommendations you receive from a makeup consultant, including specific brand names and colors. Then, indicate which items you already have (See Chapter 7) and those you need to buy. When completed, this section becomes a makeup shopping list.

MAKEUP CATEGORY	ITEMS NEEDED		SPECIFIC PRODUCT		ALREADY HAVE	NEED TO BUY
	TYPE	COLOR	BRAND	COLOR		
Underbase Tint						
Concealer						
Foundation						
Powder						
Blusher						
Brow Color						
Eyeliner						
Eye Shadow(s)						
Mascara						
Lip Color(s)						
Other						

## PART B – LIST OF MAKEUP TOOLS (From Chapter 3)

Use the spaces below to indicate the types of makeup tools needed to apply the cosmetics you listed in Part A. Be sure to include any recommendations you receive from a makeup consultant as well as conclusions reached from reading Chapter 3 of *Makeup Insight*. Then, indicate which items you already have and those you need to buy. When completed, this section becomes a shopping list for makeup tools.

TYPE	ITEMS NEEDED	ALREADY HAVE	NEED TO BUY
Powder Brush			
Blusher Brush			
Eye Shadow Brush			
Eyeliner Brush			
Bristle Eyebrow Brush			
Tapered Nylon Eyebrow Brush			
Eye Brush and Comb			
Lip Brush			
Sponge Wedges			
Sponge-tipped Applicators			
Cotton Swabs			
Tweezers			
Eyelash Curler			
Pencil Sharpeners			
Other			

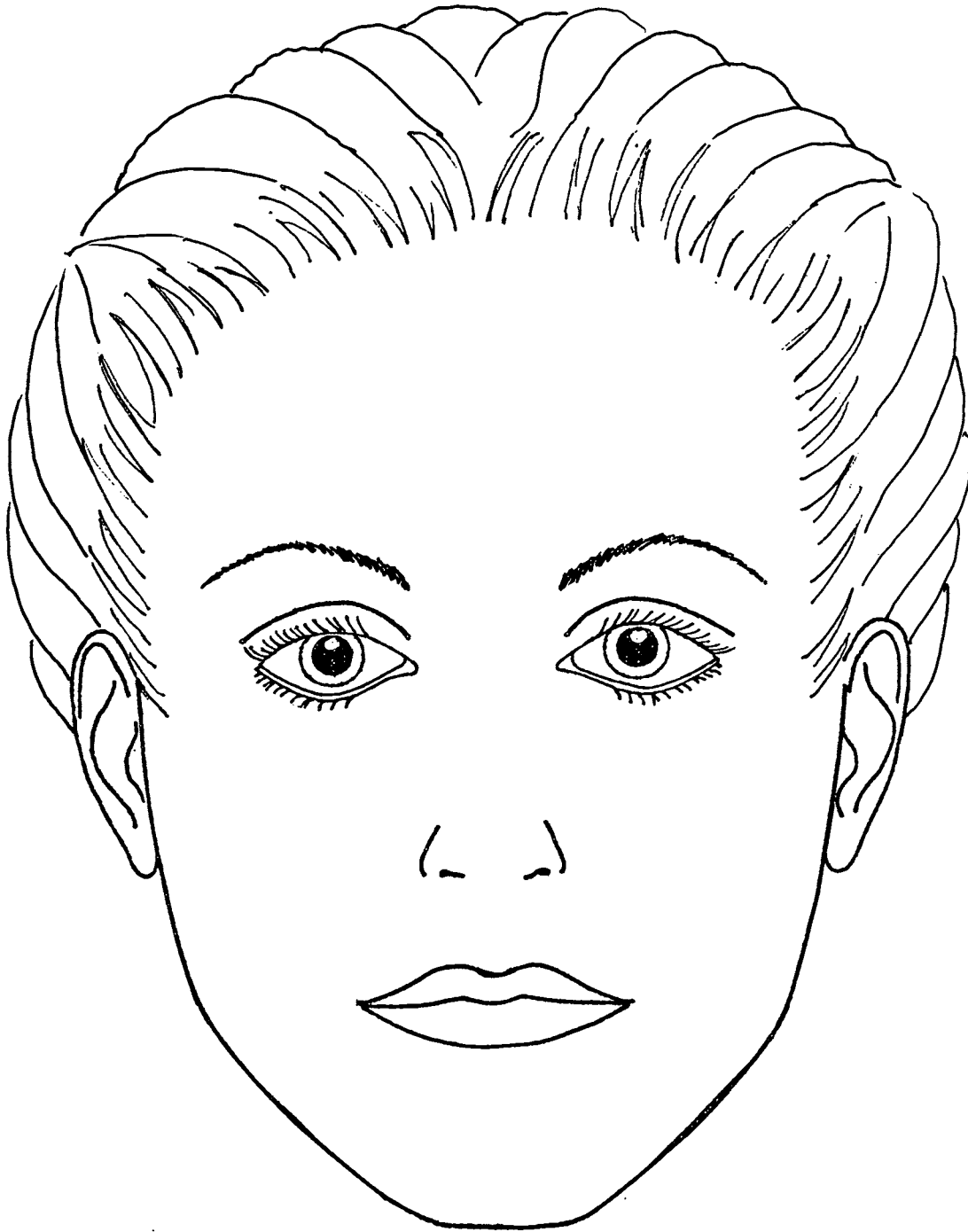
### **PART C — SUMMARY OF BASIC MAKEUP TECHNIQUES (from Chapter 4)**

In the spaces provided below, note techniques that apply to your face for each type of cosmetic that you listed in Part A above. Be sure to mention ideas you want to try and refer to the *Makeup Insight* page numbers that contain complete information. If you are working with a makeup consultant, also note his or her special recommendations.

<b>MAKEUP TYPE</b>	<b>TECHNIQUE</b>	<b>PAGE NUMBER</b>
Underbase Tint		
Concealer		
Foundation		
Powder		
Blusher		
Brow Color		
Eyeliner		
Eye Shadow		
Mascara		
Lip color		
Other		

## PART D – MAKEUP CHART (from Chapters 4 & 5)

Sketch locations of blusher, eye makeup and lip color that are best for your face shape and features. Follow recommendations of Chapters 4 and 5 of *Makeup Insight* and, if possible, use actual cosmetics to color the face. This chart will help you visualize makeup placement before trying it on your face. It also is handy to record special recommendations of a makeup consultant.





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