Introduction to cosmetology: Color seasons and palettes

Judy Fondales Judilla

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INTRODUCTION TO COSMETOLOGY
COLOR SEASONS AND PALETTES

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements
for the Degree
Master of Arts
in
Education

by
Judy Fondales Judilla
June 2000
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Approved by

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Date 7/5/00
ABSTRACT

The Cosmetology Course offered by most Vocational Education Schools need a supplementary lesson which can essentially substantiate the course study. The students come from various backgrounds, but they all have one thing in common. They are in school to gain marketable skills and job training in this ever-increasing and competitive global market.

This handbook is designed for the Instructor of Cosmetology at San Bernardino Adult School for teaching a course on Cosmetic Application and Color Selection. Cosmetics are an integral part of the students' training to become licensed cosmetologists. The other major components of their training are hairstyle and cutting, manicure and pedicure.

This greatly would augment the students to prepare for a written test and practical demonstration, as requirements to obtain a license. Additionally, students must complete a minimum of 350 hours of classroom instruction and 1600 hours of training.

The objective of this course is to expose students to color seasons and palettes as an indispensable part of their education and training. Students will be proficient enough to identify a woman's color season to
determine which makeup and wardrobe colors look best on her. The student will also learn proper makeup application and techniques. Color season and palettes have become an industry standard as intensified by Maybelline and Covergirl, hence an added significance of the study.

Part of the curriculum is hands-on experience. Students will learn at their own pace, in an environment of peers and applying their knowledge through the use of modeling.

The students will find that this handbook is fully illustrated with vivid, color-true palettes and full-color photos showing right and wrong looks for each season. It also includes illustrations demonstrating proper application techniques.

Cosmetologists have an exciting and rewarding future ahead of them, a lucrative career for both men and women. The latest survey shows that there are almost three job openings for every licensed cosmetologist. Cosmetologists are employed in every community, and in various settings, including salon owner or manager, platform artist, cruise-ship stylist, wedding and special occasion makeup artist, theatrical makeup worker and school instructor.

This handbook is an excellent resource.
ACKNOWLEDGMENTS

I would like to thank my professors at California State University, San Bernardino for giving me a solid education, while demanding the best of my creativity in order that I gain understanding and resources to become a better teacher. I would also like to personally thank Dr. Scarcella for his continued support when at times I doubt myself.

This handbook is dedicated to my students, each very special and talented. Everyone of them has demonstrated thirst for learning and a never-ending desire to improve themselves to become even more productive members of society. I admire their courage to return to and stay in school and their dedication to their education. I would like to acknowledge the inspiration Ay-ay has shared. His Pokemon cards heightened my sensitivity to colors.

Finally, I would like to express my gratitude to the many authors whose work has make this handbook possible, most notably, Carole Jackson (author of Color Me Beautiful and Color Me Beautiful makeup Book) for discovering the seasonal color concept to enhance the woman's natural beauty and inspiring the cosmetic and fashion industries to follow suit.
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Chapter One: Background

Introduction

This is a step-by-step cosmetology handbook with instructions and techniques employed by professional makeup artists to transform a woman from average to gorgeous. For the purpose of this discussion it is assumed that makeup application is for the woman.

The content of Chapter One is an overview of the color season and palettes as used in cosmetology. The context of the problem is holistically addressed, along with the purpose and significance of the project. Then the limitations and delimitations of this project are reviewed, and then the definition of terms is given. Lastly, the handbook itself is presented.

Context of the Problem

Today, stores and cosmetic manufacturers are using this seasonal color concept to market their products, which makes shopping for cosmetics much easier for all women. The same applies to the wardrobe. The colors that look best on the face look best on the person. Color seasons and palettes are not a fad. With this in mind, it is recommended that this concept be included in the
cosmetology program at the Adult Education.

In general, cosmetology programs strongly focus on haircutting and styling. But in this competitive market, it is preferable that the cosmetologist specializes in complementary services such as facials and cosmetic application. The purpose of this study is to present the importance of a comprehensive education and training for the cosmetology program in the Adult Education, and specifically recommend that color seasons and palettes be an indispensable part of the curriculum. Students will learn to identify a woman’s color season to determine which makeup (and wardrobe) colors look best on her. The student will also learn proper makeup application and techniques.

A licensed cosmetologist with various specialties is certainly valuable, with earnings commensurate to abilities. The Adult Education Program aims to provide students with job skills in order to be self-reliant and become productive members of society. By offering a comprehensive program, those enrolled in cosmetology will get the best possible education and training possible. They will gain a competitive edge in the job market.
**Purpose of the Project**

The purpose of this project is to develop a handbook to assist Adult Education instructors in planning and teaching cosmetology courses for students enrolled in vocational programs. Various models and techniques for cosmetology are presented. In addition, a description of further reading and training available to Adult Education students of the Cosmetology Program is outlined.

The students are exposed to the rudiments and versatility of color essentials. Through the Color Guide, one can determine his or her color season and the colors that best complement him or her. Even if a woman already knows her color season, she may not be aware of the variety of colors within her makeup color palette. Each student will learn to build a “makeup Wardrobe.”

In order to use any color effectively, it is helpful and logical to know something about the composition and characteristics of color so it would just be convenient to predict what behavior might be expected from it. The first pigments came from the earth, from chalk and from burnt pieces of wood. Somewhere between 2,000 B.C.E. and 1,000 B.C.E., the Egyptians discovered mineral pigments: azurite,
malachite, cinnabar, and white made from lead. The ancient Greeks added indigo, a dye, and green called verdigris, which they produced by the controlled corrosion of copper plates. The 13th and 14th centuries brought a good many new pigments, and the 19th and 20th centuries saw the advent of synthetic pigments developed through complex technological processes (Hampton, 1995). Modern cosmetic stores display a wide variety of makeup in different stunning palettes: bright, bold, seductive, cool and neutral to bring about luscious lips, wilder nails, flirtatious blush, mysterious eyes to accentuate and intensify femininity with style and sophistication. With this also lies an ulterior motive to encourage confidence, screen ambition, and proclaim the authority and power to modern women today.

This study will provide the student an opportunity to learn step-by-step makeup application, from basic skin care to everyday makeup look to makeup for special occasions look.

This resource will help students meet the licensing requirements set by the California Board of Cosmetology. This handbook, with many illustrations and examples, will
help decrease the time required for the teacher to reinforce the concepts taught in class. Decreased time that is required for reviewing lessons should increase the time allotted for hands-on-training. Evaluation of student proficiency will be through demonstration. Although the fashion and cosmetic industries are brimming with fad, color seasons and palettes will remain predominant over time.

**Significance of the Project**

In a recent statistical survey, women who wear makeup earn 20 percent more than their counterpart who do not put makeup on to enhance and bring about good contours and cover up flaws. And men prefer women with makeup that looks "natural" and dislike makeup that shows or look garish. They also often find women who do not wear makeup unattractive and understated in terms of authority (Quant, 1996).

A gorgeous makeover certainly does wonders for a woman's self-esteem. That woman may have felt unattractive all her life, has just gone through divorce, or has just re-entered the workforce. In any and all cases, a proper makeover can only be a positive experience for every woman.
The latest information from the Pennsylvania Academy of Cosmetology Arts and Sciences notes that people from ages 16 to 60 are entering the cosmetic field. Career seekers are discovering that cosmetology is one of the quickest ways to a rewarding and exciting future. The latest statistics also show that there are almost three job openings for every licensed cosmetologist (State of California, Employment Development Department, 1993).

**Limitations and Delimitations**

A number of limitations and delimitations surfaced during the development of this project. These are presented in this section.

**Limitations**

1. The scope of this project is limited to the materials currently available for planning a course in Cosmetology.

2. The limited resources available to Adult Education Instructors working with the Cosmetology program students further limit this project.

3. Finally, this handbook focuses on Makeup (colors and application), integral, but is not considered a complete Cosmetology program.
Delimitations

The following delimitations apply to this project.

1. This project is designed specifically for California Adult Education Instructors. However, it could benefit virtually all programs nationwide.

2. This project is specific. Less popular cosmetic approaches and more advanced techniques are not included in this handbook.

Definition of Terms

The following terms are defined as they apply to this project:

**Cosmetology:** The art and science of beauty care. Cosmetology involves the study of skin care, manicuring, hair care, hair shaping, chemical designing and relaxing, permanent waving, hair coloring and facials/makeup (Crawford, 1996).

**Cosmetologist:** An expert in cosmetology; a beautician. This person has completed the necessary education and apprenticeship program, and has obtained a license to practice as a cosmetologist (Crawford, 1996).

**Seasonal colors:** A concept based on the colors of nature—Winter, Spring, Summer, and Autumn which best flatters a
person's coloring and skin tone (Fuji, 1992).

**Winter season:** Per the color season, the Winter woman has intense coloring, medium to dark hair and deep eye color (and very rarely a natural blonde as an adult). Her skin type is either very white, dark (black, brown, light brown), olive, gray beige, or neutral beige. In general, she has no visible pink in her skin tone (Fuji, 1992).

**Summer season:** Summer women often have pinkish skin, however, some have pale beige, very light olive, or a little translucent "white" skin. Black summers have light skin, but not golden. Asian summers have pale gray beige skin. Their eyes are most often a cool blue or gray blue, sometimes green with some brown (Fuji, 1992).

**Spring season:** Spring women usually have golden blond, strawberry, light red, or golden brown hair. Most have blue or green eyes with yellow flecks. Their skin tone is ivory, peach, golden beige, or brown. Black springs are light and golden, with a clear, bright look. Asian springs have very ivory skin (Fuji, 1992).

**Autumn season:** An autumn woman has hair with red or hold highlights, with eyes usually brown or green. Her skin is ivory, peach, golden beige or brown and may look yellow.
Like Winter, she rarely has cheek color, although some have ruddy skin with bright red cheeks. Autumns never have olive skin (Fuji, 1992)

**Winter palette:** Shades of clear, pure, cool blue-based colors, bright, dark (Quant, 1998).

**Spring palette:** Shades of clear, warm colors (Quant, 1998).

**Summer palette:** Shades of pastel to medium bright, cool blue-based colors; muted (Quant, 1998).

**Autumn palette:** Shades of rich, warm colors; muted (Quant, 1998).

A satisfactory color vocabulary is a great help to approach a palette. Colors have basic attributes of brilliance. These terms are commonly used to describe them.

**Hue:** The mane of the color. It is synonymous with color. Mixing one color with another will result in another hue (Hampton, 1995).

**Values:** Gradations between the lightest and darkest varieties of a color (Hampton, 1995).

**Shades:** Darker or lighter aspects of the pure color (Hampton, 1995).

**Intensity:** Refers to the vividness or distinctness of a
hue; strong color versus weak color (Hampton, 1995).

One of the most exciting of all color properties is psychological temperature. Red, yellow, and orange convey a sense of warmth, while green and blue are cool. Warm colors are reminiscent of fire and sunlight; the cool ones of water and foliage. Warm hues appear to advance and expand, while cool hues contract and recede.

Organization of the Project

Teaching Adult Education students in today's advanced and competitive global market is becoming increasingly complicated. The purpose of this project is to develop a handbook that incorporates color season and palettes into the cosmetology program. By using the handbook, the instructor can give the students an invaluable resource and reference as they complete their education and training in cosmetology.

This project is divided into four chapters. Chapter One provides an introduction to the context of the problem, purpose of the project, significance of the project, limitations and delimitations, and definition of terms. Chapter Two consists of a review of the literature. Chapter Three outlines the populations served and the
project designed. Finally, Chapter Four presents the conclusions and recommendations gleaned from the project.

The Appendix and References follow Chapter Four.
Chapter Two: Review of the Literature

Introduction

Chapter Two consists of a discussion of the relevant literature. The major topics addressed are the color season and palettes, women and cosmetics, and an overview of a career in cosmetology with and introduction to the requirements and standards of the California Board of Cosmetology.

Color Seasons and Palettes

Based on a woman’s skin coloring, skin tone, and natural hair coloring, she can determine her color season—which then indicates the palette of colors best suited for her. The wrong shade of a color and the wrong color will make her look garish, old, and dull. The right colors, applied skillfully will enhance her natural beauty.

What determines the person’s color season is their skin tone and coloring. The color seasons are grouped for easy reference on four palettes, based on the seasons of nature—Winter, Spring, Summer, and Autumn. The Winter woman looks great in black, white, and the bright, primary colors of wintertime. The Summer woman looks best in soft whites, blues, and blue-greens of a summer day. The Autumn
woman looks best in earth tones. And the Spring woman looks best in the fresh, new colors of a spring garden.

Women are especially prone to commercials and advertisements on fashion and beauty products. The fashion and cosmetic industries spend millions of dollars each year in advertisements introducing their products. The competition is fierce, but the market is responsive. Women want to look gorgeous, their very best, at minimum.

Unfortunately, due to the impact of advertisement, women often end up buying clothes with styles that do not complement their body types, and buy cosmetic colors that are not suited for their natural skin color. The wrong colors can make a woman look dull, aged, and simply-less attractive!

Color season and palettes have become an industry standard. Fashion and makeup industries have focused their product lines to simplify color selection for women. Popular over-the-counter cosmetic brands such as Maybelline and Covergirl developed cosmetics grouped by color seasons.

**Women and Cosmetics**

Everyone loves makeovers. One feels overwhelmed with appreciation at seeing an ordinary looking woman with a
pale, blotchy face transformed into a ravishing beauty right before our eyes. None can help but stare at the before-and-after photos, and then picture oneself-in the hands of some fabulous makeup artist-looking gorgeous, too.

There is always that innate desire to project an image of confidence, a pronounced femininity and sophistication. After all, glamour is back and its very essence is captured through the interplay of colors.

This perspective encompasses the thoughts of women of all ages, young and old. Getting older is inescapable, but colors can dramatically blunt the impact of the passing years.

A gorgeous makeover certainly does wonders for a woman's self-esteem. That woman may have felt unattractive all her life, has just gone through a divorce, or has just re-entered the workforce. In any and all cases, a proper makeover can only be a positive experience for every woman. There is also a growing segment of teenage girls who have benefited from knowing which colors to apply on their faces, and learning proper makeup techniques to achieve that "naturally made-up look that pleases both the teenager and the parents."
In a recent statistical survey, women who wear makeup earn 20 percent more than their counterpart who do not apply make-up. And men prefer women with makeup that looks "natural" and dislike makeup that looks garish. They also often find women who do not wear makeup unattractive and physically understated and deficient (Quant, 1996).

Women are also very concerned and intimidated about makeup application. They often learned from other women wrong techniques, and they end up emphasizing negative features while de-emphasizing the positive ones.

Cosmetology is a dynamic process of applying cosmetics to enhance the appearance of a person. It includes makeovers, haircutting and styling, manicure and pedicure, and the holistic maintenance of the physical aspect, employing the use of lotions, creams, perfumes, and bath accessories, fashioned to express the individual's sense of selfhood and dominant social role.

It is beauty culture in its entirely. Basically people find delight in beautifying; in the sensuous creams and convenient compacts, the chaotic blending of colors, the adept application of makeup, the wild colors of nails, and the flattering trim and style of hair. The pleasures
derived are incredibly satisfying. These not only pave a way for romance and marriage, but propel a daring encouragement to take a part in the world at large.

Cosmetics are aimed at improving self-concept through dexterously altering the self-image. Cosmetics are a viable means for improving the quality of life. They dissipate inhibitions and subconsciously manipulate people to interact with others with more freedom and intensity.

Beauty culture has become a type of commerce and a system of meaning that assisted women in navigating the changing conditions of modern, social experience. Women’s rendezvous with modernity position them into a public arena that opens.

During the nineteenth century, the “public woman” was a painted prostitute; by its end, women virtually from all walks of life emerged and mingled with the public (Jackson, 1988). Women walked in the streets proudly, frequented the theaters, and purchased commodities at renowned bazaars and supermarkets. They were hired not only doing domestic jobs, but worked in offices, stores, clinics, hospitals, and urban business establishments. Dances were well attended with frenzied interaction. For women experiencing
these social changes, the act of beautifying with the use of cosmetics became an emancipation of controlled power and emotion.

Cosmetology fosters a web of intimate rituals, social relationships, and female institutions that frame the American beauty culture. Over the years, mothers and daughters have taught each other about cosmetics, friends formed cliques and traded information—women literally have shared their beauty secrets bridging intimacy.

The art disclosed a lavish history of women's ambition, joys, passion, and community. A fundamental and far-reaching change was taking place. The heightened importance of image making its way into everyday life. Cosmetic knowledge was disseminated through word of mouth, within families, between relatives and neighbors. Recipe books were embellished with procedures on applying cosmetics and instructions for compounding cosmetics.

By the mid-nineteenth century, the market expanded and this augmented the popularity of cosmetics. Beauty schools and correspondence courses offered formal education on cosmetology. They lured many students. This transformed women's knowledge of beauty preparations (Schuster, 1981).
Women became inventors, manufacturers, and distributors of beauty products. A number of entrepreneurs developed franchise operations in conjunction with beauty schools. These enabled certified beauticians to own salons, advertise their services as “system” shops and capitalize upon entrepreneurs’ name and reputation.

Cosmetology spread rapidly and promised direct, practical rewards which is to earn a living. Cosmetology unleashed tremendous entrepreneurial energy especially among women who were used to suppressing their ambitions and yearnings. The emergence of the mass market cosmetics industry was a triumphant consequence of women’s modernity and liberation.

By the early twenties, department stores drugstores regularly sponsored demonstrations on cosmetic applications and gave samples. Cosmetic experts were hired to do the task. The business strategy was copied and enhanced by other cosmetic outlets. Cosmetic industry flourished, and in turn, cosmetology garnered a prestigious status in the trade and industry.

Among the areas in cosmetology, makeup rose sharply in the 1970’s. Makeup is a distinct component of cosmetology.
It entails a singular, tedious, and artistic task to achieve a satisfactory result. Cosmetics started to focus on producing makeup products in various hues for the customers. To date, the cosmetic industry boasts enormous profits. Famous cosmetic industries promote makeup as equipment for women to explore and vividly express their individual asset in the modern world.

Facial decoration becomes a prominent trend and everyday practice, plainly known as creative makeup, which is distinguishably achieved with the proper and harmonious application of colors. Colors hold the crucial key to transform and remake a woman. Famous cosmetic firms and cosmetology experts emphasize the appropriate use of colors in makeup application to project an astounding femininity and sensual aura. Cosmetic manuals and product inserts show instructions on coloring with new foundation creams, lipsticks, eye shadows, brow pencils, and rouge (Irons, 1997).

Attempts are relentlessly experimented to come up with thorough guides on how to dramatize, heighten, and accent facial features to attain the most glamorous look, which is perceivably anchored in the perspective of a genuine
expression of feminine identity and a vehicle of individual self-development. In consonance with this concept, color is indisputably an indispensable tool to realize its effect and make an impact on the beholder.

Makeup has transcended all walks of life and culture. For women, it has become a habit, a way of life. Cosmetic industries incessantly produce makeup kits and amass astounding profits. Consumption of makeup goods is highly increasing. It is a profitable business commodity and alongside, the demand of cosmetologists who possess a skill in glamorous makeovers is escalating. It makes our economy healthy.

On the other hand, in today’s society, a properly make-up face is pervasive and inescapable. Employers make appearance a job requirement, and families and peer cultures socialize girls into the necessity of upholding a public face. Makeup should be in conformity with the beauty standard acceptable to a sophisticated taste and normative criteria. Women who look beautiful and attractively made-up are amply rewarded and achieve political and economic gains. Women, on intent, utilize makeup to pronounce themselves with their gifts and
Inherent talents to declare their adulthood, sexual allure, vigorous spirit, political beliefs, and to assert their privilege to self-definition. And color is fundamental in execution of the task. It is crucial by itself.

Color is a principal part of the makeover process. It effects a brilliance and persuasive blend that characterize a fabulous and prestigious look. It would be very generously beneficial for women to be literate on color seasons and palette. In this context, I strongly believe that color seasons and palette should be incorporated as a distinct and fundamental course in cosmetology. It can be taken singly for those who are just interested in the makeover technicality for personal purposes, or can be studied as a general course as a chosen career for personal growth and enhancement.

Adult, vocational, and occupational schools must be aware of the prevalent needs and the dynamic force behind a program. Nowadays, women are encouraged more than ever to take advantage of life's endless possibilities.

Overview of a Career in Cosmetology

The goal of a cosmetologist is to help enhance the appearance of their clients, a process that can be
exciting, rewarding, and often challenging. As in every profession, cosmetologists must have the ability to listen, a willingness to follow their client’s instructions, and a skill to communicate advice and explain beauty treatments. In addition, a cosmetologist should be friendly, pleasant, and keep a neat and professional appearance.

Students are required to have a minimum of 350 hours of classroom instruction and 1600 hours of training or apprenticeship. The student must be at least 16 years of age to attend a private beauty school. Tuition ranges from $2,500 to $8,000 to complete the program which takes about 10 to 12 months. To become a licensed cosmetologist, the candidate must pass a written and performance examinations by the Board of California of Cosmetology (State of California, Employment Development Department, 1993).

Employment opportunities as a cosmetologist is better than average, and demand is expected to be above average into the next century, given the growing population of adults with higher incomes. In addition, there has been increased demand from men for more styling services and a general expansion of the beauty salon industry. Nationwide the average income for cosmetologists is $32,000 per year.
According to the California Projections of Employment, published by the Employment Development Department (EDD), Labor Information Division, in California. These figures do not reflect self-employment or openings due to turnover.

1. The estimated number of cosmetologists in 1993 was 27,960.

2. The estimated number of cosmetologists in 2005 is 31,010.

3. The projected growth from 1993-2005 is 11 percent.

4. The estimated number of openings due to separations by the year 2005 is 8,410 (State of California, Labor Information Services, 1993).

Recent graduates who hold a valid license earn from the minimum wage to $9.50 per hour. Experienced cosmetologists earn up to $12.50 per hour. Those with at least three years experience can earn up to $16 per hour. Most cosmetologists earn commissions according to the type of service performed, plus tips. Salaried cosmetologists usually get paid vacation and receive medical and dental benefits (Occupational Employment Statistics, 1993).

Jobs are frequently obtained by applying directly to
salons or by answering newspaper advertisements. Some schools assist their students in finding jobs. Many cosmetologists belong to the California Cosmetologists Association.

This has definite implications for the instructional goals of the Adult Education Program and the population served. Recognition of this fact has prompted the Adult Education School to expand the existing cosmetology programs and plan additional courses. Keeping in mind the transitory nature of the cosmetic industry, with new and improved versions of their products, Adult Education instructors are prompted to keep abreast of new developments.
Chapter Three: Methodology

Introduction

In order to meet the needs of Adult Education students in the cosmetology program, materials will be gathered from several sources. These resources include traditional reference books and workbooks, discussions from experts in the field, industry journals, and self-made exercises and observations. The combination of these resources will be sufficient to create a handbook in cosmetology, focusing mainly on color seasons and palettes and proper makeup application and techniques.

Chapter Three details the steps used in developing this project. Specifically the population served is discussed. Next to be presented is the development process of this handbook, including resources used and content validation process presented. Lastly the handbook is presented.

Population Served

Research will be performed to identify the textbook needs of the students in the cosmetology program at the Adult Education School. An informal interview of several cosmetology instructors will provide some insight on the
topics to be included in the handbook.

The handbook is intended for use by the hundreds of Adult Education Instructors in California working with the Cosmetology Program of their organization. It is also intended to be used as a reference for students in the program. Ultimately the women who have benefited from cosmetologists who have mastered the concepts in this handbook will be served.

**Handbook Development**

The next section of the project provides an overview of the handbook development process. Specifically, the resources employed in the handbook development process and the handbook design are reviewed.

**Handbook Resources and Content Validation**

The content of this handbook has been extracted from *Color Me Beautiful Make Up Book*, by Carole Jackson 1988. A panel of experts from San Bernardino Adult Education, San Bernardino Valley College, and Riverside Community College validated the content and strategies outlined in this handbook.

**Handbook Design**

This handbook was developed for Adult Education
Instructors who are involved with instructional programs for Cosmetology department. There are two parts in this handbook: the color season concept and the makeup application and techniques.

Section One focuses on developing a basic understanding of colors based on nature's season. A woman determines her season palette based on her skin coloring and tone.

Section Two presents proper makeup application and techniques to enhance a woman's natural beauty. Included are techniques to emphasize positive features and de-emphasize negative features. This comprehensive section includes a skin care regimen. A listing of recommended further readings and additional courses and training are also described.

The handbook outlines effective teaching techniques crucial to Adult Education students. The cosmetology program provides a sequence of instruction, combining theory and application, and most importantly, an apprenticeship position. The necessary support services are also significantly discussed.
Summary

The steps used in the development of this project were outlined. The population served was described, as was the curriculum development process. Lastly, the handbook is presented.

Each individual faces a future of constant change. Technological advances are causing dramatic changes in the way students are prepared for the workplace and for managing their lives and homes. Likewise, in order for cosmetology to be responsive to the prevalent needs of people, most especially the working and those who interact with others for business and purposes, the instructional program must include an essential component, the literacy of colors, which is a significant addition that would give a dramatic lift to the industry and the future of beauty.

Everyone endeavors to look their best and feel as attractive as deemed desired. For it is unequally indisputable that in our world, appearance counts.
Chapter Four: Conclusions and Recommendations

Introduction

Included in Chapter Four is a presentation of conclusions gleaned as a result of completing this project. In addition, the recommendations extracted from this project are presented. Lastly, the Chapter concludes with a summary.

Conclusions

The conclusions extracted from this project are as follows:

1. It is the goal of this study to address the vocational training needs of Cosmetology students is of extreme importance to the economic and social health of California. Vocational training in general, allows and individual to become self-reliant and become a productive member of society.

2. It is the goal of this study to present that Adult Education Vocational Programs are a vital link in the preparation of Adult Education students for the workforce. College and university degrees, although worthwhile, requires and investment in time and money that is not viable to many need-immediate employment.
Recommendations

The recommendations resulting from this project are as follows:

1. It is recommended that Adult Education Instructors, using this handbook as guide, implement programs to address the needs of students enrolled in Cosmetology programs at their respective institutions.

2. It is recommended that Adult Education Instructors provide their students with special support and staff needed to excel in various vocational programs offered at their respective institutions.

Summary

Chapter Four reviewed the conclusions derived from the project. Lastly, the recommendations extracted from this project were presented.

The course is geared towards an objective anchored on an economic perspective where students harness an optimal training at a reasonable period of time and minimal experience. The students are opened to a new avenue that would enhance their chances for marketability and increase the acquisition of monetary rewards. The course could channel a prospect of establishing their own business.
capitalizing on the skill learned.

Adult Schools and Occupational Training Centers can bridge creative innovation in vocational courses. A dynamic idea can transform a curriculum and any course of study into a job training that ensure the students a livelihood that would sustain and enable them to become participating, and economically involved people in the community.

Proper color application is entirely a course in itself. It commences from the knowledge of color, the color that suits a person's physical attributes and the appropriate application of makeup.

This is an integral aspect, yet a distinctive procedure which is a task in itself. A cosmetologist earns money just by performing makeover on clienteles. Targeted market includes makeover done for special occasions such as weddings, graduations, and stage performances. Theatrical business employs numerous cosmetologists for actors, actresses, and other performers. Skilled cosmetologists can become entrepreneurs or work as consultants in gigantic cosmetic department stores. There are boundless possibilities of job opportunities.
Cosmetology is a challenging career, definitely lucrative, which has an enormous market. It this course is given a substantial attention and weight, it surely would reinforce the vocation and intensify the commercial demands. After all, this millennium projects women’s growing acceptance of beautifying a blossoming, for personal pleasures and transitory to achieve the look they love. In a very short time, appropriate makeovers would become a fanciful, sublimely elegant trend, and an affordable indulgence for women across the socioeconomic spectrum. What a fashionable way to fulfill its purpose!

This course is an ultimate resource guide that helps inspire confidence, creativity, and strength in women.
APPENDIX A: COLOR
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GUIDE AS INTRODUCTION
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The first step in using makeup to your greatest advantage is finding the right colors for you! The wrong color on your face, can—and will make you look worse than no makeup at all. And even the most expert application of makeup will not compensate for an unflattering color. The right color on your face can—and will—make you look worse than no makeup at all.

The season palettes have three distinctive qualities:

- Undertone: designates colors as being cool or warm shades. Cool shades are ones with a blue or gray undertone. Warm shades have a yellow or golden undertone.
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champagne, aqua, teal blue, teal green, and periwinkle blue, which are neutral, and complement all types of skin tone.

Value reflects how light or dark the colors are. Winter and Autumn seasons contain deeper and brighter colors, as Winter and Autumn women generally have darker hair and eyes, and need richer colors to offset their coloring. Spring and Summer women often have lighter hair and fairer complexions, and their makeup colors should be lighter, ranging from very soft to medium bright. Finally, the clarity of colors describes how muted down or clear the colors are. Winter and Spring women look best in colors that are clear and vibrant. Autumn and Summer women can wear both clear and muted colors, but look best in dusty ones.

The following pages feature women of each seasonal type, in the right and wrong makeup colors. It will be very obvious how well the correct colors complement the coloring of the models. With the proper application of make-up and the use of appropriate colors each appears glamorously unique.

This handbook is a compilation of various effective
strategy on makeup application, comprehensive lessons on colors and proven tips and suggestions on color coordinates.

It's all here, gleaned and derived from beauty experts, scientists, famous designers and renowned authors of Beauty Books, and from my extensive reading and experiences.

The collective ideas are meticulously and sequentially arranged to come up with a handbook that offers a basic reliable and practical insights and information for a supplemental introductory lesson to Cosmetology.

Instructors live demanding and busy lives. Procuring books and guides to keep abreast with quality and needs of time is energy-consuming. Thus, a ready-made guide is convenient.

Furthermore, they would find this handbook refreshing and an excellent inclusion.
AUTUMN

She has the typical Autumn coloring: Ivory skin, red hair and yellow-green eyes. The "wrong" picture shows her with orange lipstick, peach blush and gold, peach, and brown tones on her eyes. She's dressed in black and burgundy. The cool colors of her clothing and the burgundy makeup tones make her look harsh. Also, the burgundy lip liner make her lips appear severe and unnatural. The "right picture shows her in her correct colors. She looks softer and feminine with a natural application of makeup.

(Wrong) (Right)

(Jackson, 1988)
She is a Winter lady, with light, neutral beige skin, gray green eyes, and dark ash brown hair. Her skin looks dull in the pumpkin-colored blouse and orange makeup tones. Her blush is too low, too far forward and heavy: a common makeup mistake. She looks dashingly pretty in her cool-tone-royal blue blouse, hot pink lipstick, pink blush, and silver, lavender, and purple eye shadows. Her blush lightly dusts the apple of her cheek, blending towards the upper half of her ear.

(Jackson, 1988)
She is a Spring woman. With a delicate ivory skin tone, teal blue eyes and flaxen blonde hair. Her fair coloring is overpowered by the cool dark red in her dress and lipstick, and the heavy, solid line of black eye liner. In her orange red suit, with soft poppy red lipstick and blush, a subtle, smudgy eyeliner of medium brown, and pale eye shadow shades of champagne, peach, and brown, she looks refreshingly young and beautiful.

(Jackson, 1988)
She is a Summer Lady, with pink-beige skin, gray-blue eyes, and soft salt-and-peppery hair. Her pink blouse enhances her beauty, as does her lightly frosted rose lipstick, rose blush, and pink gray and steel blue shadows. In the apricot blouse and makeup, she appears sallow. In the "wrong" picture, she has dark teal eye shadow to her lids and yellow high lighter on her brow area which is exactly the wrong application technique for her eyes. Since her eyelids don't show and with a large brow area, her eyes are more complimented by applying a light shade to the lid, and a medium shade to her orbital bone, as in the "right" picture.

(Jackson, 1988)
Procedure on Appropriate Make-up Color Selection

Determining your color season is easiest done with cosmetics. Below is a chart of the lipstick colors that look best for each season. For this procedure, you will need to wear a white blouse so that it does not clash with any make up colors you try on. Don’t wear any makeup – not even foundation or powder. You’ll determine your proper foundation after you know your season. It may be best to go to a store so that you have a wide array of lipstick colors to try on.

The following chart indicates which lipstick and blush colors to try on to bring about your color season. As you try on each set, take the time to apply the cosmetics properly and carefully. Use lip pencil if possible. Have a friend come with you for an objective opinion, or ask the salesperson for her opinion. Remove the cosmetics completely before trying on the next set. Determine which color looks best on you. Based on that – you’ll discover your color season!

WINTER
Clear, pink blush and bright pink lipstick shade (if your skin is light) Burgundy blush and deep pink lipstick shade (if your skin is dark)
SUMMER    Soft rose blush and soft rose pink lipstick shade
AUTUMN    Tawny peach blush and terra cotta or cinnamon
          lipstick shade
SPRING     Clear salmon blush and soft, clear salmon
          lipstick shade (avoid brownish tones)

If you are still having trouble, here are a few of the
most common problems:

1.  Blonde, blue eyes, between Summer and Spring.
    Try Summer's soft fuchsia lipstick vs. Spring's
coral pink.

2.  Brunette, blue or green eyes, between Winter and
    Spring.  Try on Winter's true red or blue-red
    lipstick vs. Spring's orange-red.

    Try on Winter's true red vs. Autumn's orange or
    brick red.

4.  Redhead, green or blue eyes, between Autumn and
    Spring.  Try Autumn's brownish shade vs. Spring's
    delicate peach.

5.  Brunette, blue eyes, between Summer and Winter.
    Try Summer's soft fuchsia vs. Winter's bright
    fuchsia.  Summer and Winter both wear the same
family colors.

6. Blonde, green eyes, between Summer and Autumn. Try Summer’s soft pink vs. Autumn’s tawny peach.

Now you know your season! No more waste of money on the wrong makeup. You can be wary of promotional or fashion colors - unless of course, they are for you. Also remember, your makeup colors are the same as your wardrobe colors.

The following pages present each color season’s makeup palette. You will also see a model for each color season, featuring casual, business, sophisticated, and evening looks (Jackson, 1988).
AUTUMN MAKEUP WARDROBE

ORANGE RED

Casual: orange red lips and terra-cotta cheeks; brown eyeliner; yellow and brown eye shadows.

HONEY BROWN

Business: honey brown lips, golden chestnut cheeks; brown eyeliner, champagne, bronze and a hint of teal blue eye shadow.

BRICK RED

Sophisticated: brick red lips and cheeks, brown eyeliner, beige, putty, and coffee brown eye shadows.

CIMMAMON

Evening: cinnamon lips and apricot cheeks brown eyeliner and brown kohl pencil lining inner rim of lower lid; peach, gold, and copper eye shadows.

The golden coloring is typical of Autumn. Her peach skin tone, dark golden brown eyes and honey hair are complemented by the rich, warm tones of Autumn's palette (Jackson, 1988)
WINTER MAKEUP WARDROBE

PINK

Casual: pink lips and cheeks, eyeliner, gray, eye shadows, champagne, pink, teal.

FUCHSIA

Business: fuchsia lips and cheeks, eyeliner, forest green and charcoal gray; eye shadows, pink purple, and spruce green.

TRUE RED

Sophisticated: true red lips and soft red cheeks; charcoal gray eyeliner, silver and gray eye shadows.

BURGUNDY

Evening: burgundy lips and cheeks, smudged black eyeliner; silver, gray, and sapphire blue eye shadows.

She possesses the type of Winter coloring: light olive skin, dark brown eyes, and black brown hair. She looks wonderful in all the cool, vivid colors of the Winter palette (Jackson, 1988).
SPRING MAKEUP WARDROBE

CLEAR SALMON

Casual: clear salmon lips and cheeks; soft brown eyeliner; brown and peach eye shadows.

ORANGE RED

Business: orange-red lips, poppy red cheeks; ivory, golden brown, and teal eye shadows.

WARM BRIGHT PINK

Sophisticated: warm pink lips and cheeks; brown and teal blue eyeliners; warm pink, honey, and teal blue eye shadows.

PEACH

Evening: peach lips and cheeks; brown eyeliner; ivory, light violet, and bronze eye shadows.

Her creamy peach skin tone, blue eyes, and golden brown hair are true Spring qualities. She radiates in her Spring palette of warm, clear colors (Jackson, 1988).
SUMMER MAKEUP WARDROBE

WATERMELON RED

Casual: watermelon red lips and cheeks; slate blue eyeliner, champagne and cool blue eye shadows.

SOFT FUCHSIA

Business: Soft fuchsia lips and cheeks; taupe brown eyeliner, mauve, cocoa, and grape eye shadows.

BLUE-PINK

Sophisticated: blue-pink lips and rose pink blush, charcoal eyeliner; pink, cool gray, and teal green eye shadows.

DUSTY ROSE

Evening: dusty rose lips and pink blush; charcoal eyeliner; pink, silver, and lavender eye shadows.

Typical summer; rosy beige skin, ash blonde hair and cool blue eyes. Her soft coloring is enhanced by the pinks, blues, and blue-greens of her Summer palette (Jackson, 1988).
The Basics

You certainly have a wide range of color choices for cosmetic colors in each color season palette. For most of us, the initial purchase of all cosmetics described is too expensive. The following charts present the basics – or must haves – for each woman based on each color season.

### WINTER BASIC MAKEUP CHART

<table>
<thead>
<tr>
<th>LIP COLOR</th>
<th>BLUSH</th>
<th>EYE SHADOWS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pink (or Burgundy for dark skins)</td>
<td>Clear Pink (or Burgundy)</td>
<td>Highlighter: Champagne</td>
</tr>
<tr>
<td>True Red</td>
<td></td>
<td>Neutral: Cool Gray</td>
</tr>
<tr>
<td>Fuchsia</td>
<td></td>
<td>Colors: Purple, Navy, Spruce Green, Teal Blue</td>
</tr>
</tbody>
</table>

### SPRING BASIC MAKEUP CHART

<table>
<thead>
<tr>
<th>LIP COLOR</th>
<th>BLUSH</th>
<th>EYE SHADOWS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clear Salmon</td>
<td>Clear Salmon</td>
<td>Highlighter: Champagne</td>
</tr>
<tr>
<td>Poppy Red</td>
<td></td>
<td>Neutral: Golden Brown</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Colors: Teal Blue, Periwinkle Blue, Warm Green.</td>
</tr>
</tbody>
</table>

(Jackson, 1988)
**SUMMER BASIC MAKEUP CHART**

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<tr>
<th>LIP COLOR</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Rose Pink</td>
<td>Soft Rose</td>
<td>Highlighter: Champagne</td>
</tr>
<tr>
<td>Soft Fuchsia</td>
<td></td>
<td>Neutral: Cool Gray</td>
</tr>
<tr>
<td>Watermelon Red</td>
<td></td>
<td>Colors: Steel Blue, Grape, Spruce Green, Teal Blue</td>
</tr>
</tbody>
</table>

**AUTUMN BASIC MAKEUP CHART**

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<th>LIP COLOR</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Terra Cotta or Cinnamon</td>
<td>Tawny Peach</td>
<td>Highlighter: Champagne</td>
</tr>
<tr>
<td>Tawny Salmon</td>
<td></td>
<td>Neutral: Bronze</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Colors: Teal Blue, Smoky Turquoise, Olive Green, Warm Green, Copper</td>
</tr>
</tbody>
</table>

The following pages show the color palettes for each season.

(Jackson, 1988)
AUTUMN MAKEUP PALETTE

LIPSTICKS
- Mocha
- Tawny Salmon
- Tawny Peach
- Honey Brown
- Cinnamon
- Terra Cotta Russet
- Orange/Pumpkin
- Mahogany
- Bittersweet/Orangey Coral
- Brick Red
- Orange-Red

LIP PENCIL
- Mocha
- Tawny Peach
- Burnt Orange/Cinnamon
- Orange-Red
- Blush
- Salmon
- Tawny Peach
- Apricot
- Chestnut
- Terra-Cotta
- Brick Red
- Brick Red

EYE SHADOW
- Neutrals
- Highlights
- Champagne
- Coffee Brown
- Golden Brown
- Beige
- Bronze
- Olive Green
- Warm Pink
- Sage Green
- Pale Peach
- Putty Warm Gray
- Pale Golden Yellow
- Teal Blue
- Uplifters
- Colors
- Salmon
- Peach
- Teal Green
- Warm Green
- Smoky Turquoise
- Copper
- Light Warm Green
- Periwinkle Blue
- Light Violet
- Gold
- Violet

Foundations: Bisque, Ivory, Natural Beige, Peach Beige, Golden Beige, Peach Bronze, Golden Brown
Basic Mascara: Black, Black-Brown, Navy, Olive Green
Eyeliner: Brown, Olive Green, Forest Green, Teal Blue, Marine Navy, Teal Green, Violet, Turquoise

(Jackson, 1988)
### WINTER MAKEUP PALETTE

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<td>Cool Pink</td>
<td>Highlighters</td>
</tr>
<tr>
<td>Azalea Pink</td>
<td>Azalea Pink</td>
<td>Neutrals</td>
</tr>
<tr>
<td>Plum Rose</td>
<td>Fuchsia</td>
<td>Champagne</td>
</tr>
<tr>
<td>Raspberry</td>
<td>Plum/Burgundy</td>
<td>Cool Gray</td>
</tr>
<tr>
<td>Fuchsia</td>
<td>Cool Red</td>
<td>Pale Gray</td>
</tr>
<tr>
<td>Crushed Cranberry</td>
<td>Soft Rose</td>
<td>Cocoa</td>
</tr>
<tr>
<td>Plum/Berry</td>
<td>Clear Pink</td>
<td>Taupe</td>
</tr>
<tr>
<td>Burgundy</td>
<td>Plum</td>
<td>Steel Blue</td>
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<td>Blue-Red</td>
<td>Fuchsia</td>
<td>Pale Pink</td>
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<td>True Red</td>
<td>Burgundy</td>
<td>Navy</td>
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<tr>
<td>Geranium Red</td>
<td>Soft True Red</td>
<td>Cool Pink</td>
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<td></td>
<td></td>
<td>Uplifters</td>
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<td></td>
<td>Cool Blue</td>
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<td>Colors</td>
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<td></td>
<td></td>
<td>Mint Green</td>
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<td></td>
<td></td>
<td>Periwinkle Blue</td>
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<td></td>
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<td>Mauve</td>
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<td></td>
<td></td>
<td>Sapphire Blue</td>
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<tr>
<td></td>
<td></td>
<td>Light Lavender</td>
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<td></td>
<td></td>
<td>Silver</td>
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<tr>
<td></td>
<td></td>
<td>Smoky Turquoise</td>
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</table>

**Foundations:** Sand, Cool Beige, Neutral Beige, Rose Beige, Deep Rose Beige, Rose Brown  
**Basic Mascara:** Black, Black-Brown, Navy, Spruce Green  
**Eyeliner:** Black, Charcoal Gray, Navy, Spruce Green, Teal Blue, Steel Blue, Deep Purple, Periwinkle Blue  

(Jackson, 1988)
**SPRING MAKEUP PALETTE**

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<td>Warm Pastel Pink</td>
<td>Warm Pink</td>
<td>Highlighters</td>
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<tr>
<td>Warm Bright Pink</td>
<td>Peach</td>
<td>Neutrals</td>
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<tr>
<td>Coral Pink</td>
<td>Coral</td>
<td>Champagne</td>
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<tr>
<td>Salmon Pink</td>
<td>Orange-Red</td>
<td>Ivory</td>
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<tr>
<td>Clear Salmon</td>
<td>Blush</td>
<td>Golden Brown</td>
</tr>
<tr>
<td>Peach</td>
<td>Apricot</td>
<td>Bronze</td>
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<tr>
<td>Apricot</td>
<td>Clear Peach</td>
<td>Sage Green</td>
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<tr>
<td>Light Orange</td>
<td>Clear Salmon</td>
<td>Teal Blue</td>
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<tr>
<td>Coral</td>
<td>Soft Warm Pink</td>
<td>Pale Golden Yellow</td>
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<tr>
<td>Orange-Red</td>
<td>Clear Pink</td>
<td>Cool Gray</td>
</tr>
<tr>
<td>Poppy Red</td>
<td>Soft Poppy Red</td>
<td>Uplifters</td>
</tr>
</tbody>
</table>

**Foundations:** Porcelain, Ivory, Peach, Peach Beige, Golden Bronze  
**Basic Mascara:** Brown-Black, Brown, Navy, Olive Green  
**Eyeliner:** Brown, Olive Green, Sage Green, Teal Blue, Teal Green, Turquoise, Violet, Slate Blue, Periwinkle Blue  

(Jackson, 1988)
## SUMMER MAKEUP PALETTE

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<td>Soft Rose</td>
<td>Highlighters</td>
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<tr>
<td>Mauve</td>
<td>Cool Pink</td>
<td>Neutrals</td>
</tr>
<tr>
<td>Soft Blue-Pink</td>
<td>Soft Plum</td>
<td>Champagne</td>
</tr>
<tr>
<td>Rose-Pink</td>
<td>Fuchsia</td>
<td>Cool Gray</td>
</tr>
<tr>
<td>Pink-Violet</td>
<td>Cool Red Blush</td>
<td>Pale Gray</td>
</tr>
<tr>
<td>Soft Plum/Berry</td>
<td>Soft Rose</td>
<td>Pale Pink</td>
</tr>
<tr>
<td>Wine</td>
<td>Medium Pink</td>
<td>Silvered Mauve</td>
</tr>
<tr>
<td>Soft Fuchsia</td>
<td>Mauve</td>
<td>Pale Yellow</td>
</tr>
<tr>
<td>Medium Fuchsia</td>
<td>Soft Plum</td>
<td>Uplifters</td>
</tr>
<tr>
<td>Watermelon Red</td>
<td>Fuchsia</td>
<td>Steel Blue</td>
</tr>
<tr>
<td>Soft Blue-Red</td>
<td>Watermelon Red</td>
<td>Grape</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Foundations: Pale Pink Beige, Cool Beige, Pink Beige, Neutral Beige, Deep Rose Beige, Rose Brown
Basic Mascara: Brown-Black, Navy, Spruce Green
Eyeliner: Charcoal, Medium Gray, Taupe Brown, Spruce Green, Teal Blue, Navy, Slate Blue, Amethyst, Periwinkle Blue

(Jackson, 1988)
Makeup Tools

Your next major purchase is the beauty tools you will need in order to properly apply makeup. A complete list of these tools is on the following page. For the most part, these tools are included in the purchase of your cosmetics, i.e. blush brush in the blush compact.
BEAUTY TOOLS

1. Under-eye brush

2. Powder brush

3. Blush brush

4. Contour brush

5. Fan brush

6. Eyeliner brushes

7. Eye shadow sponge

8. Eye shadow brush

9. Eye contour brush

10. Brow and lash brush

11. Lipstick brush

(Hampton, 1995)
A vital part in looking your best is keeping a regular skin care regimen (and a healthy diet)! Cleansing usually takes no more than 5 minutes, and is crucial in keeping your skin vibrant and healthy.

<table>
<thead>
<tr>
<th>Skin Care Regimen</th>
<th>Dry</th>
<th>Normal/Combination</th>
<th>Oily</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eye makeup remover</td>
<td>Eye makeup remover</td>
<td>Eye makeup remover</td>
<td></td>
</tr>
<tr>
<td>Cleanser-cream or liquid</td>
<td>Cleanser-liquid or facial soap</td>
<td>Cleanser-facial soap</td>
<td></td>
</tr>
<tr>
<td>- Gentle scrub</td>
<td>- Scrub, once/week</td>
<td>- Scrub, twice/week</td>
<td></td>
</tr>
<tr>
<td>- Honey mask, once/week</td>
<td>- Mud mask or honey mask, as needed</td>
<td>- Mud mask, once/week</td>
<td></td>
</tr>
<tr>
<td>Toner</td>
<td>Toner/astringent</td>
<td>Astringent</td>
<td></td>
</tr>
<tr>
<td>Cellular renewal or other nourisher</td>
<td>Cellular renewal or other nourisher</td>
<td>Cellular renewal or other nourisher</td>
<td></td>
</tr>
<tr>
<td>Rich moisturizer or night cream</td>
<td>Light moisturizer or night cream if needed (Repeat toner)</td>
<td>Moisturizer on neck only or where needed (Repeat toner)</td>
<td></td>
</tr>
<tr>
<td>Eye cream</td>
<td>Eye cream</td>
<td>Eye cream</td>
<td></td>
</tr>
</tbody>
</table>

(Hampton, 1995)
Makeup Application

Now you are ready to begin putting on makeup. The foundation is the first, most important step. Foundation evens your skin tone and hides blemishes, if any.

FOUNDATION

WATER OR OIL BASE
Dot on makeup using corner of sponge. Blend with sponge using downward and outward strokes. Be sure to cover eye, lip and area around nose. Blend carefully at jawline.

OIL FREE
Stipple on and feather with fingers to blend, using downward and outward strokes. Avoid eye area. Let dry. "Buff" with a dry cosmetic sponge. Apply oilbase foundation to eye and lip areas.

EYE SHADOW BASE: You can apply eye shadow base instead of foundation to Brow and lid area. Do not blend.

TIP: Color adjuster: Before applying foundation, feather green color adjuster over ruddy areas, lavender adjuster over sallow cheeks, forehead, chin. Let dry. Follow with foundation (Hampton, 1995).
FACE SCULPTING

- Apply highlighter down center of nose and at crest of cheekbones.
- Apply contour shading to sides of nose, bevels at tip of nose, hollows of cheeks and to forehead above outer half of brow.
- If your upper lip is thin, apply a thin rim of highlighter along edge of lip.
- Blend so effect is subtle. (Face sculpting is best for evening) (Hampton, 1995).
MINIMAL PROBLEM: Using under-eye brush, apply coverstick sparingly on top of foundation. Feather on dark areas only. Pat with fingertip to blend.

SEVERE PROBLEM: Before applying foundation apply concealer to dark areas. Then apply, foundation, patting gently so concealer is not removed (Hampton, 1995).
1. SHAPE:
With your brow/lash brush, brush brows upward and then smooth outward.

2. BROW DEFINER:
Using the same boundaries you use for plucking your brows, feather in pencil or brow powder to fill in length or bare spots (Irons, 1997).
CHOOSING EYE SHADOW COLORS

RIGHT

WRONG

A cool blue eye is enhance by a similar shade of blur eye shadow but clashes with teal blue shadow, even thought the highlighter is correct (as in all the examples).

Yellow green eyes stand out with champagne highlighter and warm, yellow-green eye shadows but recede and look clownish with blue-green eye shadow.

A golden brown eye looks best with golden brown and beige shadows but clashes with rose-brown eye shadow.

(Kohoe, 1995)
EYE SHADOW

1. HIGHLIGHTER: With your eye sponge, apply a highlighter to entire area, from lashes to brow.

2. SHADOW COLOR: OUTER LID: Using your eye contour brush, apply contour shade to outer third of lid.

(Kohoe, 1995)
SHADOW COLOR: ORBITAL BONE

1. Proportioned: Lid and brow area approximately equal. Apply contour shadow above the crease, from outer eye to inner, concentrating most of the color on the outer two thirds of the orbital bone. Blend toward the brow. Apply a pale uplifter color to the inner two thirds of your lid. Blend. If your lid shows a lot, use a soft neutral, not a lighter bright color.

2. Little or no lid showing; more brow area. Apply contour shadow to orbital bone in a half-circular shape, raising shadow higher toward brow in the center. Blend upward and outward toward brow. Place a dot of uplifter on lid just above iris. Blend slightly.

3. Little or no lid showing; small brow area. Apply a pale color on the entire area from your crease to your brow. Sweep a little of the darker shadow from the outer corner of your lid up toward the end of your eyebrow. Dot uplifter on lid.

4. Prominent lid; small brow area. Apply a light shadow on bone above crease, blending it up toward brow. Apply a medium neutral shadow on inner two thirds of lid. Blend. Now brush a little of the darker eye shadow from the outer corner of your lid up toward the end of your eyebrow.

TIP: If eye shadow seems too dark, blend entire area with contour brush, stroking upward; dust with translucent powder (Kohoe, 1995).
EYE SHAPES

PROPORTIONED LID AND BROW
Example: Spring blue eye

Cover the entire area with highlighter. Then, apply a contour shade to the orbital bone, a deeper shade to the outer corner of the lid, a pale shade to the inner lid, and for evening, a vertical stripe of uplifter above the iris.

(Kohoe, 1995)

LARGE LID: SMALL BROW
Example: Autumn green eye

Apply a medium neutral shade to the entire lid, and accentuate the corner of the lid with a deeper shade. Apply a highlighter to the brow area; then, sweep the deeper shade from the outer corner up onto the orbital bone. Finally, apply an uplifter to the crest of the orbital bone.
EYE SHAPES

SMALL LID: LARGE BROW

Example: Summer blue eye

Apply highlighter to the entire area and then a darker shade on the orbital bone, bringing it high in the center. Accentuate the outer corner of the eye with a deep shadow, and bring out the lid with a touch of pale color above the iris.

(Kohoe, 1995)

SMALL LID; SMALL BROW

Example: Winter brown eye

Apply a pale color from lashes to brow. Contour the corner with a deeper shade on the outer third of the lid, swept slightly up toward the outer half of the eyebrow. Do not contour the orbital bone.
EYELINER

LITTLE OR NO LID SHOWING
Line entire lower lid and outer third of upper lid. Use this technique if no lid shows whether your brow is larger of small. Blend to soften.

PROPORTIONED: LID AND BROW ARE APPROXIMATELY EQUAL
Line outer half of upper and lower lids, feathering edges toward nose so the line doesn't end abruptly. Blend liner to soften.

PROMINENT LID, SMALL BROW AREA
Line entire upper lid and outer third of lower lid, feathering lower edge so it doesn't end abruptly. Blend and "smudge" edges with a clean eye sponge or under-eye brush (Irons, 1997).
MASCARA

1. Apply mascara to upper lashes.

2. Apply to lower lashes.

3. Comb lashes to separate.
4. Let dry.
5. Dust lightly with translucent powder.
6. Repeat.

(Irons, 1997)
1. Apply blush along cheekbone, starting right under outer edge of iris, feathering into hairline at top half of ear. Do not cover top of cheekbone or go below hollow of cheek.

2. Blend edges with contour brush.

NARROW FACE
Apply blusher from outer edge of eye, blending back (not up) toward center of ear.

WIDE FACE
To slim face, bring blush slightly farther forward and lightly lower, with sharper upward angle toward top of ear (Crawford, 1998).
Keeping lips relaxed, outline lips with brush or pencil. Divide mouth in half and work from outer edge to center of lip.

TIP: Slightly raise corner of lips to "lift" face (Kohoe, 1995).
1. Sprinkle powder in palm of hand.
2. Dip brush in powder and shake off excess.
3. Brush on forehead first, then cheeks, nose, chin, and eyes, using downward strokes.

TIP: To add overall glow, dip powder brush lightly in blush, then in powder. Brush over entire face (Crawford, 1996).
Your makeup is complete! With hair and accessories in place, apply a dab of your favorite fragrance, and you're ready to go. You look beautiful!
Compare the three pictures and look at the differences. Note, the difference when only lipstick, blush, and mascara are applied, in the minimal picture. Even with the hair done and with the earrings on, her look doesn't compare to the polished image she projects by adding foundation, powder, eye shadow, liner, and brow definer. The scarf and necklace complete her look. She looks very nice and elegant.
CURRICULUM GUIDELINE
COSMETOLOGY

Career Opportunities: Cosmetologists are employed in every community. Many are self-employed while others are employed in various settings. It is a lucrative career for both men and women. Recent statistics show that there are almost 3 job openings for every licensed cosmetologist. The job outlook into the year 2000 shows that the demand for cosmetologist will be above average.

Recommended High School Preparation: High School Diploma or GED, courses in art, physiology, chemistry, English, and math.

Program Information: The course of study for Cosmetology is approved that the State Board of Cosmetology and is planned to train students to become cosmetologists, and at the same time, complete the requirements for a Certificate of Cosmetology. The instruction requires 1600 hours of cosmetology classes in order to be eligible to take the State Board examination for license in cosmetology. The training covers all the required operations such as cold waving, manicuring, hair styling, hair tinting, facial work, and makeup. Cosmetology related subjects are taught as part of the curriculum.

Program Costs: Approximately $50 is required at the beginning of the first semester for personal supplies and materials (training books, uniforms, work kits, etc.) and $25 additional update material for each succeeding semester. If these costs create a financial burden, students should consult their counselor for possible assistance. The tuition for each semester is $25.

Completion of the Program: Each student must complete each course outlined in the program, or have taken an equivalent course from an approved institution. Each course must be completed with a satisfactory rating or better.

CERTIFICATE PROGRAM

1. Cosmetology 10: Introduction to Cosmetology. This two-week course gives a comprehensive overview of the
industry and trends. Students will gain a realistic outlook of the career as a cosmetologist.

2. Cosmetology 15: Introduction to Cosmetology: Color Season & Palettes. Students will be introduced to choosing the right colors based on the color season concept (Winter, Spring, Summer, Autumn) and the corresponding color palettes. (Proposed Inclusion)

3. Cosmetology 20: Beginning Theoretical Knowledge. This course presents hairstyling and cutting.

4. Cosmetology 25: Beginning Practical Skills. Students gain valuable experience cutting and styling hair on a wig. At the end of the course, a student is required to perform the skills on a model.

5. Cosmetology 30: Intermediate Theoretical Knowledge. Topics covered include cold waving, heat waving, hair tinting and coloring, hair weaving, and extensions.


7. Cosmetology 40: Advanced Practical Knowledge. Topics include manicure, pedicure, and facials.

SANITATION GUIDELINES

The following procedures should be strictly adhered to.

1. Students must sanitize all makeup tools e.g.: tweezers, scissors, hair brush, comb, pick, nail cutters, etc., before using them. Wash these thoroughly with soap and water for additional protection.

2. Use disposable materials if there are any available and as prescribed by the school.

3. Students should wash their hands with soap and water before touching any makeup gadget.

4. Used materials and makeup tools must be grouped in a box or in a special container marked "used", so appropriate action can be immediately performed.

5. Meticulous handling of materials is strongly advised to ensure safety. Precautionary measures as deemed necessary should be followed. In the event of a mishap or an accident, materials with blood stains should be discarded to avoid contamination that may result to serious illness and jeopardize the health of others.

6. Teachers and students are responsible for maintaining a clean, sanitary, and safe learning environment.
LESSON PLANS
LESSON PLAN

COLOR SEASON

Objectives:
The students will be able to identify the colors for each season and gather sufficient information on appropriate color coordination through a careful study on the descriptions, procedures and pictures provided.

Anticipatory Set:
The teacher asks the students to talk about the models shown on the books. Discussion should include makeup, skin color and wardrobe.

Introduction:
The teacher explains that the lesson will focus on the color season concept: Winter, Spring, Summer and Autumn.

Presentation:
1. Using the pictures and descriptions shown, the teacher illustrates the information through comparison and contrast.
2. The teacher asks a series of questions that help the students to familiarize with the technical terms and procedures presented.

Practice:
1. The students work in pairs to discuss the lesson.
2. The teacher circulates, listens to the students and observes their skills in discussing about the presented lesson.

Evaluation:
The teacher asks the students to categorize the colors according to the color season.

Application:
The teacher facilitates a group discussion in which the students share ideas on a strategy which they can devise to effectively memorize, remember and recall the colors for each season.
LESSON PLAN

MAKEUP LESSON

Objectives:
1. The students will be able to inquire about the different techniques on makeup application.
2. The students will be able to gain ease and confidence in handling the makeup tools.
3. The students will be able to manifest enthusiasm and skill in coordinating colors.

Anticipatory Set:
The teacher requests each student to pick up and group the makeup gadgets which each can use for the hand-on activity.

Introduction:
The teacher explains the lesson and illustrates examples to jumpstart the activity.

Presentation:
1. The teacher distributes hand-outs about makeup lesson, reads each and entertains inquiries.
2. The teacher initiates a class discussion about the subject matter and encourages each student to exchange logical opinions.

Practice:
The students perform the hand-on experience activity using mannequins provided for. If there are only few mannequins available, drawings can be utilized as convenient substitutes.

Evaluation:
The teacher checks each work, expresses necessary comments and gives recommendation for improvement.

Application:
The teacher compares, contrasts and analyzes each performance. Corrections are introduced to enhance the learning process.
LESSON PLAN

PROCEDURE ON MAKEUP COLOR SELECTION;
LIPSTICKS AND BLUSH

Objectives:
1. The students will be able to match lipstick and blush with each color season.
2. The students will be able to demonstrate familiarity with the colors and shades of lipsticks and blush.

Anticipatory Set:
The teacher distributes lipsticks and blush in various shades and colors.

Introduction:
1. The teacher explains that this particular lesson will teach the students how to name the lipsticks and blush according to colors and shades.
2. The teacher informs the students about the technique on how to discover a person's color season through the outcome of the application of lipstick and blush.

Presentation:
1. The teacher demonstrates the proper application of lipstick and blush on mannequins.
2. The teacher tries out different colors of lipstick and blush to come-up with the desired objective as suggested on the procedure and guide.

Practice:
The teacher distributes a hand-out with drawing of faces which the student can use for hand-on experience. They may use colored pencils which represent the shades and colors of the materials utilized for the lesson.

Evaluation:
The teacher collects the hand-outs; discusses common errors and highlights excellent outcomes.
Application:
The teacher facilitates a problem-solving exercise in which the students discuss the appropriate make-up for casual business, sophisticated, and evening appearances.
LESSON PLAN

MAKEUP TOOLS

Objectives:
The students will be able to identify the different makeup tools and describe their uses.

Anticipatory Set:
The teacher has the students form random groups of two; then each group picks a tool in which one member names it and the other describes its use.

Introduction:
The teacher brainstorms with the students the information gathered.

Presentation:
The teacher facilitates a group discussion in which the students identify the tools, recognize the differences, and provide a thorough explanation on how each tool is used.

Practice:
The students take turns in touching each makeup tool and feeling the texture and construction.

Evaluation:
The teacher asks the students to write the name of each makeup tool learned.
References for the Handbook


Cosmetologist:


OES (Occupational Employment Statistics) System Hair


State of California, Employment Development Department,
Labor Market Information Division, Information
Services Group, 916-262-2162.


Workbook, USA: Broadway Books.


Publishing Company.


Consumer's Guide to Natural and Synthetic

Ingredients, USA: Odonian Press.


Artist, USA: Focal PR.


Publishing Merchandise.
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Gross, (1997). *Woman’s Face: Skin Care and Makeup (Chic Simple).* USA: Knopf.


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