

Mascara History, Tips, Vegan Recipes, And Tutorials

Mascara and Lashes



Welcome to our blog, thank you for visiting and the very welcome likes and shares that you do. We truly appreciate it, without you, it would not be a blog.

This week 249 we are sharing lots of tips, history and facts about mascara. In my personal makeup, I can go without many steps but definitely not without mascara. The eyes are such an important part of our expressions and they reflect not only the state of our moods and health but at the same time our deepest inner being. There is a saying that the eyes are the windows to our soul. With that said we will take you into the mascara world, we are sharing the use of it and how mascara came about. It is quite fascinating for us to know the history of products and how they came about it makes the products a collaborative effort just to acknowledge the effort that went into it. Aside from knowing what we are placing on our bodies, thank you for your time and attention.

No eyes are complete without a frame of lashes curled and defined lashes to flutter. For a semi-permanent solution ideal for vacation consider having your lashes color, but for every day there are mascaras to color, thicken, volumize, lengthen, curl or condition. Waterproof formulas withstand rain, tears, and swimming they can be a godsend for wearers of contact lenses. Clear mascara gives a dewy look to natural lashes and can also be used to hold brows in shape.

History of Mascara

Mascara back dates thousands of years, early examples of those attempts can be found in the archeological digs at several ancient civilizations such as Mesopotamia and Assyria, where dust of ground precious stones were used to decorate women's lips and eyes, but the true revolution of mascara for eye related cosmetic products came from Ancient Egypt.



Egypt society slowly built fashion that integrated not only with their medicine, but at the same time with their religion. Egyptians viewed fashion as a way to honor their beliefs, and majority of population used Facial and body painting on regular basis. Eyelash and eyelid products that appeared there

speaking of the substance called **kohl** it was one of the most widely used cosmetic products in both ancient and modern Middle East, it was made from charcoal or soot, honey, water and strangely enough, from crocodile stool, wow who would have thought!!

Kohl and ground up minerals



Ancient Egypt Eye Makeup Applicators



They used it to darken eyes, eyelashes, and eyebrows, protect their eyes from harmful dust and microorganisms that were blown by the wind, (we tend to forget that eyelashes are for protection of our eyes) and off course, this substance and accompanying applying ritual was a part of their religion (most often it represented preservation of wearer soul against harmful evil spirits).

Eye Makeup as a protection in Egypt



In Ancient Egypt, men used to style their lashes just as often as women. They used kohl and ointments to darken the lashes,

which also served as protection for their eyes from the sun's harmful rays. Women also used malachite on their lashes as they believed it worked as an aphrodisiac Hmmm that's a thought!!

After the fall of Rome, Europe fell into dark times, in this era when cosmetics were viewed as vanity items of rich and powerful people. The changed during the reign of English Queen Victoria (1837 – 1901, fashion style continued to live until 1912) cosmetic products and elaborate clothing became an integral part of woman life of mid-class and high social classes. Elaborate beauty routines, complex fashion styles, and public promotion of cosmetic pushed women to spent many hours a day applying makeup on their faces. Mascara represented very important part of every woman cosmetic collection, and illusion of dark and long eyelashes became their obsession.

Victorian women are really into their makeup, and with painters from the Pre-Raphaelite Brotherhood celebrating lovelies with impossibly long lashes, mascara formulations once again abound. Recipes include everything from a blend of ashes and elderberries to lampblack, which is the sticky soot from oil lamps.

It was in 1913 when French chemist and perfumer **Eugène Rimmel** produced the first industrial made non-toxic mascara. This product was far from perfect, messy and inconsistent, never the less it managed to become massively popular across Europe, South America and other continents , where several countries still call mascara products as **"Rimmel"**. Worldwide acceptance of mascara came from the mind of **T. L. Williams** who devised very similar packaging and formula as Rimmel, but he managed to market it better and eventually form his company **"Maybelline"** which is even today well known for their mascara he created the first modern day mascara by mixing coal dust and petroleum jelly. Ouch!!!! Toxic right?

Modern mascara gained large popularity only after much promotion and marketing by **Helena Rubinstein** (1870 – 1965). Her influence, and constant promotions by various movie actresses of 1930s, 40s, and 50s made mascara socially acceptable in any situation and an important part of almost every fashion style make over all over the world.

Eyelashes are always about one-third as long as the eye is wide and this is the ideal length for diverting air flow to keep eyes from drying, our main takeaway is that they're just as consequential to our eyes health as they are important for our vanity.

The first nontoxic Rimmel Mascara



Maybelline Cream Mascara



Maybelline Cake Mascara



Different Mascara Wands





DEFINE &
LENGTHEN



DIVIDE &
MULTIPLY



SUPER
VOLUME



WATER
PROOF



DOUBLE
INTENSITY

MASCARA WANDS 101

OVERSIZED
Maximum Volume

CONE TAPER
Winged Outer

CURVED
Fanned-Out Curl

BALLED TIP
Detailed Corners

MICRO WAND
Tinted & Natural

RUBBER SHORTY
Defined Length

FLAT COMB
Separated & Dark







TIP: I only use waterproof mascara in a special situation I don't regularly do, because it tends to dry the lashes, it coats them and doesn't let them breathe, aside it is hard to remove and promotes rubbing the delicate skin of the eyes and under the eyes, and irritates the skin by doing that, is best to give a place for that kind of mascara when is an absolute must.

Color: Black mascara defines the eyes like nothing else and works with almost any look, but electric blues and deep purples can also be stunning, so don't be afraid to experiment. Dark brown mascara is generally softer and more flattering for mature faces.

Application: Whatever formula you choose, here is a foolproof guide to applying mascara:

1. Make sure the wand is not overloaded so that the product is less likely to come into contact with the skin and if you have concerns due to hooded lids is wonderful shields to prevent mascara to stain the skin. Look down and stroke the wand over the top of the upper lashes from roots to tips you can hold the lid gently upward that helps you reach the roots without getting it on the lid. Move along from one corner of the eye to the other until every lash is coated I usually move my eye ball to the opposite corner so I can get in closer.

2. With the eyes wide open, stroke the wand up the upper lashes from underneath, starting at the roots and sweeping up to the tips. Move along as before from one corner to the other until every lash is coated. Repeat, but this time move the wand up the lashes in a zigzag motion to coat the sides of each lash.

3. To add more volume to the roots of the upper lashes, hold the wand vertically and push it directly up into the roots, working your way along from corner to corner.

4. To coat the lower lashes, hold the wand vertically and sweep it from side to side over the lashes, being careful not to let the wand touch your face, it helps to open your mouth and pull your lower jaw down.

TIP: I like to use an eye liner brush to coat the roots, that way I prevent my self from touching the skin and at the same time I clean any eye shadow that got in the lashes which will show the mascara as fake and not so natural.

TIP: You can purchase or make your own Mascara shield with rice paper and stick it to the skin with your foundation so it doesn't move, it will help you prevent getting it on the skin.

TIP: I personally don't use mascara in the lower lashes on every person, only on certain eye shapes, it can have an effect of droopy eye.

DO Wipe the brush clean before you first apply a brand new mascara you can do this on the edge of the tube when you are pulling the brush out. That way you get a feel for the brush and how much to load up for maximum effect minimum flick back, that way is no clumps that can transfer to your skin. Clumpy lashes are the result of applying too much product or having moisturizer or any oil on your lashes.

Using a light touch and an eyelash comb or brush used before mascara has dried will help fluff the lashes and remove excess product, you can use a mascara spun to do the trick.

DON'T Rely on one mascara to do it all! Consider mascara wardrobing like you do with your clothes – using more than one mascara – you create your desired look to suit your lash needs and overall look. For instance, if you have short, sparse lashes and crave length and volume begin with a lengthening formula and slim brush design to extend lashes followed by a curved or bigger brush combined with a

thickening formula to add volume to upper lashes just customize it to your needs.

DO I like to moisten lashes with a clean, wet brush or Qtip prior to applying mascara. I learned that by doing this it allows the mascara to go on more smoothly and evenly. Remember to apply the product starting at the lash base and working outward to the ends of the lashes.

DON'T Pump Don't pump the wand in and out of the tube. This action does not coat the wand with more mascara any better and only causes the mascara to dry out faster by introducing air into the container and most likely messing up the brush and coating the entrance of the tube with product, which will prevent closing the tube airtight.

DO You can Layer it, usually people apply just one or two coats of mascara to lashes; however, in many cases, you may actually need three or four layers to get the desired look. In the case of short, thin lashes, try mixing mascaras. You can first start by applying a layer of mascara meant to lengthen lashes. Then add a layer of mascara meant for thickening the lash. Try what works for you. It is good to do a bit of research and collect pictures of looks you like and then practice.

Don't, the answer is a big NO Add any other products to your mascara in the tub. Somebody once asked me if adding water or moisturizer to extend and thin out the mascara was okay the answers a big NO!!! it will ruin the product and it may not be safe for the eyes.

Duration of a mascara to be safe Is best to discard the mascara after 2 or at most 3 months, I personally keep it to one month be the judge if you notice that the mascara is

losing its shine that means it is getting dry and it would not give you the results that you expect. Our lashes are designed to catch bacteria, dirt, and anything that poses a danger to your eyes so usually, the mascara brush brings a few of those invaders into the tube of mascara. The environment inside the tube is wet and dark Hmmm! Great grounds for bacteria and other invaders to proliferate. Using a new mascara is a lot cheaper than an eye infection not to mention the risk and pain.

For safety and hygiene purposes, **NEVER** test mascaras at the cosmetics counter even with the throw away mascara wands, you don't know if people introduce the wand a few times when trying the product before you I personally had a very bad experience by doing this.

For more tips, this is a great site

http://www.paulaschoice.com/expert-advice/eyes/_/makeup-tips-tricks-mascara#dos

Mascara Shields



DO Hold your brush like a pro and go vertical as well as horizontal strokes. when you use the tapered end of the brush it allows you to push lashes up for a wide-eyed look.

DON'T Is best not to load up to much mascara to lash tips as that make them heavy and result in the dreaded droopy look Place your focus on the roots and pulling the wand through to tips.

Recipes to make your own Vegan mascara:

Vegan home made mascara

1tsp Candellilla Wax

1.5 tsp Jojoba Oil or Argan Oil

1 tsp Black Iron Oxide

1/4 tsp Zinc Oxide

This will make 5 to 6 pots

Here please make sure that all the utensils that are used to make the mascara are sanitized and the same with the container that you will use to keep the final product is no worth a risk to hurt your eyes otherwise.

How to make it:

Begin by mixing the black iron oxide and zinc oxide until well blended.

Place a small glass or metal bowl over a pot with water over low heat on the stove, add the wax to it and the oil and let it sit until completely melted do not boil the mixture when it starts to melt mix well.

Add the mixture to your sanitized pots and press down with a piece of cloth like gauze or cheesecloth, you can press it with the back of a spoon. Let the mixture set and dry before

using.

A great way to transfer your finished mixture to the pot is to use a large syringe or a small pastry bag, you can also make a cone by cutting the end of a strong plastic bag, it is a bit messy this way.

Cake mascara is well applied with a spoolie brush or a brow brush.

If for some reason your mixture is runny, add a bit more Iron Oxide until desired consistency, I always like to add more color for certain recipes so you get a fuller and luscious look.

Creamy Mascara Recipe

Ingredients

1/2 tsp Carnauba Wax

1/2 tsp Candelilla Wax

1/4 tsp Cocoa Butter

1 tsp Jojoba oil

2 drops of preservative Sodium Benzoate or Potassium Sorbate

1 1/2 tsp pigment color use 2 tsp for pigment with Mica

this mixture makes 6 tubes or more

Colors

Black use 1 1/2 tsp black Iron Oxide

Brown use 1 1/2 tsp brown Iron Oxide

Black Brown use 1 1/2 tsp black Iron Oxide and 1 tsp brown Iron Oxide

Blue use 1/2 tsp black Iron Oxide and 1 1/2 tsp deep blue mica, you can apply different color micas for desire looks.

How to make it:

Mix your color pigments together using a coffee grinder or a mortar (like you are making guacamole) or a ziploc bag.

Place a glass bowl over a pot of water on a low heat on your stove.

Add the waxes, butter, and oil to the bowl and let it sit until melted , do not boil and mix well.

Add the pigments slowly so you don't create lumps, mix well until is a smooth paste, a little whisk works really well.

Add your preservative and mix well

A safe preservative to use that are safe for eyes

is Potassium Sorbate

According

to

<https://blog.honest.com/what-is-potassium-sorbate/#>

Ingredient: Potassium Sorbate

What it is: Potassium sorbate is a salt of sorbic acid which is naturally found in some fruits (like the berries of mountain ash). The commercial ingredient is synthetically produced creating what is termed a “nature identical” chemical (chemically equivalent to the molecule found in nature).

What it does: Fights bacteria. Most personal care products are made with a lot of water and a variety of nutrients which makes an incredibly hospitable breeding ground for microorganisms. What’s worse – the product might smell and look just fine, but be swarming with bacteria or fungi. Effective preservatives are vital for ensuring safety!

Transfer the mixture to the mascara tubes.

Vegan Eyelash Conditioner Recipes

from:

<http://www.fashionwithaconscience.org/2012/11/16/how-to-grow-long-eyelashes-naturally/>

Most of us crave full and natural lashes. Though we can’t change the lashes we have from the inside, we can use topical treatments to help them grow healthier and longer. There are a number of different eyelash serums and growth conditioners you can purchase from the store or have prescribed from your dermatologist. They have their benefits and risks so be sure to do your research or talk with your dermatologist to see which product would suit you best. There are a number of different natural remedies to create your own homemade eyelash conditioners. Results will not come overnight but over a

period of weeks—possibly months—so be prepared for a slow process. Take a break from mascara and curling your lashes once in a while to give them a break from all the lash stress. Give these natural eyelash conditioners recipes a try to achieve longer, thicker, and fuller lashes!

Coconut Oil Eyelash Conditioner

Ingredients:

- Coconut Oil
- Extra Virgin Olive Oil
- Vitamin E Oil or capsules
- Small clean container
- Disposable mascara wands or cotton swabs

Pour equal parts of each oils into a small container. Note that coconut oil is solid at room temperature but melts when warmed or mixed with other oils. Dip your mascara wand or cotton swab into the mixture, remove the excess and apply it to the root of your lashes twice a day. Make sure to use the conditioner on clean lashes.

Avoid using your fingers to apply the conditioners to your lashes because they can transfer bacteria into the mixture and also absorb the oils. Mascara wands and cotton swabs are precise and insure that every one of your lashes benefit from the goodness of your homemade eyelash conditioners.

Try one of these recipes and let me know how you are liking them. Also, if you have your own recipes please share them with us so we can all grow beautiful, long, voluminous lashes.

Vitamin E Eyelash Conditioner

from: <http://www.beautylish.com/a/vmyvn/diy-lash-conditioner>

Ingredients:

- 1 Vitamin E oil or capsules
- 2 Small container or plate
- 3 Cotton Swabs

You can use vitamin E capsules or vials of oil to use as an eyelash conditioner. Squeeze or add a few drops of vitamin E oil into your clean container or plate, making sure not to touch the oil with your fingertips. Dab the cotton swab in the oil and sweep the swab across clean eyelashes from root to tip on both sides of lashes, twice a day (typically in the morning before makeup application and before you go to bed).

Longer Lash Conditioning Serum

from: <http://hellonatural.co/eyelash-conditioning-serum>

Ingredients:

- 2 tablespoons castor oil
- 2 tablespoons 100 percent aloe vera gel
- Jar with lid
- Q-tips or clean mascara wand

Instructions

- 1 Combine castor oil and aloe vera in a small container with lid.
- 2 Shake to combine before each use.
- 3 Apply nightly to lashes with Q-tip or mascara wand.
- 4 Do not rinse.

For more information watch the videos below:

<https://youtu.be/xJ0Ig6qx-JU>



Chantecaille Supreme Cils Mascara



CLE DE PEAU The Mascara



Youngblood Outrageous Lashes Mineral Lengthening Mascara

Youngblood Outrageous Lashes Mineral Lengthening Mascara nourishes and volumes the lashes while increasing length and definition to get you noticeably gorgeous lashes. The long-wearing, non-flaky, smudge-proof formula is everything you want in a mascara.

**Eyebrows tips, tricks,
everyday wear, and tattooing**

**Eyebrows tips and tricks everyday
wear and tattooing**



This is the week 241 and here we are sharing a post on Eyebrows. In the many years of my makeup career, one of my passions it's been eyebrows. My point of view is that you can build and change a character with a few strokes, eyebrows not only frame the eyes, they have the ability to create moods of expressions. Here we offer tips and bits of experience and

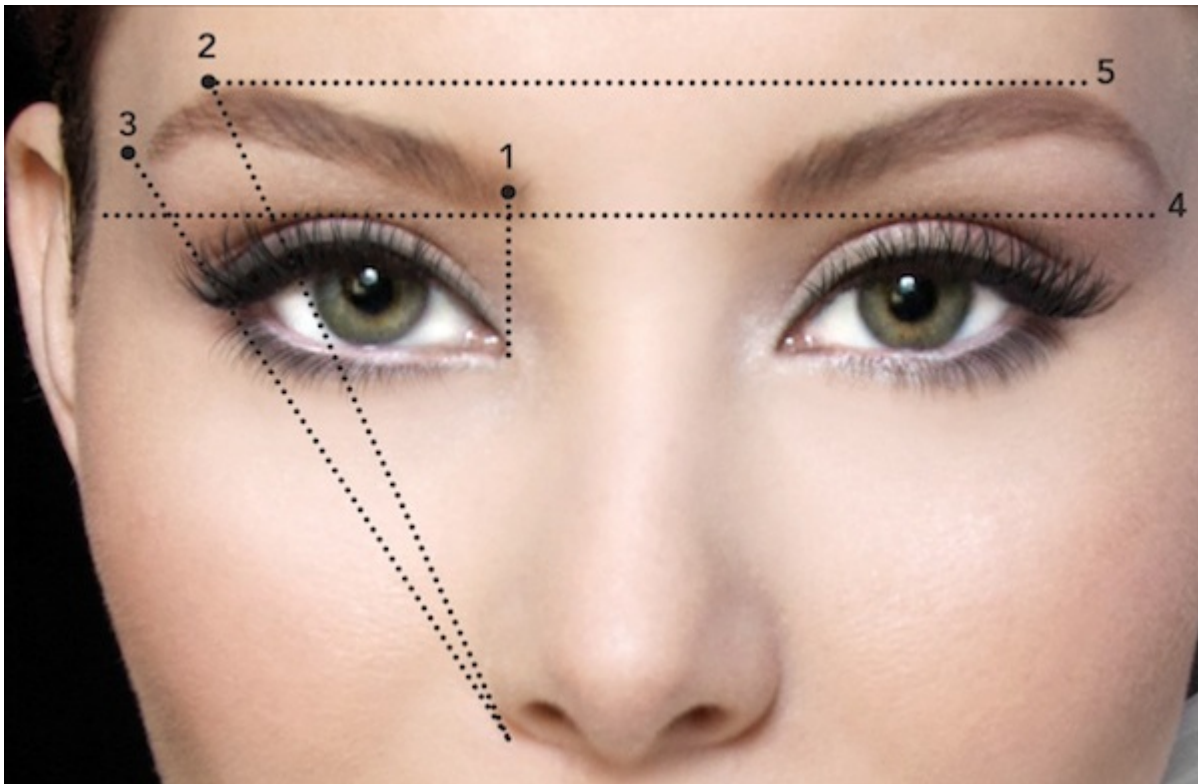
research of years of collective work. We are sharing answers to questions regarding what to look for in cosmetic tattooing work also. Enjoy and please feel free to write us an email at isabelsbeautyblog@gmail.com if you have further questions. It is a lot of information that we edit so we can keep the attention of all walks of readers. We wish to thank you once again for all your support , please remember to share and like It is an important part of our blog.

Eyebrow Drawing Guidelines

Beginning Of The Brow

Expert advice teaches that eyebrows should start above the inner corner of the eye. Sometimes the brow is pulled out or in a little depending on how close or wide set the eyes are. This is of importance due to the fact that that proportion can either make the person look cross-eyed if the bridge of the nose is smaller and if the face is round, and the eyebrows are to separate it makes the face look rounder and the eyes smaller . Pulling the brows abnormally close together for the purpose of slimming the nose starts working against you and will make the nose look more prominent or look angry. Some beauty tips say to put a pencil straight up from the outer edge of the nose, but may not be so accurate because there are too many variations in nose width. A little more precision is needed if it will be a permanent eyebrow because it is there to stay, is a good rule of thumb to have the technician draw the eyebrows in first to give you the look that will be final, because once is there is not much to take the power of desition in your hands, cut pictures from a magazine or bring references to the actual day so you have what you want everyone has their own taste of what a good look

is but it may not be for you just take a look at how many "Beauty" procedures go wrong it may look good in their eyes but not on you , better safe than sorry,. I mark the center and measure distance from this point to the start of each brow. This works most of the time. However, nothing can be taken as ever, never or always and you can make adjustments before you draw it ll the way, is some great stencils that you can use to try different looks.



Stencil work

You can always use stencils to shape the eyebrows if the proportions are too much to handle on an everyday basis, you can get them on Amazon or Ebay for very little money and some like the ones below in the picture are adhesive so it give you

more flexibility , be gentle when you remove them so you don't pull the delicate skin of the eyelid, these stencils are good to use for plucking hair also.

Arch Of The Brow



The break of the eyebrow arch should be in the area above the outer edge of the iris while focusing straight ahead. This will be a little short of two-thirds. You can move the arch out a tad to widen that side of the face, or for other preferences, keep in mind a balance. Beauty tips often say $\frac{2}{3}$, or to line a pencil from the outer edge of the nose going up along the outside of the iris and breaking where the pencil hits. The two-thirds is one-fourth inch too far out for the average face. The pencil or a long brush from the nose puts the arch even farther than $\frac{2}{3}$ unless you are making an extra long wrap around the temple brow. Again, there are variations in nose width that would fan the pencil in or out. Other variations include length of the eyes and how close or wide set they are.

The shape of the brow and the entire arch should be seen from the front of the face. The head should not have to be rotated to see the whole brow. The last half inch may start disappearing from the frontal view, but not an inch or more. Too many faces have the arch out too far. It looks like that part of the head was stretched out horizontally, or the brows are too big for their face. It also makes the eye length look shorter. We don't want to return to the 50's center arch and look surprised. The best look for the arch is almost two-thirds. Factors that affect the need to move it in or out a little bit include brow size and shape, sharp or smooth arch, face size, and face shape.



Ending Of The Brow



The tail end of the brow is marked by placing a pencil or a brush from the center of the lip traveling up along the edge of the outer eye. The mark is made on the inside of the pencil. Variations in face length, face width, eye length, and how close or wide set the eyes are may require moving this mark in or out . Most Beauty tips say to go from the outer edge of the nose, but noses have different widths that would cause this line to fan in or out. The center of the lip stays the same. Is many different looks that can be accomplished by lifting or lowering the outside tip of the brow you can rather lift or drooped the look of the eye and the face for that matter.

According to most eyebrow experts, the ending tip of the eyebrow should be at the same level as the beginning, this can vary depending on the effect you wish to accomplish. A small difference is not noticeable, and the contours of the skeletal structure and fat pads may dictate some modifications. An example is, tails ending lower than a small amount below the beginning look sad or aged. my dear friend Leonard Engelman once told me that he likes to end the tail of the brows a bit higher than the inside if the brow that made the eyes more a life I fully trust him with any tips he is an amazingly talented makeup artist that has many stars under his belt Cher for one Anne Margaret, Meg Ryan and so many more he is very tasteful and incredibly skilled artist.



Eyebrow Styles

Basic Eyebrow Shape Guidelines

Eyebrow measurement guidelines are meant to assist in optimizing an individual's brow shape, there are many companies that offer stencils to aid with shape if you have any doubts. For maintaining brow hair growth in the designed shape when considering permanent eyebrow tattoo, working with the hair growth pattern is preferred to shaving and redrawing most likely you will be happier. The eyebrows do not have to be shaved to apply permanent cosmetics Tattoo needles go around and between the hairs when it is done correctly. The eyebrow shape can be enhanced toward the shape desired by coloring high in the hairs at the arch, in the middle or as needed in other parts. If a part of the eyebrow, such as the outer portion, does not allow the shape you want, then you can tweeze . The outer brow hair is usually sparse and not an issue for many people. Hair in the inner portion is usually plentiful, and at least part of the hair growth should be incorporated into the design. Eyebrows are drawn on first. When you are happy with the drawn on design, permanent makeup is applied on top of it, using it as a pattern or guide. You may draw them yourself, or let the tattoo artist help you. If there is a particular shape and thickness you want, bring pictures from a magazine to your appointment. This will save time and eliminate any miscommunication about your preferences.



Very High Arched Brows



Hi-Low Brows



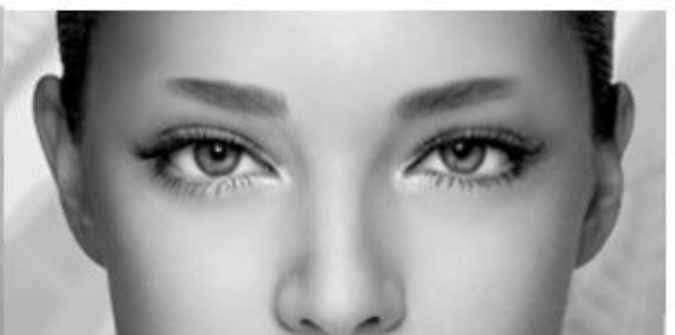
Thick Brows



Thin Brows









Close Brows



Short Brows

FACE SHAPES

by Tracy Do
Permanent Pretty.com

					
<p>Oval</p> <ul style="list-style-type: none"> • Face gracefully tapers toward chin • Wider forehead • Prominent cheekbones • An ideal face shape 	<p>Long</p> <ul style="list-style-type: none"> • Face gracefully taper toward chin • Elongated feature from forehead to chin • Some have prominent chin 	<p>Round</p> <ul style="list-style-type: none"> • Face width and length almost the same • Widest at the cheeks 	<p>Square</p> <ul style="list-style-type: none"> • Forehead, cheekbones and jawline almost the same width • Square and bony jawline is prominent feature 	<p>Heart</p> <ul style="list-style-type: none"> • Face strongly taper toward chin • Chin tend to be pointy • Forehead maybe a prominent feature 	<p>Diamond</p> <ul style="list-style-type: none"> • Face highly angular and somewhat bony • Widest at temples • Not as common compare to others

EYEBROWS SOLUTIONS

<ul style="list-style-type: none"> • Goal: maintain this ideal oval face • Solution: generally a soft angled eyebrows shape would be best maintain this ideal oval face 	<ul style="list-style-type: none"> • Goal: to make a long face appear shorter • Solution: a flat eyebrows shape. Its horizontal line would "stop" the viewer from seeing the elongated face, instead makes it appear to be shorter 	<ul style="list-style-type: none"> • Goal: to make round face appear to be longer • Solution: a high arch eyebrows shape. Its up & down lines would draw the viewer eye up & down and lengthens it. Creates more vertical lines as you can. Avoid rounded brow as it makes the face more round 	<ul style="list-style-type: none"> • Goal: To soften/balance the strong jawline • Solution: depend on the jawline. Start with the curved eyebrows shape then add more angle to create balance. The stronger and more bony the jawline is the more angled brow shape should be created. A define sharp peak at the top of the brow makes it appear stronger 	<ul style="list-style-type: none"> • Goal: to soften/balance the strong pointy chin and maybe the prominent forehead • Solution: Forehead maybe the widest of the face. Depend on how prominent of the forehead, start first with a low arch, round curved brows then add more volume to it as it "adds" more length to the forehead as well as balancing the pointy chin 	<ul style="list-style-type: none"> • Goal: to soften the whole face and makes the widest portion less wide • Solution: a curved eyebrows shape. Its curves will soften the angled face and "reduce" the widest part of the face temples
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Drawing Eyebrows For Face Shapes And Facial Features

Uneven eyebrows may affect the shape you wish to attain. We are all born with one eyebrow shaped differently than the other, like one side of the face is different than the other or one brow higher than the other. Uneven eyebrow height usually occurs later in life as a result of the aging process. One side of the face will be lower than the other, and it is almost always the side you sleep on. The pressure on the skin decreases circulation for hours while sleeping, plus the skin gets pulled and slid around when I work on faces, I can always tell the side they sleep on. They usually have a crease and definitely sags more, as a well-known dermatologist that I visited told me that was my weak side! Ah didn't like that. Women often appear to have uneven eyebrows because of the habitual raising of the forehead muscles – one side higher than the other – Interestingly, the brow that women raise higher is actually the brow that is lower in the relaxed position . The muscle gets stronger and stronger, able to raise the brow higher and higher. Remember what Mom said is that if you keep making faces your face will freeze that way?

Some of the brow-raising women cannot relax their forehead muscles when they try and not only affects the brows it also affects the creases we make. Sometimes, older women are raising eyebrows to open the eyes more to see better that is one of the trades that plastic surgeons look for when assessing the eyes for a lift, and by the way, Insurance covers the upper blepharoplasty lid surgery the reason being off site obstruction !!. Sagging upper eyelids weigh down the eye and decrease, a visual field a test will show that lateral peripheral and superior upper vision is affected. If the eyebrow is sagging below the brow bone orbital rim, insurance may pay for a direct brow lift (incision above the brow – not an entire forehead lift).

If one eyebrow is lower than the other or shaped a little

differently, you have three choices:

- 1) Leave them uneven because you want all your real hairs to be growing in the permanent makeup area
- 2) Make small modifications to improve symmetry (color high on the low side and color low on the high side) – a compromise that would reduce but not eliminate eyebrow hairs in the cosmetic tattoo area, and may still be a little asymmetric
- 3) Remember we are not Robots similar eyebrows is good exactly the same no so good, it looks weird

Many women have not noticed that their eyebrows are not the same, and are less likely to notice it on other people. On the other hand, there are some eyebrow obsessed fanatics that are as upset over a one hair difference as an anorexic is with a one-ounce weight gain. We want to get the two eyebrows as similar as possible, but each side of the face is different – which is why it is of importance to keep it in mind and it can be time-consuming to draw the eyebrows the same every morning. The shape of the skull differs from one side to the other in the curvature of the frontal to temporal bone, the prominence of the brow ridge, and the indentation above it each side of the body is different for a reason, masculine, and feminine, left and right has a different use and development. The contour of fat tissue is also different on each side. Each side of the face has its own set of muscles, nerves, and blood supply. Often, one side will be the dominant, stronger side. A person will typically raise the same brow to vary degrees all day long without realizing it. This adds to the challenge of drawing eyebrows evenly each day. Women tend to raise a brow when focusing in on something – like themselves in the mirror. One side of the forehead muscles tenses unnoticeably as you concentrate and become irritated by multiple attempts to complete the task. When you finally reach a satisfactory

result, you go finish the morning routine. One last glance in the mirror and AYYYYY ! they are uneven after you relaxed the muscles. The eyebrows are going to be in varying positions all day as you work and interact with others, especially if you have a tendency to be very expressive.

A note of caution: When drawing your eyebrows in preparation for cosmetic tattooing, this same thing can happen. The brows can be drawn on; look even, tattooed, and then later looks uneven. One of two scenarios can occur. 1) The muscles were tense and raising the skin unevenly at the time the eyebrows were drawn. They were thought to be even and were even – in the tensed muscle state. Once relaxed, they are uneven. 2) The muscles were relaxed at the time the eyebrows were drawn. They were thought to be even and were even – in the relaxed muscle state. Once you return to your normal raised brow position, they are uneven, so is a very good measure to pay attention to the process so you don't want to erase your artist from the face of the earth, a well trained professional will be swear off this habits.

If a person raises a brow briefly or occasionally, the brows should be drawn evenly in the relaxed position. If a person keeps the same brow raised almost all the time, the raised side can be drawn slightly lower and flatter to compensate. If you are drawing the eyebrows yourself, do it hours before your appointment so you will have plenty of time to recheck them. If you are letting the permanent makeup artist draw your brows, your forehead will be most relaxed while gazing downward at the floor (but keep the head up straight). Don't close your eyes because the lack of visual stimuli makes you more sensitive to touch and forehead muscles will tense when you have nothing better to do than wonder what is going on with your eyebrow shaping. Looking at the artist or straight ahead may cause the muscle to tense and raise a brow.



BOTOX VS FACIAL EXERCISING

Repeated facial expressions leave wrinkles in the skin. The forehead over the raised brow will have more wrinkles and/or a different pattern of wrinkles. A person could try to break the brow raising habit by training not to react with the forehead. Placing a strip of tape(brownies) upward from the brows can serve as a reminder every time you contract the muscles. Botox shots paralyze the muscle to prevent contraction and give the skin a chance to smooth out. It also helps the muscle forget

what it was constantly doing (raising) and helps weaken the too strong hyperactive forehead muscles. It wears off in about four months for most people are different. After many repeated injections, it begins lasting longer and the muscle may become permanently paralyzed Mhmm!. Vendors of facial exercising gadgets like Flex Effect tell us that deteriorating facial muscles cause facial sagging and that exercising these muscles will lift and tone the face, and increase circulation to feed nutrients to the skin. I like Microcurrent to retrain the muscles it really works and very fast. Lack of muscle use leads to atrophy. Daily exercise, which would contribute to strengthening the facial muscles and increase circulation is a great approach. There are electronic muscle stimulators like the Face master from Suzanne Somers that can give maximum muscle contraction with minimal skin disturbance in the contrary it will regenerate the muscles and the overall of the face. My opinion is that occasional Botox injections are beneficial for preventing wrinkles, but the muscles should be given a period of normal activity before repeat injections. How long the time lapse should depend on the severity of the case.

BOTOX AND PERMANENT MAKEUP

Botox is used in various areas for specific effects. Injected into certain locations of the forehead, it can raise the eyebrows. If botox is raising the brows at the time they are drawn for the eyebrow tattoo, the brow placement and shape will be different after the botox wears off. An eyebrow tattoo should be timed before or after the brow raising technique is in effect unless you plan to have repeated injections forever. Worth mentioning is that when the brow is raised by botox, it pulls the arch out in the spot that the botox determines, it can make the arch too far out by the pull and the shape looks a little odd.



Choosing an eyebrow color

Perhaps you change shades of hair color throughout the year and are concerned about the shade of permanent eyebrow color. The implanted color will coordinate with slight to moderate hair color changes. For more drastic hair color changes (red to brown, etc), all it takes is an appointment with your cosmetic tattoo artist after the appointment with your hairdresser, keep in mind the hair color changes so you keep up with the initial choice. You can change your eyebrow color in the same amount of time it took to color your hair. If you expect a drastic color change to be temporary, you might want to apply temporary eyebrow color on top of the eyebrow tattoo during this time.

The guideline is to choose eyebrow color 1 – 2 shades lighter than head hair, unless you are blonde or gray, in which case you would choose a couple shades darker. You are not matching the color of your eyebrow hairs, merely creating a shadow behind it. I prefer their shades so they look more natural like real hair shades.

For women with little or no eyebrow hairs, the best technique will be to use at least two to three shades of color drawing Hairstrokes.!!! ideally not a plank of solid color it looks very unnatural and heavy. Multiple colors prevent the 'blackened in' look, and hairs are not just one color – they have many shades. The planned eyebrow shape should not be outlined, then filled in – this produces a “coloring book” look (the way children outline & fill in). Using the brushstroke technique for eyebrow cosmetic tattooing results in a very natural appearance. The edges will be more feathery instead of a sharp painted on look. The most natural looking brows are made by using 2-3 tonnes of brushstrokes on a soft powdery base shape.

“Layering” describes subsequent touch-up visits for a few additional strokes of same (monochromatic) or similar (analogous) color to produce varied depth and dimension. The monochromatic look is variations of lightness and saturation of a single color. The analogous look is one color being used as the dominant color and similar colors are used to enrich the look. The analogous scheme is similar to the monochromatic but provides more contrast. Recent strokes blending with older strokes which are fading off produces an awesome dimensional look. When this maintenance is performed on a regular basis (2-3yrs light blondes, 4-5yrs medium browns, 6-7yrs dark browns & black), you only pay a touch up layering price which is half. If you wait until the brow color is all or almost all faded off, the work is the same as a new job. If you want to reshape the brow, let it fade off as much as possible and do the different color strokes with temporary eyebrow colors. Don't forget the fact that in three or four years the brows may have changed their shape or amount of hair.

Eyebrows are so important in the expressions and shaping of the eyes and face ,they play a dominant role. Eyebrows not only suggest a variety of moods but can also show your stages of age, emotional reactions and state of mind. If they are too thick, too thin, or arched incorrectly, you can look tired, depressed, angry, or surprised. Cartoon artists and theater makeup artists rely heavily on the eyebrows and mouth to not only convey feelings but also to help create the illusion of the character to be portrayed. Certain eyebrows and mouths are associated with certain personalities: smart, dumb, strong, weak, evil/mean/scary, nice, glamorous, young, older, and on and on. For instance, a skinny brow highly placed and highly arched would be more suitable for a damsel in distress than a woman of power – which would need a stronger brow placed low to medium with less arch. The villain usually has angry eyebrows. To make someone look like an alien from another planet, they usually upswing the tail or remove the brows altogether.



Not so good brows





The surprised or startled look is avoided by placing the peak of the arch closer to two-thirds out instead of in the center of the eyebrow, and not over exaggerating it. A highly arched rounded half-moon arches have vein used for clowns for an example. Eyebrows that end higher than the beginning can look angry, devious, or alien-like Spock on Star Trek. Eyebrow

tails that end too low have a whiny, sad or depressed giving up look. You want your brows to represent you well. If the tail is too short, the brows look unfinished or like part of it was wiped off accidentally and don't support your eyes. The tail should not be too long either – some people extend them way out through the temples like in the 1930's. Brows should be a little thicker at the beginning and taper in thinner towards the arch. The tail continues tapering into the end. The beginning of the eyebrow should be above the inner corner of the eye, and should not have a downward hook that makes the brow look like you are frowning . That look closes the eye and makes it look smaller.

Have you ever noticed the many different eyebrow shapes? Do you know what you do or don't like? How much curve or arch do you like? How smooth or sharp do you like the arch? Do you like your eyebrow styles thin, medium, or thick? The eyebrow pictures will provide comparisons. It is a good idea to collect photos of different eyebrows and match it to your style of face and the expressions that you are habitual with so at the end of your decision they go with your persona instead of obviously not belonging on your face, it will be too late and they should be a complement.

Beauty tips are only suggestions, and it is wise to follow your choices with the help of a well trained professional. I recommend a couple of opinions at least in the case of permanent and nonpermanent eyebrow shaping. Don't forget that in many cases when tweezing hair may not GROW BACK !They are not laws that the fashion police will enforce is your face and your confidence at taking here. If the beauty book says this face shape needs a sharper arch, and that face shape needs a rounded arch, but the eyebrow hairs don't grow that way, use discretion and don't make the fast decisions hat you can regret. We all have our favorite type of brow, and cannot insist everyone else wear their eyebrows the way we would like to see them. The goal is to get the basics right and make it

look natural.

I get a lot of clients that want eyebrows that are not possible to create or look just very very wrong, so I show them the difference and for the most part they change their minds once they see it.



The Brow Buddy

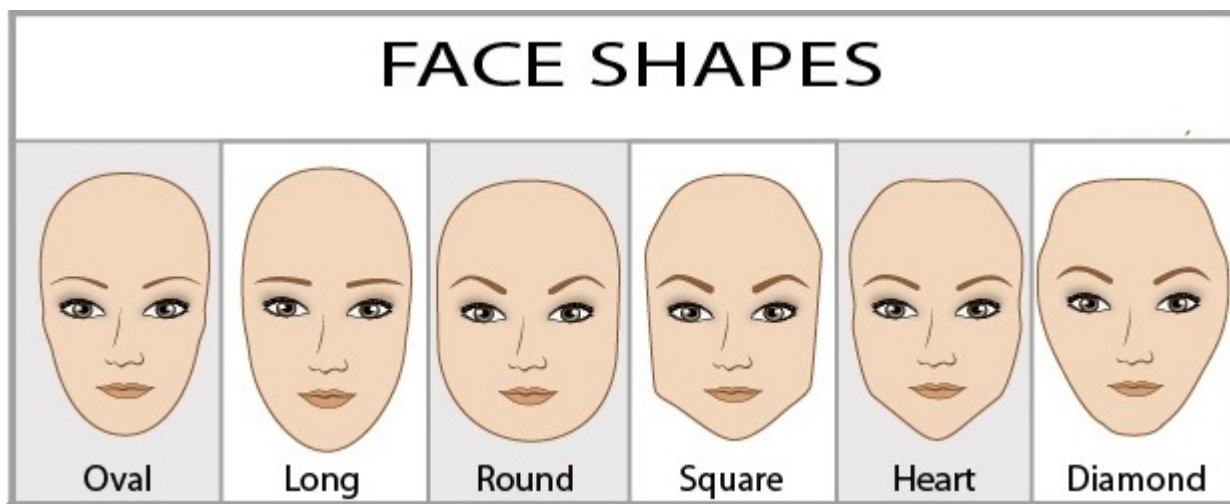
Tools and tips that we suggest

The space between

The eyes determine if they are average, close set, or wide set. The distance between the eyes is normally the width of one eye. When the eyes are close set, the brows can be groomed further apart so the space between is the width of one eye to create the appearance of more widely spaced eyes. When the eyes are wide set, the eyebrows can be groomed closer together so the space between is the width of one eye to create the appearance of more closely spaced eyes.

Typically, the eyebrow begins above the inner corner of the eye. A tad shorter or longer is ok as long as it isn't too much. The differences between the two sides of the face can affect the look of symmetry on this also. Women can carefully place each eyebrow to begin above the inner corner of each eye, and then spend a lot of time trying to figure out why it doesn't look right. Women will zero in on the center spot above the nose and view length of distance to the right for the beginning of that eyebrow, and length of distance to the left for the beginning of that eyebrow. One brow will look like it comes in closer to the center than the other, but both are at the same point above the inner corner of the eye. The challenge here is that one side of the face has a greater distance between the center of the nose bridge and the inner corner of the eye – more so on some than others so here you can use a stencil to make sure it isotherm tools in the market that can aid with this desition.

Mark the center spot above the center of the nose bridge. Don't look down the nose for a straight line because many noses lean off to one side or the other. With a flexible measuring tape, measure millimeters to the left to a general starting point above the inner corner of that eye, then mark the same millimeters to the other eye. Depending on how much difference in length there is to each eye, compromise a couple of millimeters the direction needed on both sides so that they are both about the same distance from the center starting point try to draw it in and then make a decision and changes keeping in mind the asymmetry of the face. It has been my experience that women are happier with a symmetrical distance from the center point than symmetrically placed above the inner corner of the eye.



Eyebrows for different face shapes

The principles behind particular eyebrow shapes for different face shapes are really quite simple. To achieve harmony, we incorporate five principles of art and design: 1) Proportion – the appreciation of line and scale to give the illusion of better proportions of facial shape and features. 2) Balance – the observance of equilibrium to balance the face. 3) Emphasis – making the brow a focal point to detract attention from other features. 4) Rhythm – the flow and movement of brow lines to create harmony in relation to facial structure. 5) Unity – the coordination of smooth lines and sharp angles to unite all aspects for a total look as a whole.



PERFECTLY TAUT PERFECT BROW CONTROL

A clear liquid designed to keep brows in place all day. Controls, separates and keeps brows groomed all day. A makeup artist must-have.



RapidLash Eyelash & Eyebrow Enhancing Serum

RapidLash is an ground breaking paraben-free eyelash renewal serum that helps promote healthy, natural lashes and borws and improve the overall appearance and condition of your lashes and brows.



Revitalash RevitaBrow Eyebrow Conditioner

Winner of THE BEST Treatment For Perfect Brows in the 2015 New Beauty Awards!

Get beautifully shaped eyebrows quickly and easily. RevitaBrow® Advanced uses the power of peptides and botanicals for strengthening and conditioning. Revitalash RevitaBrow Eyebrow Conditioner is a breakthrough, category leading eyebrow conditioner featuring a high impact, proprietary technology for iconic-looking eyebrows.



Chella Beautiful Eyebrow Stencils

To guide you in creating the perfect brow, Chella has developed four templates to help you fashion a beautiful brow that is just right for you. Pick from Alluring, Sassy, Confident or Timeless Chella Stencils.



LASHFOOD BROWFOOD Phyto-Medic Natural Eyebrow Enhancer

Formulated for those experiencing brow loss or thinning due to

aging or overly plucked brows.



Model in a Bottle Eyebrow Sealer

Eyebrows give expression to your eyes and frame your face. Now with Model in a Bottle? Long Lasting Eyebrow Sealer, you can be confident that your brows will stay in place all day.



Guerlain Eyebrow Kit

Eyebrow Kit (3x Powder, 1x Highlighter, 1x applicator) – # 00
Universel



neuLASH Brilliant Brows Set

Perfect your face framers with our limited edition Brilliant Browsset. An essential set for precision brow shaping and defining in a beautiful zippered bag. Perfect for at home and on the go!

History of make up with Max Factor for film and beauty industry

The History of make up Foundation

Hello and thanks for your support, likes, and shares, we are very thankful. It is fuel for us to see that we are making a difference with all the information we share, we love doing the work and when we see how much you like it is a great feeling.

On week 231 we are sharing the history of foundation and we are including tips, videos, different qualities and much much more. The post will always be in our archives so you can go back to it anytime you wish, enjoy and please share with others so they to can learn and enjoy, thank you.

This post is about the history of foundation created for film and public, Max Factor a great contributor to the makeup

history, not only to the film industry. He also contributed a great part to the beauty industry in general, he was also very involved in wigs and adhesives, a well-rounded professional. I am fascinated with his trajectory, he could have easily given up when he was in Russia and couldn't live the way he wanted and definitely wouldn't have had the career that he had here in the USA that was for sure, in any case, he followed his dream and impacted the industry in a huge way, so here we are sharing some of his achievements, we will do more on him in future posts.

I personally started my career using his products, Pancake, Pan stick, Grease paint and love them. You really connected with these products and came up with your own way to blend them and correct the mistakes of wear and tear of them, I am grateful that I was lucky enough to live in the era of fully committed professionals that not only love what they did, they also strived for excellency, not so much of that now, a lot of artists in the industry strive for the paycheck. That was not the way then, their way was quality, dedication, research and integrity.

Enjoy and please share and like.



From: [https://en.wikipedia.org/wiki/Foundation_\(cosmetics\)](https://en.wikipedia.org/wiki/Foundation_(cosmetics))

The use of cosmetics to enhance complexion reaches back into thousand of years. "Face painting" is mentioned in the Old Testament (Ezekiel 23:40). Ancient Egyptians used foundation. In 200 B.C., ancient Greek women applied white lead powder and chalk to lighten their skin wow how toxic right?. It was considered fashionable for Greek women to have a pale complexion and still is in many cultures in the world. Roman women also favored a pale complexion. Wealthy Romans favored

white lead paste, which could lead to disfigurements and death. Men also wore makeup to lighten their skin tone and in many cultures to create a social distinction like in the case of tribes and for protection against sun and etc. They used white lead powder, chalk, and creams to lighten their skin tone. The cream was made from animal fat, starch, and tin oxide. The fat was rendered from animal carcasses and heated to remove the color. Tin oxide was made out of heating tin metal in open air. The animal fat provided a smooth texture, while the tin oxide provided color to the cream.



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ANº DOM
1569

Ceruse Make up



Throughout the Middle Ages in Europe, it was considered fashionable for women to have pale skin, due to the

association of tanned skin with outdoors work, and therefore the association of pale skin with affluence. In the 6th century, women would often bleed themselves to achieve a pale complexion. During the Italian Renaissance, many women applied water-soluble lead paint to their faces. Throughout the 17th century and the Elizabethan era, women wore Ceruse, a lethal mixture of vinegar and white lead. They also applied egg whites to their faces to create a shiny complexion. Many men and women died from wearing lead-based make-up.

In the 18th century, Louis XV made it fashionable for men to wear lead-based makeup. Theatrical actors wore heavy white base.

In the late 18th and early 19th centuries, Victorian women wore little or no makeup. Queen Victoria abhorred make-up and deemed that it was only appropriate for prostitutes and loose women to wear it. It was only acceptable for actors or actresses to wear make-up. In the late 19th century, women would apply a whitening mixture made out of zinc oxide, mercury, lead, nitrate of silver, and acids. Some women stayed out of the sun, ate chalk, and drank iodine to achieve whiteness the things that people do for "Beauty".



In the Edwardian era, women wore base and did not bleach their skin as much as they did in previous centuries.



Edwardian Makeup Look

vintage makeup guide.com

On the modern stage, makeup is a necessity because powerful stage-lighting systems may remove color from a performer's complexion and can definitely work against it in many cases and good lighting will eliminate shadows and lines. Makeup restores this colour and defines the facial features to ensure a natural appearance. It also helps the player to look and feel the part, a consideration especially helpful in character interpretations. A theatrical makeup kit and a Motion picture and television make up kit typically includes makeup base colours, rouges, coloured liners for shadow and highlighting effects, eye makeup and false eyelashes, various cleansers, powder and powder puffs, different kinds of sponges, brushes, tweezers, concealers, tissues, blotting papers, spatulas to distribute the make up into a palette to prevent cross contaminations from one actor to another, disposable mascara wands, disposable lipstick applicators different kinds of adhesives, mirror, brush cleaner, liners, now a days anti-shine, and the kits of special effects contains putties, grease paints, Pack paint often airbrush and according paints, removers adhesives, lace hair peaces and their adhesives, waxes, liners and so much more for working prosthetic now days we use silicone materials, and gel materials aside from rubber and Gel appliances so we need different paints foe each of them and adhesives that work accordantly with the different materials, facial lace hairpieces or hair to construct them. Latex and wax was worked onto the skin to create the illusion of aging or deformity, now a days we have so many techniques to do that effect it all depends what the project call for and the budget. The art of stage makeup has become so complex that most theatrical, film and television companies employ a professional makeup artist who creates and applies makeup suitable to the actors' various roles.

One of the first makeup kits



K-BID

Makeup Artist Dallas TX – Makeup Kit Tour

Makeup, in the performing arts, motion pictures, or television, any of the materials used by actors for cosmetic purposes and as an aid in taking on the appearance appropriate to the characters they play.

In the Greek and Roman theatre the actors' use of masks precluded the need for makeup. In the religious plays of medieval Europe, actors playing God or Christ painted their faces white or sometimes gold, while the faces of angels were coloured bright red. During the Renaissance, popular characters in French farce wore false beards of lamb's wool and whitened their faces with flour. It is known that on the stage of Elizabethan England, actors playing ghosts and murderers powdered their faces with chalk and that those appearing as blacks and Moors were blackened with soot or burnt cork. Little attempt was made to achieve historical accuracy in either makeup or costuming until early in the 19th century.



Early stage lighting, provided first by candles and later by oil lamps, was dim and ineffectual; consequently, crudity in makeup passed unnoticed. With the introduction of gas, limelights, and, finally, electric lights into the theatre came the need for new makeup materials and more skillful techniques of application. Crude, inartistic effects could not be hidden under the revealing light of electricity. A solution was found with the use of stick greasepaint, invented in the 1860s in Germany by Ludwig Leichner, a Wagnerian opera singer. By 1890 the demand for stage makeup had warranted its manufacture on a commercial scale. Half a century later, greasepaint in stick form had given way to more easily handled creams, though greasepaint's superior qualities in colour blending were still prized.



Stage makeup proved to be wholly unsatisfactory for the motion-picture medium. Necessarily heavy applications made it impossible to appear natural in close-ups, and the range of colours developed for theatre failed to meet the quite

different requirements of motion-picture lighting and film emulsions.

The first makeup designed expressly for motion pictures was created by **Max Factor** in 1910. It was a light, semiliquid greasepaint available in jars in a precisely graduated range of tan tone, suitable for the lighting and orthochromatic film emulsion used during that period.



The introduction of panchromatic film and incandescent lighting on movie sets eventually made it possible to standardize the film, lighting, and colours of makeup that were most effective for motion pictures. The Society of Motion Picture Engineers conducted a special series of tests for this purpose in 1928. As a result of these experiments, Max Factor created a completely new range of makeup colours called panchromatic makeup, an achievement for which he won a special Academy of Motion Picture Arts and Sciences Award.

On April 30, 1928, Max Factor was presented with a special certificate by the academy of Motion Picture Arts and Sciences, the first awarded by the academy, in recognition of his contribution to the success of the Incandescent Illumination Research. Frank Max Factor remembered, I have never seen my father so happy and so on the verge of tears. And he just said "Thank you" and sat down, for he wasn't able to say nothing at that moment. He told his son Frank years later, that he considered that occasion, when the entire industry gathered to pay him tribute for his achievement in the cosmetic art and his tremendous contribution to it, to be the happiest moment of his life, remarkable considering the whole trajectory since he left Russia, that is a winner. he persevered against all odds and follow his passion, I wasn't until 1981 that make up became a regular category of the Academy Awards.

Max Factor was known for creating the signature looks of the era's most famous icons such as Ava Gardner, Jean Harlow, and Marlene Dietrich. But he believed that glamour should be within reach of all women.

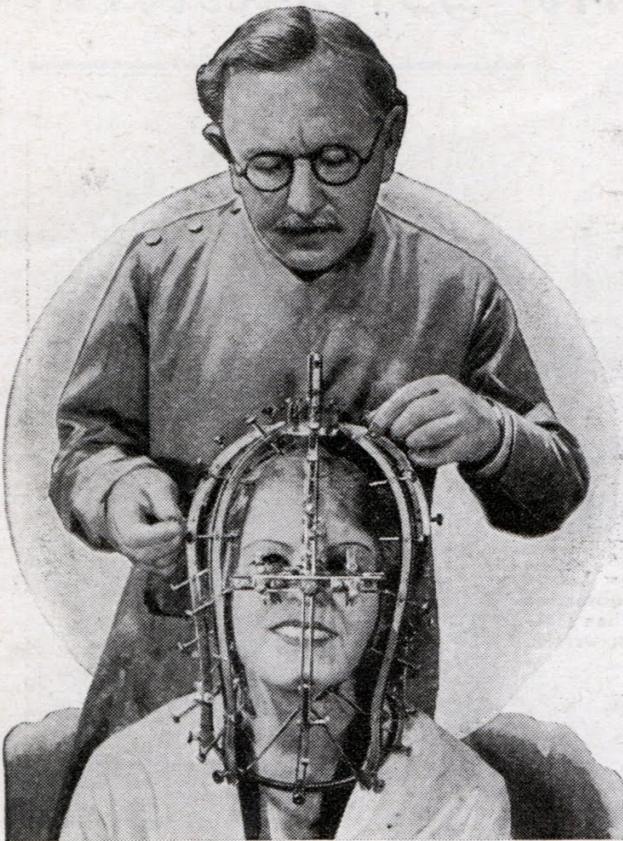
Max Factor's 'Beauty Calibrator'

"Beauty Micrometer" Analyzes Facial Flaws for Makeup

RECENTLY perfected by Max Factor, one of Hollywood's most famous beauty experts, a new instrument, designed to aid makeup men, accurately registers actors' facial measurements and discloses which features should be reduced or enhanced in the makeup process.

Flaws almost invisible to the ordinary eye become glaring distortions when thrown upon the screen in highly magnified images; but Factor's "beauty micrometer" reveals the defects.

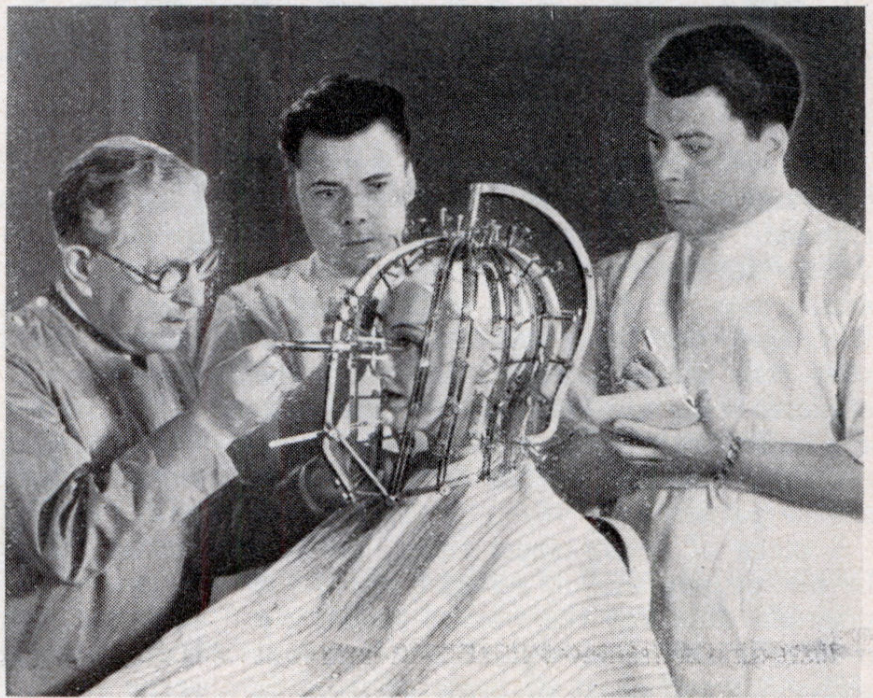
The device, remotely resembling a baseball mask, fits over the head and face with flexible metal strips which conform closely to the various features. The strips are held in place by set screws, allowing for 325 possible adjustments. If, for instance, the subject's nose is slightly crooked—so slightly, in fact, that it escapes ordinary observation—the flaw is promptly detected by the instrument and corrective makeup is applied by an experienced operator.



Max Factor, Hollywood makeup expert, demonstrates the "beauty micrometer" which analyzes actors' facial flaws.

MACHINE MEASURES BEAUTY OF FACE

EVEN beauty may now be reduced to cold, hard figures, according to the inventors of a device that is said to record the contours of a face with thousandth-of-an-inch accuracy. Beauty shops might use the device, the inventors say, to learn how to change their customers' features. In the inventors' opinion, the following measurements are ideal: *nose*, same length as the height of forehead; *eyes*, separated by a space the width of one eye.



Motion-picture makeup is both corrective and creative. Makeup must always be applied skillfully, delicately, and subtly so that facial expression will have natural freedom. On the screen, particularly in close-ups, the face may be magnified many times larger than life size, so that every complexion flaw or crudely applied makeup artifice is clearly discernible. As a corrective art, makeup serves to cover blemishes, provide the face with a smooth and even colour tone

for the most effective photography, clearly define the facial features for more visibly expressive action, make the player appear more attractive and ensure a uniform appearance before the camera. As a creative art, makeup enables the player to take on the appearance of almost any type of character. It can make the young appear to age believably and the old appear to look young again. Special makeup devices can supply the performer with any desired facial feature, from the weird effects of science fiction and horror movies to the bruises, wounds, and scars of western and war films.

The introduction of colour to motion pictures created new makeup problems. Various colour films caused existing greasepaint used on players' faces to appear yellowish or red and blue on the screen. After some experimentation, a solution was found with a successful solid (Pan-Cake) makeup that was applied with a moist sponge. Makeup charts indicated the correct colours to use for each type of colour film.

Modern foundation can trace its roots to **Carl Baudin** of the Leipziger Stadt theatre in Germany invented in the 1860s, a Wagnerian opera singer. By 1890 the demand for stage makeup had warranted its manufacture on a commercial scale. Half a century.... He is the inventor of greasepaint. He wanted to conceal the joint between his wig and forehead, so he developed a flesh-coloured paste made of zinc, ochre, and lard. This formulation was so popular with other actors that Baudin began producing it commercially, and, as such, gave birth to the first theatrical makeup.

Makeup has a long theatrical history. The early film industry naturally looked to traditional stage techniques, but these proved inadequate almost immediately. One of makeup's first problems was with celluloid. Early filmmakers used orthochromatic film stock, which had a limited color range sensitivity. It reacted to red pigmentation, darkening white skin and nullifying solid reds. To counter the effect, Caucasian actors wore heavy pink greasepaint (Stein's #2) as

well as black eyeliner and dark red lipstick (which, if applied too lightly, appeared white on screen), but these mask like [cosmetics](#) smeared as actors sweated under the intense lights. Furthermore, until the mid-teens, actors applied their own makeup and their image was rarely uniform from scene to scene. As the close-up became more common, makeup focused on the face, which had to be understood from a hugely magnified perspective, making refinements essential. In the pursuit of these radical changes, two names stand out as Hollywood's progenitor artists: [Max Factor](#) (1877–1938) and George Westmore (1879–1931). Both started as wigmakers and both recognized that the crucial difference between stage and screen was a lightness of touch. Both invented enduring cosmetics and makeup tricks for cinema and each, at times, took credit for the same invention (such as false eyelashes).

Factor (originally Firestein), a Russian Born in 1877 in Lodz, Factor, one of ten children, was apprenticed to a local apothecary when he was eight. By the age of nine, he was training with the city's leading wigmaker and cosmetician, and shortly thereafter began traveling with the Imperial Russian Grand Opera. Following his obligatory military service, Factor opened his own shop south of Moscow, in Ryazan. After servicing a theatrical troupe that performed at the royal palace, he was summoned to serve as personal cosmetician to members of the czar's court, including his physician. He was generously compensated and surrounded by opulence but forbidden from leaving the palace except for an escorted trip each week to his shop where he collected supplies. During one of these visits, he met a young customer, and in the following years secretly courted and married her, and even fathered three children with her, all completely unbeknownst to his royal escorts. As his children grew older, however, the situation became increasingly untenable, and the couple eventually devised a plan of escape. In early 1904, Factor

used his own formulas to affect a sickly pallor. When allowed to visit a sanatorium, he arranged for his wife and children to join him and, under cover of night, they escaped on board a steamer bound for America. When he arrived in the United States in 1904 and moved to Los Angeles in 1908, where he set up a perfume, hair care, and cosmetics business catering to theatrical needs. He also distributed well-known greasepaints, which were too thick for screen use and photographed badly. By 1910, Factor after this realization began to divide the theatrical from the cinematic as he experimented to find appropriate cosmetics for film. His Greasepaint was the first makeup used in a screen test, for *Cleopatra* (1912), and by 1914 Factor had invented a twelve-toned cream version, which applied thinly, allowed for individual skin subtleties, and conformed more comfortably with celluloid. In the early 1920s panchromatic film began to replace orthochromatic, causing fewer color flaws, and in 1928 Factor completed work on Panchromatic MakeUp, which had a variety of hues. In 1937, the year before he died, he dealt with the new Technicolor challenges by adapting theatrical "pancake" into water-soluble powder, applicable with a sponge, excellent for film's and, eventually, television's needs. It photographed very well, eliminating the shine induced by Technicolor lighting, and its basic translucence imparted a fine delicate look. Known as Pancake makeup, it was first used in *Vogues of 1938* (1937) and *Goldwyn's Follies* (1938), quickly becoming not only the film industry norm but for public sensation. Once movie stars, delighting in its lightness, began to wear it off screen, Pancake became de rigueur for fashion-conscious women. After Factor's death, his empire continued to set standards and still covers cinema's cosmetic needs, from fingernails to toupees.

According

to: <http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Makeup-HISTORY.html> Read more

Max Factor



20TH CENTURY

According

to: <http://www.britannica.com/art/makeup-performing-arts#ref268975>

The introduction of panchromatic film and incandescent lighting on movie sets eventually made it possible to standardize the film, lighting, and colours of makeup that were most effective for motion pictures. The Society of Motion Picture Engineers conducted a special series of tests for this purpose in 1928. As a result of these experiments, [Max Factor](#) created a completely new range of makeup colours called panchromatic makeup, an achievement for which he won a special Academy of Motion Picture Arts and Sciences Award.

Max Factor



Max Factor and Renee adree



The introduction of colour to motion pictures created new makeup problems. Various colour films caused existing greasepaint used on players' faces to appear yellowish or red and blue on the screen. After some experimentation, a solution was found with a successful solid Pan-cake makeup that was applied with a moist sponge. Makeup charts indicated the correct colours to use for each type of colour film.

The tip-off that Factor had something even more valuable on his hands, however, was that rather than leave their makeup at the studio, actresses stole it to use at home. Factor initially resisted marketing Pan-Cake to the general public—he still believed makeup was best confined to the stage and screen. But his sons persisted and actresses begged, and finally, the following year, Factor launched Pan-Cake Make-Up with great fanfare. The product release was announced with a full-color advertising campaign and movie star endorsements and timed to coincide with the debut of George Marshall's 1938 film *Goldwyn Follies*, the most lavish Technicolor production to date and the first to contain a screen credit for Factor's makeup. Pan-Cake Make-Up was not the company's first foray into the general market, but it was by far the most successful, inspiring more than sixty imitations and trumping the profits of all other Factor products combined. Other pioneers of the cosmetics industry—Helena Rubinstein, Elizabeth Arden, Charles Revson—immediately launched their own versions. Factor's original product, a solid cake of makeup to be applied with a damp sponge, quickly led to the development of what has since been termed "foundation," a viscous skin-colored substance that now exists in a bewildering range of options. Foundation can be liquid, solid, or something in between called "powder finish"

Motion-picture makeup is both corrective and creative. Makeup must always be applied skillfully, delicately, and subtly so that facial expression will have natural freedom. On the

screen, particularly in close-ups, the [face](#) may be magnified many times larger than life size, so that every complexion flaw or crudely applied makeup artifice is clearly discernible. As a corrective art, makeup serves to cover blemishes, provide the face with a smooth and even colour tone for the most effective photography, clearly define the facial features for more visibly expressive action, make the player appear more attractive and ensure a uniform appearance before the camera. As a creative art, makeup enables the player to take on the appearance of almost any type of character. It can make the young appear to age believably and the old appear to look younger again. Special makeup devices can supply the performer with any desired facial feature, from the weird effects of science fiction and horror movies to the bruises, wounds, and scars of western and war films.

This would be the standard for theatrical make-up until 1914 when makeup artist [Max Factor](#) created Flexible Greasepaint that was more reflective under the lighting on movie sets. Although make-up would evolve dramatically from Baudin's invention, theatrical make-up is, to this day, not too far removed from the original blend of fats and pigment.

[Courtesy of GlamourDaze.com](#)

<https://youtu.be/qR5IHlCN9n4?list=PL5lFRekBkC4N25vAZ6VUoIJjiY5rEQJje>

Pan-Cake

Glamour for you, too...

and a lovelier, younger-looking beauty when you make up with "Pan-Cake", today's make-up fashion

Lana Turner

METRO-GOLDWYN-MAYER'S
"WEEK-END at the WALDORF"



★ It creates a lovely new complexion



★ It helps conceal tiny complexion faults



★ It stays on for hours without re-powdering

For a thrilling new adventure in beauty, try this modern make-up... "Pan-Cake". See how easily and quickly it creates a glamorous new complexion, lovely in color, smooth-as-a-pearl, and flawless... see how it gives your skin a softer, smoother, younger look... note how your make-up remains fresh and lovely for hours without re-powdering. Try "Pan-Cake" just once... and like millions of girls and women you'll be devoted to it forever.



Pan-Cake® Make-Up

AN EXCLUSIVE FORMULA PROTECTED BY U. S. PATENT NOS. 2234697-2101834



*Pan-Cake - Trade Mark Reg. U. S. Pat. Off.

ORIGINATED BY MAX FACTOR HOLLYWOOD

Max Factor was born in Russia, actually, he was Polish when Poland still wasn't recognized as its own country and emigrated in 1914 to America, settling in LA to be closer to the budding film industry. Word of Max Factor's expertise quickly spread and he was soon working with Hollywood's leading film stars and making his own cosmetic products for a glamorous but realistic look on screen. In 1916 he started selling eye shadow and eyebrow pencils aside from foundations. This was the first time such products were available outside the movie industry. Four years later he launched a full range of cosmetics, calling it "make-up" – a phrase he coined.

The make-up products and techniques Max Factor created for the movie industry and his Hollywood clients earned him an Oscar, but his guiding philosophy was that any woman could be glamorous given the right tools and once they learned the make-up artistry skills. From mascara to foundation, eye shadow to lip gloss – Max Factor put the transformative tools for make-up artistry into the hands of every woman, enabling her to create her own personal glamour statement every day.

The first commercially available foundation was Max Factor's Pan-Cake. Originally developed for use in film, actresses were so taken with the results that Max Factor was overwhelmed with demand for the product for their personal use. The breakthrough in his formula was the first "foundation and powder in one"; traditionally, an actor was made up with an oil/emollient-based make-up, which was then set with powder to reduce the reflection and ensure it would not fade or smudge. Pan-Cake used talc—rather than oil or wax—as the base, and, applied directly to the skin with a wet sponge, it offered enough coverage (it could be layered without caking on the skin) to eliminate the need for a foundation underneath. This was considered significantly more lightweight and natural-looking on the skin than the standard method, hence people's eagerness to wear the item in public. Although foundation make-up was widely available and used within the film

industry, the use of cosmetics in general was still somewhat disreputable, and no one had tried to market foundation (although lipstick, blush, and nail polish were popular for daily use) as an everyday item. Factor had the product patented in 1937, and, despite the economic turmoil of the era, Pan-Cake became one of the most successful cosmetic launches of all time. By 1940, it was estimated that one in three North American women owned and wore Pan-Cake. As of February 2009, Procter and Gamble, the brand's current owner, confirmed that the original formula Factor developed and used himself is still sold today.

A second but equally important function of early film make-up was to make the best of an actor's facial features. Although an interesting 'camera face' was not essential for becoming a screen actor – acting ability was also important – it was highly desirable. As make-up specialists, like Max Factor and the Westmores, began to get heavily involved with the film studios in the 1920s, they transformed many famous faces to make them more pleasing when filmed.

Greasepaint and powder

The use of greasy substances in western theatrical make-up goes back to at least the eighteenth century when W. R. Chetwood (1749) described the use of ivory-black mixed into grease for blackening the face; it was removed with fresh butter. 'The Oxford Companion to the Theatre' suggests that when gas lighting was introduced, a number of actors mixed powdered mineral pigments with some form of grease to produce a type of grease-based makeup. For example, Fitzgerald (1901) describes how the actor Herman Vezin [1829-1910] "mixed a lot of colour with melted tallow in Philadelphia in 1857". William ('Willy') Clarkson [1861-1934] (an infamous London wigmaker)

also suggested that Vezin was “if not the first, [then] one of the first to make up with grease” on the London stage. However, it would be Ludwig Leichner’s name that would become most closely associated with greasepaint.

According

to:<http://www.cosmeticsandskin.com/bcb/greasepaint.php>

Ludwig Leichner





Being both an opera singer and a student of chemistry, Leichner was in an ideal situation to advance the cause of stage make-up. After developing a viable product, he established a commercial powder and make-up business in Berlin

in 1873 to make it, and within a short time was selling his products internationally.

The greasepaint Leichner developed had a greater covering power and intensity of colour than the old powder make-up and gave actors more control over how it was applied. Skin tones, shadows, and highlights were easier to create so, when correctly applied, greasepaint enabled actors' faces to look more natural, have a more even complexion and be more expressive in the brighter light; in short, they looked more lifelike. The make-up was also largely unaffected by perspiration.

The old method of making up was not by any means so effective as the preparation of the present day—the face being treated to a coating of violet powder, the hare's foot, and rouge were called in to throw up the complexion, the chin and cheek bones being very liberally treated to colour. It will be seen at once that this method needed reformation, for it is impossible to give the whole of the face a natural hue with violet powder, and though carmine was employed to heighten effects, the face must have had a patchy appearance.

Another difficulty and a very serious one was the perspiration of the flesh becoming, after a little exertion, palpable through the make-up. This frequently resulted in one colour running into another, hence a most ludicrous expression. It is almost (even now) impossible to effectually patch up a makeup after it has been once laid on the face, and the old method necessitates the actor making up afresh after he has strutted and fretted through a few scenes.

In the early days of film, some screen actors, particularly men, refused to use any form of make-up; most were eventually talked into to doing so. Individuals with a good complexion could get away with using a little cold cream covered with powder but otherwise, traditional greasepaint was needed. As the demands of the screen became better understood the greasepaint was applied more thinly and worked well into the

skin so that it looked as natural as possible before powder was applied. When the grease paint, was put on properly, gave the skin a perfectly smooth surface of a shade slightly lighter than the grease appears in the jar.

It was very important that actors blend the greasepaint and powder very well, not only to ensure that it covered the area behind the ears and the neck but also to avoid the demarcation lines and blotchiness that resulted from the greater contrast and limited spectrum sensitivity of blue-sensitive film. Blending powders they are called, and blending powders they should be. The powder covers the entire face and is blended smoothly with the base by the slow and rather tedious process of patting it on gently but firmly with a large powder puff. Choice of color in blending powder and care in applying it is quite as important as any other part of the make-up.

The tonal shades of the greasepaint and powder used by film actors would depend on the filming conditions, the character they were playing and individual preferences. Women generally selected a lighter skin tone than men, which reflected the social norms of the day – this was before the suntanning craze of the 1920s. Many actresses felt light tones also made them look younger; needless to say, some overdid it. Some actresses thought that the lighter they can make themselves the more youthful they appear. A good natural flesh tint with a powdering over of flesh-tinted powder to kill the gloss of grease paint.

Many screen actors believed that greasepaint restricted their facial expressions and this seems to have been one reason why some only used powder or switched to Max Factor's 'Supreme Greasepaint' or some other form of cream greasepaint. Released in 1914 as a cream in twelve shades, Supreme Greasepaint could be applied very thinly and felt very flexible on the skin.

Cinema tends to make beautiful people look more beautiful, but it wasn't always so. In its earliest days, film had an

adversarial relationship to beauty, exaggerating the tonal and textural variations of the human face so that even the most stunning heroine became a blotchy caricature. Early black-and-white film stocks—first, orthochromatic film, dominant until 1927, and to a lesser degree its successor, panchromatic film—rendered dark colors darker and light colors lighter, turning features that seemed innocuous off camera (rouged cheeks, a constellation of moles) into distracting blemishes when seen on the screen. Pimples and freckles looked like spots of mud and blue eyes seemed colorless; lipstick made the mouth a cavernous hole and a complexion with sallow or pink undertones appeared, in the term of the time, “negroid.” Techniques borrowed from the stage also proved problematic: face paint used to suggest wrinkles to a theater audience, for example, read as tattoos on film. Cinematic makeup, then, was not born from vanity—it was a necessary antidote to the flawed medium of film.

At first, film actors would arrive on set already made up, having used either a commercial greasepaint product designed for the stage or homemade concoctions of lard, talc, and pigment. Actors shared tips with each other and a few studios provided how-to pamphlets. A more convincing skin color could be made by adding brick dust or paprika; a layer of cold cream, petroleum jelly, or vegetable shortening could be applied before the paint, and a puff of flour after, to diminish the shine; white paint could be used to hide a double chin; dimples could be drawn in with a touch of lipstick. But even with the most expert application, greasepaint was a crude medium. It was stiff and dense, and tended to aggravate skin conditions that then required more greasepaint. There was no solution for the seams that were visible along the hairline and collar, and, as the name suggests, the substance was nearly impossible to wash off. Most vexing of all, greasepaint remained perfectly intact only when the face was slack. A lifted eyebrow or a smile caused the makeup to craze with hairline cracks. Though imperceptible to a distant theater

audience, the defect was catastrophic on film.

Silent-film comedians were the first fans of a new “flexible” greasepaint introduced in 1914 by a small wig and cosmetic shop in Los Angeles. “Flexible Grease Paint” had a very different feel to it, and customers requested that the proprietor demonstrate how to apply it. The store soon developed a steady clientele of actors who were happy to pay someone else to do their makeup. Charlie Chaplin, Buster Keaton, and the cross-eyed Ben Turpin needed to be on set by seven in the morning; The House of Make-Up began opening at five thirty.

Highlight and shadow

Through the use of makeup, specifically highlighting and shading, the apparent shape of an actor’s face can be changed. By highlighting the face’s protruding bones, the features become pronounced; shadowing cavities can add depth. Sagging jowls, forehead wrinkles, eye pouches, and prominent veins can be created by manipulating highlights and shadows. A highlight is a base makeup that is at least two shades lighter than the base. It is applied on the bridge of the nose, cheekbones, and areas under the eyes and below the brows. Using a color two shades deeper than the base provides depth and definition. This depth is commonly used on the eye sockets, to thin the sides of the nose, to shallow the cheeks, and to minimize heaviness under the chin.

Makeup and lighting

Lighting controls makeup to a high degree. Makeup can lose its effectiveness due to incorrect stage lighting. Conversely,

skillful lighting can greatly aid the art of makeup. Close communication between the lighting director and the makeup artist is crucial for the best possible effect.

Understanding light's effect on makeup and various shades and pigments is important when designing a performer's makeup. The following are among the basic rules of light: nothing has color until light is reflected from it; an object appears black when all of the light is absorbed; an object appears white when all of the light is reflected. If certain rays are absorbed and others are reflected, the reflected rays determine the color.

Light's effect on makeup

- Pink tends to gray the cool colors and intensify the warm ones. Yellow becomes more orange.
- Flesh pink flatters most makeup.
- Fire red ruins makeup. All but the darker flesh tones virtually disappear. Light and medium rouge fade into the foundation, whereas the dark red rouges turn a reddish brown. Yellow becomes orange, and the cool shading colors become shades of gray and black.
- Bastard amber is flattering because it picks up the warm pinks and flesh tones in the makeup.
- Amber and orange intensify and yellow most flesh colors. They turn rouges more orange. Cool colors are grayed.
- Green grays all flesh tones and rouges in proportion to its intensity. Green will be intensified. Yellow and blue will become greener.
- Light blue-green lowers the intensity of the base colors. One should generally use very little rouge under this type of light.
- Green-blue washes out pale flesh tones, and will gray

medium and deep flesh tones, as well as all reds.

- Blues gray most flesh tones and cause them to appear more red or purple.
- Violet causes orange, flame, and scarlet to become redder. Rouge appears more intense.
- Purple effects makeup like violet lighting, except reds and oranges, will be even more intense, and most blues will look violet.

Filmmaking: Color temperature & Kelvins Explained

<https://youtu.be/mwqNRqDx680>

FilmSkills.com – Lighting Techniques – Color Temperatures

<https://youtu.be/CfRWHnfDsco>

Vintage Make-up Guides



1920's

1930's

1940's

1950's

1960's



Professional Rolling Travel Makeup Case Jewelry Drawers Aluminum Black Code Lock

- High quality aluminum construction with reinforced steel corners for extra durability
- Wider opening at top of the case for easy access
- Heat resistant panels maintain case interior cool

- Heavy duty handle for added comfort and grip
- Code lock design and easy close latches for added security



Yaheetech 2-wheel 2-in-1 Professional Multifunction Artist Rolling Trolley Makeup Beauty Train Case Cosmetic Organizer

- Bright aluminum frame and sheet surface, fully lined suede interior
- Smart 2 in 1 design versatile jewelry cosmetic trolley-upper top case and big bottom case
- Telescopic style handles and 2pcs durable castors
- Adjustable pull handle length from 21" to 26" and 34".
Net Weight: 15.5LBs



SHANY Rebel Series Pro Makeup Artists Multifunction Cosmetics Trolley Train Case, Knight, Large

- Cosmetics Trolley case features: lockable compartments, Mirror, Retractable handle, spill resistant
- Expandable trays, fits hair dryer, Flat Iron, perfumes,

Nail polishes, brush cleansers, liquid foundations

- Light weight, Airport friendly, easy to pull, Rebel wheeled makeup cases do not need assembly
- Free set of cosmetics organizer mesh bag comes with all SHANY large wheeled trolley makeup cases



Seya Beauty Soft-sided Nylon, Carry on

Professional Makeup Case w/ Removable Drawers and Brush Holder

- Crafted of durable, high quality, easy to clean nylon fabric material
- Includes a removable 13pc brush case as an added bonus
- 6 removable plastic storage trays in bottom section
- Exterior includes additional storage
- Includes removable shoulder strap for added convenience



SHANY Cosmetics Mini Studio Togo Makeup Case

- Mini version of studio To Go lighted Makeup with the same solid construction
- Easily store your makeup brushes, lipsticks, foundation, and other products
- Includes: Dimmer Switch and adjustable storage pieces
- Rolling wheels and expandable handle make it perfect for a travel
- SHANY is a member of PETA and all our products are cruelty-free

**Vintage Make Up 1950's
tutorials, facts and Beauty
tips**



On week 224 we are sharing extensive research on the history of make up in the 1950's , So much fun to go back and learn what was happening with the colors the process and what women like our mothers were experiencing with the beauty trends in those days, we love it!!

We like to thank you for all your support once again. We have thousands of visitors a week and they give us so much fuel to keep going, we are very grateful of it. Please share with others so they to can benefit, social media is a huge part of a blogs success. We really appreciate the likes and shares there, from all of us at isabel's beauty Blog.

Lena Horne 1950



The age of makeup entered its golden age in the 1950's. For the first time, unknown models began to rival the big Hollywood names in becoming the 'face' of makeup brands.

I love the look of the 1950's and have done many shows with it, and always keep the look out for reference sources.

A really glamorous decade for women's makeup. Creams were the in thing in foundations and shadows. A consistent creamy application of foundation and flesh colored powders to set. Eyebrows still a natural look but more tapered and feminine. Rouges (what we call blush now) were more subtle than in the 1940s. If there was a color to define the 1950s – it has to be pink. Pink hues in shadows and reddish pink lipsticks were favor.

The 1950s had a profound influence on fashion and continues to be a strong influence in contemporary fashion. Some of the world's most famous fashion icons today such as Christina Aguilera, Katy Perry, and David Beckham regularly wear their hair or indulge in a style of fashion clearly heavily influenced by that of the 1950s. Aguilera is influenced by Marilyn Monroe, Beckham by Steve McQueen and James Dean.

Wishing for you to enjoy these tutorials, videos and accurate resources

Katy Perry 1950's look



Christina Aguilera 1950's Look



According to: <http://vintagemakeupguide.com/1950s-look/>

When you think of make-up styles from the 1950s. We think of ladies like Sophia Loren, Audrey Hepburn, Lucille Ball among many others, these women were not only fashion icons but beauty icons for women around the world. Their make-up looks defined the era, and it was without doubt the age of glamour ! beauty salons and powder rooms became hallowed sanctuaries for glamorous women.

The start of color motion pictures inspired an explosion of 1950s makeup.

The 1950s Make-up Color Palette.





THE PRINCIPLE COLOR PALETTE



THE COMPLIMENTARY PALETTE



THE DRAMATIC CONTRAST PALETTE



Lipstick Rouge Lacquer Foundation Powder Complexion Eyeshadow

Glamourdaze.com -
1950's Color Palette for the Brunette.



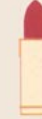
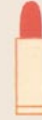
THE PRINCIPLE COLOR PALETTE



THE COMPLIMENTARY PALETTE



THE DRAMATIC CONTRAST PALETTE



Lipstick Rouge Lacquer Foundation Powder Complexion Eyeshadow

Glamourdaze.com -

1950's Color Palette for the Redhead.



THE PRINCIPLE COLOR PALETTE



THE COMPLIMENTARY PALETTE



THE DRAMATIC CONTRAST PALETTE



Lipstick Rouge Lacquer Foundation Powder Complexion Eyeshadow

Glamourdaze.com - 1950's Color Palette for Silver-Grey Hair.



Pastels, shades ruled in this decade, pale pinks, greens, blues and yellows, and if ever there was a color that showcased an era, it was the color pink for the 1950s. Audrey Hepburn once stated that she 'believed in pink!' Peaches and cream and pink hues all call to mind the 1950s, both in feminine decor, dress and make-up.

While Russian red was the favorite lip gloss color in the

1940s, it was pinks, purple-reds, and orange-red colors which took the centre stage in the early 1950s. The beauty books of the era spent pages and pages sharing with women on what make-up to wear, for what times of the day, and with which costumes. The art was known as *Color Keying*.

Pale skin was back in again, and pastel hues in powder were used. Subtleness was the goal for foundation creams and top names like *Elizabeth Arden* and *Max Factor* and *Helena Rubinstein* jostled for supremacy in a woman's handbag. Unlike the 1940s, when a dab of powder was all that was available or affordable for a woman, now every day began with a foundation base, a soft mask like complexion that when finished it looks softly done – a blank canvas. You completed the look with peachy or flesh colored powder.

It was common then to extend the natural border of your mouth with liner color, making a girl's lips look more feminine and – well – voluptuous and at the same time great for creating the shape desired! Pinks and Reds were the common mix. Orange-red lipsticks for blonde hair, redheads and other medium darker colors; and purple-red lipsticks for dark haired ladies.

A survey in 1951 found that more than two thirds of women now regularly wore lipstick. As a result – long lasting lipstick was the next goal, and the first kiss-proof stay-on lipstick was introduced by a lady called *Hazel Bishop* in 1950. "It stays on YOU," declared the ads for Hazel Bishop's smudge-proof lipstick, "... not on Him! I guess they kissed a lot!" It was so successful that she formed *Hazel Bishop Inc* the next year. Sales of her lipsticks increased from \$49,527 in 1950 to \$10,100,682 in 1953 quite a jump in the numbers, smart cookie!

The eye look of the 1950s was essentially very minimal, with little or no eye-shadow applied. Mascara on the other-hand was everyone's favorite huge accessory. Generous dabs of mascara added a flushing femininity to a woman's eyes. A soft but definite liner was then applied along the upper lash and

softly swept out in a short wing like motion, opening up the eyes. many women used their blush for an ever so light touch-up over the brows, in the evening time, I still use that trick, my mentor Way Bandy introduced me to it. Rosy and pastel hues of rouge applied to the apple of the cheek finished off the look.

The Key Makeup Looks of the 1950's.



- **Foundation** – A cream ivory base, and cream or liquid foundation near to natural skin color.
- **Powders** – brushed on flesh colored powder to set.
- **Eyes** – subtle shadows on lid – taped out to shimmering pale brow.

- **Eyeliners** – the wing effect became popular in the 1950s.
- **Lashes** – subtle and applied usually to the upper lashes.
- **Rouges** – pastel and rose colors applied to the apple of the cheek.
- **Lips** – many tutorials advised creating a ‘smile’ effect with lipsticks.

Mascara from brand leaders such as **Maybelline** were a must cosmetic to have in your handbag. Though it wasn't until the 1960s that women applied it to lower lashes again [as in the 1920's]. Loads of newly patented cosmetic tools like eyelash curlers and eyebrow stencils helped young women achieve the look of their like.



The Cat eye-line or the winged tip which defines the current retro pinup look – such a simple innovation, added real glamour to a girls eyes and was often preferred by women instead of heavy eyeshadow look.

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They're so beautiful,
look so real,
lashes too light
to even feel.

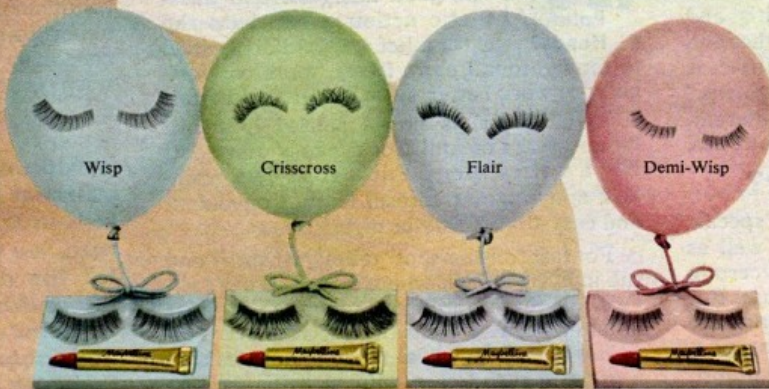
They're actually lighter than hair
... Maybelline Look Natural
Lashes. Made of a fiber so super-
fine they blend with your own
lashes naturally, beautifully.

And because they're lighter than
hair, they go on easy, stay in place
without popping up at corners.
You'll love our

NEW
LOOK NATURAL LASHES

Maybelline

The finest in eye make-up, yet sensibly priced.



Max Factor

Merle Oberon

IN A TECHNICOLOR PICTURE
"THE LOVE OF MADAME SAND"
A COLUMBIA PICTURE

Just a few seconds
to make up with
"Pan-Cake"...and
**You're
Glamorous**



WATCH for a miracle of make-up when you first try Pan-Cake Make-Up because you'll see a lovely new complexion... soft, smooth and young-looking.

You will realize why Pan-Cake

Make-Up, originated by *Max Factor Hollywood* for Technicolor pictures and the Hollywood stars, has become the new make-up fashion with millions of girls and women. Try it today for a new beauty thrill.

★ *It creates a lovely new complexion*

★ *It helps conceal tiny complexion faults*

★ *It stays on for hours without re-powdering*



*Pan-Cake...Trade Mark Reg. U. S. Pat. Off.

Pan-Cake Make-Up*

ORIGINATED BY **MAX FACTOR HOLLYWOOD**

adhp.com

Lets talk about Max Factor was a very important brand in the history of cosmetics! Max Factor began experimenting with various compounds in an effort to develop a suitable make-up for the stars in the new film medium. By 1914 he had perfected the first ever cosmetic with this major achievement to his credit, Max Factor became the authority on cosmetics and an innovator of his time. The development of **Technicolor film** in the 1930's required the company to develop a new line of products as its existing panchromatic make-up left a slight sheen on the skin that reflected surrounding colors and picked up excess light. Max Factor developed the **Pan stick** that was a very desirable item both on and off the screen. In 1947 after 26 months of development by Max Factor, Jr., the company released **"Pan-Stick"**; it was released to the public in 1948 and was a huge commercial success.

Women's magazines began featuring guides to makeup application and women everywhere started to experiment with cosmetics. Pan Cake would be applied to even out "Flaws". Then, the mixing of colors would begin and a bold, colorful canvas would emerge, rosy cheeks and neutral-toned eyelids. It was later in the decade when companies began adding titanium to their products to tone down the bright color of many products, resulting in a more natural look.

This was the decade of the fashionable, glamorous homemaker. Women began baking apple pies and vacuuming the house in heels, dresses and fully made up faces. Cosmetic companies capitalized on this emerging trend and targeted ads towards married women who had to look good for their husbands, wow that is a thought house chores fully made up wee! I personally would have trashed my clothes in the process.

A Real 1950s cleaning routine




For Our Modern Day World

Acording to lipstickandcurls.net

As in previous decades women took beauty inspiration from the big screen and the movie starlets of the decade, with the explosion of color, from the motion pictures in the 1950s women were now fully able to see the make up the stars were wearing and Technicolor showed up beautifully in an array of cherry, fire engine red lips, warm bright blush and also the flawlessness of the skin. Women took this vibrant look and wore it day and night as a fashionable style of this period. Cosmetic brands were an important part of the process as now offering more choice than ever and more availability to the average housewife of the time. These cosmetic brands changed the face of the decade with the vibrant reds and cherries at the start of the decade and then with the addition of titanium to the products (it was added to mute the colors, we see more of a peach, pinkish tones towards the latter process. Cosmetics and cosmetic science was and still is bigger than ever as companies are always looking for ways to improve a product or adapt an old classic to coincide with current fashions and trends. Some of the brands available today have been working their magic for years, below is a look at the popular cosmetic brands of the 1950's and how they play an important role in beauty history!

Estee Lauder



Shake. Stir.
Seduce.

Introducing
Estée Lauder
MAD MEN[®]
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Limited Edition Lipstick
and Creme Rouge.

Estée Lauder

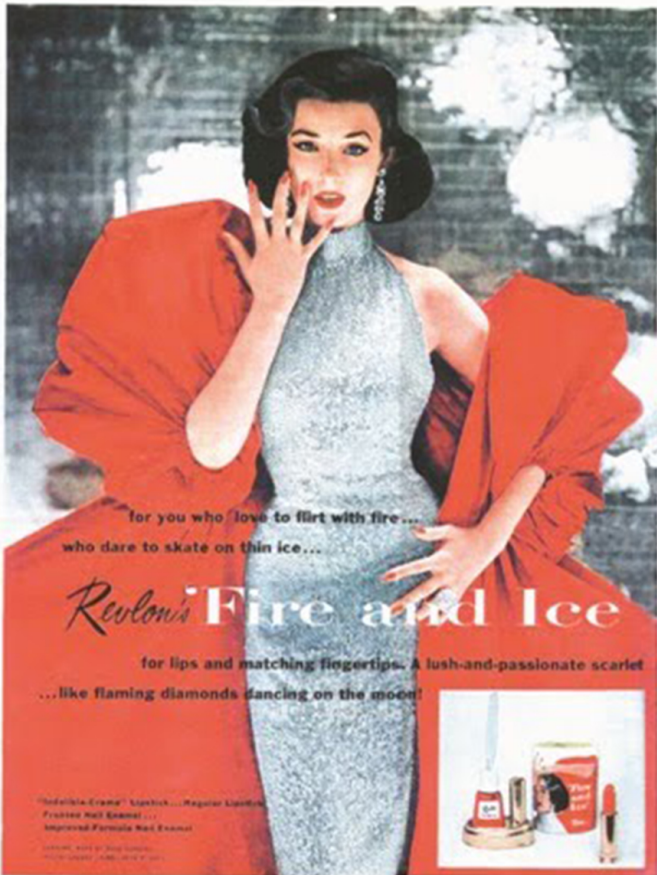
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ESTÉE LAUDER

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Estee Lauder began in 1946 in New York as primarily a skin care line with a hand full of products. Joseph Lauder and his wife Estee expanded and in the 1950's was the first company to introduce the free sample and gift with purchase, giving away miniature lipsticks, rouges, eye shadows, and face creams. Today this plays a key role in our shopping experience and the companies marketing strategies, I love the little goodies and I learned that if it is seasonal I purchase a few extra in case they became unavailable.


Revlon



for you who love to flirt with fire...
who dare to skate on thin ice...

Revlon's **Fire and Ice**

for lips and matching fingertips. A lush-and-passionate scarlet
...like flaming diamonds dancing on the moon!



“SoftSilk Cream” Lipstick...Regular Lipstick
Finger Nail Enamel...
Improved Formula Nail Enamel

©1952, Revlon & Co., New York, N.Y.

ARE YOU MADE FOR 'FIRE AND ICE?'

Try this quiz and see!

What is the American girl made of? Sugar and spice and everything nice? Not since the days of the Gibson Girl! There's a new American beauty... she's tense and vigorous, sexy and girlish, dynamic and demure. She's hot but slightly, delightfully, baffling. Sometimes a little maddening. Yet they admit she's really the most exciting woman in all the world! She's the 1952 American beauty, with a foolproof formula for melting a male! She's the "Fire and Ice" girl. (Are you?)

- | | | |
|---|------------------------------|-----------------------------|
| Have you ever danced with your shoes off? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| Did you ever wish on a new moon? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| Do you blush when you find yourself flirting? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| When a recipe calls for one dash of letters, do you think it's better with tea? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| Do you secretly hope the next man you meet will be a psychiatrist? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| Do you sometimes feel that other women resent you? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| Have you ever wanted to wear an ankle bracelet? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| Do subtle excite you, even on other women? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| Do you love to look up at a man? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| Do you favor crowded parties with jazz—then wind up having a wonderful time? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| Does gypsy music make you sad? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| Do you think any man really understands you? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| Would you streak your hair with platinum without consulting your husband? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| If nuclear fights were raining, would you take a trip to Mars? | yes <input type="checkbox"/> | no <input type="checkbox"/> |
| Do you close your eyes when you're kissing? | yes <input type="checkbox"/> | no <input type="checkbox"/> |

Can you honestly answer "yes" to at least eight of these questions? Then you're made of "Fire and Ice"! And Revlon's hot-and-passionate scarlet was made just for you—a daring projection of your new hidden personality! Wear it tonight. It may be the night of your lifetime!

Revlon was founded in 1932 by two brothers and a chemist, with just one product a nail enamel. The company moved into stores and soon became a popular household name. In the 1950's Revlon decided to start bringing out lipstick shades every six months rather than annually, so that women would think of lipstick as

a shorter-lived product and buy it more frequently. It was Revlon too that launched the most famous lipstick advertising campaign of the decade, a campaign entitled "Fire & Ice" that first ran in 1952 with a two-page, full-color spread featuring model Dorian Leigh on the first page. The brand also famously issued questions to its customers to ensure the lipstick they were choosing did indeed suit their personality as well as their face!

It was **Charles Revson**, who co-founded Revlon, who made nail polish popular in the United States. In the 1950s, Revson spearheaded some advertising campaigns for matching nail polishes and lipsticks that are still lauded to this day. He tied the personality of his potential customer to the product, most notably in the "Fire and Ice" advertisements – if you were the type of woman who wanted to bleach her hair platinum without her husband's consent (funny about the consent part), for example, then you were the perfect candidate for this new color of lipstick and nail polish. Revson was threatened, however, when a new kissproof lipstick entered the market to great acclaim. In the 1950s, chemist **Hazel Bishop** developed the formula for a lipstick that would stay put, and the success of her product resulted in "the lipstick wars" between Bishop's company and Revlon.

Ultimately, Bishop didn't prove herself to be as canny an entrepreneur as Revson and other personalities of the time.

Revlon 1950's Lanolin Lipstick

Revlon's *new* 'Lanolite' Lipstick actually softens dry lips!



ONLY NON-SMEAR
TYPE LIPSTICK
MADE WITH
'Lanolite'

- Revlon's own discovery
Smears better than lanolin itself!
1. keeps lips smoother than lanolin
 2. supplies more moisture than lanolin
 3. protects lips longer than lanolin

Stays on longer than any lipstick you've ever worn!

blot or
don't
blot...

... either way
you wear it,
this new lipstick
stays on longer!



No more dry, chapped lips!
More moisture than lanolin!
Lips looking dry and "chapped"
Your lips are as soft and supple
as you actually see them (right)?



For moist, supple lips,
smoothing lips!
Lips looking soft and smooth
Lips are as moist as you want
Lips are as soft and supple as
you want! (Right?)

still only 110¢
Non-Smear or
Regular type
each tin

Why do 9 out of 10
beauty salons use
REVLON NAIL ENAMEL?

Because only Revlon creates
33 fashion-genius colors!
And only Revlon stays on
so long—actually helps nails
grow longer,* and that's
why 9 out of 10 salons
use and recognize Revlon
as the only professional
NAIL ENAMEL! All plus tax.



World's largest selling lipsticks and nail enamel!

only Revlon brings you **33 fashion-genius colors** for lips and matching fingertips!

Hazel Bishop's No Smear Lipstick

No7



The skin they used every day. Now used in the No. 7 collection. Made for women, No. 7 is made to look great, naturally. Approach your skin to learn the skin with.



FULL IMPACT No. 7

FALSE LASH EFFECT

INTRODUCING NEW
No. 7 Bath Collection

CRYSTALLINE BATH FROTH 100g
 Foamy, indulgent luxury bath product to refresh the skin and soothe the day. Available in 100g and 200g sizes. For more information visit www.no7.com

BATH FOAM 100g
 Refreshing bath foam with a hint of citrus. Available in 100g and 200g sizes. For more information visit www.no7.com

MOISTURE CREAM BATH 100g
 Light, non-greasy oil to keep skin soft, leaving the skin soft, smooth and hydrated. For more information visit www.no7.com

No7 Cosmetics was born in 1935 although properly relaunched (after ceasing production during the war) in 1952. The brand was completely influenced by Hollywood and was the first brand to add a synthetic pearl pigment to its products giving it a shiny white effect.

Elizabeth Arden



PINK VIOLET

Not at all shy, this violet. Couldn't be with its wonderful pink-drenched look. How typical of Miss Arden to add to the beauty of nature to add to the beauty of you. How knowing of her to give you a new color that

does as much for this spring's greens, blues, purples, neutrals and blue-tinted pinks. Miss Arden has coordinated three complete make-ups to Pink Violet—for blonde, brunette and red-head. Wherever you buy Pink Violet

ask for your chart. Pink Violet Color-Change Lipstick 4.75; Rouge 2.00; Nail Lingerie 1.00; Violet Radiance 10.00; Invisible Veil 2.75 to 3.00; Eyebrow Pencil 2.50; Mascara 3.00; Eye Liner 1.00; Eye Sheds 2.00. www.arden.com

Elizabeth Arden

© 1999 Elizabeth Arden Inc., New York, NY

Elizabeth Arden (née Florence Nightingale Graham) started her salon in 1910 on 5th Avenue in Manhattan. Her salon's signature was a bright red door, and the salon and her treatments soon became popular with the masses. The business expanded into a complete line of cosmetics, perfume this brand was popular in the 1950's for its extensive range of lipsticks and matching nail polishes.

A world leader in the cosmetics industry since the 1920s, Elizabeth Arden was acquired by Unilever PLC, a conglomerate of consumer product companies, in 1990. It became an independent, publicly owned company in 2001, when it was purchased by FFI Fragrances. That company took the Elizabeth Arden name.

Elizabeth Arden, who founded the company in 1911, can be credited with singlehandedly laying the foundations of the modern American cosmetics industry. Elizabeth Arden was born Florence Nightingale Graham in [Canada](#) during the late 1870s. Named after the renowned nurse who served during the [Crimean War](#), Graham grew up in a large, poverty-stricken family. She was unable to finish high school because her family lacked the finances, she told herself that nursing was her true vocation and she trained for that profession. Graham quickly realized that the decision was a mistake. It was sales, not suffering humanity, that finally lured her and tapped into her real talents.

While she was a student nurse, Graham discovered a chemist experimenting with a facial cream that could help acne sufferers. The concept intrigued her, leading to her conviction that most women would give anything for beauty.

Landing a job as a bookkeeper for the prominent Squibb Pharmaceutical Company, she was impressed by the state-of-the-art laboratories and the constant attention to research and

development. This inspired her to fashion a small lab of her own, where she might “scientifically” test out her own ideas for beauty products. Before venturing into this unknown arena, however, Graham quit her job at Squibb to become an assistant in a newly established beauty culture salon. Catering to a wealthy clientele, these early beauty parlors came to be the nucleus of the future cosmetics industry.

While the suffragettes were taking steps towards women’s rights, their emancipation had not reached the point where “Miss” connoted respectability, and Graham decided to use “Mrs.” Her former partner’s name, Elizabeth, appealed to her, although a new last name was harder to come by. She finally chose Arden after reading the name in a poem by Alfred, Lord Tennyson. The new name seemed to evoke the prestige and understated glamour that Graham not only craved for her business, but for herself as well. Thus Florence Nightingale Graham became Elizabeth Arden. Her life story is a perfect example to strive in life and not let average challenges stop us from doing what we truly believe is our passion!!!

Rimmel



Directions for Use

Moisten the brush and rub over the eyelashes applying to lashes and brows to remove eye makeup

NOTE - RIMMEL'S COSMETIQUE

each eye lash stand well separated from the other

RIMMEL-Parfumeur

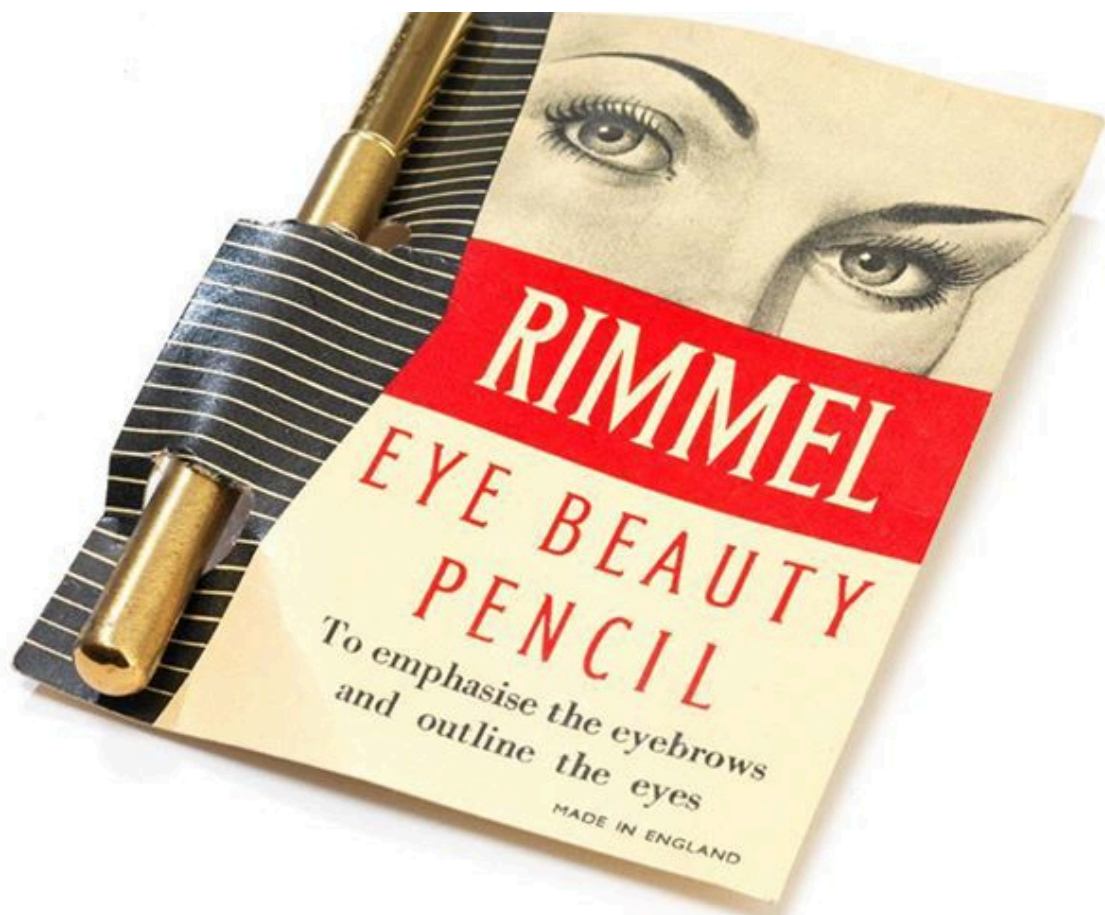
CHATAIN PARIS

Boulevard des Capucines 67



MADE IN FRANCE

Rimmel began its life in 1824, when a teenage Eugene Rimmel became his father's apprentice at his newly opened perfumery in London. Eugene was an expert perfumer himself, and had a passion for cosmetics, at the age of 24 he opened up his own flagship store in Regent Street. When he died, in 1887, his two sons took over the business and it grew and grew. Rimmel played a key role in eye make up revolution in particular the mascaras, which flew off the shelves. In fact, the word 'rimmel' means mascara in many languages. The brand has changed hands numerous times since the Second World War and for the past 16 years it has been part of the fragrance company Coty Inc. The range is now sold in more than 40 countries and is Britain's best-selling cosmetics brand.



By the 1950's cosmetics were a big business and advertising was a key role in the marketing of the products. Other important brands of the decade that sadly no longer continue to trade are **Gala** who added titanium to their lipsticks to give them a bright white appearance on application they also made a lot of mid tone colors in lipsticks. **Goya** was an

important brand too as it was the first to develop the lip liner and offered a dual product for lipstick application. These beauty products were now also available for the masses and at the lower end of the price scale; Woolworths produced a more affordable lipstick line.

1950s Makeup: What You Need



from: <http://vintagedancer.com/1950s/1950s-makeup/>

For this tutorial we are focusing on what real women wore on a

day to day fashion. There are plenty of other 1950s makeup tutorials online that focus on heavier Hollywood, Pinup, or Rockabilly '50s looks. They certainly have their place in history but for 99% of women, this is the makeup they wore.

- Foundation & Powder: One shade darker than skin tone with a slightly pink tint.
- Rouge: [Light pink cream rouge](#) if you can find it. [Powder blush](#) if you can't.
- Eyebrow Pencil: Natural or one shade darker than natural
- Eye Liner: Brown or black for day wear. Colors to match your eye shadow if you want to be trendy.
- Eye shadow: Shades that coordinate with your eye color for most looks. Brighter shades to match your dress or accessories.
- Mascara: [Cake mascara](#) will give you the most authentic look. [Brush mascara](#) for a "thick" look is second best.
- Lipstick: Red, pinks, coral and orange tints in a matte finish. One shade lighter for day wear and darker for evening.

Foundation:

A pretty face begins with a empty pallet. After all night cream is washed off a layer of foundation cream is rubbed in to match the skin or a little bit darker.

After the foundation is on use cream rouge (not powder) applied in dots all over the face. Blend is all in so that your skin is now a pale pink (even if you have very dark skin a glow of pink is very important.) Add a little contouring by creating another layer of rouge on the forehead and just a tiny dab on the nose.

The ideal face shape of the 1950s was the oval face. If you have a square, round, diamond, heart or other shaped face

there are tricks you can learn using darker and lighter powders to contour your face into the illusion of an oval. I recommend reading a [1950s beauty book](#) to learn how (yes you can use modern sources too, but I guarantee they will not look the same.)

Rouge, blush:

Rosy red checks were out of fashion in the 1950s. If any rouge was used it was for contouring the cheekbones. Apply a little creme rouge on the upper cheekbones and brush upwards to the temple, blending as you go. This high rouge application gives the face an overall lift. If you have naturally defined cheekbones you do not need this step. For round or pear shaped faces the rouge is applied a little lower and further out towards the ears.

Choosing a rouge color is best by trial and error. If you are going to be under artificial lights you may want to use a lighter shade since artificial lights tend to darken makeup.

A powder rouge should be applied after a dusting of face powder (next step) only if needed to bring out a touch more color. The ideal rouge is one that adds a health glow to the skin, not to have a painted face.

Face Powder:

On top of your now pink tone skin should go a light application of loose powder that is a tone darker than your skin. Press the powder into your skin then wait a few minutes before brushing off the excess. The purpose of the powder is to reduce shine and give an overall blended tone to the entire face. Choosing too light a powder will create a clown face

(yikes!)

Consider powdering your neck, shoulders and chest too if exposed with a low neck evening gown.

Eye Shadow:

Eye shadow in the early '40s was seen as a subtle shadow not a color statement. Women were encourage to keep its use light and natural. This all changed by the mid 1950s when women were wearing colorful eye shadows that matched their couches, curtains, shoes and handbags. **Popular colors** were dusty purple, violet, ice blue, silver, light or dark green, teal and gold. For day wear matching shadow to eye color was the most common. For evening a tint of silver for light eyes and gold for darker eyes was more elegant.

Eye shadow came in powder form but also liquid or creme which went on smoother and controlled the line. Eleanor Arnett of Beauty is Not an Age (1955) says "Do be careful about your eye shadow. That, again, can make you seem exhausted unless skillfully applied. This you do lightly, apply to the lower part of the upper eye lid only, unless you're really young and can afford to look tricky." Others disagreed and suggested shadow fade up to the brow line. As the decade progress the recommended amount of eye shadow grew with each year.

To apply, rub with your finger shadow on to the lower lid about 1/8 inch and only slighhtly past the outside edge. Use your pinky finger for the edges. If you have small eyes, extend the shadow out past your crease another 1/8 inch. For deep set eyes shadow will be hardly noticeable on the lower lid so use more on the upper.

Eyebrows :

Well defined eyebrows were the iconic look of the 1950s. Most women tweazed their natural eyebrows to a thin, shapely line, and then darkened them with eye brow pencil. Most eyebrow shapes tapered from a thicker inner corner to a sharp pointed outer tip. Use short brush strokes to mimic the drawing of single hairs. The eyebrow arch could be straight across, slightly arched or deeply arched depending on your face shape:

- For Round/Square faces: A deep, high arch
- For Oval faces: slight or natural arch
- For Long faces: Straight across, minimal arch
- For Almond eyes: Follow the angle of your eye

In the mid 1950s the mandarin eyebrow trend removed the natural brow tips and drew back in the brow with an upward sweep much like the wing effect with eye liner. No two brows were ever perfectly asymmetrical and that was part of the charm of a 1950s painted face.

For women who didn't want to use an eye brown pencil or were going for a more natural look simply shaping the brows in their natural best was recommended. One tip suggested brushing brows with a little bit of soap to keep them groomed and a bit darker than dry brows. Vaseline or olive oil also work instead of soap.

Eyeliner:

The doe eyed wing tip look started in the late 1940s but really made a statement in the 1950s. To create the look start with eye liner in the middle of the lid and extend it to the outer edge plus a smidge. The end of the line should angle up slightly and then back fill to the starting point to create a slight triangle.

By the mid 1950s the doe eye turned into the cat eye with a longer, thinner, extended line to the edge of the eye socket. The starting line also moved to the inner eye corner instead of the middle. There were hundreds of variations of cat eyes, from the length or thickness of the line, to the shape and length of the flip at the end. Color was even a factor. Black was recommended for black or dark brown haired ladies while brown eyeliner was better for blonds and red heads.

Eyeliner could be worn on the bottom lid but usually not.

EyeLashes:

An eyelash curler was not new to the 1950s but Kurlash improved the design with a cushion on the crimpers. Now women could curl with comfort. A light curl was an ideal first step to creating beautiful '50s eyes.

Eye lashes were then topped with mascara (cake mascara, the mascara wand wasn't invented until the very late '50s) in the same color as the eye liner. In the mid '50s many mascaras matched the eye shadows: blue, violet, dark green or brown for light eyes and black for dark eyes.

To apply cake mascara dampened the cake brush with just a little tap on the mascara pad. Apply to the underneath of the upper lashes by placing the brushes bristle down and dragged upward on the lashes. Let dry and repeat. The application should be thick but not clumpy.

Only if necessary on very light colored eye lashes or small set eyes was mascara applied lightly to the lower lashes as well. This was usually just an evening addition.

Lips:

Lipstick colors were all over the place in the 1950s. Red was still very popular but so were lighter, innocent shades of coral, pink and orange. A woman had a new shade for every season and time of day.

Natural lip shapes of the 1950s followed those of the 1940s but thinned out somewhat. Lips were simply colored to their natural shape, using softer colors. If overdrawing was done it was to reduce the peaks to a smaller valley and rounder shape that extended out to the corners of the lips. This added fullness all around rather than just at the top or bottom, like in the 1940s. The thickness of the top and bottom line were usually equal.

To apply lipstick first use a lip brush to draw the outline, then fill in with lipstick. Press lips together for one minute. Wait a few minutes then blot the extra off with a tissue. Apply a light powder for all day staying power and top again with lipstick for a little gloss. 1950s lipstick was still a matte finish. Not glossy finishes were in style yet.

**One Amazing lady Brigitte
Bardot 1951**



I would like to make a dedication to one of my favorites, and I have so much gratitude in life for placing me at the right time and right place when I met her and did make up on her.

**To Buy the Make-up & Beauty – A
1950's Guide click the image
bellow:**

Historically Accurate: 1950s Makeup Tutorial

Make-up History – 1940's to 1970's

1950's Beauty Guide – Removing Make-up





Cheekie Trio: Destiny, Rosie & Posie

Add lovely color to your cheeks or lips. Keep it more sheer for a subtle look or use layers to create a more bold color

- “Peachie” is a juicy peachy coral
- “Rosie” is a vibrant sheer raspberry
- “Destiny Cheekie” is a natural pink flush
- For all skin types and ideal for all skin tones
- A sheer, vibrant, creamy blush and lip color formulated with Julie’s signature ingredient – Camellia Oil
- This multi-tasking cheek & lip shine brightens up your look in seconds and gives the appearance of an instant healthy glow.
- Applies and blends like a dream
- Formulated with Camellia Oil, Grape Seed Oil, Mango Seed Butter and Vitamin E to help nourish and hydrate your skin while adding a beautiful pop of color
- Paraben-free and talc-free formula



Belle Noir

Belle Noir is a bright, coral, 50s red lipstick. The Noir

Collection features our best red lipsticks. Triple-pigmented matte formula means long-lasting and gentle on your lips thanks to healing camellia oil. Pair with matching liner.



Deux Lux Maya Perforated Tote

- The stunning Maya Perforated Tote is sure to catch everyone's eye!
- Made of vegan leather.
- No closure.
- Dual flat carry handles.

- Exterior features beautiful laser cut design.
- Flat base.
- Unlined interior flaunts a back wall slip pocket.



Free People Snowdrop Lace Trapeze Dress

- Feminine mini dress with gorgeous floral lace.
- High neckline with button closure at nape.
- Adjustable straps at open back.
- Sleeveless construction.
- Scalloped hemline.



Make-up
&
Beauty



VINTAGE
GUIDES