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IN SEARCH OF PERFECTION

BEAUTY AND COSMETICS IN 1995/1996.

BY

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INTRODUCTION

In this thesis I wish to discuss cosmetics and the ideal of female beauty in 1995. As we fast approach the twenty first century we come to the realization that we are living in an increasingly visual world, where the aesthetics of vision are subconsciously the most important part of our everyday lives. The majority of decisions we make are based on visual stimuli. That is to say that we want what looks good. Every element in our lives, that is for example; food, drink, partners, clothes, property, transport, hobbies, lifestyle and environment etc. are chosen firstly on the basis of visual stimulation.

This visual world we live in does not only effect our own judgement, but how others judge us. We have adopted ourselves perfectly to manipulate these visual elements in our life to gain results based on what others find visually stimulating. In the Western World, we do this with almost everything associated with our sense of self. In this thesis I am going to concentrate on the human face, and in particular how we seem to have laid down subconscious rules which differentiate the female face from the male face.

In Western Civilization our faces are the most important visual aspect of our bodies. The face is the most projected part of ones self. It is a highly physical, mobile, readable and intimate part of the body and the one that is most fully subject to public scrutiny. Our faces are more important than our names. It is the true identity of ones self. The face can indicate gender, race, age, emotion, personality and also our state of health.

The face is also the part of the body that is the centre of communication and where most of the senses occur, that is: hearing, smell, taste, vision and speech. The face is the most public part of the body. Because the face is a projection of the self it is upon the face that we base our first judgement of beauty. While having a beautiful body is also central to our ideal of beauty, it can be said that having a beautiful face comes before having a beautiful body.

The 20th century has seen an increasing focus on the body as a measure of beauty and success. The media presents us endlessly with magnificent images of beauty in body and face. Since the body has come under more and more scrutiny as the years go by, it is only natural that facial-scrutiny has also risen. Our perception of beauty has become more and more demanding, that is why the whole beauty industry is thriving. It feeds on our quest for perfection and on our insecurity about our own inevitable imperfections.

In this thesis I shall discuss this growing demand for perfection. I will try to find out why women wear make-up both psychologically and socially¹. I will look at cosmetics and the application of make-up aesthetically. By looking at make-up in the work place I will try to discover what relation beauty and cosmetics have to the broad spectrum of jobs and positions that women hold in the work place in 1995. By surveying the general public and by interviewing professional people I will question the whole concept of cosmetics in 1995. Finally I will look at female beauties of 1995 and assess the impact that they

have on the everyday woman.

The concept of beauty and cosmetics is extremely broad. The articles and books written about beauty and cosmetics cover the subject from many angles and are too numerous to mention. In this thesis I shall try to find out how profoundly important make-up and the ideals of beauty are throughout the economy and our society.

CHAPTER ONE

BEAUTY AND SOCIETY

Many aspects of the economy and our surroundings are highly dependent on the aesthetics of taste. Industries such as advertising, clothing, hairdressing, food, cosmetic surgery, media, fitness, the music industry, and the beauty industry itself all depend on the power of aesthetics to survive, to compete and to succeed and prosper.

According to 'The Body Social' we learn these values and expect these qualities from a very young age. A child will react better to a smiling face than to the frowning face. Beautiful means happy and good, and ugly means sad and bad, therefore we trust the beautiful and fear the ugly. We carry this ideal through life. Studies carried out in America have shown that attractive children are most popular among their peers, and their teachers. They achieve higher marks and are all together more successful children and probably excel as a result. There are higher expectations made of them and their personality is looked upon more positively. Through life the attractive person goes on to be more successful in the job market and in the mating game. Therefore the less attractive child is less popular and less successful and so on and so forth. (Synnott, 1993, p.74).

As we can see aesthetic discrimination becomes a norm, but it is no more morally right than discrimination against race, class, gender, religion or

age. Women seem to suffer more from this discrimination. Women, as the identified 'beautiful' sex have obviously got more to loose if they are thought not to look attractive. Women are not meant to be useful or to be listened to. So what does she do if she doesn't look good ?.

"We have become a nation of appearance junkies and increasingly unhappy ones at that." (Synnott, 1993, p.55). We have also turned into a nation of hypocrites. We teach our young 'not to take things at face value,' 'not to judge a book by it's cover' and the best cliché of all; 'It doesn't matter what you look like it's what's on the inside that counts.' If we really search deeply into our minds we probably would admit that we do feel that looks matter very much indeed. Even the books that we read to our young depicts the good people as being beautiful and the bad, evil or socially unacceptable people as being ugly, for example; 'Cinderella and her three ugly sisters,' 'The ugly duckling', who incidentally was accepted once it turned into the beautiful swan. There are even toy make-up sets and vanity cases on the market for girls as young as five years old.

From this ideal of beauty we go on to judge other people on that basis. It may also be said that men and women go for partners who possess a similar level of beauty and even similar physical characteristics to themselves. These are ones which we have learned to judge as beautiful as they are obviously associated with the love of our families. There is even a theory that men will be attracted to a female who possesses similar physical and behavioural

characteristics to their mother and for that matter a woman will be attracted to a male who possesses similar physical and behavioural characteristics to their father. This is because parents are our first role models of how a man or woman should be. (Liggett, 1989, p.170). Since we inherit these characteristics it is only natural that we are attracted to people who are similar in appearance to ourselves.

Another theory is that a beautiful face may be defined, by the perfect symmetry of features, and so therefore ugliness is asymmetrical. "Sir Francis Bacon who emphasised instead the peculiar fascination of slight imperfection. 'There is no perfect beauty,' he said 'that hath not some strangeness in the proportion.'" (Liggett, 1989, p.166).

Ideals of beauty whether it is feminine or masculine are constructed by society to put men and women into categories which define them as being very different species. It is only through the relationship between the economy, media and advertising that the ideals of feminine and masculine beauty have come to be as extreme and as demanding as they are today. Telling us what we need and how to achieve it.

For a woman to achieve true femininity we are led to believe that she must shave her legs and armpits and have no masculine traits such as excessive amounts of hair around her mouth or on her chest and limbs. Women torment themselves in the fear that they might have any male

characteristics about them. In general both sexes are in fear of adopting the opposite sexes characteristics. Bodily hair is and always has been a central characteristic of gender difference since the dawn of time. The loss of hair for men and the excess amount of hair for women have been a great source of stress.

However the ideal for women in the 1990's is more exacting than mere skin smoothness, it is now set at reaching the ultimate state of perfection, believing that their lives are not whole without it. It seems to be that society tells women that there are voids in their lives which must be fulfilled, otherwise life is unsuccessful. For example; in order to reach their full potential in life women must be thin, externally young, beautiful fit and charming, have an ideal man, have babies and have a challenging career. We have proved that it is indeed possible. However women live in fear of not reaching these goals. The ideals of life and society are not as demanding for men. A man does not live in shame, if he is not married, if he is not irresistibly beautiful, or if he doesn't balance his social life with a challenging career. A man is judged on his success, importance, wealth and strength. A man only needs to be armed with integrity to get through life while a woman must be armed with beauty and especially facial beauty.

But if we were to imagine life without these social pressures we could go back in time when there was no make-up or razors and arrive at a primitive time. Here we would only be defined by the obvious characteristics that

differentiate man and woman. The human race thrived then, and would still thrive without the pressures of perfection. We are after all animals with instincts.

It is clear that our ideals of beauty in 1995 are man made. They are tailored to ensure the prosperity of the economy, by persuading the public to add un-natural man made aesthetics to their lives.

CHAPTER TWO

WHY DO WOMEN WEAR MAKE-UP ?

Why do women wear make-up ?. Why do women take more care about their looks than men do ?. And why do women spend more money on facial cosmetics than they do on other cosmetics for the body ?.

Many might say that it is for men that they wear cosmetics. Many might say that it is for their own feel-good factor. If women look good they feel good. There are many other reasons why women wear make-up. They may wear make-up to high-light their better features or indeed to cover up their undesirable features. They may also wear make-up to make a statement about their personality or even to accentuate the current fashion trends. Subconsciously women may even wear make-up to protect their inner selves or to give them added confidence.

To answer these questions I carried out a survey on fifteen women and fifteen men. Their ages varied from fifteen to sixty years old. I asked both men and women which did they think, was more important a beautiful body or a beautiful face ?. Thirteen women said it was more important to have a beautiful face and only six men agreed. I also asked the women why they wore make-up ?. Out of the fifteen; eight said that it was to feel good about themselves, five said that it was to enhance their desirable features and to hide their undesirable features. Just two said that they wore it to give them added

confidence, but nobody claimed that they wore make-up to be more attractive to the opposite sex.

I also asked them did they think that make-up was a form of fashion, twelve said yes, one said no and two were undecided.

Like an actor adorns his face to project a new personality, women too adorn their faces together with fashion, as a way of communicating a message. That message may be seen as class, status, competence, intelligence, youth, health, vanity, "sexual availability, insecurity and lack of confidence.

Every woman has her own reasons and with it her own personal style of putting on make-up. She has her own palette and through the years she will make adjustments to this palette in conjunction with the latest fashion. She generally adorns her face when ever she wants to look good and especially in public. You will rarely find her adorning her face to stay at home.

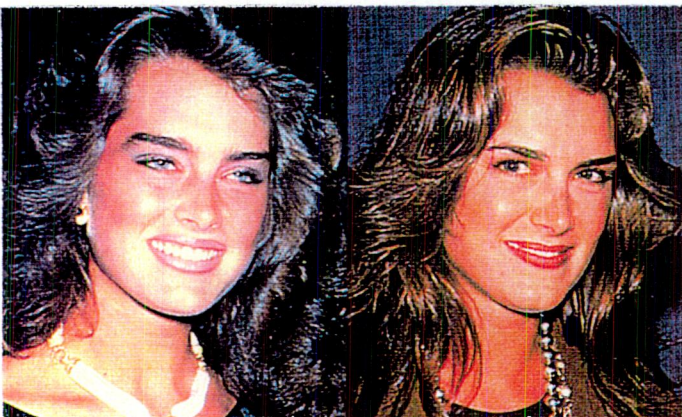
However some women when they discover a look which they feel really suits them and really projects the image they want to project, will stick by that look or image in order to hold onto their identity. Women experiment with their looks more easily when they are younger. But when they reach that time in their lives when they seem to be content with their looks and their lifestyles they tend to fix themselves to that era. "A woman will stick with a look she had in the happiest period of her life," says Susie Faux, image consultant and owner



Liza Minnelli maintains her desired look for the past 20 years. (1974 - 1994).



Sophia Loren maintains her desired look for the past 15 years. (1979 - 1994).



Brooke Shields maintains her desired look for the past 11 years. (1983 - 1994).

of wardrobe. (Sellar, 1995, p.260).

That happiest period in her life could well have been the time in her life when she felt the most sexually attractive. Faux goes on to suggest that "everybody should perform what she calls a 'decade dump,' a hair and make-up make-over at 30, 40, 50 and so on.' 'Otherwise you run the risk of looking older than you really are' she warns. 'You give people too much opportunity to judge the face they saw under the beehive 20 years ago. They'll see the wrinkles that weren't there all that time ago.'" (Ibid).

But for some women their choice of hair-do and style of make-up can remain to do them justice through many decades. They can soften or highlight their looks to keep in line with fashion and the passing of time (Ibid).

Make-up can do a lot for the face, visually and physically. It can cover up unwanted marks and give a psychological boost while emphasizing the most attractive facial features, for example; the eyes, mouth, nose or cheekbones. It can also protect the skin by moisturising it and by protecting it from the elements and other impurities.

However make-up can be an impurity in itself. It can block pores if not cleaned off properly. It can dull the complexion from lack of air and sunlight. Nowadays the advantages seem to outweigh the disadvantages, which is more than can be said for cosmetics before the 20th century. As early as the 16th

century women were applying ceruse (white lead) to their faces to give them a paler than pale complexion, however as we now know lead is a poisonous substance and so it eventually corroded the skin . The more it corroded into the skin, the more additional lead needed to be applied to cover up the damage. The lead eventually found its way's into the bloodstream and women inevitably died from blood-poisoning due to the constant use of white lead.

According to Alder; "We spend our lives pursuing our one major preoccupation - finding ways to relate to and make contact with people, to influence them, to impress them, to make ourselves attractive to them (and not necessarily in any sexual sense). We are certainly prepared, he said, to go to a great deal of effort and if needs be, a good deal of suffering, to achieve these objectives. We must, above all, chase away our inferiority feelings by proving to ourselves that we count for something and that we are capable of attracting attention." (Liggett, 1989, p.64).

However facial adornment has been common for both sexes in many cultures for various religious and ceremonial reasons, but in modern Western culture it is associated with women and it is achieved by the use of cosmetics. "It is difficult to escape the conclusion that there exists an uncontrollable urge to decorate ourselves whatever the risks, the dangers, the expense." (Ibid)

Since the dawn of time, men and women the world over have been obsessed with the ideal of beauty and the use of potions and paints to achieve



Figure 2. Elizabeth I (portrayed here by Glenda Jackson) used ceruse (white lead) so lavishly that she needed to apply denser amounts to hide the damage being caused by the corrosive cosmetic.

it. The instinct to adorn, runs parallel with the instinct to procreate. "Cosmetics are sexual triggers". (Ibid).

As women have been portrayed as being more beautiful than men and have been given the title of 'The fairer sex', it justifies the idea that women are for looking at and that men are for doing things and for listening to. Feminists therefore, don't feel it is to the advantage of women to focus on the concept of beauty.

Because of this depiction, of being the most beautiful creatures on earth, many women feel a need to hold on to that title. This so-called title can mean power for some women. But for others it can mean a distraction from their true identity. As I have said for a woman the use of make-up can project her desired image and subconsciously her sexual availability. She can visually and physically characterise herself through her face. The theory that subconsciously the made-up image no matter what it is, has its roots in sexual attraction is the reason presumably why nuns are not encouraged to use it, probably as they do not wish to project themselves as sexual creatures.

The main trend of female facial adornment in Western Civilization is to characterize the visual and physical effects of female sexual arousal. Swollen lips, for example achieved with lipstick, flushed cheeks, achieved with rouge and blusher and dilated pupils, achieved by making the eye look bigger with the use of mascara, eye-shadow and pencils. A pure youthful complexion

is sought by foundation and powder.

The woman adorns herself in a way which a man will recognise as the image of attraction and arousal and so react. No woman would admit to using make-up as a way of attracting the opposite sex therefore it would seem that their motivation towards make-up works at a subconscious level rather than as a blatant attempt to trap a man, which seems to have been seen as the case in the latter part of the 18th century. Men argued against the use of make-up as they felt deceived into believing that the woman they thought they had married was much more beautiful than she appeared to be in the harshness of the morning light. An Act of Parliament was passed in 1770, which was aimed at protecting men from such trickery by establishing penalties for deceiving your husband about the true extent of your beauty by the use of cosmetics. This offence carried the same punishment as the offence of witchcraft.

From this we can see why the over excessive use of cosmetics was ridiculed and associated with prostitution.

As old beliefs and rituals have filtered into today's society in the form of customs, we may also say the same for the use of cosmetics and facial adornment.

For example the wearing of black clothes while in mourning evolved from the idea that the spirit of the dead could not find and haunt the living. Today we may not believe in, never mind know about this belief of warding off ghostly spirits, but yet we still wear black while in mourning as a sign of respect and because it has become a custom.

In this century and especially in this decade women wear make-up as a way of following fashion. And by following fashion women are again conforming to the idea that their appearance is important. Subconsciously falling in line with the demands of society. Men are not seen as central to the issues of fashion, and so there are no such demands made of them.

As previously mentioned twelve out of fifteen women agreed that make-up is a way of following fashion. The alignment between fashion, facial adornment and youth can be traced back to the reign of Elizabeth I.

By the time Elizabeth I came to reign the use of cosmetics fell beautifully in line with the elaborate style of dress of the time. From this we can see the beginnings of a long lasting relationship between fashion and facial adornment which has its roots in Western civilization. To a certain extent the face matched the mood of the clothes. This ideal still exists today.

Elizabeth I was the perfect example of the use of make-up of the period. She had an obsession with looking young and powerful. To achieve this

Elizabeth like many women of her time reddened her cheeks by using red ochre powder or dyed white lead. They used a lip pencil which was made from alabaster powder or plaster of paris mixed into a paste and then dyed to colour the lips. The most disgusting part of this recipe for beauty was the use of egg white, which acted as a fixative to make all of this stick firmly to the face. Elizabeth herself carried out the act of plucking her unwanted hair, but this was done to extreme measures in her case. She plucked away all of her eyebrows and the hair around her forehead to accentuate her powdered white face. Having such a high forehead; she believed projected a powerful image. A high forehead was believed to have been a sign of intelligence. She also painted in false veins on her skin to accentuate a youthful translucent skin. Here we can see that Elizabeth and perhaps the women of her time used make-up to accentuate what was already there and even to create what wasn't.

Women are generally assessed, rated and described in terms of appearance. While men tend to be described in terms of performance, strength and success. We can see where this attitude came from if we examine how women were treated in prehistoric times.

Before we became as civilized as we would like to think we are today, women were bartered off in the same manner as live-stock and usually against one another. And as we know live-stock can only be sold off if it looks good enough to eat or to breed. Therefore it must have the appearance of health. We use the term 'beautiful' to describe these attributes. (Hansen, 1986, p.62).

If we take for example a situation where a woman has become introduced to a group of men and women, she may be described and rated by character, but more often than not she will be assessed on her looks, 'she is very pretty,' 'she is awfully plain,' or 'she is pretty ugly.' On the other hand after a man has been introduced to that same group of people, he will more than likely be assessed on his soundness of character. Women will include a comment on his looks only if he is 'good looking,' there will be nothing said if he is 'plain' or 'ugly' or for that matter you will rarely find a man describing another man in terms of looks; he will always describe his character. Therefore it can be said that women are more interested and concerned about the idea of beauty in the 'opposite sex' and in 'the competition.' A woman's face is after all her fortune. She knows that she will be taken seriously if she is beautiful. So women are constantly aware of how they look, which is not something that is at all central to men.

CHAPTER THREE

MAKE-UP IN THE WORK PLACE

Using make-up is clearly a way of enhancing beauty. Beauty, it would seem is extremely important in the achievement of success. Studies presented by Kacorowski in 1989 showed that "the good looking were almost twice as likely as the ugly to be in high status occupations, and almost half as likely to be in low status jobs". (Synnott, 1993, p.77).

In the 1990's, job opportunities for women are certainly more plentiful than they have been in the past. Now women can enjoy virtually any career which they set upon. From police to Presidents equality has started to come to women in this late part of the twentieth century.

Equality may only mean that you can have the same employment rights, but may not mean that you may maintain the same level of personal appearance. If we look at the stereotyping of men and women in the work place we will find that men are not required to look beautiful or to adorn themselves, they are simply encouraged to be clean and presentable and they are allowed to grow old gracefully, slowly gaining respect and acquiring the image of wisdom as the years pass. While on the other hand women must fit into a category that demands that they must attempt to look beautiful, glamorous and youthful.

In the work place 'character' and the ability to judge character is of the utmost importance. While men can get away with a shave and a clean suit. The demand on women is to be attractive to the appropriate degree. Too much or too little make-up, or not right look at all can determine how you are perceived.

In **The Beauty Myth** by Naomi Wolf, there are studies of court cases in the United States which proved that women could be sacked for being feminine and wearing make-up or for not being feminine enough and not wearing make-up. "In Hopkins v Price - Waterhouse, Ms. Hopkins was denied a partnership because she needed to 'walk more femininely dress more femininely,' and 'wear make-up.'" (Wolf, 1990, p.39). Another case was that of "Policewoman Nancy Fadhl who was fired because she looked 'too much like a lady.'" (Wolf, 1990, p.39). Wolf claims that;

Working women are tense to the point of insanity about their appearance. Their neuroses don't arise out of the unbalanced female mind, but are sane reactions to a deliberately manipulated catch - 22 in the workplace. Legally, women don't have a thing to wear.

(Wolf, 1990, p.42).

There is no doubt about it, there are certainly unwritten rules for women as to what is the correct look for work. There are different rules for different jobs. It is often men who dictate these rules. They have realized the aesthetic value of female representatives.

If we look at the large spectrum of jobs which women do, we can categorize them into three main types. (A) Women in stereotypically feminine jobs. (B) Women in jobs that are seen as equally male and female jobs, and (C) Women in stereotypically male jobs.

(A) Women in Stereotypically feminine jobs.

The types of jobs which fall under the title of stereotypical feminine jobs are for example; air stewardesses, beauticians, hairdressers, receptionists, promotional staff etc. These are jobs where appearance is of the utmost importance in order to project the image of the company and also to attract the public; male and female. These jobs are also un-powerful not highly paid and have time limitations with little or no room for promotion. They involve a high level of personal interaction while addressing peoples personal wants and needs.

They all have a gentle helpful profile and these things have to be made visible in the person doing the job. They are female jobs because women are less threatening than men and they are deemed glamorous and require a level of beauty because we trust a clean beautiful smiling face.

In some jobs women are used as advertising for the company which they represent. They have become 'image projectors' in a more sexist manner than men. This is mostly common in jobs where women have to deal with the public and give a glamorous persona to the company which they represent. They are



Figure 3. Advertisement for Virgin Atlantic Airways. Here we see the airhostess promoting a caring feminine persona. Notice her red uniform with matching red lipstick.

judged by how they look and what they wear much more than men.

Airline companies for example are big users of females as image projectors and enhancers. Such jobs regard a made-up female appearance as so important that they require, more or less a make-up uniform to be worn. In this job type we may indeed find written rules of how women should look. In an interview with Airhostess, Lucy Molloy of British Airways she mentioned that "We are mainly reprimanded about our nails, hair, make-up and shoes." (Molloy, Interview, Waterford December 1995).

Women who work on make-up counters in big department stores are another example of a stereotypical female job. Again these jobs require women to wear make-up.

These women are at all times made up, wearing the brands that their company makes. By looking at all of these counters such as Yves Saint Laurent, Lancome, Revlon, Christian Dior etc, with their uniforms matching the colours of their advertising campaign, one realizes that they are at all times in direct competition. Here we find women trying to out-do their competitors by applying as many of their products as nicely as possible.

But if we take the quickest glance, we will find that the majority of women who work in the beauty industry ie, hairdressing, beauty salons, make-up counters etc, are at all times made up with quite vibrant colours so that the

Foundation

Blend foundation well and apply loose face powder to tone down shine. Sweep blusher across 'apple' of cheek and gently blend outwards. Try to avoid dragging blusher downwards at the side of your face. Choose a lip liner as close as possible to the lipcolour you are using. Make sure lipcolour and blusher are co-ordinating colours.

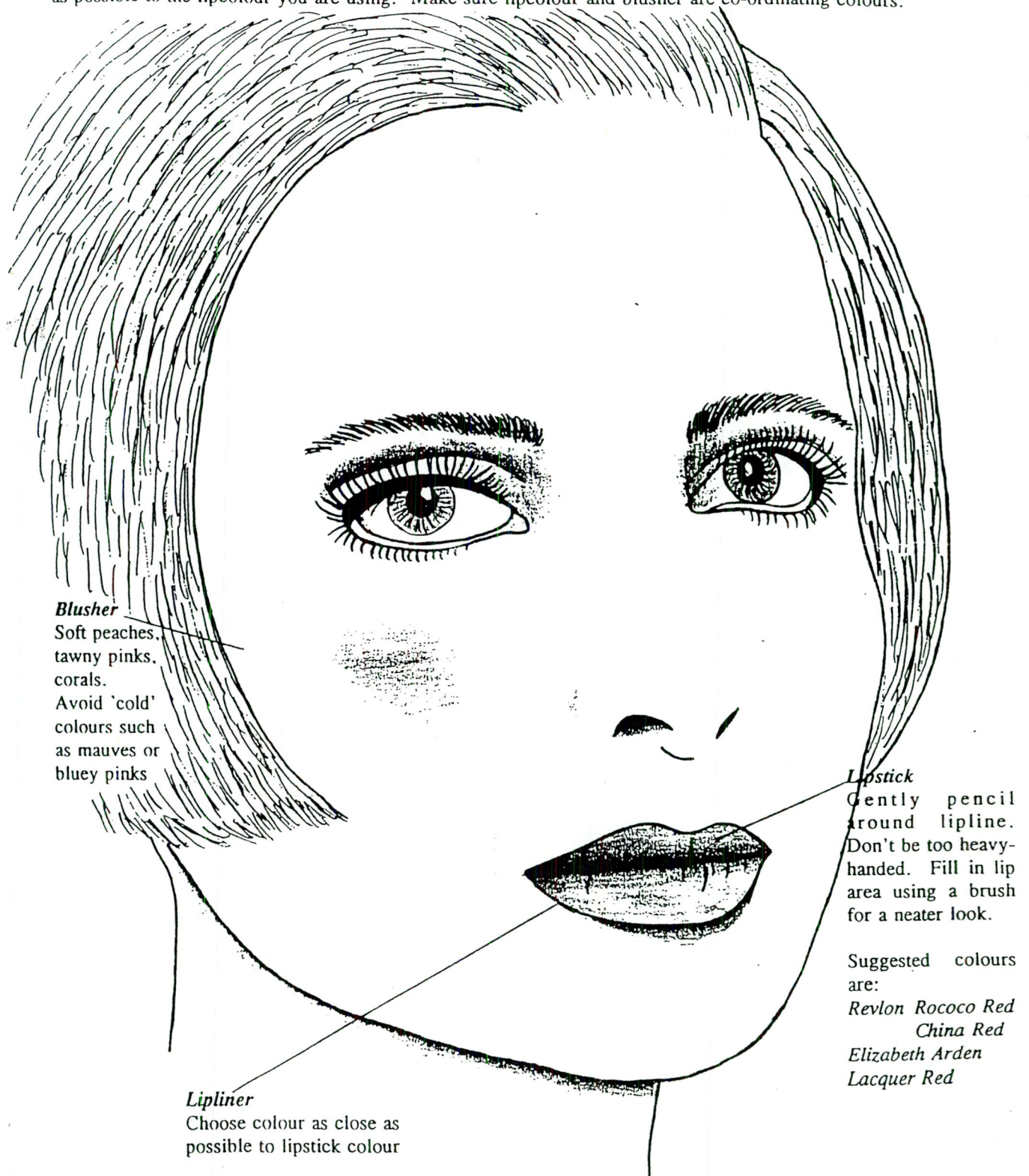
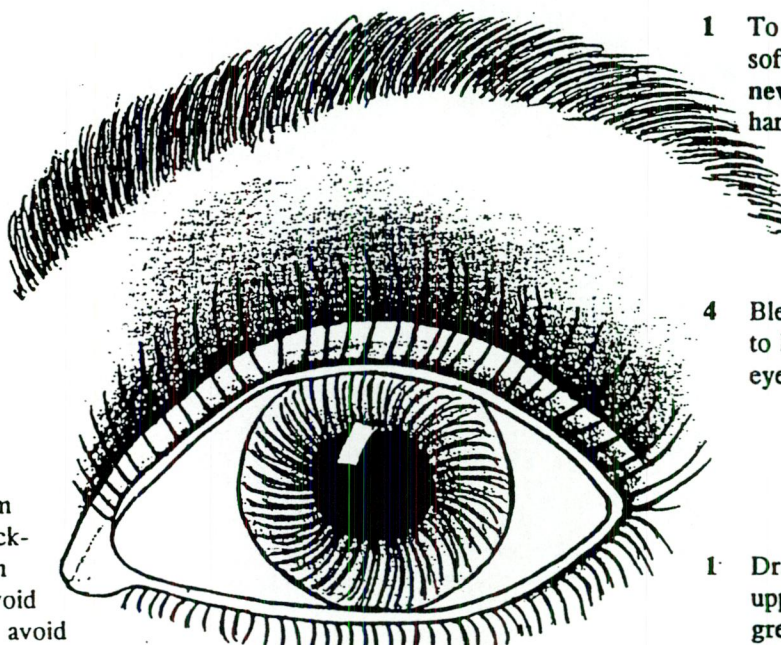


Figure 4. Virgin Atlantic make-up guide part 1.

The key to applying eye make-up successfully is to **blend** the various colours together, thus avoiding a striped effect. Eye colours should always be **soft** and **neutral** so as not to detract from your natural eye colour. If very bright colours are used the overall effect becomes harsh and unflattering. Remember warm skin tones (peaches, light beige, creams) enhance eye colour and deeper colours (soft browns, greys, dark beige) are used to shape and give contour to the eyes.

- 
- 1 To highlight brow with soft peach or light grey, **never white** which is hard and unnatural
 - 2 To add depth to the eyes, use light to mid brown or grey in the eye socket and blend upwards so colour is slightly higher
 - 3 Coat top and bottom eye-lashes with black-brown mascara then comb through to avoid clumping
 - 4 Blend a deeper peach to lid to enhance natural eye colour
 - 5 Draw a line close to upper lashes in brown grey pencil and make slightly thicker at the outer end then blend to give a soft 'smokey' look. Draw a line under lower lash and blend.

Notes

Figure 5. Virgin Atlantic make-up guide part 2.



SKIN CARE

Clinique's dermatologists insist that great skin is possible for everyone. What it takes is an understanding of what skin is going through at any one time. During the course of your duties, as you know, your skin may be exposed to extreme heat or cold, tropical humidity, dry air conditioned terminals and offices, draughty hangers and windy tarmacs. Clinique's 3-Step System is highly recommended and can be customised for skin's changing needs.

MAKE-UP

Good skin deserves the best in make-up and colour. The cool hues of the blouse and pinstrip fabric call for make-up colours to compliment and enhance your new image. Start with the Clinique make-up base to suit your skin - there are eight formulations to choose from. Blend in to even skin tone and correct imperfections.

Use Blended Face Powder to hold and unify make-up. For an all day blush - double blush. Begin with Cheek Base and over it, apply Young Face Creamy or Powder Blusher.

For lasting lip colour outline lips with lip pencil and fill in entire lip area with lip pencil colour. Cover with lipstick in one of the following shades.



For staying power for eyes - blend Touch Base For Eyes in Buff Lighting over entire lid. Then proceed with Clinique's Soft Pressed Eye Shadows. Choose soft neutral shades to suit your colouring and to tone with the uniform. Complete the picture with eye pencil and mascara.

HANDS

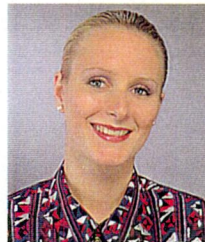
Must appear clean, well cared for and manicured.

Nail polish may only be worn by female staff and must be clear, natural, French manicured or in a colour to match shades of red (as shown). Chipped nail polish is not acceptable.

Clinique produce a comprehensive range of make-up designed to suit fair, medium and dark skin tones as shown here.

Morning and night, Clinique recommends you cleanse with Facial Soap, exfoliate with Clarifying Lotion to renew and resurface the skin, then lubricate with Dramatically Different Moisturizing Lotion.

When you remove your make-up, you can use one of Clinique's Water Rinseable Cleansers and Rinse-off Eye make-up solvent, which will leave your skin refreshed after a long day. Use Turnaround Cream before Dramatically Different Moisturizing Lotion to soften skin while you sleep.



Note:

Make-up must always be worn by female staff in uniform and should be renewed or freshened as required. Make-up is not permitted for male staff.

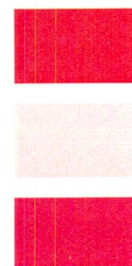


Figure 6. British Airways make-up guide.

eyes and teeth seem to illuminate their faces. It is as if they are using their faces as a billboard or advertising for extreme stereotyping.

From this we can say that to wear make-up is to project you femininity, sexuality, beauty and softness of character. This is the image that the stereotypical female jobs fulfil.

The jobs mentioned before were all publically related, all image sellers and all with profit making organisations. Selling a dream of perfection and/or of trust. It can be said therefore that make-up is an asset to the economy.

"Since men have used women's beauty as a form of currency in circulation among men, ideas about 'beauty' have evolved since the industrial revolution side by side with ideas about money, so that the two are virtual parallels in our consumer economy. (Wolf, 1990,p.20). A woman looks like a million dollars, she's a first - class beauty, her face is her fortune. In the bourgeois marriage markets of the last century, women learned to understand their own beauty as part of this economy" (Wolf, 1990, p.20).

(B) Women in jobs that are seen as equally male and female jobs.

The next job category we come across are women in jobs that are seen as equally male and female jobs. These jobs are not directly related to the beauty industry or to the immediate public. These are the office workers where for example we find men and women with equal qualifications working together

and competing with one another, and yet they all seem to be on the same team. These are jobs such as banks, solicitors, architects, civil servants etc. With this job type there is a great potential for raise increase and promotion, and so personal qualities and self projection are important and are much sought after in the race to the top.

The type of person required in this type of job is efficient, business-like, mature and competent, not too young and innocent and not too old. Males should be male and females should be female.

The role of make-up in this type of job is to point out femaleness rather than to create a heightened femininity. However in this type of job there is a fine line between looking too glam-bimbo-ish and the other extreme of looking too frumpy and matronly. The standard of make-up and beauty is usually set in these jobs by keeping in line with others appearances.

Of course there are two reactions by women working in such a situation, one is to compete with the other women in the workplace. The other is totally ignore the other women's appearance, and to avoid the pressures of compliance, and in doing so setting ones own standards.

According to Irvine there have been studies done both in England and in the United States which have proven that; "women who wear make-up are

promoted faster and can command salaries of on average 20% more than their un-made-up counterparts. (Irvine, Jan 1995, p.116).

The centre for creative leadership in North Carolina coined the phrase - 'glass ceiling' - in the seventies to explain the invisible barrier that stops women reaching the top. In an updated study, they confirmed that the glass ceiling was still in place and that not looking the part was one of the reasons why women couldn't break it.

(Irvine, Jan 1995, p.116).

On interviewing Clodagh Kehoe, a twenty five year old Manager of a private company in Dublin, I was informed that one of the reasons why she had been promoted so much in the past four years was because of her interest in her personal appearance. She was told that when it comes to the managing of staff and dealing with clients that people in general find it hard to say no to a charming, attractive woman. (Kehoe, Interview, Dublin, December 1995).

As we can see, beauty is a quality that we humans view as being an asset to our personal characters. Again the manipulation of make-up in the above job types can be detrimental to success and acceptance.

(C) Women in stereotypically male jobs.

If we look at other jobs for women, for example; those that are deemed either masculine, non sexual, quite serious but non - profit motivated. Jobs such as traffic wardens, prison wardens, police officers, nuns, teachers etc. These jobs are strictly un-glamorous and non-sexual. They are however

authorative, reprimanding, morally guided and in search of improvement in society. They are all vocational rather than profit motivated jobs, working for non-profit making organisations.

In her book **Adorned in Dreams**, Elizabeth Wilson speaks of cosmetics being "tainted with moral ambiguity." (Wilson, 1985, p.107).

They also trouble us because they are unnatural. Their use, by women or men, has long been associated with moral infirmity - with effeminacy in men and unchastity in women, because in using cosmetics we at one and the same time indicate our readiness for flirtation and dalliance, and attempt to improve on Nature's-or God's - work.

(Wilson, 1985, p.107).

However those who work voluntarily for non profit making organisations such as charities do indeed use the glamour factor. When it comes to the social side of raising funds. Again the glamorous, good charactered person does work as we have seen in attracting attention and generating money. They may not be making personal profit but they are making money for someone.

• DIARY OF THE WEEK •



Lady Thomas and Mrs Bruce Gyngell (above). Mrs Errol Brown and Mr and Mrs Gerald Powell (right). Mrs Michael Caine (below left)

MAKE-A-WISH FASHION SHOW

The Make-A-Wish Foundation UK was formed in 1986 to turn the wishes of children – aged between three and 18 and suffering from life-threatening diseases – into reality, and one of the Foundation's fund-raisers is the annual Fashion Show and Luncheon, co-chaired by Lady Thomas and Mrs Gerald Powell.

The designers contributing to the Fashion Show held at the Dorchester were Bellville Sassoon, Jimmy Choo, Isabell Kristensen, jewellers Mappin and Webb, La Perla, Nicholas Oakwell Millinery and couturier Amanda Wakeley.



Mrs Michael Williams-Jones with Christopher Biggins (right). Mrs Richard St Johns, Mr Gordon Campbell-Gray and Miss Sally Bulloch (below)



Figure 7. The glamour factor in progress at an annual fund raising fashion show luncheon for the 'Make a Wish Foundation' in November 1995.

CHAPTER FOUR

COSMETICS BEAUTY AND THE STEREOTYPE OF 1995/1996

Characteristics of Beauty in the 20th Century

Since the late 1920's Western culture's ideal of feminine facial beauty has been health and youth, which is characterised by a smooth clear glowing complexion with slightly flushed prominent cheeks, large sparkling eyes, gleaming white teeth and full lips. A defined bone structure and coordinated skin tone, eye and hair colouring are also requisite characteristics of established beauty. Cosmetics can achieve the illusion of the ideals of beauty for all women. For example, foundation and powder can give the illusion of smooth, clear glowing skin, blusher can give the illusion of flushed cheeks and defined bone structure. Eye drops can give the illusion of sparkling eyes. Contact lenses can give the illusion of the right coloured eyes and an assortment of eye make-up can make them look larger. Medicated toothpaste and even lipstick can give the illusion of a healthy smile, and full lips respectively. And co-ordination of the right coloured cosmetics can give the illusion of coordinated skin tone, eye and hair colour.

The eyes and mouth are the centre of attraction on all faces, as it is on the eyes and mouth that we concentrate when viewing a person face to face. We look at the mouth when talking and into the eyes for signs of character and sincerity. Therefore it is the eyes and mouth that get the most attention when being made up. It is also the eyes and mouth that are most subject to fashion

change. The eyes have the most components to be decorated such as the brows, lashes, lids, eye ball and pupil. We can project any image we desire; with the use of colour, texture and quantity of make-up in recreating the eyes and lips. In my survey I asked women what did they feel their best fascial feature was, twelve said they liked their eyes the most, one said it was her skin, one said it was her nose and one said it was her lips and mouth.

The art of painting the body and in particular the face has been a way of life for men and women for centuries. The ancient Egyptians originally used Kohl, as protection for the eyes against suppuration, which was caused by the intense heat of the sun.

The ancient Egyptians also believed that the eye was the mirror of the soul and so Kohl was also used for the spiritual purpose of enhancing the eye.

As I have already clarified, the use of cosmetics in Western civilization is worn in conjunction with fashion to denote individualism, while in Eastern cultures, cosmetics are worn uniformly to denote group membership or to signify, religious or ceremonial rituals.

If we take for example, the Japanese use of cosmetics which stemmed from the use of make-up for theatrical and ritual purposes. Kesho - as they called it was the word used to describe the powdering of the face and hands with colour. The Japanese also used make-up to compose the face to



Figure 8. "The Ancient Egyptians believed that the eye was the mirror of the soul."

perfection to achieve a religious expression. Black, white and red were used to colour the face. The face was powdered white. The eyebrows were plucked away and artificial eyebrows were painted with black soot.

It would seem that our application of make-up in the Western civilization has a lot in common with the Eastern cultures ceremonial uses. From this we can see a pattern emerging such as the use of make-up to achieve a perfected expression and also the application of make-up. (see Figure 9).

Characteristics of Beauty in 1995/1996

In 1995 the fully made-up painted face was reintroduced. (Irvine, March 1995, p.236). During this century the fully made-up face has come in and out of fashion on a regular basis. Like fashion when there is a new look, it makes a dramatic entrance and then softens after a while making room for another new image to come alive. For example the wild crazy blue eye-shadow, false lashes and pale pink lipstick of the Sixties followed by the natural faded out look of the Seventies. Then in the eighties the new romantic artistic multicoloured made-up face which introduced colours such as bright yellow, orange, purple, red and dark blues to the spectrum, came in with such excitement that we even had men dabbling in this new dramatic look. (see Figures 10 & 11). After this died down in the late eighties early 90's, make-up went neutral again using soft Autumnal colours that blended together. The only excitement left was in the use of lipsticks. Bright reds and dulled browns came back into fashion. This of course left room again for the dramatic entrance of



Figure 9. Ancient Japanese make-up gave an illusion of an ideal beauty.

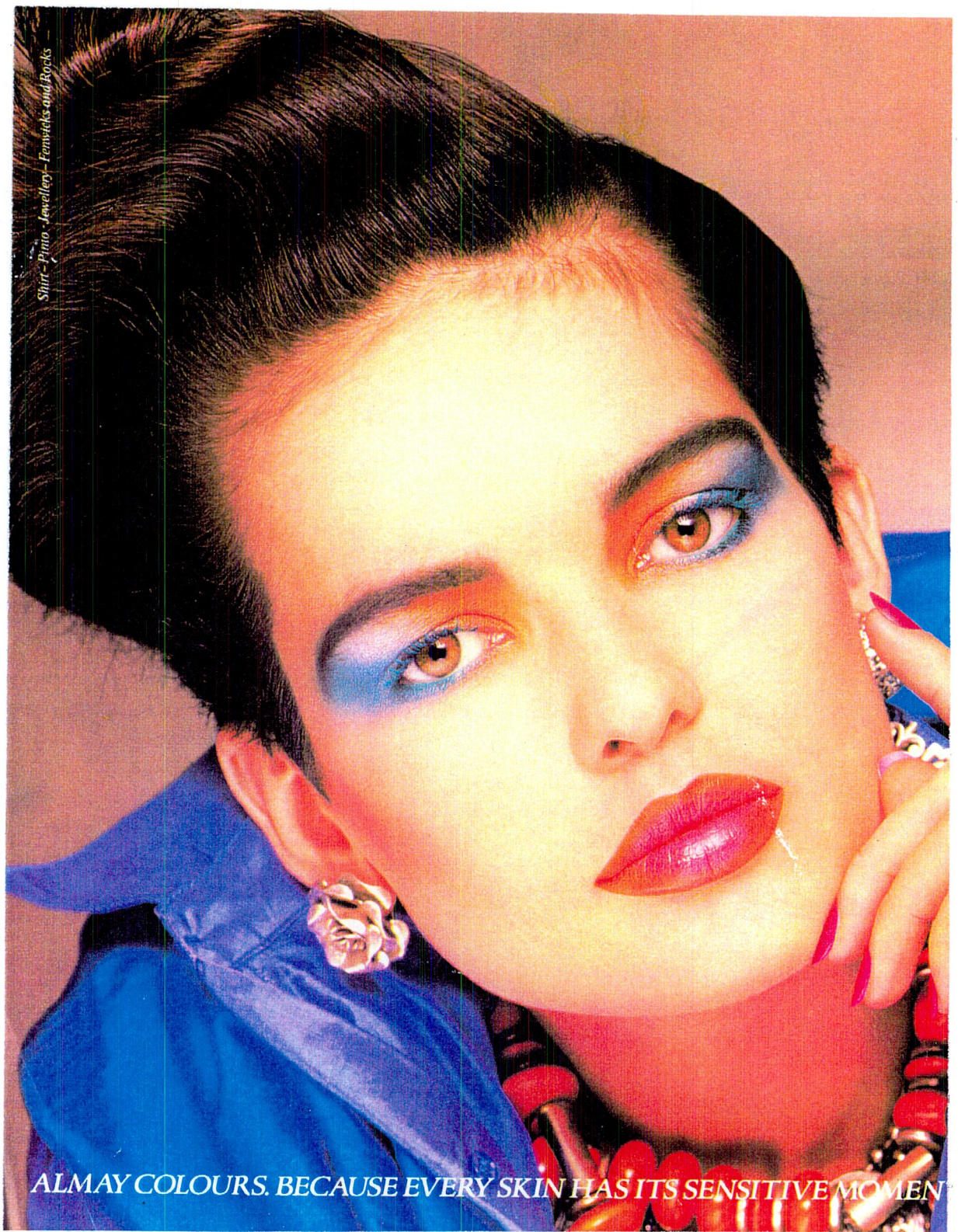


Figure 10. 1980's multicoloured style of applying make-up in Vogue April 1987.

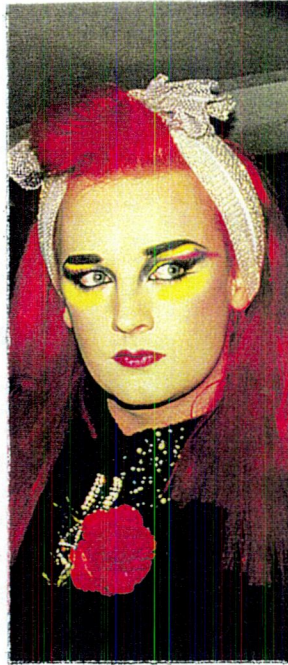


Figure 11. Boy George the epitomy of the male use of make-up in the 1980's.

yet another new look - the 1990's 'Psycho Babe' look. "After years of neutrals, eyes are splashing out into purple, a key colour, blue green, fuchsia and gold." (Irvine, March 1995, p.236)

Making up the face in the 1990's continues to be fun and artistic due to the advances in cosmetic technology and the range of colours and textures available from cosmetics companies constantly competing with each other to update and refine their brands.

With the cosmetics available on the market at the moment women can now transform themselves into any image they desire. "Make-up now offers a chance not just to enhance your looks, but to recreate yourself." (Irvine, March 1995, p.236).

As fashion has re-invented styles and trends from years gone by it is only natural that the use and application of make-up follows in line with the idea of pilfering the past for inspiration. In 1995 we are still looking to the idols and stereotypes of the past. "Eye make-up is taking it's cue from the heavy lidded Twenties and Thirties, The arch Forties, The doe-eyed Fifties, and the psychedelic Sixties." (Irvine, March 1995, p.236).

From combining all the looks of the decades gone by we have come up with the psycho heroine addict hanging out in a nightclub. "From Drew Barrymore to the Princess of Wales, the pin-up girls of the 90's are women with



Playing around with make-up has never been so much fun. This summer's new make-up collections may appear vibrantly coloured in the palette, but modern make-up technology lends them a new lightness of touch. Re-create this look with Cover Girl new Natural Beige Balancing Liquid Make-Up, Helena Rubinstein new Summer Gold Opalescence pressed loose powder, Estée Lauder Honey Dream Blushing Natural CheekColor, Givenchy Viole/Marine Duo Eyeshadow, Sensiq Ink Black Precision Ink Eyeliner, No7 new Black Lash Defining Mascara, Bourjois Brun Naturel Lip Contour, Christian Dior new Ambre Rose Rouge à Lèvres and Bobbi Brown Essentials Lip Gloss. Dress by Hervé Léger couture. Hair: David Gardner. Make-up: Francesca Tolot. Fashion editor: Jayne Pickering

Figure 12. Helena Christianson, depicting the new dark eyed look of 1995.

deep, widely publicised mental problems." (Freeland, January 1995, p.37).

It is the fun of the youth culture of the sixties which seems to dictate the predominantly modern day application of make-up. The Sixties generation were the production of the post-war years and so the population of young people outnumbered the rest of the population, therefore it was inevitable that the ideals of youth were fashionable. It was a time both obsessed with space travel and intrigued with the idea of skimpy adventurous child-like clothing such as the mini-skirt. This trend has been revived today. Models such as Jean Shrimpton and Twiggy epitomised the ideal of feminine beauty in the sixties. This is where the ideal of the pre-pubescent childlike waif and the practice of shading and sculpting of high cheek bones and darkened eye-sockets came from. Colours such as blue, white and silver in eye-shadow were inspired by the fascination with outer space.

The film industry has also influenced this new look as it has influenced other looks in years gone by. From films such as Pulp Fiction, Single White Female, Fatal Attraction, Kalifornia and Mad Love we have been intrigued by this new type of female character so much that this new look and mood has filtered into mainstream fashion "The influence of film on fashion designers is legendary." (Sykes, Vogue, September 1995, p.315).

Cosmetic companies are now adopting the mood and look of films into their advertising. For example L'Oreals, Georges Klarsfeld was so inspired and



Figure 13. Sixties model Jean Shrimpton, epitomising the sixties style of make-up. Note the blue eyeshadow false eyelashes and pale lips.



Figure 14. Model Twiggy, epitomising the 1960's pre-pubescent waif.

intrigued by the Film 'Pulp Fiction' the he immediately began to create an image for Cacharels 'Loulou Blue' before the product had been established. As a result the model Chandra who's black hair and blue eyes, (echoing the character depicted by Uma Thurman in Pulp Fiction,) has now become a successful model.

This new look consists of a pale complexion, sickly dark rimmed eyes, achieved by excessive amounts of eye shadow and pencil around the eye socket in colours reflecting the fascination with space such as blues and greens. The lips are also either pale and sickly echoing the sixties pink coral and pearl, or extremely dark with colours such as dark browns and reds. This new sickly troubled woman was our new beauty idol for 1995.

The Role of the Media in our Perception of Beauty and Cosmetics

The stereotype is someone who is recognised as representing and following the ideals of beauty. And it is because of this that we are under the impression that beauty is predominantly achieved and portrayed by the rich and famous. They have after all very social lives. Even in their private lives they are hounded by the press and paparazzi. Because they are in the public eye so much, they are used for advertisements for fashion labels and for cosmetic brands. But are they beautiful because they are rich and famous or are they rich and famous because they are beautiful ?.



Figure 15. Left; Model Chandra in an advertisement for Loulou Blue.
Centre; Chandra in the April 1995 edition of Vogue.
Right; Uma Thurman, the psycho babe in the notorious film 'Pulp Fiction'.

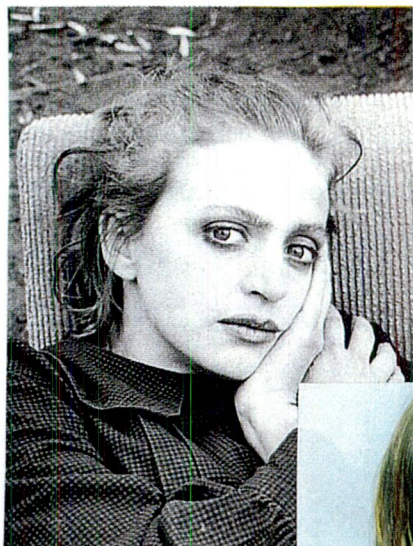


Figure 16. The pyscho babe look.



Left; Juliette Lewis in the film 'Kalifornia'.



Drew Barrymore

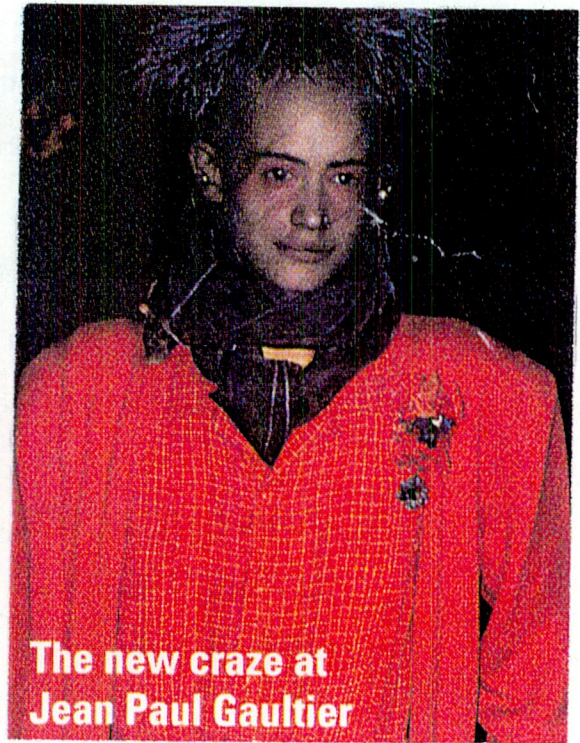
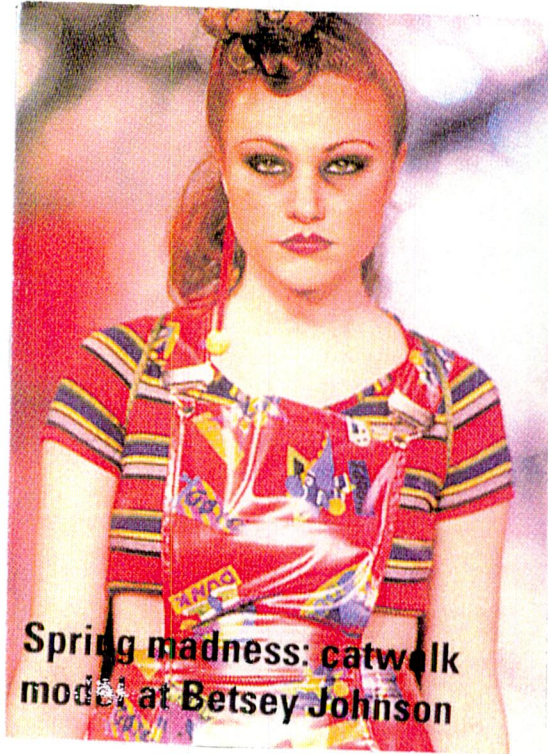


Figure 17. The pyscho babe on the catwalk in 1995.

Take for example Elizabeth Hurley, girlfriend of the Actor Hugh Grant of the film *Four Weddings and a Funeral*. Through accompanying her boyfriend socially through the rise and fall of his career she has gained media attention. Through this media attention she has managed to become a public and social advertisement for Versace and model for cosmetic firms such as Lancome and Estee Lauder. Her looks and appearance have truly become more fashionable over the past year. She is now also among those role models and stereotypes that we look up to in the 1990's.

Beauty idols can determine how we look and live. They have successfully set themselves up to be the stereotypes in our society. If we look through the social pages in magazines we can see that the women who are selected to appear in these magazines are beauty in perfection. These images have taken over our minds so much that we have labelled the rich and famous as "The Beautiful People." The rich and famous can buy beauty. For example the actress and singer Cher has been quoted as saying "'When there is a bit of me I don't like, I change it.' Cher has spent 24,000 pounds on cosmetic surgery." (Liggett, 1989, p.30).

But why do women look up to these people so much ?. Why do we believe that their face of figure or clothes are the right way to look and dress, as if the everyday woman is some sort of mutation in society.

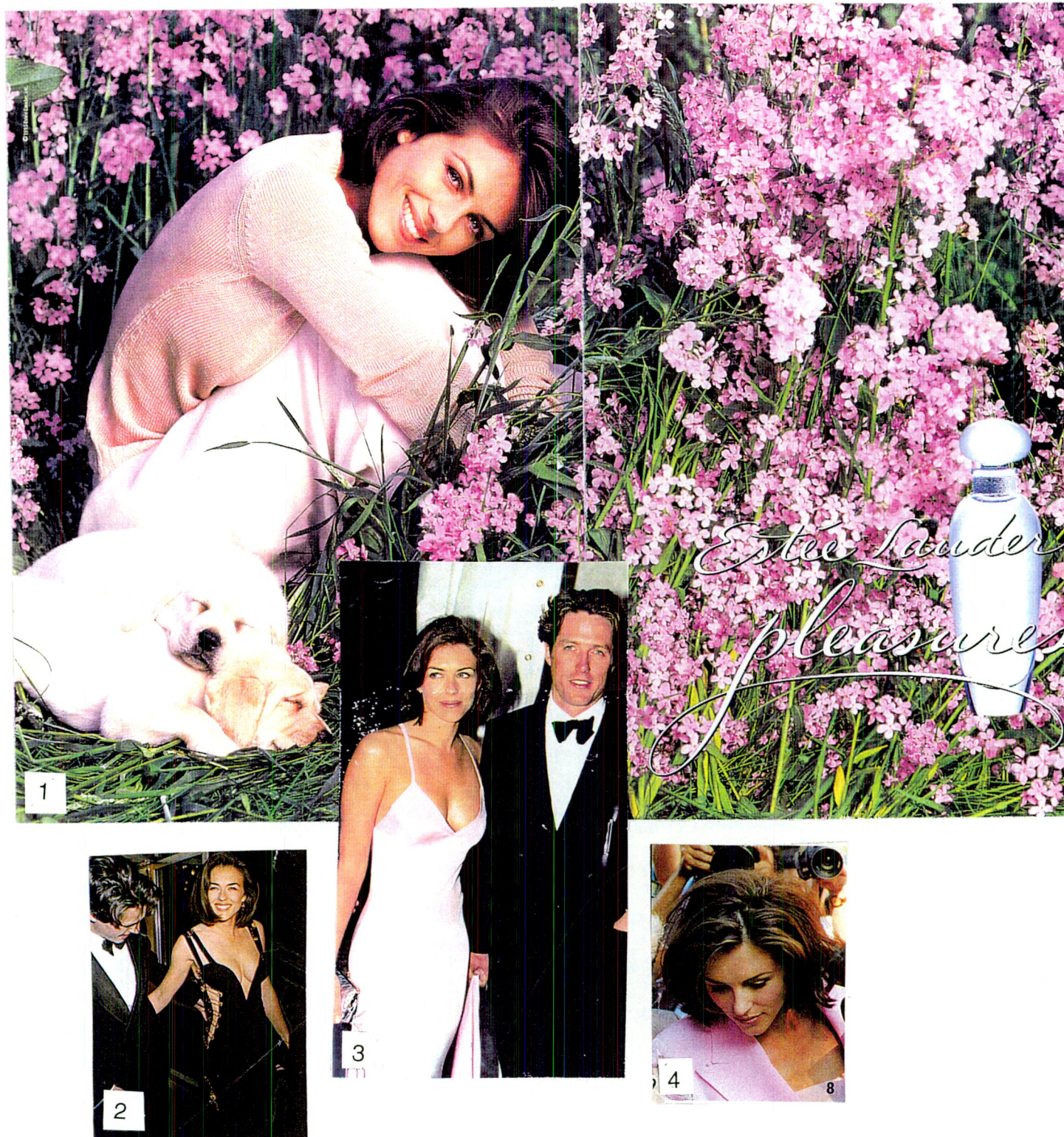


Figure 18. Elizabeth Hurley. 1. In an add for Estee Lauders 'Pleasures'. 2. Wearing a dress for Versace. 3. In public with boyfriend Hugh Grant again wearing Versace. 4. Being hounded by the paparazzi.



Figure 19. Actress and singer Cher looking good in the 1980's after 24,000 pounds worth of cosmetic surgery.

Escapism through the Stereotype

Right through history we have looked up to the rich and famous as an inspiring image. It is through the image which they portray that we find an escape from our own 'Realistic way of life.' This system of emulation flourished in the early part of this century through the development in film and media.

Before the twentieth century women made up their own cosmetic concoctions and applied them in private. The 1930's saw cosmetics becoming socially acceptable and even desirable for women. It was at this stage that beauty routines and the techniques of application of make-up enabled women to project a perfected image of themselves. Movies made these ideas public.

As I have indicated, Hollywood and the film industry in general has had an enormous impact on fashion and on the ideals of feminine beauty. People who would never have been in a position to view glamorous people in glamorous lifestyles could now do so for the price of a ticket to the cinema. The actresses were presented in a most picturesque manner. The image on screen perfected their looks and set the standard for the stereotype of the future. "Max Factor," a Russian wig maker was one of those employed by Hollywood to give that special look. He had an enormous knowledge of Russian theatrical make-up which enabled him to develop products such as water-soluble pancake in 1938, which remains a popular item sold by the enormous company which Max Factor has grown into today.

From the 1930's and onwards Hollywood not only produced wonderful films but they also produced wonderful film stars. The dawn of the talking picture cleared the way for the public to get to know the actors and actresses in a more personal capacity. The image seemed more realistic.

Actresses such as Greta Garbo, Jean Harlow and Rita Hayworth epitomised the image of the 1930's, Garbo herself favoured the mysterious image of heavy eye-shadow and eye-pencil. The psycho look could have started here. Jean Harlow and Rita Hayworth favoured a more glamorous image which was to set the pace for the 1940's. They accentuated the eye in a different manner, not only did they wear eyeliner but they also wore false eyelashes. This idea was more of a special effect, to accentuate the eyes as naturally as possible, nevertheless this idea took on and has continued in popularity to today. The use of false eyelashes was at it's height in popularity during the Sixties and it has come back again in the 1990's.

With the introduction of colour to the screen life on the screen, through lighting and make-up, became much more colourful magical and glamorous than real life itself. Film-stars such as Elizabeth Taylor, Grace Kelly and Audrey Hepburn benefitted greatly from this new transformation in film. These women epitomised the glamorous look of the 1950's. The majority of the roles they played portrayed were wealthy well bred women with the lifestyles to match. It was not only how they looked but how they lived which influenced the idea of feminine beauty.



Figure 20. Actress Greta Garbo, who favored the mysterious look with the aid of heavy eye make-up.



Figure 21. Rita Hayworth epitomising the Hollywood face of the forties.



Figure 22. Right; Elizabeth Taylor and Left; Grace Kelly, some of the idolised faces of the fifties.

In the 1950's women took their influences from a wider range of stereotype and from a wider range of media. We had the cinema, magazines and now we had the T.V. screen idols. Soap operas now contributed trends for the ideal of beauty. Lifestyles in particular were the focus in the 1970's and 80's with Dallas and Dynasty. In the 80's the Actress Victoria Principal who played Pamela Ewing in Dallas appeared in television advertisements for Lux Soap. Here we see an example of a long established routine where advertising seeks out a beauty stereotype and uses her to endorse their product.

In this ever increasing visually stimulated world, we are constantly searching for visual perfection and we are constantly modelling ourselves on those who we believe to be 'perfect'. For example the pop star Madonna who regularly changes her image at one stage dyed her hair blonde and made herself up to imitate the perceived perfection of the Actress Marilyn Monroe, whose whole persona revolved around the 'highly sexual blonde'. This inspiration was extremely evident in the music video for 'Material Girl'.

Hollywood, T.V., magazines, advertising, and the media in general have given the public stereotypes and idols and in turn escapism in the image of beautiful people embodying the dream of perfection. It leaves women feeling that there is a void in the life.

Advertising by cosmetic companies seems to take away from people's individuality. Vice President Martin Revson of the renowned cosmetics



Figure 23. The image which inspired Madonna for the music video 'Material Girl'.




Figure 24. Marilyn Munroe, the blonde troubled actress who has been an inspiration to thousands of imitators.

company Revlon argued that "cosmetics gave women an escape from their dull and desperate lives." (Craik, 1994, p.161). Revlon caught onto this empty feeling of women and promised to fill that void with an advertising campaign called 'Fire and Ice'. This campaign offered a wide range of lipsticks and matching nail polish which came in a seductive variety of reds. According to Revlon "Every woman is made of fire and ice though many of them don't realize it. It is up to us to make every woman know it." (Ibid). This campaign was extremely effective since it offered women the idea or the illusion of a glamorous personality.

One of the first cosmetic companies that used mass marketing to promote their product by using film stars was indeed Max Factor. This led to women being able to model themselves on their favourite screen idols. In the 1950's beautiful women were referred to as being 'like a film star.' In the 1990's, we refer to beautiful women as being like super-models. This of course is supposed to be a compliment. What ever is wrong with looking like yourself or even looking fit and well ?.

The cosmetics industry bloomed from this new Hollywood image. To remind women of what they should look like, cosmetic companies promoted their products with the promise of achieving that glitzy glamorous Hollywood look. One advertisement read "So that your lips will appear as perfect and as beautiful as those you see on screen." (Ibid).



MASCARA CAN MAKE
LASHES LOOK THICKER
ON THE OUTSIDE

INNER LASH

ALSO MAKES
LASHES THICKER
FROM THE INSIDE.

It's a mascara breakthrough. Inner Lash penetrates each individual lash to thicken, condition and protect lashes from the inside out. High density colour separates, thickens and lengthens. Leaves lashes soft and supple. Now your lashes really stand out.



The most unforgettable women in the world wear

REVLON

Figure 25. Cindy Crawford, a 1990's beauty idol, in a add for Revlon in 1990, claiming that "The most unforgettable women in the world wear Revlon."

According to **The Tyranny of Beauty** the amount of money spent on cosmetics in Western Civilization each year exceeds 1,500 million pounds and a staggering 50 million pounds each year just to advertise them through the media. (Liggett, 1989, p.64).

"The aim being to pound into the head of every girl and woman in the land the fundamental principal of the cosmetics industry; namely that good complexions, fair hands, and lovely hair are not born, they're made."

(Hansen & Reed, 1986, p.30).

Advertising for cosmetic companies or for that matter any product which promises to improve your appearance has rocketed so much this century that a huge proportion of T.V. ads, approximately; 3 out 7 are promoting such products. (T.V. Observational Study, Dublin, January 1996).

Brands such as Estee Lauder, Lancome, Christian Dior, Yves Saint Laurent, Revlon and Chanel to name but a few are usually quite highly priced. They have an extremely high mark up on their products and they endorse the feel good factor by promising to fill that void that we speak of.

According to the British government these prices are highly acceptable as we have learned that the economy thrives on the beauty industry. The office of fair trading in support of high prices stated that "Buying the product demonstrates opulence and status, and the consumer derives psychological

benefits from this conspicuous consumption." (Watchdog, BBC 1, January 8 1996, 7pm).

The high personal cost of perfection

As we have learned the human race will go to drastic extremes in it's search for perfection. The human race as it fast approaches the 21st century is no exception to this theory. One indication of the this desire for perfection is the soaring increases in the practice of plastic surgery. Plastic surgery is now the fastest growing speciality in medical practice with approximately 60,000 people going under the knife each year in the United Kingdom alone. (Watchdog, BBC 1, January 8 1996, 7pm). Most of this surgery is performed on women.

I interviewed Dr. Soghir Sheikh M.B.B.S., F.R.C.S.I., D.L.O. (London) of Monklands and Bellshill Trust Hospital, Scotland. Mr Sheikh is an otorhinolaryngologist specialising in rhinoplasty (reconstructing noses). Mr Sheikh said that although most surgery is performed on women they have it for different reasons than men do. Women have it for example, because they want to fix their face or enhance their looks. Generally women seemed to be more pleased with the result of their surgery than men. The majority of men who receive this surgery are looking for a new person. Women seem to look for the satisfaction within themselves where as men seem to base the success on the grounds of whether this new person works in the outside world.

There are two average ages for women seeking plastic surgery; fifteen to twenty one year old's and the over forty fives. The average age of men seeking plastic surgery are; thirty to forty year old's. It seems obvious that these ages coincide with insecure and self-conscious periods in men and women's lives. Fifteen to twenty one year old's are very conscious about their looks as they enter adulthood. The women over forty five face the gradual dissatisfaction with their looks due to the effects of aging, and men between thirty and forty face the male menopause or as it is better known, mid-life crises.

Professional plastic surgeons, that is to say, surgeons who have the patients psychological and physical health as a priority rather than money, insist on counseling their patients before they agree to operate. A person will not be given surgery if he or she does not fit into the criteria of a good candidate.

The type of negative characteristics which surgeons watch out for when counseling a potential patient are the following.

1. Someone who is obsessed by looking younger.
2. Someone who has underlined psychological problems.
3. Someone who has unreal expectations from surgery.
4. Someone who checks a mirror alot and who is over-concerned with what other people think of them.
5. Someone who shifts the emphasis from one complaint to another.
6. Someone who can't describe specifically what they want to change.
7. Someone with low self esteem.
8. Someone who gets surgery for someone else.
9. Someone who won't listen to the surgeon and avoids eye contact while describing defects which aren't obvious.

10. Someone who can't understand that the goal of surgery is not perfection.

Mr. Sheikh also told me that more and more surgeons are discovering the benefits of camouflage make-up to improve minor defects. They believe that surgery is not always necessary.

However the negative characteristics which I have mentioned above would seem rather stringent. I would imagine that people who receive plastic surgery are generally concerned about how they look, so much so that they will go under the knife at great financial and physical expense. It would appear that some sort of obsession must be there to take such extreme measures.

Another obsession which we have had for many centuries is the quest for the perfect skin colour. Women and men died from the use of white lead in Elizabethan times, trying to achieve a pale white complexion. In 1996 men and women die from skin cancer trying to achieve a golden tanned complexion.

Up until the 1930's pale white skin was still in fashion and always had been up until then. White skin was seen as being associated with the elite and of course a tanned complexion was associated with those who laboured outdoors. By the late 20th century a new trend was growing for package holidays. People went to hot countries and returned with the healthy glow of a tan. The tan which was brought into fashion by Chanel in the 1930's was now seen as being accepted, and was associated with those who could afford

to go on such holidays. The tables had now turned and a tan was now associated with the elite who had the time and the money to attain a tan. Therefore a pale complexion was associated with those who were stuck indoors working. As a result make-up was now available in darker colours.

In the 1990's people don't have to go away to the sun to attain a tan, they don't even have to wait for the summer. The sunbed industry is another booming industry within the beauty industry itself. In Britain the government published figures stating that one in ten women and one in twelve men have a least one sunbed session every twelve months. Out of all these one in four of these people have at least twenty sessions a year. John Hawk a consultant dermatologist in England maintains that sunbeds haven't been around long enough to evaluate the damage being done. According to Mr. Hawk, sunbeds are just as bad as the sun, both causing skin cancer and premature aging. (Watchdog, BBC 1, January 8 1996, 7pm). A recent Belgian report states that 10 hours on a sunbed in one year increases your chance of getting cancer threefold.

Some people also forsake their health by smoking cigarettes in a self-destructive effort to keep their weight down, again causing cancer.

Sometimes people neglect the obvious, natural free aspects of life which improve looks and give a natural healthy glow to the complexion. For example nothing is better than good old fashioned 'beauty sleep.' Vogue reports that

"what we put on our faces is far less important than how long we spend asleep." (Sellar, July 1995, p.159). The average person needs at least eight hours sleep per night. We need this sleep to let our bodies recharge and repair itself. Since the face acts like a third kidney, shedding dead cells and waste, the benefits of sleep are more evident on the face, giving the complexion of fresh bloom. The results of not getting this amount of sleep results in premature aging and a dulled complexion.

In the 20th century we are obsessed with man made devices. We leave little or nothing to nature and so through our own genius, we have become the victims of our own inventions, prejudice, obsessive vanity and greed.

CONCLUSION

In this thesis we learn, how adorning the face has been an issue central to mankind since the ancient Egyptians. Our use of cosmetics was at one time symbolic but now cosmetics are a custom for women in Western civilization and are becoming more popular and westernised in Eastern civilization.

We also learn that in the 20th century we are living in an ever increasing aesthetically dominated world. It is a world where the ideal of beauty is predominantly a female issue and as a result; women have become the victims of beauty discrimination. The economy, the media and society have dictated to her that she must emulate feminine characteristics by adorning herself with cosmetics in an effort to look young and beautiful.

Being young and beautiful is viewed as an attribute to a woman's character in the workplace and society because of our inherited perceptions that, youth and beauty mean; honesty, competence and compassion.

The ideal of perfection has lead women to taking drastic, lethal, expensive and time consuming measures to achieve it.

Aesthetics are a much sought after commodity and as a result the economy has learned that aesthetics sell. Therefore beauty, the use of cosmetics and cosmetics themselves are of major importance to the economy,

generating larger amounts of money each year.

According to the I.D.A. the amount of money generated from exporting cosmetics in Ireland from 1989 - 1994 were as follows:

Year Amount Exported.

1989	254,000,000. pounds
1990	312,000,000. pounds
1991	366,000,000. pounds
1992	412,000,000. pounds
1993	416,000,000. pounds
1994	529,000,000. pounds

It is clear that the ideal of beauty and the search for perfection is on going, gathering momentum as the years pass, so that eventually our ideals become un-natural and unrealistic.

When it comes to the question of women wearing cosmetics as a way of attracting men it would seem that it isn't necessarily true. In my survey, fifteen out of fifteen women said that they wore make-up, ten out of fifteen men said they liked women wearing make-up while five out of fifteen men said that they didn't like women wearing make-up. If make-up had such a profound effect on men I would imagine that all 15 men would have said that they liked women wearing make-up.

I believe that women indulge in cosmetics in 1996 as a way of following fashion, since fashion and the application of make-up seem to run parallel with each other. It seems to be that when fashion is outrageous the application of make-up is also outrageous. I also believe that women indulge in cosmetics as a sign of self preservation and importance. "To preserve one's beauty is to preserve health and prolong life." (Wilson, 1985, p.111).

"What holds true for the rest of life also relates to beauty in the female form around which the discussion of cosmetics revolves. The development of the future must be sought out in the seeds of the present. The beauty of tomorrow will not be created out of nothing but out of the living forces and tendencies of today".

(Hansen & Reed, 1986, p.47).

It would appear that beauty is a highly prized commodity in the 20th century and that cosmetics is a prosthesis of beauty. It is used to enhance the beautiful and to aid the not so beautiful.

APPENDICES

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MENS QUESTIONNAIRE

1. What age group are you in.

- a) 15 - 20
- b) 20 - 30
- c) 30 - 40
- d) 40 - 50
- e) 50 - 60
- f) 60 - 70
- g) 70 +

2. Do you wear cosmetics i.e aftershave, aftershave balm, moisturisers etc.

- a) Yes.
- b) No.

comment : _____

3. How much do you spend on cosmetics a week.

- a) 1 - 5 pounds.
- b) 5 - 10 pounds.
- c) 10 - 20 pounds.
- d) 20 - 30 pounds.
- e) Over 30 pounds.

4. Do you like women to wear makeup.

- a) Yes.
- b) No.

5. What age do you think that women should start wearing makeup.

comment : _____

6. What do you think, the wearing of makeup says about women.

comment : _____

7. Who do you think the female idol is in 1995.
Who do you admire.

comment : _____

8. Do you think that it is more important for a woman to look good than for a man.

- a) Yes.
- b) No.

9. Do you feel that it is necessary for a woman to wear more makeup as they get older.

- a) Yes.
- b) No.

10. How much makeup do you think women should wear.

- a) None.
- b) Very little.
- c) A noticable amount.

11. Do you think it is more preferable to have a beautiful face or a beautiful body.

- a) A beautiful face.
- b) A beautiful body.

WOMENS QUESTIONNAIRE

1. What age group are you in.

- a) 15 - 20
- b) 20 - 30
- c) 30 - 40
- d) 40 - 50
- e) 50 - 60
- f) 60 - 70
- g) 70 +

2. Do you wear makeup.?

- a) Yes.
- b) No.

3. How much do you spend on cosmetics/makeup a week.

- a) 1 - 5 pounds.
- b) 5 - 10 pounds.
- c) 10 - 20 pounds.
- d) 20 - 30 pounds.
- e) Over 30 pounds.

4. Do you think men should wear makeup.

- a) Yes
comment : _____
- b) No
comment : _____

5. What age do you think that women should start wearing makeup.

comment : _____

6. What do you think, the wearing of makeup says about women.

comment : _____

7. Who do you think the female idol is in 1995 for example who would you like to model yourself on.

comment : _____

8. Do you think that it is more important for a woman to look good than for a man.

a) Yes.

b) No.

9. Do you feel that it is necessary for a women to wear more makeup as they get older.

a) Yes.

b) No.

10. Do you think that it is more preferable to have a beautiful face or a beautiful body.?

a) A beautiful face.

b) A beautiful body.

11. Is it compulsory for you to wear makeup at work.

a) Yes.

b) No.

12. Do you choose to wear makeup at work.

a) Yes.

b) No.

13. How often do you wear makeup.

- a) Never.
- b) Special occasions only.
- c) 1-2 times a week.
- d) Every day.

14. Why do you wear makeup.? Is it to

- a) Feel good about yourself.
- b) To be attractive to the opposite sex.
- c) To enhance your desirable features and to hide your undesirable features.
- d) To put on a new face that will give you added confidence in public.

15. Do you take your makeup up off

- a) The minute you get home.
- b) Before you go to bed.
- c) The following morning.

16. When you wear makeup do you go for

- a) The natural look
i.e. do you wear makeup and yet not want to look as if you are wearing makeup, by applying makeup lightly.
- b) The made up look
i.e. do you want makeup to look like makeup, by applying makeup colourfully.
- c) The artistic look
i.e. do you want makeup to make an artistic statement by applying makeup in an alternative manner.

17. Do you think men like women wearing makeup.

- a) Yes.
- b) No.

18. What age did you start wearing makeup

comment : _____

19. Do you spend more on cosmetics for you face than on your body.

- a) Yes.
- b) No.

20. Do you think that women wear makeup primarily for men.

- a) Yes.
- b) No.

21. Would you ever consider cosmetic surgery on your face at any stage of your life.

comment : _____

22. Do you think that makeup generally gives women more confidence.

- a) Yes.
- b) No.

23. Do you think that makeup is a form of fashion.

- a) Yes.
- b) No.

24. What do you think you best facial feature is

comment : _____

BASIC SKIN CARE

The basic of a good and healthy skin is thorough cleansing, toning and moisturising. A good diet, drinking plenty of water and getting enough sleep are all important in helping the skin repair itself from the inside while you keep up a constant battle against damage from the environment such as pollution and the UV (Ultra Violet) rays of the sun.

Puffiness around the eyes is sometimes an indication of fluid retention. If you can, try to drink at least 1 - 1½ litres of water a day (not tea or coffee!) Your system needs that much to function properly and to flush out the toxins that will accumulate. Dark rings around the eyes are usually attributed to lack of sleep when, in fact, it's more likely to be due to toxins being stored in the paper thin tissues of the under eye area. Water is so important to the condition of your skin, it's cheaper than any skin cream and more beneficial!

Cleansing the skin is very important to keep it free from 'skin debris' which will block the pores and cause skin infections and spots. Use a cream cleanser or lotion rather than soap. Most foundations are oil based and need to be dissolved. Soap tends to remove only what is on the surface and after a while a build up of dead skin cells, oil and stale make-up might collect in the pores and cause skin problems. Soap is also alkaline and has a drying effect on the skin. The PH balance of skin is acid based, which is it's natural defence against infection.

Most cosmetic companies have a cleansing bar in their range which will feel like washing with soap and water but won't dry the skin. Start at the base of the neck and massage upwards, don't drag the skin downwards. To remove your eye make-up use an oil free lotion, oil tends to be too heavy for the delicate eye tissue and can cause puffiness. Use the lotion on dampened cotton wool pads and sweep across the eye from the outer side to the inner. Do not rub the eye area it will cause stretching and sagging of the skin. The under eye skin has no oil glands and cannot replace lost moisture so extra care is a must!

Toning the skin after cleansing is important so don't be tempted to miss this step out. Toning removes all traces of cleanser and increases the blood supply to the skin so it helps to remove impurities that may be building up under the skin. Use on dampened cotton wool - it's more economical and, if the skin is dry it will dilute it slightly. Try to use a tonic that doesn't contain alcohol unless your skin is very oily. Saturate the cotton wool and start at the base of the neck and work upwards using a patting, circular movement. Avoid the eye area.

Moisturising the skin is also a very important part of your skin care routine, but that doesn't mean you have to spend a fortune on expensive creams. Moisturisers feed water and emollients into the skin to plump up the tiny skin cells and ease out dryness lines. Most creams and lotions now contain sun filters and sunscreens: When you buy one, check that it has. The skin is under constant threat from UV rays from the sun and even on a cloudy day these rays will penetrate and cause premature ageing of the skin. The foundation of the skin is a substance called 'collagen' and all the skin tissue is attached to this tough fibre-like base. UVA rays systematically breakdown and destroy this foundation and the results are lines and sagging of the skin, all very ageing and virtually impossible to repair.

The UVB rays of the sun cause sunburn and skin cancer. Skin cancer is now the second most common form of cancer in Britain and it affects twice as many women as men. Prevention is the best protection, so protect you skin with a high factor sunscreen. Use a tinted moisturizer on your face to achieve a tanned look and aim for a 'golden glow' rather than a dark tanned look which tends to look rather dated.

.../Cont

Apply small dots of moisturiser over your face and neck and massage up and out. If your skin is looking tired, try one of the new deep treatment serums such as *Lancôme's 'Oligo-Major'* or *Elizabeth Arden's 'Ceramide'*. These treatments contain minerals and trace elements to boost the skin and aid moisture replenishment. As they tend to be very rich they should be used sparingly.

Face masks are an excellent treatment for tired or dull skin. They stimulate the blood supply and increase the oxygen content of the skin, making it look and feel better. Smoking limits the oxygen supply to your skin which can cause the colour to change from a healthy pink glow to a rather greyish tinge. Use whichever face mask suits your skin best but use it as often as you can. The French tend to use them every day to gain maximum benefit. You may not have the time to do this, but do try to aim for three times a week if you can.

Clarins sell a mask that has a deep purifying effect on the skin and contains plant extract. *Lancôme* sell a mask specially for the eye area, called '*Masque 10*', which tightens and brightens the skin around the eyes and has a cooling effect, as do most eye gels. Don't, however, be tempted to use these gels every day. Over a long period of time they have a drying effect on the sensitive eye tissue, so alternate them with an eye cream. Using your ring finger (the muscles in this finger are the weakest and won't pull the eye tissue), gently dab a very small amount across the brow bone and under the eyes, finishing approximately half way along. Never take the cream right up into the corner of the eyes as it will irritate the tear ducts.

Cleansers, toners and moisturisers are the basics of your skin care regime. Eye creams, night creams, throat creams and face packs are all important but they are extras. Get into the habit of using them always and you and your skin will reap the benefits.

REMEMBER - YOU ONLY HAVE ONE FACE; LOOK AFTER IT!!!

Look up your skin type on the list below. It will make it easier for you when buying skin care products if you recognise the range that will suit you best and deal with any skin problems you may have.

Scientific and Objective Characteristics of Specific Skin Types

Sensitive Skin Characteristics	Dry Skin Characteristics	Combination Skin Characteristics	Problem Skin Characteristics
<p>Skin looks thin and fragile</p> <p>Skin is dry</p> <p>Skin irritates easily and tends towards allergic reactions</p> <p>Skin may sting or burn from many cosmetics, soaps or fragrances</p> <p>Skin may be sensitive to sun</p> <p>Frequently this type of skin is inherited</p>	<p>Skin looks poorly moisturized, dry, powdery with possible flakiness.</p> <p>Skin feels dry and tight because it is not able to retain moisture</p> <p>Skin appears dull</p> <p>Skin may have a poor texture - a rough uneven surface appearance</p> <p>Skin may be lined and wrinkled</p> <p>This skin type does not have problems with sensitivity</p>	<p>Some areas, like nose and forehead look oilier. Other areas, like cheeks, feel dry</p> <p>Skin changes dramatically with the seasons</p> <p>She thinks her skin is imbalanced</p> <p>An important fact you may not know: There are two types of combination skin.</p> <p>1 More oily than dry - usually a younger combination skin (under age 30)</p> <p>2 More dry than oily - usually in women over age 30</p>	<p>Excess oil (sebum) secretion</p> <p>Large pores and poor texture</p> <p>Irritated hair follicles</p> <p>Blackheads, whiteheads and blemishes</p> <p>May be poorly hydrated (moisturised)</p> <p>Sensitivity which may cause blemishes</p>

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IN SEARCH OF PERFECTION

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BY

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