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FREE EBOOK

ENGLISH, CAREERS AND VOCATIONAL SKILLS

Make-up Basics

Tools, products and step-by-step looks for day, party and bridal make-up

INSIDE THIS BOOK

- Make-up tools and how to clean them
- Hygiene, patch tests and the consultation
- Preparing the skin
- Colour theory for Indian skin tones
- The base: primer, foundation, concealer and powder
- ...and 6 more chapters, practice questions and a glossary

Beginner

Beautician students

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Make-up Basics

A step-by-step make-up guide for beautician students. Learn the tools and how to clean them, safe hygiene and patch tests, skin preparation, and colour theory for Indian skin tones. Then practise base, contour, eyes, brows and lips, put them together into day, party and bridal looks, adjust make-up for photographs, and build a working kit.

WHO IT IS FOR	Beautician students
LEVEL	Beginner
SUBJECT AREA	English, careers and vocational skills
WHAT IS INSIDE	11 chapters, practice questions with answers, and a glossary

HOW TO USE IT

Read one chapter at a time and try the examples as you go: on a computer, at your workbench or in your notebook. The boxes give tips, safety points and short activities. When you finish, test yourself with the practice questions and check your answers at the end. Words you may not know are explained in the glossary.



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Make-up tools and how to clean them

Good tools make make-up easier, faster and more even. Clean tools keep your clients safe. Before learning any look, get to know what each tool does and how to look after it.

Brushes and what they do

Brush	Shape	Used for
Foundation brush	Flat, or dense and rounded for buffing	Applying liquid or cream foundation
Concealer brush	Small, flat, slightly pointed	Covering spots and dark circles
Powder brush	Large, soft, fluffy	Dusting loose or pressed powder
Blush brush	Medium, rounded	Blush on the cheeks
Contour brush	Angled or small and dense	Placing contour under the cheekbones
Highlighter brush	Small tapered or fan-shaped	Highlighter on high points of the face
Flat shader brush	Flat, firm	Patting eyeshadow on the lid
Blending brush	Soft, fluffy, domed	Blending eyeshadow in the crease
Pencil or smudger brush	Short, firm, pointed	Smudging shadow along the lash line
Angled liner brush	Thin, angled	Gel liner and brow powder
Spoolie	Like a mascara wand	Brushing brows and separating lashes
Lip brush	Small, flat, firm	Applying lipstick neatly

Other tools

- **Make-up sponge:** used damp to press and bounce foundation and concealer into the skin for a smooth finish.

- **Powder puff:** for pressing powder firmly under the eyes and on oily areas.
- **Eyelash curler, tweezers and small scissors** (for trimming false lashes).
- **Pencil sharpener, a palette** (a flat surface for mixing) and **spatulas**.
- **Disposable mascara wands and lip wands, cotton buds, cotton pads and tissues.**

Brushes have either synthetic bristles (man-made fibres) or natural hair. Synthetic brushes work well with liquids and creams, are easier to clean and suit most students' kits.

Cleaning brushes

A brush is made of three parts: the bristles, the ferrule (the metal band) and the handle. Glue inside the ferrule holds the bristles in place. Water that runs into the ferrule loosens the glue, so the bristles start to fall out.

Between clients: use a separate clean set of brushes for each client where possible. If you must reuse a brush, clean it with a quick-drying brush cleaner, wiping it on a tissue until no colour comes off.

Deep cleaning:

1. Wet only the bristles with lukewarm water, holding the brush with the bristles pointing down.
2. Put a drop of mild shampoo or brush soap in your palm.
3. Swirl the bristles gently in your palm.
4. Rinse under running water, bristles down, until the water runs clear.
5. Gently squeeze out the water with a clean towel and reshape the bristles.
6. Dry the brush lying flat, or hanging with the bristles down. Never dry a brush standing upright.

Wash sponges after every use and replace them when they tear or stop looking clean.

TIP

Keep two sets of your most-used brushes. While one set dries after deep cleaning, you can work with the other.

REMEMBER

A dirty brush spreads bacteria, which can cause pimples and eye infections. It also blends badly, because old product makes colours muddy.

Hygiene, patch tests and the consultation

Make-up is applied near the eyes, nose and mouth, where germs enter the body easily. Good hygiene and a careful consultation protect the client and your reputation.

Hygiene rules

1. Wash your hands with soap and water before and after each client.
2. Never apply a product straight from the container to a client's face. Take it out with a clean spatula and put it on the palette.
3. Do not double-dip: never put a brush, sponge or wand that has touched a face back into a product.
4. Use disposable wands for mascara and lip gloss, and throw each wand away after one use.
5. Scrape a little lipstick onto the palette with a spatula and apply it with a lip brush.
6. Sharpen pencils before each client, so the used surface is removed.
7. Wipe metal tools, such as tweezers and the curler, with 70% isopropyl alcohol and let them dry.
8. Do not work on clients who have eye infections, cold sores or open cuts on the face.

Check product dates

Many products show a small open-jar symbol with a number, such as 12M. This means the product should be used within 12 months of opening. Write the opening date on the pack. Mascara dries out and gathers germs quickly, so it is usually replaced after about three months, or sooner if it smells odd or turns clumpy. Throw away any product that has changed in smell, colour or texture.

Patch tests

Lash glue, a new foundation or a new eye product can cause an allergic reaction. For a new client or a new product, do a patch test: put a little of the product behind the ear or on the inner elbow and leave it for 24 to 48 hours, or as the product instructions say. Ask the client to check for redness, itching, burning or swelling. If there is any reaction, do not use that product. For bridal clients, the make-up trial is a good time to do this.

SAFETY

Swelling of the eyes, lips or face, or difficulty breathing, after a product is an emergency. Remove the product gently and call 112, India's emergency number, straight away.

The consultation

Before you start, ask and note:

Question	Why it matters
What is the occasion, and what time of day?	Day and night looks differ
What will you wear, and what colour?	Make-up should suit the outfit
Indoors or outdoors? Will there be photos?	Lighting changes how make-up looks
What is your skin type? Any allergies or skin problems?	Choosing safe, suitable products
Do you wear contact lenses?	Lenses go in before make-up; avoid loose shimmer near the eyes
Do you like a natural or a glamorous look?	Matching the client's taste
Do you have a picture of a look you like?	A picture avoids misunderstandings

Record the answers, the products used and the shades chosen on a consultation card. Next time, you will know exactly what suited the client.

EXAMPLE

Kiran, 30, from Bhopal, books make-up for her cousin's evening reception. At the consultation she says she has combination skin, wears contact lenses, is wearing a royal blue saree with gold jewellery, and likes "glamorous but not heavy". You note all this, plan a long-wear base, warm gold eyes to match her jewellery, no loose glitter near her lenses and a soft rose lip.

Preparing the skin

Make-up looks only as good as the skin underneath. Good preparation helps foundation spread evenly, last longer and look like skin rather than a mask.

Steps for skin preparation

1. **Cleanse.** Remove oil, sweat and old make-up with a cleanser suited to the skin type.
2. **Tone (optional).** A gentle toner refreshes the skin and removes the last traces of cleanser.
3. **Moisturise.** Every skin type needs moisture, or foundation clings to dry patches. Use a gel for oily skin, a lotion for normal or combination skin and a cream for dry skin.
4. **Care for the eyes and lips.** Apply a little eye cream if the client uses one, and a lip balm, so that lips are smooth by the time you reach them.
5. **Protect from the sun.** For daytime events, apply sunscreen after moisturiser.
6. **Wait a few minutes** so that the products settle into the skin.
7. **Apply primer** (see the chapter on the base).

Preparation by skin type

Skin type	What to do
Oily	Oil-free moisturiser; mattifying primer on the T-zone; blotting paper in the kit
Dry	Rich moisturiser; hydrating primer; avoid heavy powder
Combination	Light moisturiser all over; mattify only the T-zone
Sensitive	Fewest products possible; fragrance-free; patch test everything
Mature	Hydrating products; thin layers; little powder in fine lines

Planning ahead

- **Exfoliation:** gentle exfoliation a day or two before an event removes flakes. Do not scrub on the day itself, as it can leave the skin red and sensitive.
- **Hair removal:** threading or waxing on the face should be done at least a day before, because the skin may be red and tender just afterwards.

- **No new treatments just before an event:** a first-time facial, peel or new product right before a big day can cause a reaction that make-up cannot hide.

TIP

Press, do not rub. Patting products in gently with the fingertips warms them and helps them settle, without dragging the skin.

DID YOU KNOW

Foundation slides and separates on skin that is still wet with moisturiser or sunscreen. Waiting even three or four minutes before the base step makes a visible difference to how long it lasts.

CHAPTER 4

Colour theory for Indian skin tones

Colour theory explains how colours work together. It helps you hide dark circles, choose a foundation that disappears into the skin and pick shades that flatter each client.

The colour wheel

- **Primary colours:** red, yellow and blue.
- **Secondary colours:** orange (red + yellow), green (yellow + blue) and purple (blue + red).
- **Complementary colours** sit opposite each other on the wheel: red and green, blue and orange, yellow and purple. When mixed, they cancel each other out towards brown or grey.

Colour correcting

Correctors use complementary colours to cancel discolouration before concealer goes on.

Problem	Corrector colour	Why
Redness, red pimples	Green	Green cancels red
Blue or purple dark circles, fair to medium skin	Peach	Peach cancels blue
Dark circles or dark patches on deeper skin	Orange or red-orange	Stronger orange cancels deeper blue-grey

Problem	Corrector colour	Why
Dull, yellowish areas	Lavender	Purple cancels yellow

Use a thin layer, only where needed, and cover it with concealer or foundation.

Skin tone and undertone

Skin tone is the depth of the skin colour: fair, light, medium, wheatish, tan or deep.

Undertone is the colour beneath the surface, and it stays the same even when the skin tans.

- **Warm:** golden, yellow or peachy.
- **Cool:** pink, red or bluish.
- **Neutral:** a balance of warm and cool.
- **Olive:** a greenish or greyish cast, often with warmth.

Many Indian clients have warm, neutral or olive undertones, but cool undertones are common too. Always test instead of guessing.

Tests for undertone

1. **Vein test:** in daylight, look at the veins on the inner wrist. Greenish veins suggest warm; blue or purple suggest cool; a mix suggests neutral.
2. **Jewellery test:** if gold looks better on the skin, the undertone is likely warm; if silver looks better, likely cool; if both suit, likely neutral.
3. **White cloth test:** hold pure white cloth near the face. Skin looks more golden beside it if warm, more pink if cool.

Choosing flattering colours

Undertone	Shades that usually flatter
Warm	Peach, coral, gold, bronze, warm browns, brick red
Cool	Rose, berry, plum, silver, taupe, blue-red
Neutral	Most shades, especially soft mauve and dusty rose
Olive	Warm golds, terracotta, deep berry

Deep skin carries rich, strong colours beautifully. Pale, chalky or grey shades can make deep skin look ashy.

REMEMBER

Match, never lighten. A foundation or powder lighter than the client's real skin leaves a grey or white cast, especially in photos. Every skin tone is beautiful; your job is to make the client look like their best self.

TRY THIS

Do the vein, jewellery and white cloth tests on three classmates. Write down each person's skin tone and undertone, then compare your results with your classmates' own opinion.

CHAPTER 5

The base: primer, foundation, concealer and powder

The base is the layer that evens out the skin. A good base looks like skin, not like a mask. Build it in thin layers: it is easy to add more and hard to take it away.

Primer

Primer goes on after moisturiser. It helps make-up go on smoothly and last longer.

Primer type	Suits
Mattifying	Oily skin, humid weather
Hydrating	Dry or mature skin
Pore-filling (smoothing)	Visible pores and fine texture
Illuminating	Dull skin, for a glow

Foundation

Foundations differ in three ways:

- **Form:** liquid, cream, stick or powder.
- **Coverage:** sheer (skin shows through), medium, or full (covers most marks).
- **Finish:** matte (no shine), satin (soft natural sheen) or dewy (glowing).

How to match foundation:

1. Choose two or three shades that look close to the client's skin.
2. Swatch a short stripe of each on the jawline, not on the hand.
3. Blend the edges lightly and check in daylight or bright white light.
4. The right shade almost disappears into both the face and the neck.
5. Wait a few minutes and check again, because some foundations darken slightly as they dry. This is called oxidation.

EXAMPLE

Shalini, from Lucknow, has a wheatish skin tone and a warm undertone. You swatch three shades on her jawline. The first leaves a pinkish stripe, the second turns slightly grey in daylight, and the third, a golden beige, disappears. After five minutes it has darkened a little, so you mix in a drop of a lighter golden shade. The result matches both her face and her neck.

How to apply foundation: put a small amount on the back of your hand or the palette. Dot it on the centre of the face, then blend outward towards the hairline and down onto the jaw and neck, using a damp sponge, a brush or clean fingers. Add a second thin layer only where more coverage is needed.

Concealer

Concealer is thicker than foundation and covers small areas.

- **Under the eyes:** apply corrector first if needed, then a concealer no more than one shade lighter than the skin. Pat it in gently with a ring finger or sponge.
- **On spots and marks:** use a concealer that matches the skin exactly. Dab it with a small brush and blend only the edges.

Powder and setting

Setting powder sets liquid and cream products so that they last longer and shine less.

- Use translucent powder (colourless) or a tinted powder that matches the skin.
- Press it lightly under the eyes and on the T-zone with a puff, then dust off the extra with a fluffy brush.
- Baking means leaving a thick layer of loose powder on an area for a few minutes, then dusting it away. It can help oily skin last in heat, but it can look dry on dry or mature skin.

- A setting spray misted over the finished face helps make-up last.

TIP

On dry skin, use powder only where shine appears. A face fully covered in powder can look flat and cakey.

CHAPTER 6

Contouring, highlighting and blush

After the base, the face can look flat, because foundation evens out natural shadows and highlights. Sculpting brings back shape and life with three products: contour, highlighter and blush.

Contour

Contour is a matte shade one or two shades deeper than the skin, usually slightly cool or neutral, so that it looks like a natural shadow. Shadows make an area look further back.

Common placement:

1. Under the cheekbone, from near the top of the ear towards the corner of the mouth, stopping about level with the outer corner of the eye.
2. At the temples, near the hairline.
3. Along the jawline, to define it.
4. Down the sides of the nose, very lightly, if the client wants.

Blend well, so that there are no hard lines.

Bronzer is different from contour. It is warmer and adds a sun-kissed glow where the sun naturally falls: the forehead, cheekbones and bridge of the nose.

Highlighter

Highlighter reflects light and makes an area look higher and brighter. Apply it to the top of the cheekbones, the brow bone, the centre of the nose, the Cupid's bow (the dip above the upper lip) and the inner corners of the eyes. Use a light hand on oily skin or large pores, because shimmer shows texture.

Blush

Blush adds healthy colour. Smile, apply it to the round part of the cheeks, and blend up towards the temples.

Skin	Blush shades that often suit
Fair, warm	Peach, soft coral
Fair, cool	Soft pink, rose
Medium or wheatish	Coral, warm rose, apricot
Deep	Berry, brick, deep plum, warm terracotta

Contour for face shapes

Face shape	Aim	Contour tip
Oval	Keep balance	Soft contour under the cheekbones only
Round	Add length and angles	Contour slightly diagonal under the cheekbones and at the temples
Square	Soften the jaw	Contour the corners of the jaw and temples
Heart	Balance a wider forehead	Contour the temples and sides of the forehead; highlight the chin lightly
Long	Reduce length	Contour the top of the forehead and under the chin; place blush more horizontally

REMEMBER

Cream contour and blush go on before powder; powder products go on after powder. Putting cream on top of powder makes it patchy.

TRY THIS

On one side of a classmate's face, apply contour, blush and highlighter; leave the other side with base only. Take a photo and compare how the shaping changes the face.

Eye make-up: eyeshadow, kajal, eyeliner and lashes

The eyes are often the centre of a look, especially in Indian make-up. Learn the areas of the eye first, then the order of steps.

Areas of the eye

- **Lid:** the moving part above the lashes.
- **Crease:** the fold between the lid and the brow bone.
- **Brow bone:** the area just under the eyebrow.
- **Outer V:** the outer corner where lid and crease meet.
- **Inner corner:** next to the nose.
- **Lower lash line and waterline:** below the lower lashes, and the inner wet rim of the eye.

Eyeshadow step by step

1. **Prime** the lid with eye primer or a thin layer of concealer, then set it lightly with powder.
2. **Transition shade:** with a fluffy brush, sweep a soft matte shade, close to the skin tone or slightly deeper, just above the crease, using back-and-forth movements.
3. **Crease shade:** add a deeper matte shade to the outer third of the crease and blend it inwards.
4. **Lid shade:** pat the main colour on the lid with a flat brush or fingertip. Shimmer shows best when patted, not swept.
5. **Outer V:** deepen the outer corner with the darkest shade and blend it into the crease.
6. **Highlight:** a light matte or soft shimmer on the brow bone and inner corner.
7. **Lower lash line:** smudge a little of the crease shade under the outer half of the lower lashes.

TIP

Do eye make-up before foundation for heavy or dark looks. Any fallen shadow can then be cleaned off the cheeks without spoiling the base.

Kajal

Kajal is a deep black eye pencil or stick used along the waterline and lash lines. It is central to many Indian looks.

- Use only products labelled as safe for the eyes and sold sealed with an ingredient list.
- Sharpen kajal pencils before each client, and never share an eye pencil between clients without sharpening.
- Ask the client to look up while you line the lower waterline, and to look down while you line the upper lash line.

SAFETY

Some traditional surma and kohl products have been found to contain lead, which is harmful, especially to children. Use only labelled cosmetic eye products from reliable sources on clients.

Eyeliner

Type	Effect
Pencil	Soft, easy to smudge; good for beginners
Gel (with angled brush)	Smooth, intense, long-lasting
Liquid	Sharp, glossy line; needs a steady hand
Felt-tip pen	Easy control for sharp lines

Winged liner:

1. With the eye open and looking straight ahead, draw a short line from the outer corner, angled up towards the end of the eyebrow.
2. Close the eye gently and join the tip of the wing back to the upper lash line.
3. Draw along the lash line from the inner corner to meet the wing, thin at the start and thicker towards the outer end.
4. Fill any gaps and clean the edges with a cotton bud and a little remover.

Lashes

1. **Curl:** with clean, dry lashes, close the curler gently near the base for a few seconds. Never pull. Curl before mascara, not after.

2. **Mascara:** with a disposable wand, wiggle from the base of the lashes to the tips. Use waterproof mascara when tears or humidity are likely.
3. **False strip lashes:** measure the strip against the eye and trim from the outer end. Apply a thin line of lash glue along the band, wait about 30 seconds until it is tacky, then place it as close to the natural lash line as possible, starting from the middle. Press the corners down gently.

SAFETY

Rest your little finger on the client's cheek to steady your hand when working near the eye. Never use a curler or a pencil while the client is blinking or talking, and always patch test lash glue for a new client.

CHAPTER 8

Brows and lips

Brows frame the face, and lips complete the look. Both need neat, careful work, because small mistakes show easily.

Mapping the brows

Use a long, straight brush or pencil as a guide:

1. **Start:** hold the pencil straight up from the side of the nose. The brow begins here.
2. **Arch:** angle the pencil from the side of the nose through the outer edge of the iris (the coloured part of the eye) while the client looks straight ahead. The highest point of the arch sits here.
3. **End:** angle the pencil from the side of the nose to the outer corner of the eye. The brow ends where the pencil meets the brow line.

Mark these three points lightly before filling.

Filling the brows

1. Brush the hairs upward and outward with a spoolie.
2. Choose a shade close to the hair colour. For black hair, a dark brown or soft black often looks more natural than jet black.
3. Fill sparse areas with short, light, hair-like strokes, following the direction of the hair.
4. Keep the front of the brow softest and lightest, and the tail sharpest.

5. Brush through again with the spoolie to soften, and set with brow gel.
6. Clean the edges with a little concealer on a flat brush.

REMEMBER

Brows are sisters, not twins. Natural brows are rarely identical, and trying to make them exactly the same often makes them look drawn on.

Lips step by step

1. **Prepare:** remove the balm applied earlier and gently blot the lips. Dry or flaky lips can be smoothed with a soft, damp cloth.
2. **Line:** with a lip liner matching the lipstick or the natural lip colour, outline the lips, starting at the Cupid's bow and working outwards in short strokes. Line slightly inside the corners.
3. **Fill:** with a lip brush, apply lipstick from the centre outwards. Filling in lightly with the liner first helps it last.
4. **Blot and repeat:** press a tissue between the lips, then apply a second thin layer for longer wear.
5. **Clean up:** sharpen the edges with a little concealer on a flat brush.

Lipstick finishes

Finish	Look	Notes
Matte	No shine, strong colour	Long-lasting; can feel dry, so prepare the lips well
Satin or cream	Soft sheen	Comfortable; needs touch-ups
Gloss	Shiny	Makes lips look fuller; wears off quickly
Sheer or tint	Light wash of colour	Natural, everyday look

Choosing lip shades

For a nude lip, choose a shade close to or slightly deeper and warmer than the natural lips, not paler than the skin; very pale nudes can look grey on Indian skin. Warm undertones suit coral, brick and warm red; cool undertones suit berry, plum and blue-red.

TRY THIS

Practise lining and filling lips on a classmate with three finishes, matte, satin and gloss. Photograph each and note which lasted longest after an hour.

Day and party looks

Now you can put the steps together. Every look follows the same order, but the amount, colour and intensity change with the occasion. A useful rule: **pick one feature to focus on**, either eyes or lips, and keep the other softer.

The usual order

1. Skin preparation
2. Primer
3. Eye make-up (for heavy looks, before foundation)
4. Corrector, foundation and concealer
5. Cream contour and blush, then powder, then powder contour, blush and highlighter
6. Brows
7. Liner, mascara and lashes
8. Lips
9. Setting spray

A natural day look

For college, office or a daytime function. Aim: fresh, even and simple.

1. Prepare the skin; apply sunscreen.
2. Use a light base: a tinted moisturiser or sheer foundation, only where needed.
3. Conceal under the eyes and any spots.
4. Press a little powder on the T-zone only.
5. Add a soft blush in peach, coral or rose.
6. Groom and lightly fill the brows.
7. Sweep a neutral matte shade over the lid, or skip eyeshadow.
8. Add a thin line of kajal or brown liner and one coat of mascara.
9. Finish with a lip tint, a tinted balm or a soft nude lipstick.

A party look

For an evening reception, sangeet or celebration. Aim: defined, polished and long-lasting, with one strong feature.

1. Prepare the skin and use a primer suited to the skin type.
2. Do the eyes first: a smoky eye in browns, plum or deep green, or a shimmer lid with a defined crease.
3. Apply a medium to full coverage foundation and conceal carefully.
4. Contour, blush and highlight to give shape under evening lights.
5. Fill the brows a little more strongly than for day.
6. Add winged liner, kajal, mascara and false lashes if wanted.
7. With a dramatic eye, choose a softer lip; with a soft eye, choose a bold red, berry or wine lip.
8. Set with powder and setting spray.

EXAMPLE

Neha, from Chandigarh, is attending a sangeet in a mustard-yellow lehenga. Her undertone is warm. Her artist chooses a bronze and copper shimmer eye with a deep brown outer V, winged liner and strip lashes, a peach blush, a golden highlighter and a soft nude-pink lip so that the eyes stay the focus. The base is long-wear, because Neha will be dancing for hours.

DID YOU KNOW

Warm indoor lighting softens colours, so evening make-up can be slightly stronger than day make-up and still look natural.

CHAPTER 10

Bridal make-up

Bridal make-up is the most important work many artists do. The bride will be photographed for hours, will feel emotional and may wear heavy jewellery and outfits. The make-up must look beautiful, last all day and stay true to her traditions.

The trial

A trial is a practice session, ideally some weeks before the wedding. In the trial:

- discuss the outfit colours, jewellery, hairstyle and ceremony times;
- try the planned look and photograph it in daylight and indoor light;
- patch test new products, especially foundation and lash glue;
- note every product and shade on the client's card;
- time each step, so that you know how long the real day will take.

Skin care before the wedding

Encourage the bride to follow a simple routine for some weeks before: gentle cleansing, moisturiser and daily sunscreen. Advise her not to try new facials, peels or products in the last week or two, because a reaction cannot be hidden.

Steps for a long-lasting bridal look

1. Prepare the skin well, with moisturiser suited to her skin type.
2. Apply primer: mattifying on oily areas, hydrating on dry ones.
3. Complete the eye make-up first, using waterproof liner and mascara, because tears are likely.
4. Correct, then apply a long-wear foundation in thin layers, matched to the neck, chest and arms as well as the face.
5. Conceal, then set well with powder, especially the T-zone and under the eyes.
6. Contour, blush and highlight with care. The bride's face should look shaped, not striped.
7. Fill the brows and apply lashes.
8. Line and fill the lips with long-wear lipstick, and blot between layers.
9. Use setting spray.
10. After the jewellery, dupatta or veil is on, check the make-up again and fix any smudges.

EXAMPLE

A bride in Varanasi has her ceremony at 7 pm. From her trial, her artist knows that make-up, hair and draping together take about three hours. Working backwards, and allowing time for photos and delays, they plan to begin at 3 pm, so that everything is ready by about 6:15 pm.

Regional traditions

Indian bridal looks vary greatly by region and community. A Bengali bride may wear chandan (sandalwood paste) designs on her forehead with a red bindi; a Maharashtrian bride often wears a crescent-shaped bindi and a nath (nose ring); many South Indian brides wear rich gold jewellery with defined eyes; many North Indian brides choose red or maroon with a bold lip. These are only examples. Every family's traditions are different, so ask the bride exactly what she wants and what her ceremony requires.

The touch-up kit

Prepare a small kit for the bride's family or for yourself: blotting paper, pressed powder, the exact lipstick and liner, cotton buds, a small concealer, lash glue, safety pins and tissues.

REMEMBER

Never lighten a bride's skin with a pale foundation or powder. A face lighter than the neck and hands looks wrong in every wedding photograph.

CHAPTER 11

Make-up for photos, and your kit checklist

Today almost every occasion is photographed, by professional cameras and by phones. Make-up that looks perfect in a mirror can look different in a photograph.

Make-up for the camera

- **Flash can show a white cast**, called flashback. It can happen with loose powders that contain a lot of silica, and with some products that contain high levels of sun filters. If flash photos are planned, test the base with a phone flash before the event.
- **Cameras show texture**. Thin, well-blended layers look smoother than one thick layer.
- **Cameras flatten features**. Slightly stronger brows, eyes and contour help the face keep its shape.
- **Shine looks like sweat**. Set oily areas and keep blotting paper ready, especially in hot venues or under strong lights.
- **Match face to neck**. A difference that you hardly notice in a mirror can look obvious in a photo.

- **Check it on camera.** Take a quick photo in the actual light of the venue and adjust before the photographer begins.

TIP

Under bright lights, satin and matte finishes usually photograph better than very dewy or heavily shimmering skin. Keep strong shimmer for the eyes and the very top of the cheekbones.

Your kit checklist

Group	Items
Skin preparation	Cleanser, toner, moisturisers for different skin types, lip balm, sunscreen
Base	Primers, foundations in several shades and undertones, concealers, correctors, translucent and tinted powders, setting spray
Sculpting	Contour, bronzer, blush shades for different skin tones, highlighter
Eyes	Eye primer, eyeshadow palettes, kajal, eyeliners, waterproof mascara, false lashes, lash glue
Brows and lips	Brow pencils and powder, brow gel, lip liners, lipsticks in several finishes
Tools	Full brush set, sponges, puffs, curler, tweezers, scissors, sharpener, palette, spatulas
Hygiene	Brush cleaner, 70% isopropyl alcohol, disposable wands, cotton buds and pads, tissues, hand wash
Extras	Mirror, good lighting, blotting paper, safety pins, bobby pins, consultation cards

EXAMPLE

Shabnam, a student in Patna, has ₹ 5,000 to start a practice kit. These prices are only examples. She lists: brush set ₹ 1,200, two sponges ₹ 200, two foundation shades ₹ 1,000, a corrector and concealer palette ₹ 500, translucent powder ₹ 350, an eyeshadow palette ₹ 600, kajal, liner and mascara ₹ 450, three lipsticks at ₹ 200 each (₹ 600) and hygiene items ₹ 300. The total is ₹ 5,200, which is ₹ 200 over budget. She buys two lipsticks instead of three, saving ₹ 200, and the total becomes exactly ₹ 5,000. She puts hygiene items on the list first, because they are not optional.

TRY THIS

Make your own kit checklist using the table. Tick what you already have, and list the next three items you need, in order of importance.

CHECK YOURSELF

Practice questions

1. What is the difference between a flat shader brush and a blending brush?
2. Why should a brush never be dried standing upright?
3. Describe the six steps of deep cleaning a brush.
4. What does double-dipping mean, and why should you avoid it?
5. How should lipstick be applied to a client hygienically?
6. What does the symbol 12M on a product mean?
7. How is a patch test done before make-up?
8. Give five questions to ask in a make-up consultation.
9. Why should facial threading or waxing be done at least a day before an event?
10. Name the three primary colours, and the complementary colour of each.
11. Which corrector colour cancels redness, and which cancels blue dark circles on fair to medium skin?
12. What is the difference between skin tone and undertone?
13. Describe the vein test for undertone.
14. Where should foundation be swatched, and why?
15. What is oxidation in foundation?
16. What is baking, and on which skin type can it look dry?
17. What is the difference between contour and bronzer?
18. Where is highlighter usually applied?
19. List the seven steps for eyeshadow given in this book.

20. Why is eye make-up done before foundation for a heavy look?
21. How should a false strip lash be applied?
22. Describe how to map the start, arch and end of the eyebrows.
23. What is the "one feature" rule for a party look?
24. Give four things to do during a bridal trial.
25. What is flashback in photos, and how can you test for it?

ANSWER KEY

Answers

1. A flat shader is flat and firm and is used to pat colour on the lid; a blending brush is soft and fluffy and is used to blend shadow in the crease.
2. Water runs down into the ferrule and loosens the glue that holds the bristles, so they fall out.
3. Wet only the bristles, bristles down; put mild shampoo in the palm; swirl gently; rinse until the water is clear; squeeze out water and reshape; dry flat or hanging with bristles down.
4. Putting a brush, sponge or wand that has touched a face back into a product. It spreads germs into the product and to the next client.
5. Scrape a little onto a palette with a clean spatula and apply it with a lip brush.
6. The product should be used within 12 months after it is opened.
7. Put a little of the product behind the ear or on the inner elbow, leave it for 24 to 48 hours or as the instructions say, and check for redness, itching, burning or swelling.
8. Any five of: the occasion and time of day; the outfit and its colour; indoors or outdoors and whether there will be photos; skin type, allergies and skin problems; contact lenses; preferred style; a reference picture.
9. The skin may be red and tender just after hair removal, and make-up can irritate it.
10. Red, yellow and blue. Their complementary colours are green, purple and orange.
11. Green cancels redness; peach cancels blue dark circles on fair to medium skin.
12. Skin tone is the depth of the skin colour; undertone is the colour beneath the surface, which stays the same even when the skin tans.

13. In daylight, look at the veins on the inner wrist: greenish suggests warm, blue or purple suggests cool, and a mix suggests neutral.
14. On the jawline, because the foundation must match both the face and the neck; the hand is often a different colour.
15. Some foundations darken slightly as they dry on the skin.
16. Leaving a thick layer of loose powder on an area for a few minutes and then dusting it away. It can look dry on dry or mature skin.
17. Contour is a matte, slightly cool shade that creates shadows; bronzer is warmer and adds a sun-kissed glow where the sun falls.
18. On the tops of the cheekbones, the brow bone, the centre of the nose, the Cupid's bow and the inner corners of the eyes.
19. Prime and set the lid, transition shade, crease shade, lid shade, outer V, highlight, and lower lash line.
20. So that any fallen eyeshadow can be cleaned off the cheeks without spoiling the base.
21. Measure and trim from the outer end, apply a thin line of glue to the band, wait about 30 seconds until tacky, place it close to the lash line starting from the middle, and press down the corners.
22. Start: straight up from the side of the nose. Arch: from the side of the nose through the outer edge of the iris. End: from the side of the nose to the outer corner of the eye.
23. Choose either the eyes or the lips as the main feature and keep the other softer.
24. Any four of: discuss outfit, jewellery, hair and timings; try and photograph the look; patch test new products; note every product and shade; time each step.
25. A white cast on the face in flash photos, caused by some powders high in silica or products high in sun filters. Test by taking a photo with a phone flash before the event.

WORD LIST

Glossary

Baking

leaving a thick layer of loose powder on the skin for a few minutes, then dusting it off.

Bronzer

a warm powder or cream that adds a sun-kissed glow.

Complementary colours

colours opposite each other on the colour wheel, which cancel each other out.

Concealer

a thick product used to cover small areas such as spots and dark circles.

Contour

a matte shade slightly deeper than the skin, used to create natural-looking shadows.

Corrector

a coloured product used under concealer to cancel discolouration.

Crease

the fold between the eyelid and the brow bone.

Double-dipping

putting a used brush, sponge or wand back into a product.

Ferrule

the metal band that joins a brush's bristles to its handle.

Flashback

a white cast on the face that appears in flash photographs.

Foundation

a product that evens out the colour of the skin.

Highlighter

a light-reflecting product that makes areas look raised and bright.

Kajal

a deep black eye pencil or stick used along the lash lines and waterline.

Outer V

the outer corner of the eye where the lid and crease meet.

Oxidation

the slight darkening of some foundations as they dry on the skin.

Patch test

testing a product on a small area of skin before full use.

Primer

a product applied before foundation to help make-up go on smoothly and last longer.

Setting powder

powder used to fix liquid and cream products and reduce shine.

Skin tone

the depth of a person's skin colour.

Spoolie

a brush like a mascara wand, used for brows and lashes.

Transition shade

a soft eyeshadow shade just above the crease that helps other colours blend.

Trial

a practice make-up session before an event such as a wedding.

Undertone

the colour beneath the skin's surface: warm, cool, neutral or olive.

Waterline

the inner wet rim of the eye, along the lashes.



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