CMB
COLOUR TRAINING
MANUAL
FOR
STYLISTS

COLOR ME BEAUTIFUL
(NZ) LTD

JILL WILKINSON

www.colormebeautiful.co.nz
**Ethos**

This training aims to provide Personal Shoppers / Stylists with the Knowledge, Skill, Attitude and Judgement to:

1. Delight their clients, every time
2. Increase clients’ satisfaction with the flexibility of their clothes and their wardrobe
3. Be honest and tactful with clients at all times
4. Never let clients down
5. Value the different viewpoints that you will meet as Personal Shoppers / Stylists
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There are many Systems available to describe Colour. The Munsell Colour System is probably the most universally recognised and useful, because it organises colour into logical order. Albert Munsell used three terms to describe colour:

- **Hue**
- **Value**
- **Chroma**

He referred to these terms as the Qualities of Colour:

1. **HUE** (Undertone – Warm or Cool)

   Warm being yellow based colours - yellows, golds, orange, yellow reds, greens, yellow greens, warm purples etc.

   Cool being blue based colours - blues, greys, blue, greens, blue reds, blue purples, black etc.

   The actual colour – red, blue, green or yellow etc. We can further describe a colour by its yellow or blue undertone. Therefore, we can have a blue – red and orange – red; blue – green and yellow – green etc. For our purposes, we will refer to hues as colours which are either blue-based or yellow based and refer to this as undertone. The yellow base is a warm undertone; the blue base is a cool undertone.

2. **VALUE** (Depth – Light or Deep)

   How light or dark a colour is. There is a scale from 0 to 10, with white being 10, black being 0 and all shades of grey in between. For simplicity, we will refer to the Value as the depth or measure of lightness or darkness of the colour. It is also termed the saturation of colour by some. Dark or Deep colours being very saturated.

3. **CHROMA** (Clarity – Soft or Clear)

   Indicates the purity or clarity of a colour. Some colours are bright and clear, others are muted or dusty. In the Munsell System, the Chroma ranges from 0 – 14, with 14 being the clearest and 0 the most greyed. For our purposes, we will refer to muted and clear colours.
Colour Chart

White
Light
Medium
Deep
Black

Blue
Cool
Medium
Warm
Golden

Grey
Muted
Medium
Clear
Sharp
Assignment

1. Look around your home furnishings and wardrobe and determine the Hue, Value and Chroma of the fabrics you see

2. What do you predominately have in your wardrobe?

Make a point of looking at fabrics when you are out and selecting the dominant colour type. Do not limit yourself to just plain fabrics.

Please send approximately 300 words on how hard or easy you found this task and which colour direction is dominant in your wardrobe.
Personal Colouring

Most Colour Analysis works with Munsell’s Colour System. We use it whenever we describe a client’s dominant colour characteristic and each time we choose the client’s clothing colours.

When we look at our clients to see what colours will or won’t suit them for shopping purposes, we look for their dominant colouring. (If the Client wants a Full Colour Analysis, we look for where they sit on each of the scales of Hue, Chroma and Value. Full Colour Analysis training is a separate module).

The dominant colouring is sufficient for wardrobe and shopping, especially within limited choice shopping areas.

When we look at someone for the first time, we notice their strongest colour feature. It may be their hair, or their eyes or their skin or perhaps a combination of all three. We will get an overall impression of: Deep or strong colouring, Light or pale colouring, Cool or rosy colouring, Warm or golden colouring, perhaps very Clear or Bright colouring, lots of contrasts, maybe they are very Muted or elegant overall; this last one has a very subtle colour palette.

Having formed an idea of the Dominant Colouring, this must be tested by trying the client in different coloured tops to see if they improve the way she looks, or make her look tired or ill. We are examining the effect of different colours worn on the area just under the face, (ie from the bust upwards, items worn below this line do not affect the clients colouring ) on the client.

We are not going to give her full colour information; we are aiming to guide her towards her best colours and enhance the shopping and wardrobe experience for the client.

Seasonal Colour Analysis

If a Personal Shopper Client has had previous experience with Seasonal Colour Analysis, the relationship with the Tonal System is as follows:

<table>
<thead>
<tr>
<th>CMB Descriptor</th>
<th>Seasonal Colour Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deep</td>
<td>Autumn or Winter</td>
</tr>
<tr>
<td>Light</td>
<td>Spring or Summer</td>
</tr>
<tr>
<td>Warm</td>
<td>Spring or Autumn</td>
</tr>
<tr>
<td>Cool</td>
<td>Summer or Winter</td>
</tr>
<tr>
<td>Muted</td>
<td>Summer or Autumn</td>
</tr>
<tr>
<td>Clear</td>
<td>Spring or Winter</td>
</tr>
</tbody>
</table>
Colour Conversions

**Winter:** Deep, Cool, Clear

Deep Winter is DEEP, Cool and Clear; looks good in two deep blue based colours, may be minimal contrast

Cool Winter is COOL, Clear, Deep; looks good in all blues colours and blue based colours, medium Clarity and Depth (black works)

Clear Winter is CEAR, Cool, Deep; looks good in high contrast blue based colours, medium Depth (black works)

**Summer:** Cool, Muted, Light

Cool Summer is COOL, Muted, Light; looks good in all shades of blue and blue based colours, Light to Medium Depth, low contrast. Black does not work well, needs effort.

Muted Summer is MUTED, Cool, Light; Looks good in low contrast blue based colours, Light to Medium Depth. Black does not work well.

Light Summer is LIGHT, Cool and Muted; Looks good is very Light, blue based, low contrast colours. Avoid Black.

**Autumn:** Deep, Warm, Muted

Deep Autumn is DEEP, Warm, Muted; looks good in two Deep, Warm minimal contrast colours. Black is not ideal.

Warm Autumn, WARM, Muted, Deep; looks good in all yellow based, low contrast colours. Depth Medium to Deep. Black is difficult

Muted Autumn; MUTED, Warm, Deep; looks good in very low contrast yellow based colours. Medium depth. Black very difficult.

**Spring:** Light, Clear, Warm

Light Spring is Light, Warm, Clear; Looks good in very Light, yellow based, high contrast colours. NO Black.

Warm Spring; Warm, Clear, Light: Looks good in yellow based, medium to high contrast, medium to light colours. Black is difficult.

Clear Spring; Clear, Warm, Light; Looks good in high contrast yellow based, medium to light colours. Black is hard work.
**The Light Woman**

Very light in colouring; quite an unusual dominant type, she may have;

Very light hair, blonde, white, silver, ash.

Eyes also light, blue, grey, brown, green.

Very pale eyebrows.

Skin is very pale, often sensitive or may burn easily.

Undertone may be warm or cool; clarity can be clear or muted.

Colours to be worn are light and delicate, never black.

Look to choose greys and blues for jackets, cardigans, skirts or trousers if cooler in complexion.

Brown, olive, camel, copper and warm grey if a warmer complexion, purples will also work here.

Taupe and off white, pewter and cocoa may all work for neutrals. “Colours” need to be light to work.

Avoid very strong colour combinations or an overly dark combination.

Jewellery should be subtle in colour.

Jackets, trousers skirts and coats: all greys, medium blues, taupe, pewter, rose light or medium brown, cocoa

Shirts, tops, casual wear: ivory, cream, pale pink, light blue, all shades of purple, yellow, mid green, turquoises, light reds

Famous Light Women: Cate Blanchett and Scarlett Johansson
The Deep Woman

Very strong look: dark hair, dark eyes, not always a dark(er) skin, typically she has;

Eyes dark, any colour. Hair dark, any colour. Eyebrows are dark.

Skin any colour from light to deep.

This woman needs to wear strong, rich colours.

Undertone may be warm or cool. Contrast usually slightly on the muted scale but not exclusively.

Avoid mid to light colours near her face, or she will look pale and washed out.

For Jackets, cardigans, trousers, skirts and coats use; black, navy, charcoal, pine, olive, dark brown, aubergine, terracotta.

For shirts, dresses and tops and casual wear any other colour, but avoid several light colours together.

Jewellery should be strong in colour.

Famous Deep Women: Michelle Obama, Victoria Beckham and Nigella Lawson
**The Warm Woman**

This woman has a golden glow, and often tans well.

Hair colour may have some red running through it from blonde to dark brown.

Eyes: usually warm can be greens, browns, hazel, and blue greens. Skin tans well, may have freckles.

All colours worn should have a yellow or warm undertone.

Can be Light or Deep, Muted or Clear.

Colours for trousers, skirts, cardigans and jackets: include light navy, moss, bronze, chocolate, pewter and charcoal.

For shirts, tops and casual items: include cream, teal, all greens, warm reds, terracotta, purple, gold, copper, yellow, moss and orange.

Avoid too much blue and black especially near the face. Baby pink won’t work here.

Gold jewellery looks impressive.

Famous Warm Women: Julianne Moore and Geri Haliwell
The Cool Woman

This woman often has a rosy toned complexion,
Hair from ash blonde to black, includes grey tones and silver white. No or few warm tones present.
Eyes are often blue or grey; occasionally hazel or a cool brown.
Can be Light or Deep may be Muted or Clear.
Looks best in blue tones; yellow or gold tones are to be avoided.
Trousers, cardigans, jackets, skirts and coats look good in: Pewter, charcoal, most other greys and navy (if cool) all blues and black will work.
For shirts, tops and casual items: any blue, purple, reds, pinks and turquoise
Avoid warm yellow and golden based colours. Icy yellow may work here.
Jewellery is best in silver, not gold.

Famous Cool Women: Dame Judi Dench and Helen Mirren
The Clear Woman

This woman has strong contrasts in eye, skin and hair colour. Often the eyes will dominate the face. Needs to wear colours with high contrast and avoid muted colours.

Complexion always clear whatever the colour.

Hair often dark but may be light, eyebrows and lashes strong.

Eyes are bright and busy, never overlooked, often an arresting colour. With dark skins the whites of the eyes present a clear contrast.

Can be cool or warm undertone and Light or Deep.

Best colours for jackets, cardigans, trousers, skirts and coats: Black, black/brown/charcoal grey/deep navy, light grey, reds and a sharp white.

If wearing deep colours always add a clear colour near the face to provide contrast. Or use shiny jewellery.

Best colours for shirts and tops and other items: strong clear colours, e.g. bright blues, clear reds, clear purples, orange, yellow, medium greens worn with another colour to give a strong contrast.

Avoid light colours worn together, dark colours worn together or muted colours.

Jewellery should shine or sparkle.

Famous Clear Women: Courtney Cox Arquette and Elizabeth Hurley
The Muted Woman

A much understated colouring, little contrast between hair, skin and eyes. Eye and hair colour may be similar; she can look overwhelmed by bright or deep colours.

Colours for suits, jackets, trousers, skirts and coats: charcoal, mid navy, mid brown, cocoa, taupe, pewter.

Colours for shirts, tops and other items: soft white, mid blues, teals, mid reds, purples, medium greys, muted greens and any colour which is hard to define.

Avoid black and hard white, all clear colours. No high contrasts.

Famous Muted Women: Kate Winslet and Kate Moss
How to Determine the Best Dominant for your Client

Trying to determine the best dominant colour system for your client is not as easy as it sounds. It is important not to look at the Colour itself, but at its effect on your client.

In an ideal world, we have great natural lighting and the client wearing no makeup. It is not easy to create either of these situations when meeting a client for the first time on a shopping trip.

The best colour has a subjective point as well. If you like well tanned or dark complexions, any colour that steers a client in that direction looks good to you. If you in general prefer paler complexions, a colour that pales a client’s skin would look better to your eyes.

You need to look at the client with each different colour that appears by her face (either drapes* or clothing) and see the changes that occur. Things you may see:

1. Change in skin colour, pinker, redder, yellower, more sallow, spots or lines may appear to be more noticeable.
2. Change in skin texture, smoother, softer, more mottled or lumpy.
3. Lines may become deeper or may disappear.
4. Jaw line may disappear or become quite shadowy.
5. Eyes light up the face or sink into the skin.
6. General shape of the faces changes, sharper or softer.
7. Hair colour suddenly lifts and looks fantastic.
8. Hair colour becomes “wrong”, “cheap”, and even green.
9. Nothing happens at all!

Your question is: do the colours worn near the face, improve, worsen or have no impact at all?

Does the client agree? She may like to look paler or more tanned than is your preference.

*Drapes are coloured pieces of fabric the consultant may use to place around the client’s shoulders to determine her best season or tonal dominant. Some consultants may choose to use either the clothing being looked at within the client’s wardrobe or in the shops, or use her experience to work this out.
Full Colour Analysis

If you are conducting a full colour analysis, this is an outline of the procedure.

It is best conducted in your studio / office. In the client’s home there may be distractions and poor light.

You need a full set of colour drapes either seasonal or tonal (between 90 and 120 is usual). You need a full set of wallets or fans, either seasonal or tonal. A skincare set, a make-up set, a table top mirror at least 40cm x 60 cm, tissues, brushes, cotton wool, cotton buds, a pen and record card. As far as possible, good natural light with minimum shadows. A make-up cape and an artist’s colour wheel or a colour board can be useful.

![Colour Wheel Diagram]

An Artist’s colour wheel available from most art supply shops.

Drapes can be purchased from Image Supply Companies situated all over the globe. Where you buy them from depends on where you are based and the value of your currency. Try to buy a size that when open will cover the area under the client’s jaw, I suggest about 9” x 7” is a good size. You will need a minimum of 90 drapes. You may need to choose between a “Tonal range” and a “Seasonal range”, however once you get going you will see that both sets can do either type of analysis. You will also need a corresponding set of “Fans” or “Wallets” to give to your client as part of the consultation. They DO NOT need to match your drapes exactly. Colour analysis is a “snapshot” on the day, the client can only buy within a range of colours in the stores, do not make finding the colour too hard.
Once you have a drape set proceed as follows:

Have your drapes grouped. Start with white, move through creams, ivory etc and camel through stone, taupe onto brown and then moss and khaki, then go through your neutral blues and onto the greys, finish with black.

It helps if you personally wear neutral colours and / or stand to one side so that “your colour” does not reflect in the mirror and distract the client.

Allow 90 to 120 minutes for the full consultation.

Welcome the client, and go through the process with her, check that she understands she is here for Colour Analysis. Ask her what has prompted her to book the consultation and ask what knowledge she wants to take home with her. Ensure you fulfil her needs during the consultation. Client satisfaction is part of building a great business.

It is best to ask the client if she can arrive wearing no make-up. Of course this may not be possible, so wrap a white make-up cape around her shoulders, sit her in front of the mirror and cleanse tone and moisturise her skin as soon as possible.

Whilst doing this look at her eye colour, the colour of her skin, her hair colour. Discuss with her if her hair is always this colour. Some clients change their hair colour often, some rarely ever. Does she use a hair stylist or do home colouring. Is she happy with her hair?

Once her skin has settled down from the cleansing routine, you may begin the colour analysis. Use the colour charts to explain colour to her and what you are looking for during the consultation.

Standing behind the client, lay a group of drapes under her chin and begin slowly removing them, one by one, watching in the mirror for changes taking place as each colour is in place. Please read the list of possible things you may see. Explain to the client what you see and help her to see by repeating a few colour exchanges, particularly black. Go through the neutral colours and then work through each colour from lightest to darkest i.e. light cool pink through fuchsia to raspberry and on to deep cool red then burgundy, move onto lightest warm pink through peach and salmon onto warm red then terracotta. Work likewise through yellows, greens, blues and purples, teals and oranges.
As you do this pull out each colour that looks great on the client, discarding the ones that make her look ill, tired, flushed, sallow etc. Do not be “too picky”. The client needs to wear some colours, so don’t discard everything. It helps not to stare and strain to see, but to gaze and almost look out of the corner of your eye.

From the “saved pile”, look and see where the colours fit on your colour list. Do you have a pile of cool, soft and light drapes? If so, you have a cool summer or a cool soft, (if the cool pile is biggest). If the light pile is biggest you have a light cool or a light summer. It works this way for whatever the piles work out to be.

You then select make up from that colour range and apply it as described further on.

As you apply make-up, check the make-up the client has brought with her. If her make-up is the right colours for her, explain why and how should wear it. If it’s wrong, suggest she throws it or gives it away. Also discuss face shape and hair colour at this point (see information further on).

Once make up is applied and your client loves how she looks, bring back the drapes that worked and chose two or three at a time and place them on the cape near her face to show her how great she looks in her colours, show her alternative colours she can wear. i.e. with our cool light, re-drape her with your lightest neutral blue and suggest this is her jacket or jumper, add in soft white as a shirt or T shirt, add pink or ice green as jewellery or a scarf suggestion. Repeat this with, a medium grey, a lavender and pink and so on. Offer to take a few phone camera pictures to help her remember after she has left you.

Then find the best wallet or fan of colours for her to take away. This may not be an exact match for the colours you have demonstrated but should be close. Your client’s colouring will vary slightly from day to day according to variances in her health, her hair colouring, the amount of sun she is exposed to.

The aim of colour analysis is to help the client see which type of colours work for her and which really don’t work for her and to learn to buy and wear these colours. She then gets a wardrobe that becomes co-ordinated by colour. Explain the style session covers body shape fabric, proportions and personality, and covers the rest of the information she needs to buy fabulous clothing, instead of items she does not wear.

If you have make-up to sell she may be keen to buy a lipstick, eye shadow or everything you have used. Make-up is a great way to keep up with the client and to on-sell to her.
**Face Shape**

It may help the client to understand her face shape. The shape of the face affects the shape of a flattering hair style, the shape of spectacles and the application of make-up.

Look at the client’s hair. It should be her crowning glory. Is it, or does it need help? Knowing a great hairdresser is a huge advantage. Unless you know a lot about hair, please send your client along to a good hairdresser who understands what you want to achieve. There is no point recommending long hair if the client does not want her hair long or it is just not the type of hair to grow long.

**Basic face shapes are:**

**Oval:** deemed to be the perfect shape! Most hairstyles work as do most glasses shapes; try to keep balance by keeping relevance between the scale of the face and the glasses.

**Round:** this shape needs to be elongated with long hair or short up lifted hair. Hair that adds width will make the face look rounder. Which style you try depends on the client’s hair type and personal preference. Good make-up can add cheek bones giving the face more shape. Angular spectacles may help to as they add width. Avoid heavy frames.

**Rectangle:** the facial outline needs broadening and softening. A wider hairstyle can work wonders, and so can a soft fringe. Centre partings can lengthen the face and should be avoided. Slightly too wide glasses with a low bridge are good.

**Square:** this face shape needs lengthening and softening. Centre parting works here, any fringe needs to be very soft, no solid lines. Long or short hair works generally, bobs do not. Soft spectacle shapes can work well.

**Triangle:** needs balancing at the chin line so bobbed hairstyles are good, width high up on the broadest part of the face don’t work. Take care with wide spectacles; thin frames are the most flattering.

Lots of faces don’t quite fit these general types so you must think what you can do to narrow a wide area or broaden a narrow area of the face. A lot of this is common sense.
**Hair**

Re the hair colour issue, lots of clients change their hair colour to something they prefer without any thought to if it suits them or not. If they are a Cool Type and have warmed their hair up, it could be a disaster, likewise a Light that goes Deep with their hair colour may not work, if it does work, her wardrobe and make-up will be wrong and need fixing. If you are not comfortable with the client’s hair colour make some general suggestions and point them towards your amazing hairstylist / colourist. By now you should be giving your hair stylist so much business that your own hair appointments are free!

**Makeup selection**

Once we have determined the client’s best colour palette, it may be helpful to give them advice on the makeup they select.

Her foundation should always be chosen to match the skin colour on her jaw. The aim of a good foundation is to diminish blemishes and minor imperfections, not change the colour of the skin.

The colours for lips and eyes are determined by their dominant colouring and the desire to balance the feature. Thus for deeps we would select strong deep colours for eyes, and lips. However if the lips were quite small a deep colour would make them smaller still. To balance that, we could select a lighter shade of lipstick or choose a glossy lipstick or go over the lips with lip gloss.

If the eyes were small and deep set, a deep client would benefit from paler eye shadows, if her skin around her eyes is good, i.e. not crepe, an eye shadow with sparkle could work to open the eyes up.

Eye liner and mascara are a must.

Current fashion suggests that only one feature, the client’s best, is dramatised with strong colour. It pays to read fashion forecasts, as these things change.

A small amount of blusher will add shape to the face, giving cheek bones or hollows in the cheeks, depending on how it’s applied.

Following this, choose lighter colours for your Lights, bearing in mind that pale colours enlarge and can cause prominent eyes or lips to appear larger still.

Warms need yellows, browns, golds, terracottas, creams, greens, salmons in their make-up box and Cools look best in blues, greys, purples, pinks and blue reds.

Brights need contrast and clear colours in their make-up and muteds look best with a very subtle, low key application.

If you are using a store for your make up and not your own range, take advice from the staff but direct the colours.
Skin Care and Make Up Application

When you have draped a client or identified her colouring, you can help her select make up that is flattering.

If you are doing a Full Colour Analysis a makeup make over is a key part of the process and the first step toward change.

You will need a good sized free standing mirror; the one you use for colour analysis is fine. A cape, again the one you use for colour analysis is fine.

You will also need

- Cleanser and toner: I use the Color Me Beautiful 3 in 1 cleanser.
- Moisturiser: I use the Color Me Beautiful Daily Defence light or oil free
- Cotton wool pads, cotton buds, facial tissues
- Sponges: wedge shape is best
- Access to a selection of colours of foundations, blushers, lipsticks, lip-liners, eye pencils and eye shadows
Brushes:

1. Powder brush - a large fluffy brush for removing excess loose powder or applying bronzer (also a Kabuki brush can be used)
2. Blush brush - a medium full round brush, used to apply a concentration of colour
3. Foundation brush - this has soft bristles that don’t fluff out, great for cream foundations
4. Blender brush - a short fluffy brush to blend and disperse colour
5. Angled brush - this brush has tapered bristles to allow accurate positioning of eye shadow
6. Concealer brush - small firm brush for dabbing on concealer
7. Lip brush - small and firm but soft bristles
8. Eyebrow brush - stiff bristles to brush eyebrows into shape
9. Eyelash brush - to apply mascara

- Access to a selection of colours of foundations, blushers, lipsticks, lip-liners, eye pencils and eye shadows.

The makeup brushes should be of the best possible quality as they need to be washed with mild soap or shampoo. Ensure the colour from the products is washed away and the brushes rinsed and dried by squeezing the excess water out then leaving to dry between kitchen towels or air dry between each client.
Skincare

The skin is the body’s largest organ. It consists of three layers: the Epidermis; the Dermis; the Hypodermis (subcutaneous layer).

The thickness of the skin varies around the body, with the thickest skin being on the soles of the feet or area of highest wear. The finest part is around the neck and eyes. Our skin gets thinner as age.

The Epidermis; this is the outer layer of the skin; it is our body’s barrier to the world. Skincare basically revolves around keeping this layer looking plump and healthy, and to reduce signs of wear and therefore aging.

The acid mantle is the top layer of the epidermis. It is a slightly acid film designed to repel viruses and bacteria that might enter the body via the skin. Skin cells are constantly dying and being shed from the surface of the skin, exposing new cells. These new cells begin to die when they reach the surface. In the young these cells take around 16 days to renew. By the time we are 35 this process takes at least a month.

The Dermis is a layer underneath the epidermis. It contains collagen, an elastic tissue that gives the skin its suppleness, plumpness and softness. It also contains blood vessels and nerves.

As we age, our collagen begins to lose its structure, which leads to the skin sagging and wrinkling. The Dermis does not replenish like the Epidermis.

The Dermis supplies the nourishment for the Epidermis, bringing it oxygen, water, and nutrients via the blood vessels. It also contains sebaceous glands which lubricate the skin with sebum, leaving it soft and pliable; too little leaves skin dry and cracking. Sebum along with sweat makes up the acid mantle. Too much sebum causes an oily skin, often a problem in youth but these become less active as we age.

The Dermis contains sweat glands which excrete water and waste, they are also the body’s cooling system. The waste materials that reach the skin’s surface need to be removed. It also contains lymph vessels again a waste removal system. Muscles, nerve fibres and hair follicles are present to warn the body of external stimuli.

Hypodermis (subcutaneous layer) is mainly fat and insulates the body and regulates its temperature.

Facial skin for skincare purposes falls into five types.

Normal skin
Smooth textured, even toned, few enlarged pores. Breakouts are rare

Dry skin
Can be aggravated by sun, wind, air conditioning will feel dry after washing.

Oily skin
Feels greasy and has visible open pores, breakouts and blackhead, this skin ages well.
Combination skin

Has both dry and oily areas that need to be treated separately. Usually oily across the T zone of forehead, nose and chin with dry cheeks.

Sensitive skin

This skin type can be a mixture of the above but may feel bumpy. It reacts excessively to some products, to hormone changes, change in weather, air conditioning, diet, fragrance. Specialised products may be needed and advice sought from a dermatologist.

Skin will change during life, so being aware of these changes and adapting products to suit is important.

The sooner skincare is commenced the better for the later condition of the skin.

Cleansing: The first step in skincare is the cleansing routine. In the evening it is essential to remove old makeup, dirt and grime, dead skin cells and the body’s waste products that are eliminated from the skin. Soap does not do this job well; it will dry sensitive and dry skin, and leave its own depositions as a residue. In the morning a cleansing routine will eliminate the impurities expelled overnight and sweat and sebum. Clean before make up for the best result.

If you prefer a water based cleanser they are available for most skin types, except dry or sensitive and come as gels or foam. Usually applied with the hands and rinsed off with water.

Lotions are good for combination and normal skins, applied with fingers or cotton wool pads. Remove the lotion with cotton wool pads soaked in water or toner.
Cream cleansers work well for dry or sensitive skins; the cream is massaged in with finger tips and removed with damp cotton wool pads moistened with toner. (No water)

Facial wipes are useful but should not be used every day.

Toning: after cleansing, a toner should be applied to tighten the open pores and to refine the skin. Witch hazel and chamomile are excellent toners if not using a branded item.

Non-alcoholic toners are good for most skin types. Apply on a cotton wool pad.

For dry and sensitive skins use orange flower or rose water. These are gentle products but will stimulate the circulation of blood.

Moisturising: All skins need to be moisturised even oily skin; it will help the softness and suppleness of the skin. It forms a protective layer preventing the absorption of makeup by the skin.

Apply gently to skin after cleansing whilst the skin is still damp.

Try to find a day cream that has a SPF component to lessen sun damage. This is not instead of sun block.

Liquid or light moisturisers are good for oily or normal skins. They contain materials called humectants which help the skin retain its natural moisture but prevent the sebaceous glands overreacting.
Cream moisturisers: Good for dry and sensitive skin, feel a little heavier and stop your skin feeling tight.

Night creams: again used by all skin types to penetrate the outer skin layers leaving it plumped and soft. Very beneficial for those over the age of thirty.

Eye creams: Use of the moisturisers around the eye can lead to puffy eyes, the skin here is finer and the rehydrating effect of normal creams shows. Eye creams are gentler and applied in tapping motions with little fingers only.

Occasional products:

Exfoliators: Used to remove dead skin cells on the surface of the skin. Use no more than three times a week and beware of harsh ones that use nut kernels as these will damage the skin.
Face Masks: another way of rejuvenating the skin and removing dead cells. They stimulate blood supply and lymphatic drainage. Generally firm setting masks, often contain clay and are best for oily skins and enlarged pores. Do not use just before a big event as they stimulate impurity removal which results in breakouts. Regular use stops this and leaves great skin. Soft and gel masks are better for dry, mature and sensitive skins, they do not set on the skin. They hydrate and firm, not tighten.
The Makeup

Before we touch the client’s skin we always wash our hands thoroughly and only use clean brushes etc. Once the moisturiser is on the skin and has been absorbed, we can consider the makeup.

It is essential to get a flawless base. For some skins a primer after the moisturiser is a good idea. Primers are designed to even out the skin tone and smooth the surface. They are good for giving the skin a lift.

Foundation

Next is the foundation; this comes in several forms but all are designed to give the skin an even colour.

Tinted moisturisers: the lightest of all of the products, good on young skins or on those just wanting to even out a summer tan.

Liquid foundations: give more coverage, will need to match the colour of the skin. Can be applied with fingers, a sponge or a brush. Care must be taken to get even coverage. Two colours may be needed, darker for summer, lighter for winter. Apply onto the cheeks with a gentle tapping motion if with a sponge and with short strokes if a brush. Move on to the nose, take care with the creases around the nostrils. Finish with chin and finally the forehead. It is blended towards the hairline, and avoids the eyelids.
Cream or stick foundation: the heaviest type, good for heavy coverage to conceal blemishes and uneven skin.

Mineral powders: lightweight, they are applied with a brush so you can build up coverage as desired. Apply with circular motions; tap excess powder off before touching the face.

Always test foundation colour on the naked jaw line, not hands or cheeks.

Concealers, if required, go on over the foundation, apply with the concealer brush, and make sure it matches the foundation.

Loose powder can be used at this stage to set the foundation. Use the powder puff supplied and apply generously. Avoid eye area. Brush down skin afterwards with large brush to remove excess powder.
Pressed powder can be used instead, use a clean powder puff or cotton wool pad. Press on firmly.

Eyes

Once the foundation is perfect move on to the eyes.

An eye base will help the shadow stay in place; apply with your ring finger.

Eye shadows may be cream or powder.

Cream is quick to apply but tends to gather in creases and is not great on oily skins
Powder shadows tend to have a greater range of colour and may be matt, frosted or have shimmer.

Once the colours are chosen, use the lightest neutral and apply over the entire eye area with the blender brush. Next using the angled brush apply a medium neutral to shade or contour. Finally, add your deepest or strongest colour to give the eye definition. (may be along lash line or in the crease or outer corner, depends on clients eyes) Use the blender brush to apply your medium shade all over to give an even look and remove hash edges of colour.

Add eye liner next, pencil or liquid. Lift the eyebrow with your fingers of one hand, and start with a freshly sharpened pencil on the outer edge of the top lash line, using or other hand. Get your client to look down and draw the line as close to the lashes as possible. Now get her to look up and draw underneath the lower lashes. Work from outside of the eye inwards finishing in the middle.

To apply mascara, use disposable wands, a new one for each eye. Rotate the brush as you apply.

Eyebrows can be overlooked. Use a pencil on clean brushed brows to feather in colour, no single solid line.
Cheeks

Putting colour on your cheeks will give you a sun kissed glow, a natural healthy radiance or flatter your face shape. As we get older our cheeks become less distinct and blusher can really redefine the face.

Blush or bronzer will last longer if it’s the same texture as your foundation. Powder blush works well but can streak if you perspire in hot weather. It is really good on oily skins.

Cream blush is great on dry skins. You can apply to the apples of your cheeks for a slightly flushed look or on the cheek bones and just under to define face shape.

On darker skins bronzers tend to work better than blushers. For a sun kissed look on naked skins apply where the sun catches you: forehead, brow, cheeks.

Lips

Throughout the world the most widely used make up item is lipstick.

Lipstick can be a quick fix or an all day event! To help lipstick stay in place firstly apply lip base. This will help stop colour from bleeding into fine lines around the mouth. Lip bases also contain moisturisers and will help condition the lips.
A range of lip pencil colours will extend the range of the lipsticks you have, as their colour will impact on the lipstick colour. They should “fill in” the lips as well as outline.

Lipsticks can be applied with a brush to help them stay in place, then blotted with tissue, re applied then blotted again. The shinier the lipstick the fuller the lips look, great for more mature lips that lose volume with age.

Lip glosses are easy to wear in place of lipstick and are easy to apply. They can be used alone, over pencil or over a cream or matt lipstick for a glossy effect.

With the application of lipstick your makeup is complete.

If you are demonstrating or selling makeup to a client, place every item in front of her when you have used it. It will allow her to look at it and feel how it would be to own it. Keeping a stock of cosmetics also helps sales as the client may want her new make up straight away.

When booking a colour consultation or a makeup make over, invite the client to bring her current makeup bag. That way it will be easy to confirm what she does well and what does not work for her.
Once the makeup is applied it is time to re apply the coloured drapes you have found to be best for her, and to show her ways of wearing her colours. Note down, for her and you, her colour direction and the make-up you have selected. Give her the fan or wallet that best represents the colours you have chosen for your client.

Agree on a time for your next appointment.
**Colours for Groups**

You can do quick colours for larger groups as part of a demonstration or for a “colour party”.

For groups, I do not let the “client of the moment” see herself in the mirror.

I spend 5 to 10 minutes introducing myself and talking about colour and colour characteristics. I use my colour board for the explanation of colour.

I sit the client in front of the rest of the group and drape with my quick or turbo drapes. (I bought my quick drapes 18 years ago when I trained and they were the best investment I made for materials). You can get them on the same sites as your full drape sets and you select tonal or seasonal. The result for the client is the same. Please note your colour board is tonally arranged. Your client may be wearing makeup, you do not need to remove it.

I go through the drapes twice; I don’t look at the client. I ask the rest of the group or audience to decide what suits her best. I only look if I think they are totally wrong.

For a party I will give information on the jewellery and lipstick colours she should wear and will pull out of my main drape set a few of her best colours to show everyone else how great she looks in her colours. If I am providing workbooks I give the client’s workbook to a friend to complete for her whilst I am talking.

I can do 4 to 5 women per hour this way and give them valuable advice. I do stay around to chat and answer questions after everyone is completed.

I charge depending on how many there are in the group and the cost of the materials I give out. Do not give this for free as you will give a huge proportion of these women enough information for them not to come for the full analysis.
Assignments

1. Your homework for this session is to send in 12 photographs of different women and explain their dominant colouring type and why you have chosen it.
   a) Explain for each photograph which colours you would select for each woman and why. Try to look at women of all ages and ethnicities.

2. Explain the makeup you would choose for the following;
   a. Fair complexion, pale blue eyes, ash blonde hair, full lips, and small eyes. Aged around 40.
   b. Medium complexion, medium red / brown hair, deep set hazel eyes. Average mouth size. Aged around 60.
   c. Light complexion, dark hair, well balanced violet eyes a small mouth. Aged around 30.

3. Send in photographs (maximum 6) of a full colour analysis consultation using a minimum of 12 different colours, before and after make-up. Describe the client and what you found her colours to be, include information on your biggest challenge in this assignment. Maximum 750 words.
**Marketing and Making Money with Your Business**

It takes on average 2 years to get a new business going. You can shorten that time by working harder, talking it up and networking. You may need to keep another job running in parallel until this works. That’s okay, but still keep talking with passion about what you do. Nothing grows without attention and love, especially a new business.

Try some of the ideas below to get you started:

1. Earn Speaking fees: join a speaking group, e.g. National Speakers Association or Toastmasters. Learn a speaking style that works for you; show your passion for your subject and earn a fee. You will also collect clients

2. Make your service unique, i.e. very different from other Consultants near you. Charge what a bespoke service is worth.

3. Add Value. That means give something extra that does not cost you a lot but has value for the client.

4. With each client look to gain repeat business. Keep the sessions short but deal with any ‘immediate pain’, then make a further booking to deal with other issues.

5. Learn to work with other businesses to gain clients or cash. Look at hairdressers, clothing shops, beauty salons or spas.

6. Put on events together with other professional groups, pool email lists, pool talents and skills.

7. Look for a charity to support.

8. Work with groups, charge each person less but earn more per hour and offer great client value.

9. Have a good business name, check it’s not already in use and what it means to others when they hear it.

10. Select colours for your branding and stick to them. Keep the font and the style the same throughout, i.e. have a strong brand.

11. Make sure you can be easily seen and contacted and ensure emails, website, social media all sing the same song and point to each other. This is brand development.

12. Decide on your target market and what you are offering them; don’t try to be everything to everybody.
13. Give thank you vouchers for clients that repeatedly refer clients to you. These could be for your hairdresser, nail salon or chocolate shop, for example. Just something that says “I notice and appreciate what you do”.

14. Network like crazy and remember networking works best when it works both ways. You may need to give to receive.

15. Try not to spend on advertising. Little ads in magazines don’t work unless they are backed up by an article inside.

16. Take yourself seriously and charge what you are worth. Always charge, especially friends! Check out what others in your area are charging. Don’t charge less....give more!

17. Make finances easy, get a business account, and keep track of your finances from day one.

18. Use your time doing what you are good at; find someone else to do the other bits. Skill swap with your IT person, hairdresser, accountant etc. These people are then walking advertisements for you.

19. Ensure you look, act and think like a style or colour consultant all the time. In your own business you are always at work.

20. Referrals can take a while, don’t get despondent, but keep networking. One day you will be inundated with clients, but never stop networking.

21. Join a local Image Group. Professionals in your own industry are great to get together with. Other Image professionals in your area mean there is a need for what you do in your area.

22. Write a style article and run a competition in your local paper or magazine.

23. Try to get a style column in a paper, be an expert.

24. GET A BUSINESS PLAN! Then action it!

Always charge for your skills! You have invested time, energy and money into your business and you now know more about styling than you believe you do. As part of the assignments you have been on a personal style journey and now are ready to take others through the same process.

By paying for your skills, your client will have invested in the learning process, she will therefore be able to take more away from the Consultation. If she does not pay she will not see the value in what you have done for her.

Initially your fee to friends and family may be a skill swap, babysitting or a house clean, haircut or dressmaking. It’s up to you, but set a value on it. You need these first clients to rave about you to others. That is how your business will grow. If they (your clients) get it for free or think they are helping you out, the ‘treat’ has no value and becomes something they feel they could do for themselves. So always, always charge!
To find your first ‘real Clients’, I suggest you announce your new business to the world (or at least your possible client base) and offer 10 Golden Tickets. These tickets are one-off offers at special prices; a bit like ‘Grab Ones’, to get you started and give you a fan base who talk about you. They also give you confidence in what you do and a start up income.

For pricing, look what others are charging in your area. Ensure you earn enough to cover your costs, materials, phone, car, time. If you are running a business and being paid less than the minimum wage you are not charging properly.

Once you are established increase your prices with your skills, charging more makes you exclusive and sought after. Increase the value of your Consultations by offering more to your clients.

When you do a colour analysis, charge more but give away a lipstick. The client will usually buy that lipstick forever from you.

Give a voucher for a discount on a style session. This helps them appreciate that you offer more than just colour.

Offer package prices.

Work with groups, charge less per head and do less but work with 4 or 6 ladies at a time.

Listen to what each client wants and deliver it. Satisfied clients are happy clients and happy clients will rave about you.
Assignment

1. Send in your Business Plan including how and where you will get your first 6 clients. Include a price plan.

2. Send in your business name and contact details and we will list you on our site.

3. Practise your ‘elevator (60 second) pitch’. Write it down and send it in. I will time it!

Reading List

I fully recommend the following books to assist your course:


Color Me Beautiful Four Seasons of Colour, Make Up and Style - Joanne Richmond