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THE NATIONAL COLLEGE OF ART AND DESIGN

AN ANTHROPOLOGY OF THE FACE

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## Introduction:

The human face is the most basic feature of human life . It protects the brain , encapsules the senses; it houses our linguistic modes of communication; it has the unique capacity to display a diversity of momentary and contrasting emotions that are universal and it has the ability to establish relationships in every aspect of the various societies .

This dissertation traces the importance and the use of the face from primitive 'Java Man' whose face was principally used for food scavaging ; who was unable to communicate visually or literately , and whose fossils impart no record of the treatment of emotion or beauty to the emergence of modern man with his capacitance to communicate emotions in his facial expressions , to stir relationships and to perceive beauty .

Beauty is in the eye of the beholder and exists only in the mind that contemplates it ; it is portrayed and perceived in many unbelieved ways in different social and ethnic groups .

Finally this dissertation discusses the advent of world communication in the last forty years through



the media of T.V. , radio , film , leading to a  
breakdown in cultural boundaries and the more global  
approach to perceived standards of facial elaboration  
and beauty through advertising .

The evolution of the face is a process that has been going on since the beginning of time. It is a process that has been shaped by the environment, by the needs of the body, and by the desires of the mind. The face is a complex organ that is the result of a long and intricate process of evolution. It is a mirror of the soul, and it is a reflection of the world around us. The face is a masterpiece of nature, and it is a testament to the power of evolution.

The evolutionary history of the face shows great  
variety in shape and proportions of the face in different  
species. This variety is the result of the different  
environments that the face has evolved in. The face is a  
complex organ that is the result of a long and intricate  
process of evolution. It is a mirror of the soul, and it  
is a reflection of the world around us. The face is a  
masterpiece of nature, and it is a testament to the power  
of evolution.



## Chapter 1 :

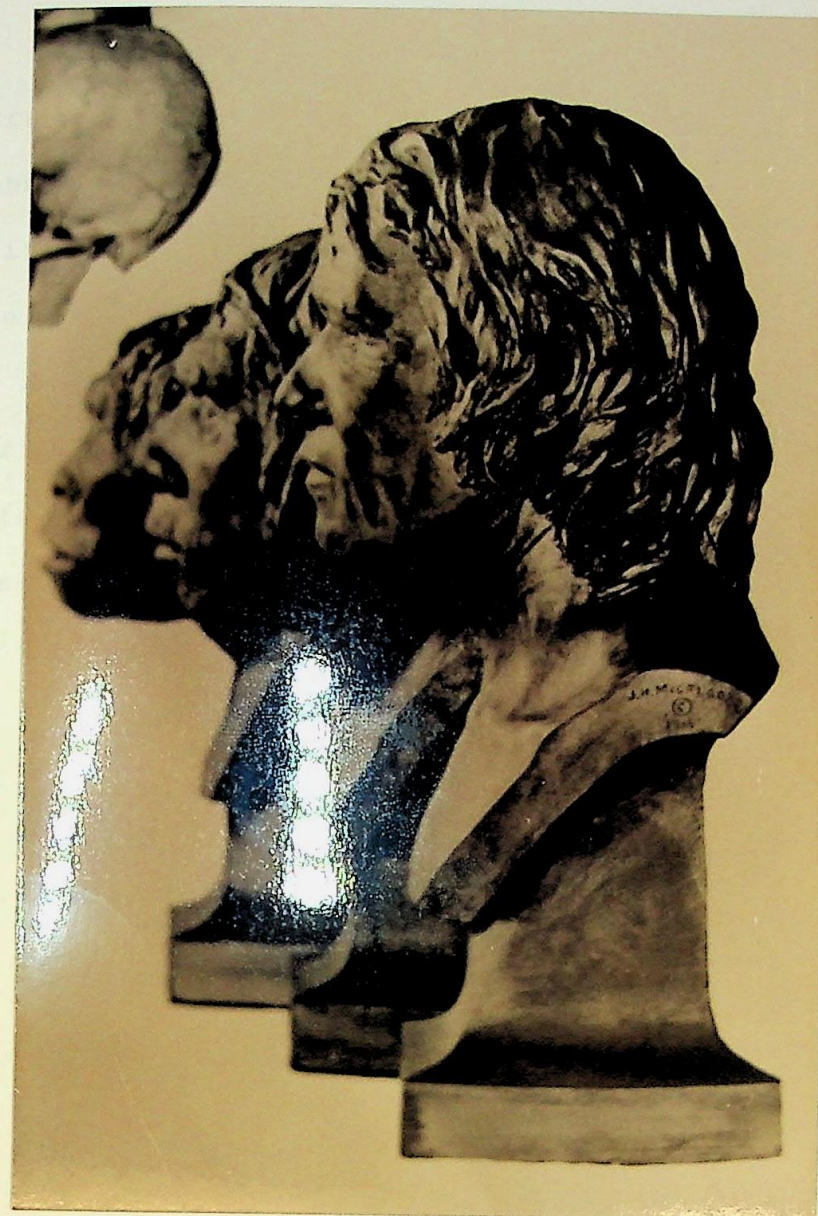
### The Evolution and Design of the Human Face.

#### Evolution of the Face.

The formation of a human face begins 33 days after the conception of a foetus in the mother's womb . At this stage the foetus possesses clearly marked fish-like gills . These gills , serve as a reminder , millions of years ago when man's remote ancestors were sea dwellers . The story of the evolution of the face really begins 400 million years ago when the more intelligent and adventurous of these creatures began to venture onto land . Their survival on land could only be ensured with adaptation of their breathing apparatus to their new environment , so lungs began to evolve and their fish gills began to disappear . First the bones of the gill arches began to evolve slowly into jaw bones and then the gill muscles , originally used for pumping water , gradually became transformed into a new kind of muscular veil which was eventually to become the human face.

The evolutionary history of the face shows great variety in shapes and proportions of the skull and also , in the muscles and skin that provide its covering . This variety in the designs of the human face through man's life time on earth is intrinsically linked to his migration through different climate zones and his increasing knowledge of himself and his resoures - his tribe , environment etc. .





1.(left to right) Reconstructed Heads of:  
 'Java man'  
 'Neanderthal man'  
 'Cro-Magnon man'



Illustration 1 shows three important stages in the development of the skull of early man - from the most primitive "Java Man" through the emergence of "Neanderthal Man" to the relatively recent Stone Age "Cro-Magnon Man". If the skulls are examined closely there are some striking similarities to man's closest living cousins, the anthropoid ape : for instance , the prominent "superciliary ridge" above the eyes whose purpose anthropologist Brace believed to be the strengthening of the brow to withstand the enormous forces exerted by the powerful jaw muscles in the primeval forests for chewing and tearing food , and using the teeth as a vice in tool making , hide processing and so forth .(1) As primitive man became increasingly dexterous , he began to use his hands to break food and make tools . These modifications in the bodily functions brought about changes in the skull : the jaw and the brow ridge gradually became less prominent .Man however , still needed some leverage to chew his food so the chin , a uniquely human characteristic evolved . At the same time as the jaws became smaller and less powerful , the prominent superciliary ridge also began to disappear and forehead bones became smoother . With the receding of the prognathous jaw and the moving forward of the forehead the steeper facial architecture of modern man evolved . It is the gradual change in the "facial angle" which is used by anthropologists as a guide to a skull's level of evolutionary sophistication.



## Structural Design of the Face

There is enormous variety in the shapes and proportions in the faces of modern man . The underlying structure of the face the skull , is made up of no less than fourteen different bones which are functionally separated into the braincase and the jaws . The skull protects the brain and the sense capsules , houses the teeth and tongue , and the entrance to the pharynx . Thus the head and face function in sensory reception , food acquisition , defense , respiration , and communication . During a person's lifetime some of the bony elements of the skull change markedly . From childhood , where the cheek bones are extremely shallow, the distance between the nostrils and the eyes very small , and the cranium proportionally large - producing the characteristic 'baby-face' - to the shrinkage or 'resorption' of the jawbone which occurs usually in old age with losing of the teeth .

Human biologists have found a correspondance between the proportions of the skull and the body : generally , at maturity the head is one-seventh of the total body height . As I have said previously the head of an infant occupies a higher fraction of its body height and this may be up to one-fifth of its body length



in a newborn baby . Between the sexes ,women have smaller skulls and brain weights than men - however this does not bestow any superiority of intelligence on the male . Men usually have a larger and wider jaw , and often a slight prominence above the brow known as the glabellar eminence .

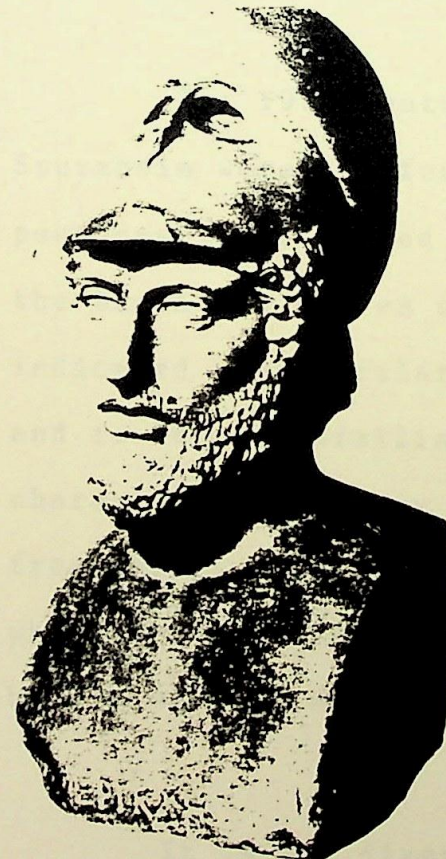
Variations in sizes of skulls should not be allowed to mislead into premature conclusions concerning the intelligence of owner . Crania displaying considerable diveragance from the norm do not imply deductions such as low intelligence for those with a small head nor brilliance for those with a large one . Throughout history many illustrations maybe cited of brilliant scholars whose unusual skull shape shows little relationship between head or brain-size and cleverness in man . Erasmus of Rotterdam had an extraordinarily short , 'hyperbrachcephalic' or broad head with his brain weighing no more than 1160 grams (an average brain weighs 1400 grams) . He was notoriously vain , and wore a specially constructed wig and large biretta hat to conceal his small head (ill.2) . The great German anatomist Roux was so ashamed of his small head that he naturally assumed his brain must have a low weight, and he ordered on his deathbed that his brain be removed and destroyed - for fear that it would be perserved as an





2. Erasmus of Rotterdam (1466-1536)

This illustration superimposes his cranium on to a well-known profile portrait by Holbein , showing his head accounts for only a small portion of the front of the picture .



3. Pericles known to his contemporaries as 'onion head'. In nearly all his statues he is seen wearing a helmet to conceal his 'blemish'.



anatomical curiosity . Plutarch describes the Athenian Pericles as possessing a disproportionately tall and peaked skull which led to abusive Athenian poets calling him 'onion-head' (ill.3) . Lenin's skull was very large , as were those of the writers Mark Twain and Thomas Hardy . The artist Henri de Toulouse - Lautrec was almost a dwarf yet had a peculiar , disproportionally large skull which he always disguised with a hat .

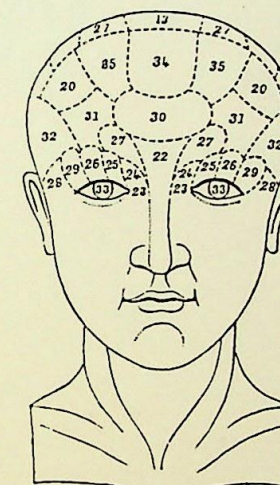
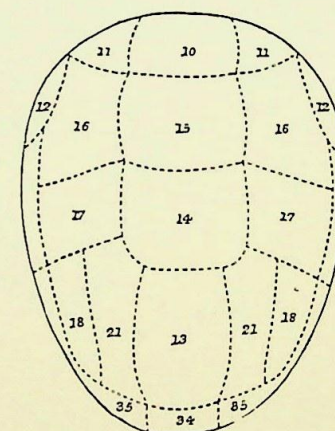
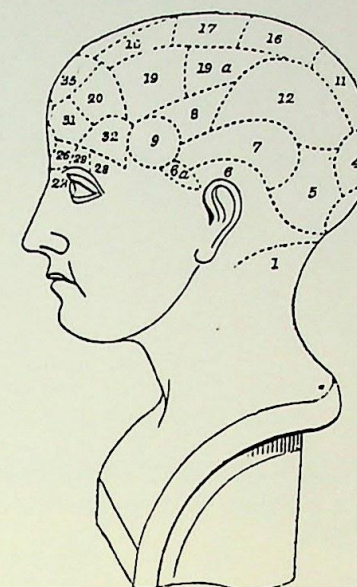
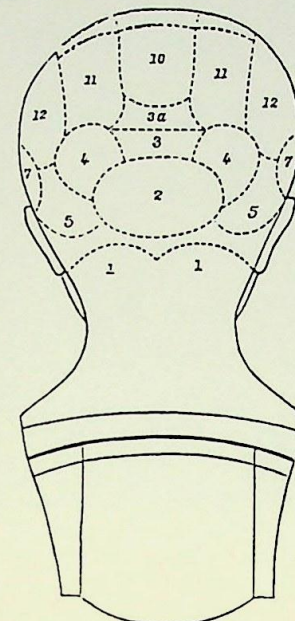
Thickness of the skull can also show considerable variation but again this has nothing to do with race or intelligence and there is no factual justification for terms of abuse such as 'thick-head' or 'numb-skull' .

Two 19th century Austrian physicians Gall and Spurzheim were the founders and propagandists of the pseudo-science called phrenology . This is the study of the bumps and curves on the skull which they claimed indicated a particularly well developed part of the brain and to be an 'infalliable guide' to the personality , character and ability of a person (ill.4&5) . Research from the early part of the 20th century has dis-credited phrenology as a science and concluded that bumps on the head's surface do not reflect mental qualities .

It is the diversity of complex , subtle and beautiful movement in the face which provides endless



# PHRENOLOGICAL BUST.



## NAMES OF THE MENTAL FACULTIES, THE POSITIONS OF THE ORGANS OF WHICH ARE MARKED UPON THE BUST.

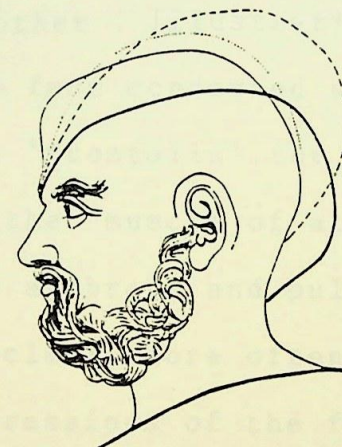
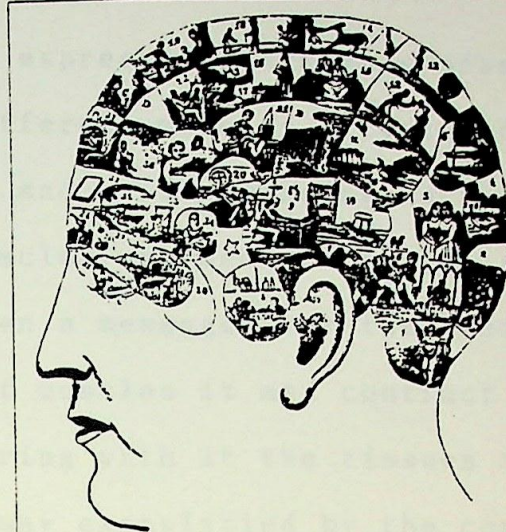
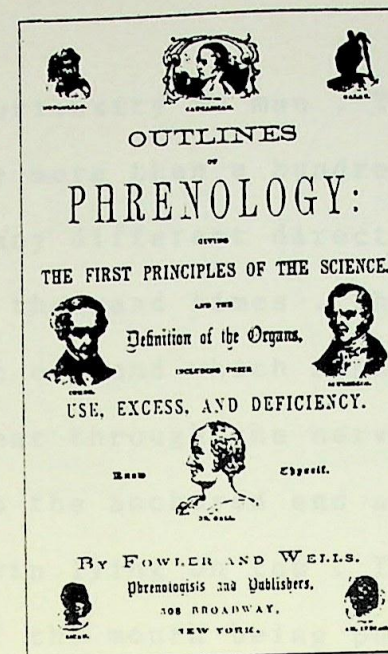
### AFFECTIVE.

### INTELLECTUAL.

I. PROPENSITIES.		II. SENTIMENTS.		I. PERCEPTIVE.		II. REFLECTIVE.	
1. Amativeness, vol. i. p. 183		10. Self-Esteem, vol. i. p. 341		22. Individuality, vol. ii. p. 28		31. Comparison, vol. ii. p. 151	
2. Philoprogenitiveness, 193		11. Love of Approbation, 357		23. Form, . . . . . 35		32. Causality, . . . . . 163	
3. Concentrativeness, 211		12. Cautiousness, . . . 369		24. Size, . . . . . 41			
3. a Inhabitiveness, . . . 237		13. Benevolence, . . . 382		25. Weight, . . . . . 46			
4. Adhesiveness, . . . . . 243		14. Veneration, . . . 390		26. Colouring, . . . . 53			
5. Combaticiveness, . . . 255		15. Firmness, . . . . . 413		27. Locality, . . . . . 72			
6. Destructiveness, . . . 277		16. Conscientiousness, 418		28. Number, . . . . . 83			
6. a Alimentiveness, . . . 294		17. Hope, . . . . . 443		29. Order, . . . . . 90			
7. Secretiveness, . . . . . 311		18. Wonder, . . . . . 449		30. Eventuality, . . . 92			
8. Aquisitiveness, . . . . . 326		19. Ideality, . . . . . 469		31. Time, . . . . . 101			
9. Constructiveness, . . . .		19. a Unascertained, 477		32. Tune, . . . . . 110			
		20. Wit or Mirthfulness, 490		33. Language, . . . . . 124			
		21. Imitation . . . . . 511					

4. U.S. advertisement for phrenological consultations.





**SHOULD WE MARRY?**

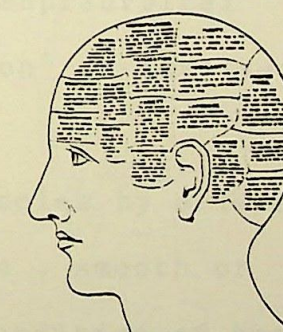
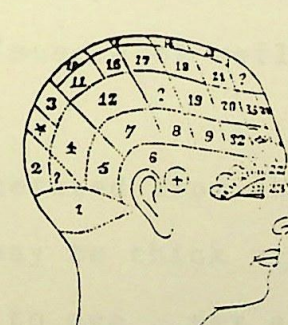
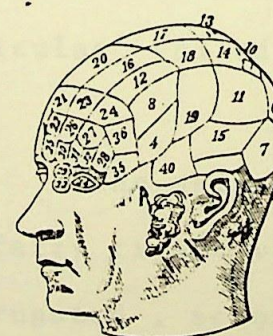
Are We  
Well  
Mated?

The most important question in connection with marriage should be in regard to mutual adaptation, physically, mentally and morally. Phrenology explains this, and therefore should be consulted. There are many works on the subject that can be read profitably by all, but the best work relating to this specially is

**WEDLOCK: OR, THE RIGHT RELATION OF THE SEXES.**  
A Scientific Treatise Disclosing the Laws of Conjugal Selection and Prenatal Influences, also Showing Who Ought and Who Ought Not to Marry. By Samuel R. Wells, author of "New Physiognomy," "How to Read Character," etc. Price, \$1.50; in fancy gilt, \$2.

The Work being a Practical Guide to all the Relations of a Happy Wedlock, and it should be read by all, and especially those contemplating Marriage. Is handsomely printed and beautifully bound. Copies will be sent, postpaid on receipt of price, \$1.50; full Gilt edges, \$2.00.

Address, **FOWLER & WELLS CO., Publishers,**  
773 Broadway, New York.



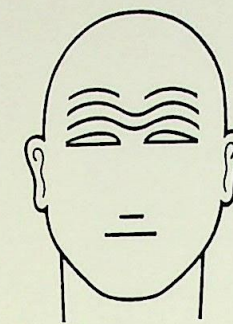
5. U.S. advertisement for phrenology.



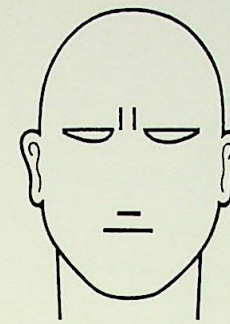
curiosity to man . These expressions are made possible by more than a hundred different muscles structured in many different directions and criss-crossing each other a thousand times . The muscles are secured to the skull at one end which means when a message from the brain is sent through the nerves of muscles it may contract closer to the anchored end and bring with it the tissues and the skin lying on top . This may be exemplified by the corner of the mouth being pulled upwards into a smiling position. Expressive muscles do not act independently of one another . Illustration 6 shows the twelve main muscles in the face concerned with expression when they are isolated. The 'frontalis', for example which is more popularly known as the 'muscle of attention' has the effect of raising up the eyebrows and pulling the eyes wider open . But this muscle is more often simultaneously used in more complex expressions of the face - such as those which occur in 'puzzlement' or 'uncertainty' where the 'supraorbital orbiculae' called the 'muscle of reflection' is involved.

The skin is separated from the muscles by a layer of fatty tissue which may be thick or thin , smooth or corrugated , according to age , sex and condition of health. These fatty tissues have a profound effect on our facial appearance as we go through life . An example of one of these tissues is to be found between the nose and the upper lip , another at the point of the chin . When babies are

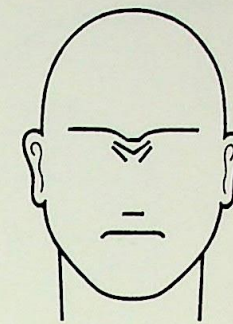




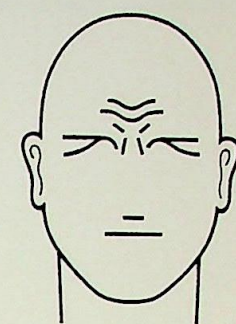
1 frontalis  
Attention/  
Astonishment



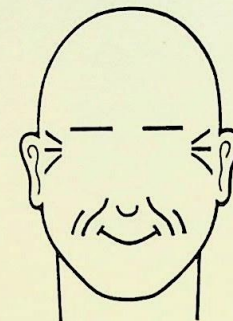
2 orbicularis oculi  
Reflection/Meditation



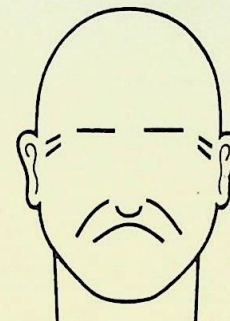
3 procerus  
Harshness  
Menace  
Aggression



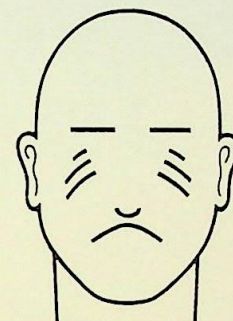
4 corrugator  
Sorrow



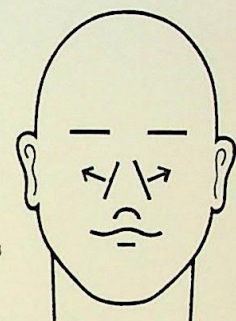
5 zygomaticus major  
Laughter



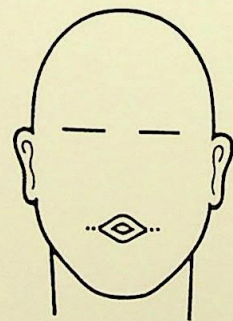
6 levator labii  
superioris et alae  
nasi  
Discontent/Grief



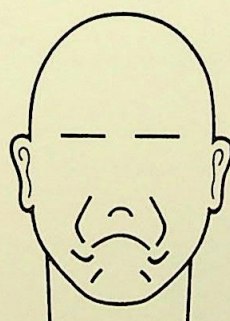
7 levator labii  
Extreme grief with  
tears



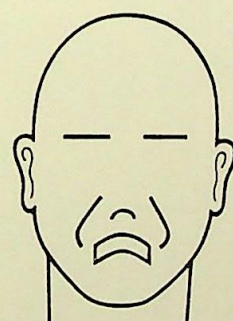
8 compressor naris  
Attention/  
Sensuousness



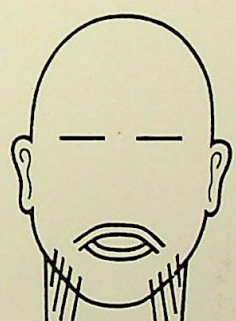
9 orbicularis oris  
Pouting or pulling-in  
(biting) lips



10 depressor anguli  
oris  
Contempt



11 depressor labii  
inferioris  
Disgust



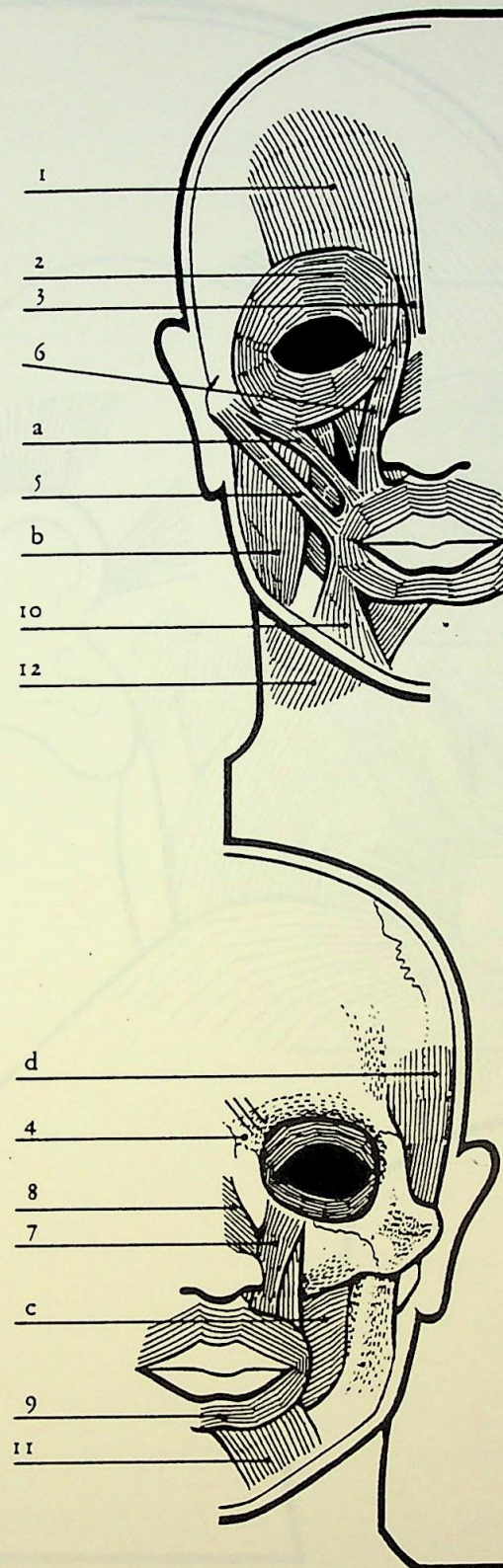
12 platysma  
Anger, pain  
Torture, Extreme  
Exertion

6. Twelve major muscles of the face by Duval , in the book Anatomy for Artists. The numbers of the muscles are keyed to illustrations 7 & 8 .



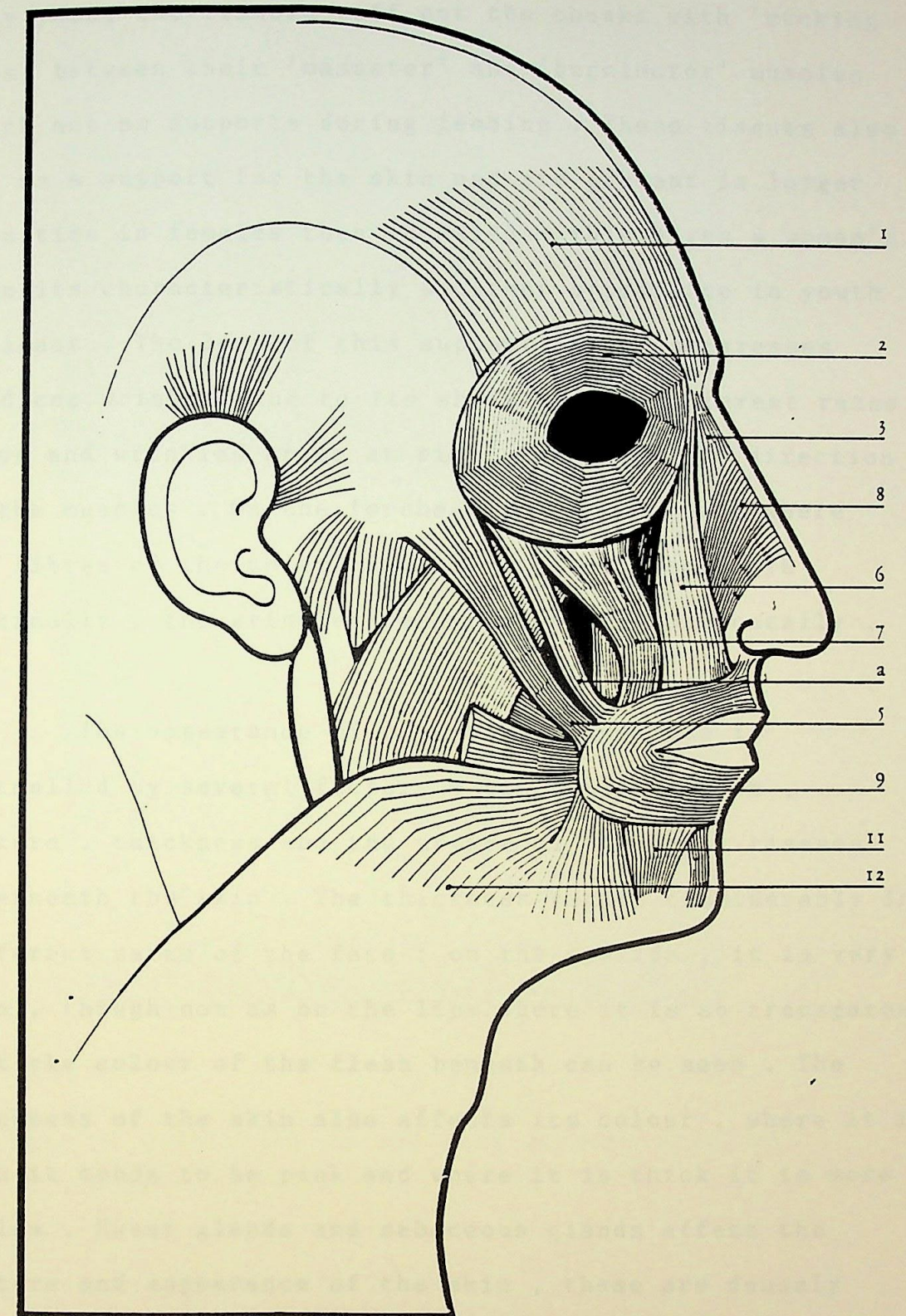
- 1 frontalis
- 2 orbicularis oculi
- 3 procerus
- 4 corrugator
- 5 zygomaticus major
- 6 levator labii superioris et alae nasi
- 7 levator labii
- 8 compressor naris
- 9 orbicularis oris
- 10 depressor anguli oris
- 11 depressor labii inferioris
- 12 platysma

- a zygomaticus minor
- b masseter *non-expressive*
- c buccinator *non-expressive*
- d temporal *non-expressive*



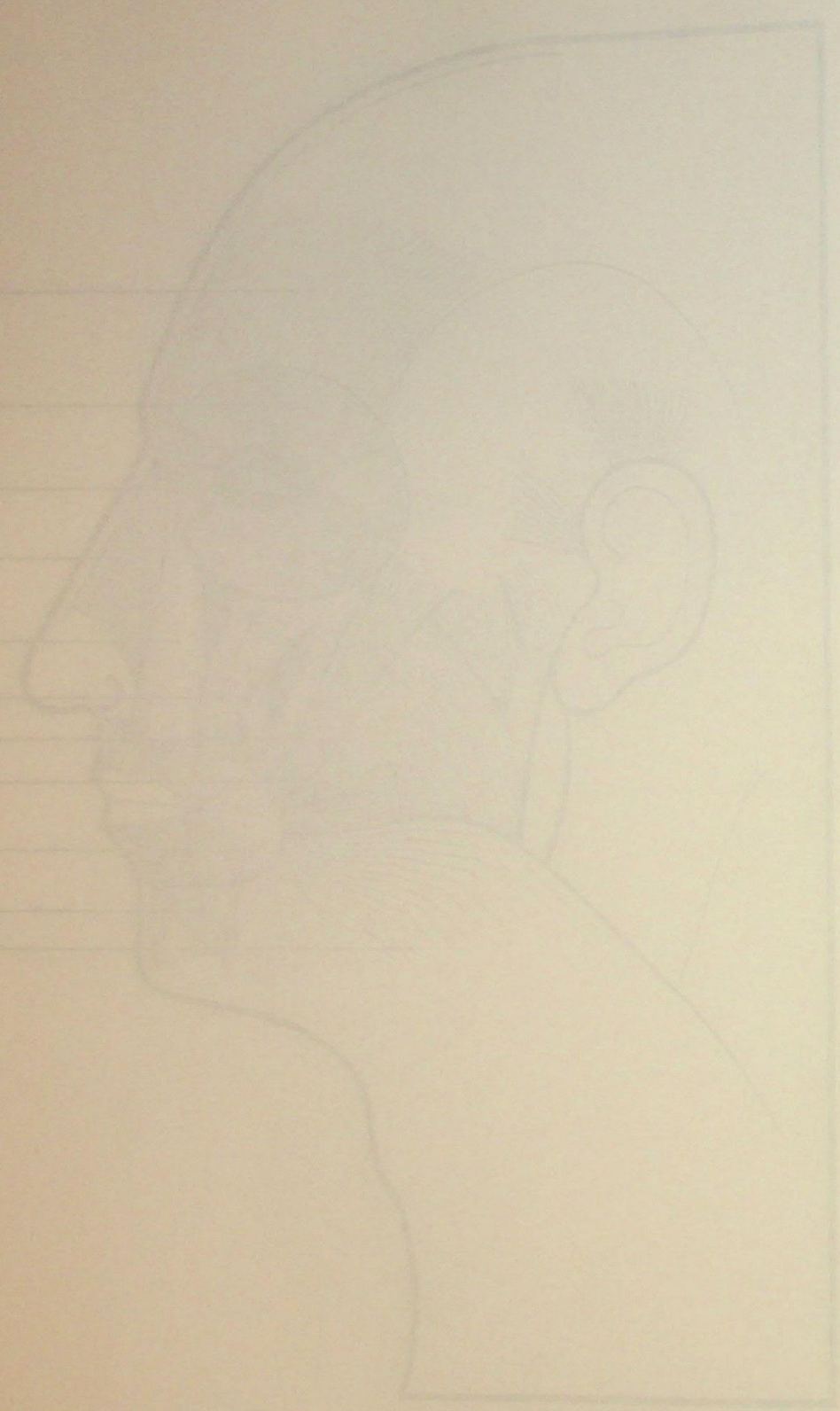
7. Major facial muscles concerned in expression .





8. Major facial muscles concerned in expression .

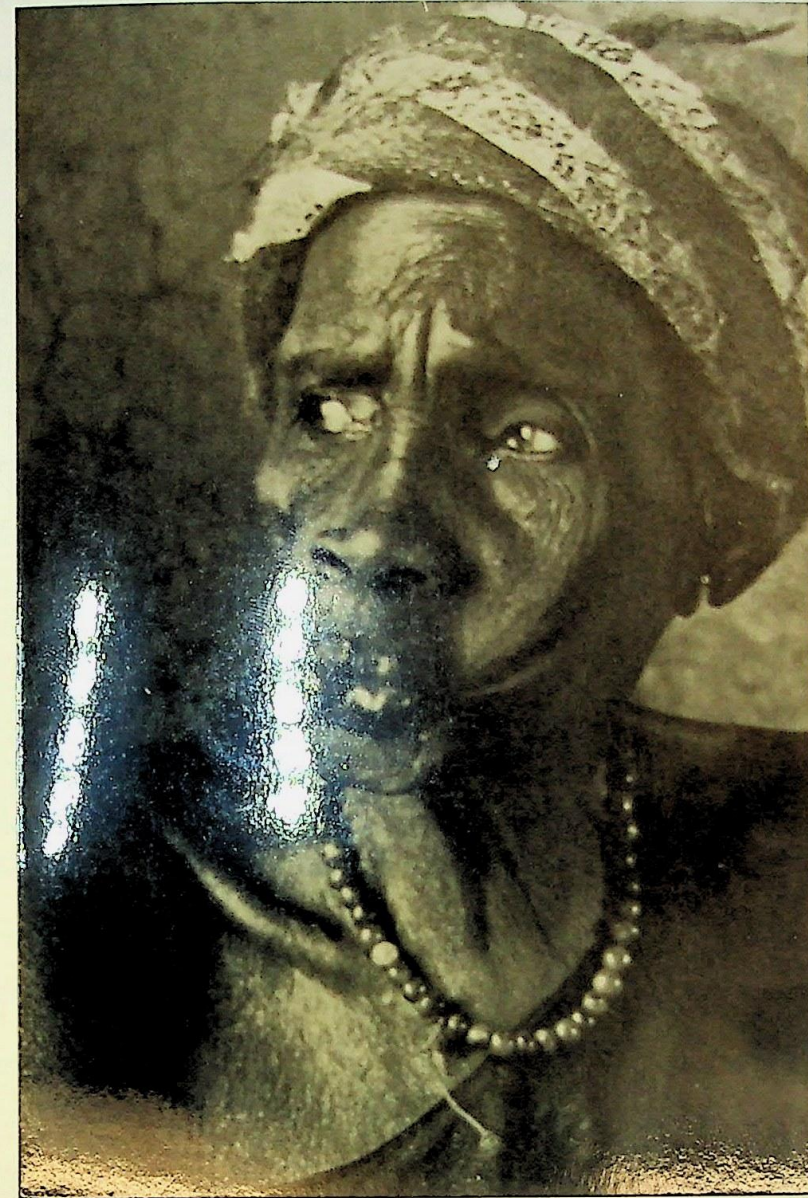




very young the tissues puff out the cheeks with 'sucking pads' between their 'masseter' and 'buccinator' muscles which act as supports during feeding . These tissues also act as a support for the skin and are present in larger quantities in females than in males - this gives a woman's skin its characteristically smoother appearance in youth at least . The loss of this support as age progresses produces wrinkles due to its shrinkage at different rates . Lines and wrinkles arise at right angles to the direction of the muscles . On the forehead , for example , where the fibres of the underlying 'frontalis' muscle lie vertically , the wrinkles tend to develop horizontally .

The appearance of the skin of the face is controlled by several factors - blood circulation , texture , thickness and the nature of the fatty tissues underneath the skin . The thickness varies considerably in different parts of the face : on the eyelids , it is very thin , though not as on the lips where it is so transparent that the colour of the flesh beneath can be seen . The thickness of the skin also affects its colour , where it is thin it tends to be pink and where it is thick it is more yellow . Sweat glands and sebaceous glands affect the texture and appearance of the skin , these are densely distributed on the face and scalp with the latter considerably dense on the forehead and nose . The greasy , oily substance , sebum secreted by these glands , especially during puberty and early adulthood possesses a





9. Loss of elasticity of the skin becomes apparent in old age .



discrete but definite odour and may serve as a sexual stimulus for those whose noses are young enough to smell it. It is this type of gland which secretes the waterproof and insect proof wax of the ear and which in another form , secretes milk from a nursing mother's breast .

Skin colour is an inherited factor controlled by genetic laws . Anthropologists believe that primitive man was coffee coloured - and that people who moved towards milder climates became adapted to the lack of sunlight by losing their protective pigment , melanin . This modification to the skin was essential for the absorption of what ultra-violet light was available in order to generate vitamin D in the body necessary for survival . Conversely , of those people who moved to hotter regions only those with a high pigmentation of melanin could survive the intense sunlight and reproduce .

The provocation by skin colour is different to understand . Research has suggested that adverse reaction to other skin colours is innate and primitive . This adversity has been prevalent in the myth that people of a dissimilar colour should not mate for fear of producing unhealthy or handicapped children and it is only since the 1960's that on a mass scale in our society that this myth has been debunked . Furthermore , research has proven that colour hostility is not inborn and the negative reactions

The skin and eyes of black people is deeply pigmented with melanin to protect them from intense sunlight .





10. The skin and eyes of black people is deeply pigmented with melanin to protect them from intense sunlight .



to skin colours is acquired from parents and environmental influences . It is not a question of consciously brain-washing a child but it is absorbed unintentionally from parental attitudes and behaviour .

Yet quite contradictorily , there is much ambivalence between black and white people towards skin colour . While many black people , most notably Michael Jackson are trying to transfrom their skin colour by use of a skin bleacher monobenzylether of hydroquinone(MBEH), many white people can be seen suffering intense sun and the risk of skin cancer to acquire a dark sun tan . Products for darkening the skin are placed side by side with bleaching ones in advertising columns in magazines throughout the world .

#### The Character of a Face.

The essential individuality of a face is not derived from its size , symmetry or features alone . Its character lies in a very particular physiognomic pattern. Many of us would be unable to describethethe individual features of our loved ones , the colour of their eyes , the exact shape of their nose yet this uncertainty of their features would not prevent us from picking out their faces from among a thousand simply because of our responce to their characteristic expression . Yet we do not confuse this experience with momentary contrasting expressions



but like our ability to recognise a person's handwriting or their voice we are able to deduce a general dominant expression for every face we care to recall . Computer designers at the Bell Telephone Laboratories in the United States having been trying to reproduce this pattern recognition which is inherent of the central nervous system of humans and even of animals , however they may only construct a pattern of a still face in a carefully-computed mosaic which is recognizable at a distance or with eyes half closed . The designers still have an enormous feat before them to reach a par with the uniqueness of the human mind and its capacity to visually recognize an individual face in perpetual motion with constantly changing light and angle .

This pattern of the features in a face is also unusual in that it transcends the ravages of mood and time and can also reach across generations into what are known as family likenesses . It maybe then that the character of a face can be called a 'mask' .

Our judgements of people often rest on this total experience of a face . The pseudoscience of physiognomy fails to appreciate the interrelationships in the face , preferring to deduce psychological character from the individual facial features and this had led to its lack of credibility among scientists .

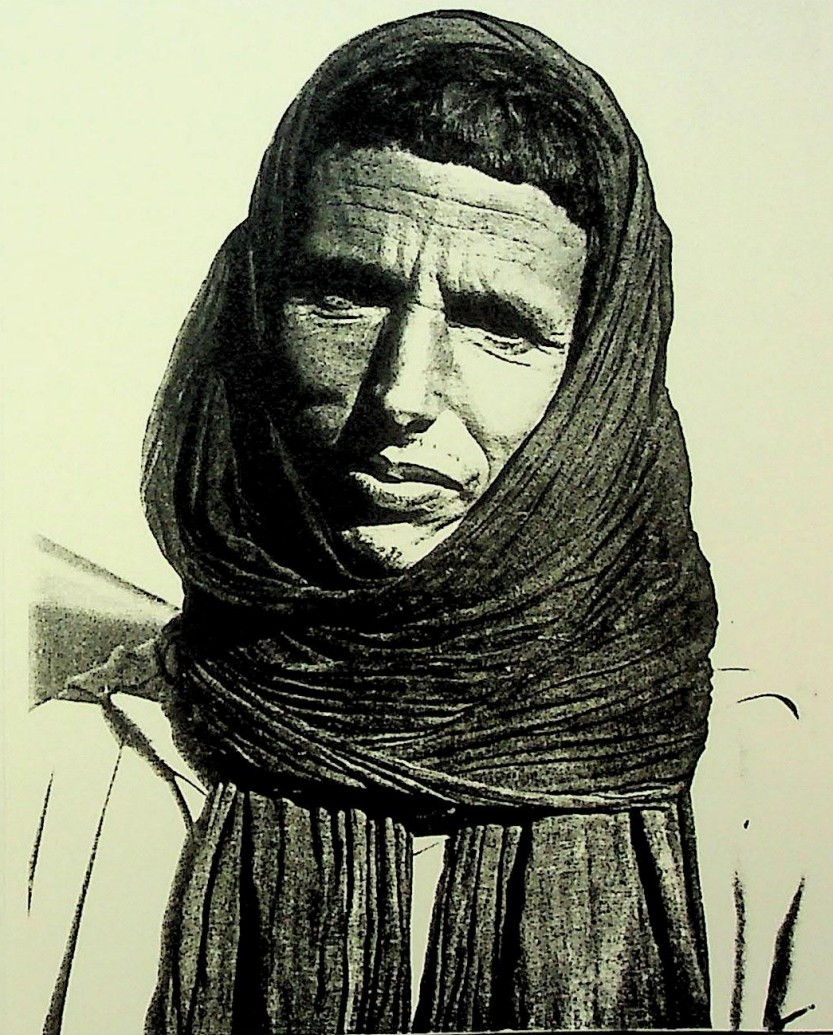
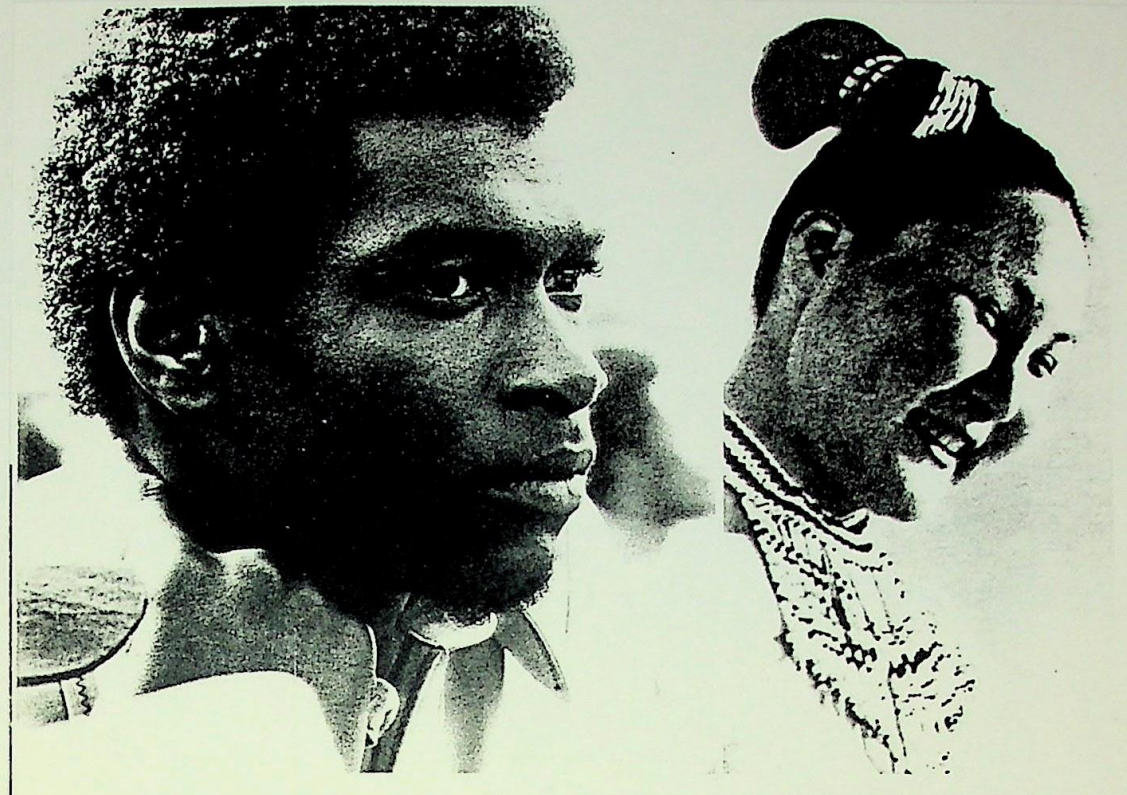


### Racial Differences in the Face.

Of all the differences in the design of the human face that due to race is the most obvious and the most impressive (ill. 11-13). There has been much controversy between ethologists, anthropologists and social scientists as to what constitutes race. The variations in skin colour throughout the world is generally used by the mass body to define race; however, skin colour is nothing more than a superficial physical property generated by different large groups in response to different climatic conditions and the survival of the species.

More attention is focused by ethologists on the shape and proportion of the head and face in their division of man into ethnic groups. Europeans and Negroes, for instance, tend to have long heads while many Chinese have relatively broad heads. There is much variation in the length and breadth of the face even with ethnic sub-groups. Concentration on the individual features of the face provides a richer pattern of diversity. Anthropologists identify groups by their nasal shape. They distinguish narrow nosed or 'leptorrhine' people (such as white Caucasians) from broad nosed or 'platyrrhine' people (such as Negroids). Classed between these two types are the medium nosed or 'mesorrhine' people (such as Mongoloid peoples of





11. (top left) Negroid man  
 (top right) Mongoloid woman  
 (bottom) Regibat tribesman from Southern Morocco



Central Asia). Generally narrow nosed Caucasians have a high nasal root and high bridge with a long tip to the nose . By contrast , Negroes have a broad nose with a wide , depressed root , a broad concave bridge and thick tip . Monogoloid people have a concave nose and often deeply sunken into the face . The shape of the nose cannot alone determine the origin of a man , there are infinite deviations from the norm .

Eye-colour has been studied in depth to reveal its position in relation to a man's constitution . Again, the pigment melanin is present in the iris and it decides the subtle variations in eye-colour according to the climatic region . Turquoise-blue , green , grey , hazel and dark brown are shades of the eye brought about by the differences in the quantity of the melanin . As with skin colour , a person from a hot zone such as a Negroid will have a high level of pigment present to protect the eyes from the harsh tropical sun , hence dark brown eyes and a paler skinned person will only have melanin in the inner layers of the iris with the result of lighter coloured eyes such as blue . These are generalizations , 'dark' genes are widely scattered in populations of 'light' people .

The 'epicanthic fold' is found in the tissues around and it appears slantwise across the outside of the eyes in Chinese and Japanese faces . Lips also show





12. (top) Man and woman from India in the film Company Limited  
(bottom) African boy



ethnical variation : Negroes of Africa have full and thick lips and thin , pale 'Simian' lips are found among Europeans . Ears diversify in shape and size , they are largest in yellow-brown Asiatic peoples and smaller in Negroids , who sometimes have little or no lobe .

It is impossible to categorize men into ethnic groups by virtue of some facial feature which is a generalization of some particular group . Ethnologists can only indicate membership of a race by relying on a collection of characteristics to provide the answer.

As regards psychological and tempermental differences between different ethnic groups : these do exist and characteristics of this kind are at root based on environmental factors . Why an Italian is generally considered to be talkative and more sociable is because he lives in conditions where sociability and human contact is encouraged by a warm , agreeable climate. It is not an inborn quality of his group . While temperment is certainly influenced by the 'external environment' , it also holds that a man creates his own 'personal environment' composed of his experiences , successes, failures , conceptions , notions , all of which may be reflected in the personality and sometimes in facial appearances .

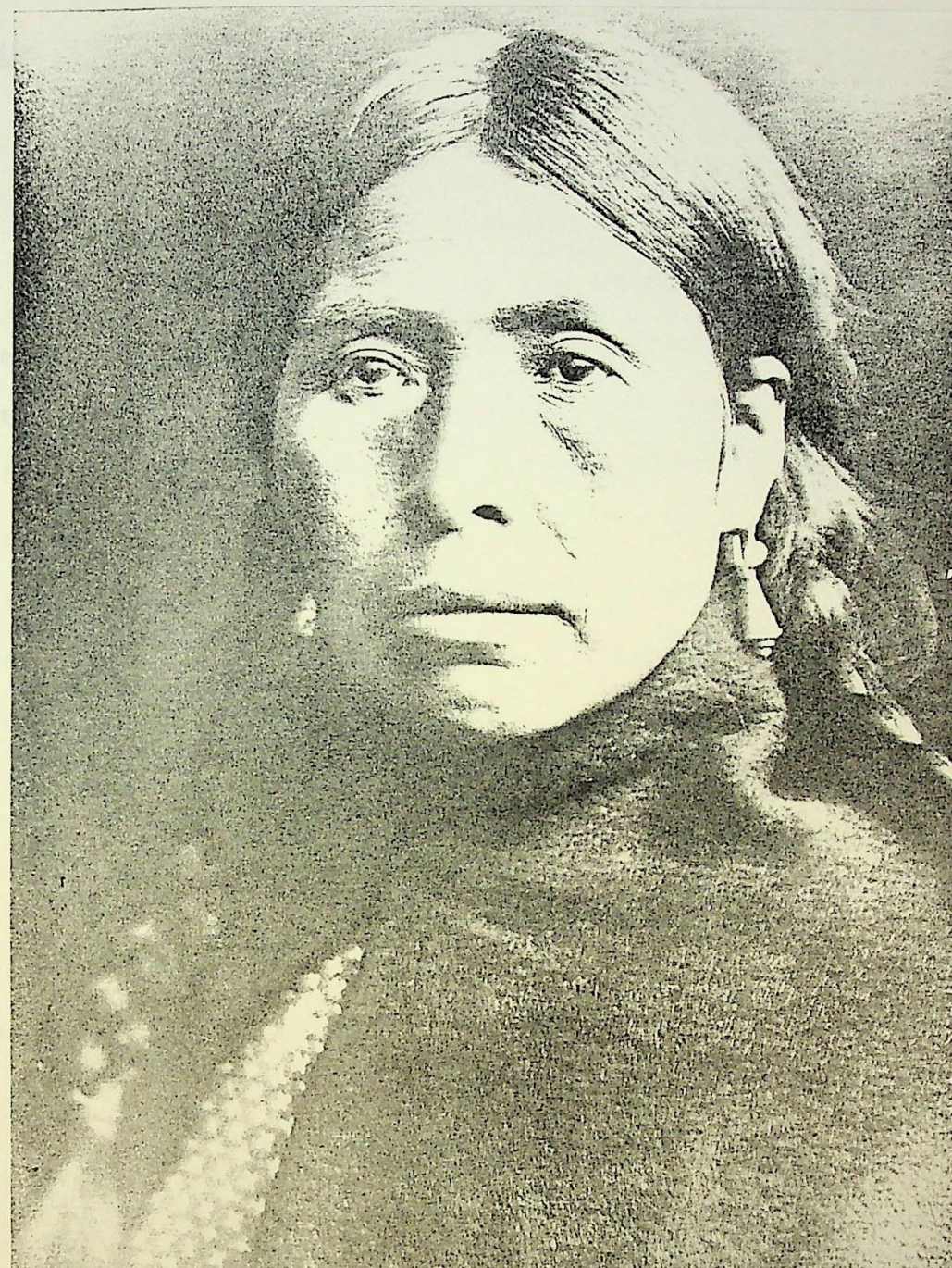


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13. An American Plains Indian of the early 20th century.



## Chapter 2 :

### Primitive Elaboration.

The desire to alter the design of the face is universal; in every country and in every age examples of facial elaboration can be found . Since the face is the medium through which we most directly project ourselves in social life , facial embellishment can say precise things about the society in which we live , the degree of our integration within that society and the controls which that society exerts over the inner man . Often the objective is to acquire greater beauty in the eyes of that society - though it will become evident later in the chapter that this is not the only motive . Yet even the pursuit of beauty leads to a huge variety of facial embellishments and conceptions of beauty are unbelievably varied , even within a single society . There are no universally accepted standards . A beautiful face , in the words of anthropologist Sumner,

' is not an independent reality but is relatively local and highly personal .

Standards of beauty differ widely and have little in common; they may

be opposite and contradictory. ' (1)

Charles Darwin even concluded that the regional and continental differences which he found in ideals of beauty separated mankind into disparate cultures through the widely varying local standards . (2)



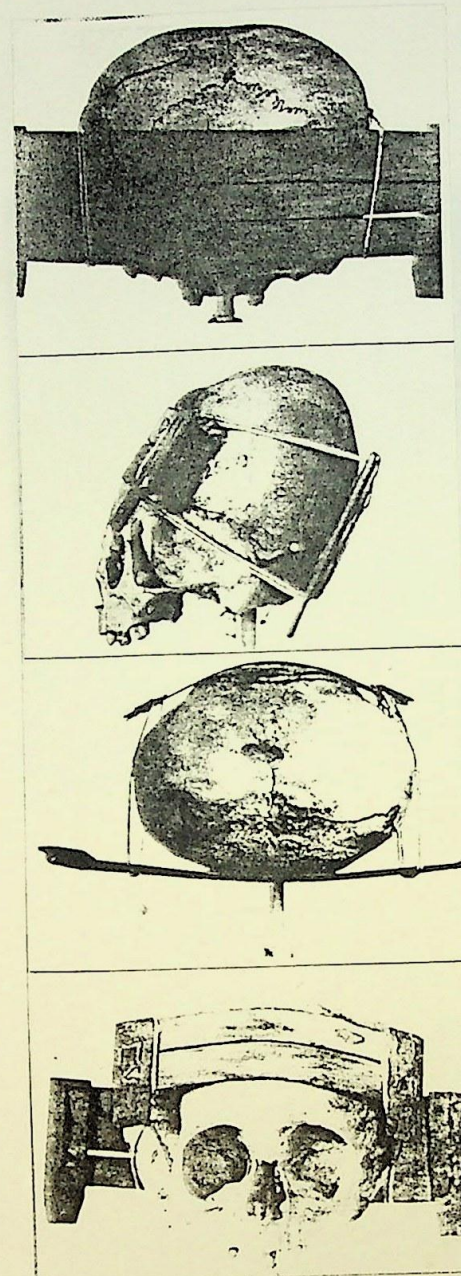
One of the most unbelievable customs practised on girls to achieve beauty in the eyes of her tribe or to secure magical protection from disease is deformation of the face and the head by artificial means . Manipulation of the skull is only possible in infancy and during the first years of life when the baby's head is soft and malleable and the sutures between the different bones are still open . The most common method is to apply a gentle , continous pressure to the soft skull to make the head round, flat or elongated according to local fashion . The baby is laid on its back , and the head surrounded with three flat stones ; one of which is placed close to the crown of the head and one on either side . The forehead was then pressed with the hand and flattened . This practise of deformation of the head is extremely anicent ; it was known in pre - neolithic Jericho . Both Hippocrates and , later Pliny referred to the popularity of head manipulation in aristocratic Greek and Roman families . The head of the celebrated Egyptian Princess Nefertiti was artificially elongated , as also were those of the daughters of Amenophis IV (ill.14). The practise can still be seen among some African groups and in Greenland and Peru(ill.15). According to Blackman(1949) the shaping of girls' heads by means of cords and caps persisted until 1930's in Normandy, Brittany and the region around Toulouse in France , and on the islands in the Zuider Zee in the Netherlands.(3)





14. (left and top right) Artificially elongated head of  
Princess Nefertiti  
(bottom right) Deformed skull of one of Amenophis IV  
daughters.





15. (right) Elongated head of a Congolese Chief's wife  
(left) Devices used for artificially deforming the skull



The American Indians used a different method with boards secured by tapes(ill.16) . This practise is virtually extinct with the 'americanisation' of the Indians . Remarkably , it seems that such profound changes in the shape of the skull , do not produce any serious damage to the brain , although epilepsy and protrusion of the eyes were sometimes the result of serious deformation .

Countless examples can be found of painful elaboration of the face . All peoples , urban as well as tribal , seem prepared to go through almost unbelievable suffering in pursuit of the purely local ideas of their particular society . The Botocudo Indians of Eastern Brazil , for instance, willingly insert larger and larger discs into their lower lips until a grotesque 'spoon-bill'is produced(ill.17). Among African tribes labrets such as these were worn in pairs, which rattled together as they tried to speak(ill.18) . Dr. Livingstone observed that the circumference of the distorted lips might be as much as 72 centimetres in diameter:

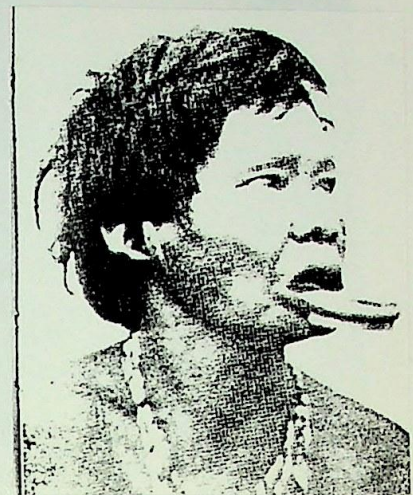
'The woman seen at a distance and in profile seemed to be holding two saucers between their teeth . Eating was very difficult , and the woman was , to all practical intents , dumb . The labret was grossly uncomfortable ; yet it was a mark of honour and people who so regarded it hesitated at nothing to get it and to celebrate its attainment lavishly'.(4)  
Painful piercing of the nose , lips , ears , mouth and cheeks is widespread in many countries (ill.20-27).



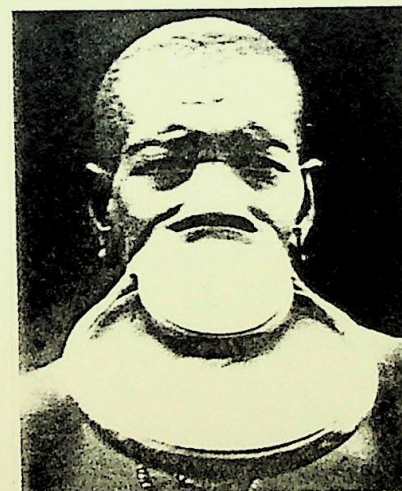
These mutilations to the facial features are used as enhancements of beauty but may also proclaim the person's material wealth and status, and is sometimes used to accentuate sexual attractiveness. Into these perforations are thrust bones, sticks, knives, coloured cloth, feathers, rings of precious metals and of great weight, even casual articles such as half-smoked cigars; one Melanesian woman was seen with a little dog hung to her ear, one of his feet being attached to the lobe.

Decoration of the face is sometimes used to distinguish man as a social being, distinct from the animals in the forest and from other human beings outside his own particular group, - for both are equally alien in his eyes. Through the elaboration of his face in some permanent way he can expressly convey his allegiance to his own group, making a precise distinction between those in his society and those beyond its confines: it is often an important factor in his relationship with the rest of the world, his clarification between beauty and the beast. The Bafia people of Cameroon, for example, say that without their facial scarifications they would be indistinguishable from pigs or chimpanzees. The Maori women of New Zealand claim that if they did not tattoo their lips and gums they would resemble a dog with their white teeth and red gums (ill.28). The Nuba of the Sudan perceive that the difference between man and animal lies in men's ability to remove his facial and bodily hair and to make their skins smooth and their head bald. This power distinguishes them from other species.



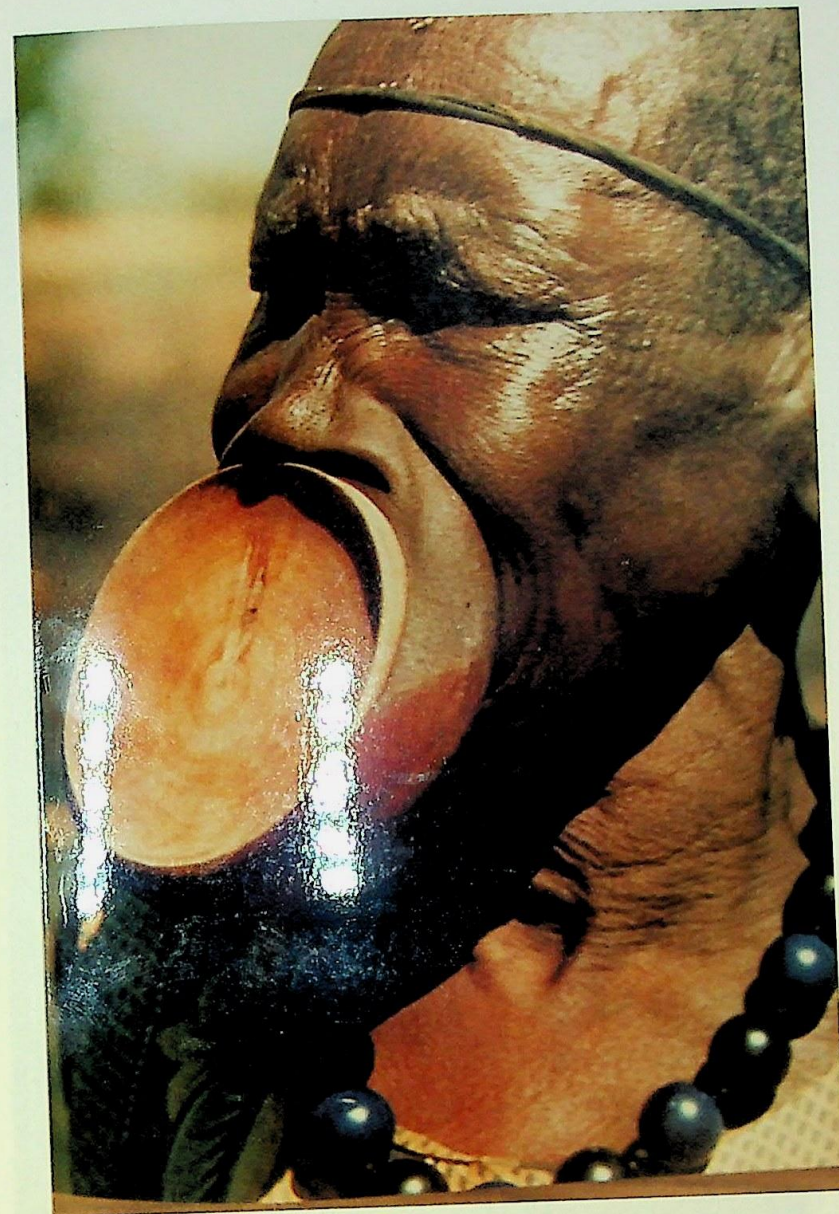


17. Botocudo Indian from  
Eastern Brazil.



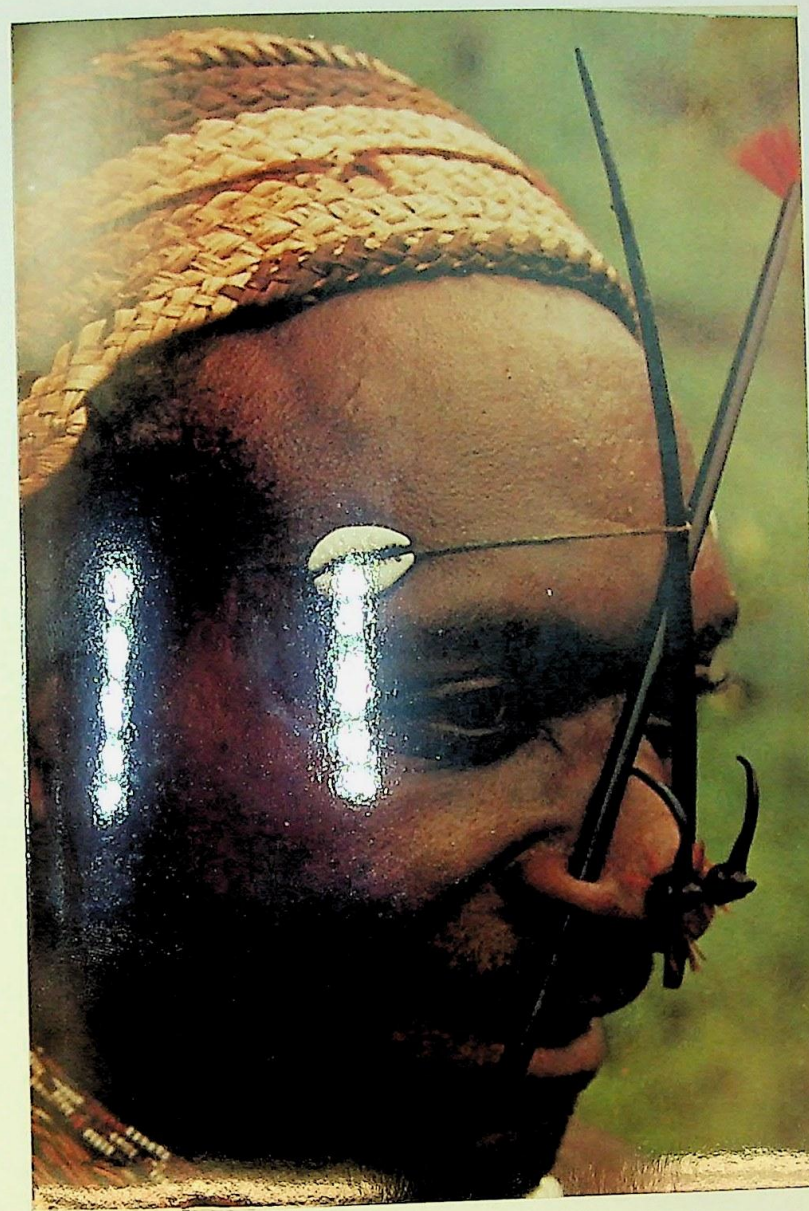
18. A woman from the Sara tribe from the Tchad region  
of Central Africa.  
Labrets such as these were made of bone or silver.





19. Wooden lip plugs worn by man from Chad , West Africa . The increasing size of the plug would give added status to the wearer.





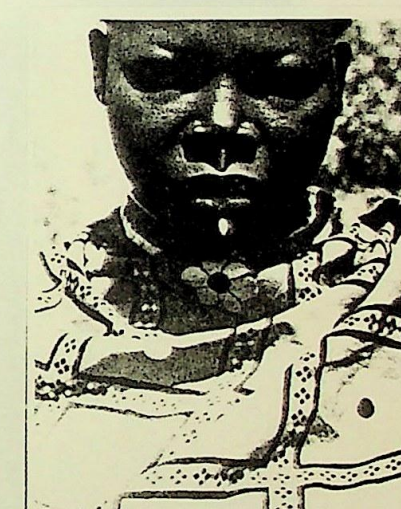
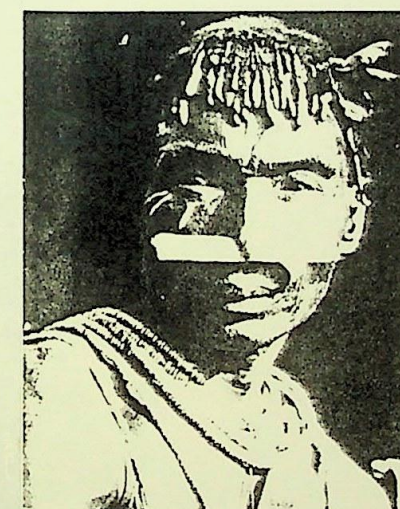
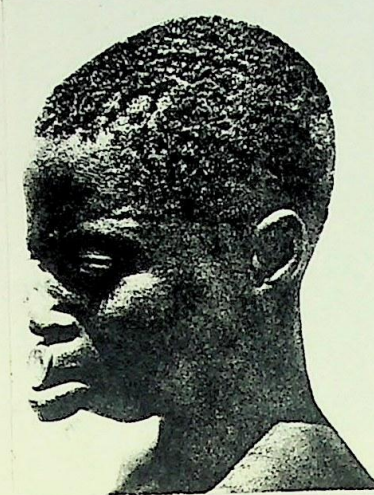
20. New Guinean man has inserted the horn of a scarab beetle in his nose to make himself look fierce .





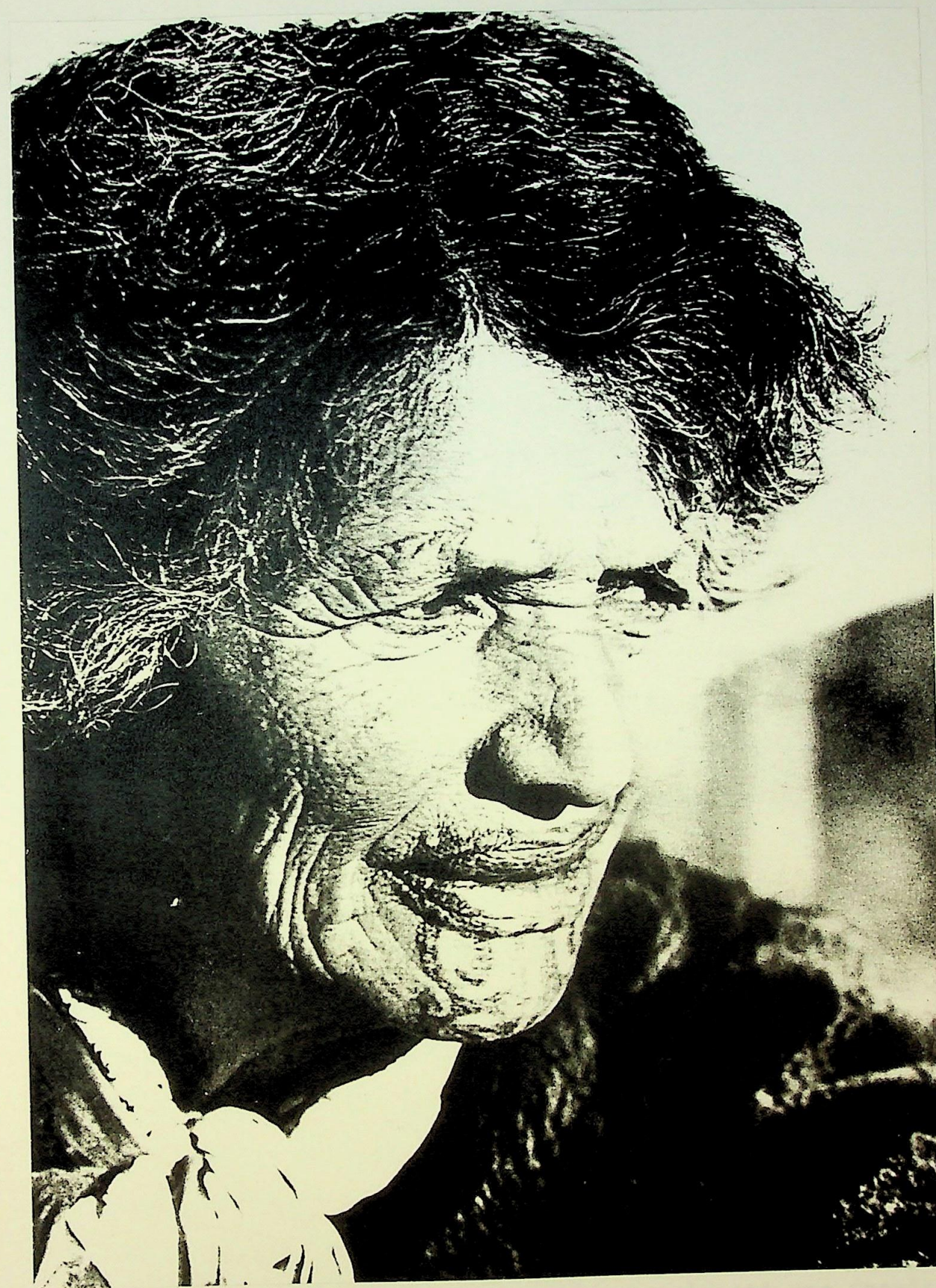
21. An Aiome man of New Guinea shows off his facial enhancements:  
ear-puffs of wallaby fur and a number of sticks in his nose  
which fan out of a perforation specially incised in his septum .





- 22. (top left) Negro woman with lip plugs
- 23. (top centre) Bagobo Chieftain from the Phillipines
- 24. (top right) A native of the Solomon Islands
- 25. (bottom left) Chief of Punamo , Tingar River
- 26. (bottom centre) Nose ornament made of bone
- 27. (bottom right) Dessin woman from Upper Volta, West Africa  
with a pair of lip ornaments





28. Maori woman of New Zealand



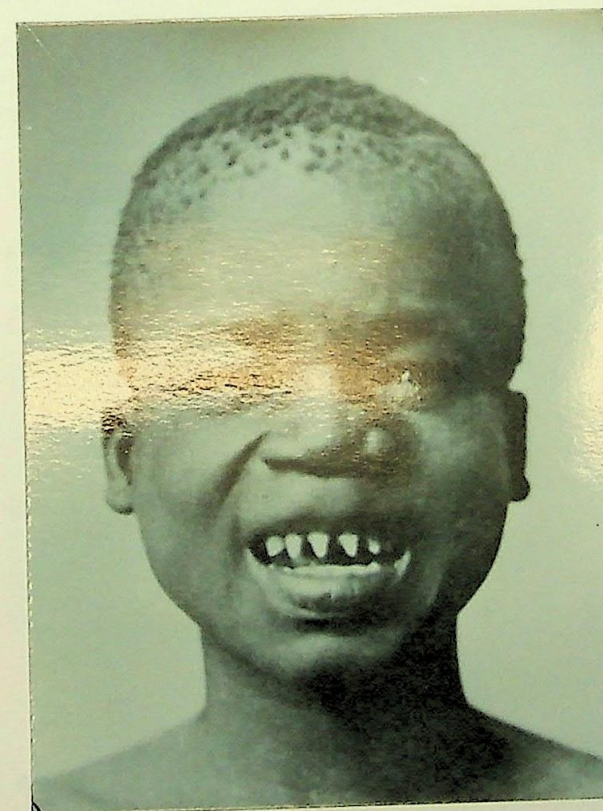
Facial embellishments are not always undertaken entirely in the attainment of beauty ; sometimes the motive may be the portrayal in visible terms of the individual's transition from childhood to puberty to adulthood . The outward signs of physical development are not enough: they need to be accompanied by ritual acts , marking the progression of time and the passage of the individual through the life cycle . In the Western World the church and its ceremonies are used to mark our transition through life - baptism , confirmation , marriage , death - while the passage of time is confirmed by religious feasts such as Christmas and Easter . In tribal societies ritual ceremonies usually structured around age groups reflect this same progression . Distinctions between these groups are defined in terms of rights and duties and they are often precisely indicated by facial decoration .

Some of the procedures employed in these acts may seem to us to be barbaric and cruel yet the achievement of the facial marks are happily and eagerly awaited ,and serenely endured. The native people of Australia and New Guinea used to celebrate the transition to adulthood by having their two top front teeth knocked out (ill.29). In South Africa this custom became so prevalent that a person with all his teeth would be considered ugly and was insulted and ridiculed until he took part in the practice . In the East Indies , teeth are filed down as part of the ceremonial of wedding , puberty or mourning (ill.30) .





29. An Australian aborigine bites a piece of wood while an elder holds his head . The wood is then struck sharply with a knife handle in order to knock out the initiate's teeth.



30. Boy with teeth filed to sharp points as a sign of puberty and of beauty.



Scarification is one of the more popular methods of facial decoration for ritual ceremonies although it is also used to illustrate tribal allegiance or to commemorate important events such as the birth of the child to a woman, or athletic or military achievement, or to denote social status (ill.31-35). This type of facial alteration is particularly attractive to peoples of dark skin because the scars reveal brightly coloured flesh beneath. Deep wounds are torn into the flesh by means of a fragment of skull or stone, into which black paint or wood ashes is introduced. Sometimes repeated cutting or scratching of the same scars is undertaken so that raised 'hypertrophic' scar tissues are formed. The Abipone people of South America and the Nuba people of the Sudan achieve their ritual scars by hooking the skin with sharp thorns and then cutting them with a small knife, thus leaving a protruding scar. These markings or 'cicatrices' are eagerly acquired; they are valued declarations of affiliations to a society and are proud identifications of the individual's passage through their ceremonies. So enthusiastic are the peoples of their cicatices that they spend time every week or so enlarging them by cutting deeper into the flesh and using wads to make them stand up.

The tattoo is perhaps the most fascinating and popular of all forms of facial elaboration. It is found throughout the world though it is more popular among light skinned people(ill.36-40). There is a wide variety of motives





31. and 32. (top right & left) Scarification  
33. and 34. (bottom right & left) Cicatrisation



underlying tattooing from the need to socially recognised, received and accepted by one's group to the protection of the wearer by the tribe's spirit or totem . In Samoa , for instance , a young man was considered in his minority until he was tattooed: he was not allowed to marry and was constantly taunted and teased as a wretched creature , an outcast from their group . At the age of sixteen he anxiously acquired the tattoo marks of his clan and was initiated into the tribe . In Africa , women tattoo their forehead with a small round spot so that in case of kidnapping or capture during tribal warfare they would be recognised and hopefully offered for ransom . Such marks also ensure that they are not mistakenly killed in battle by their own tribesmen .

Facial tattoos are employed to identify people with their own particular totem . These are similar to the heraldic designs which are used in Western society to denote rank and family connections . The tribesman's totem is often marked on his items of property such as canoes , weapons , utensils and even his wife . A man's tattoos might sometimes be used to proclaim his wealth: a poor man could only afford a few straight , coarse lines , whereas a rich man could display an impressive array of fine expensive lines . Sometimes , lines tattooed on the face proclaimed achievement of various kinds - such as the number of whales killed or the number of humans slaughtered during battle and their heads severed and taken as prizes . Tattoo marks have been used to record lack of achievement and disgrace . Cowardly people and slaves were branded with tattoo to show the low esteem in which they were



held . In Australia , a sad use for tattooing was widespread among the Aborigines ; a woman was tattooed on her face to indicate that she had had a miscarriage .

Much tattooing , however is purely ornamental and is sometimes used as a sexual enhancer . Tattooing of the lips and tongue are the key areas here and these seem to carry intense sexual significance as , for example among the Boloki , who believe that tattoos worn by men exert a powerful attraction on women . A 'marriageable' woman in the eyes of some tribes is one who has been elaborately and correctly tattooed or scarified . She is a highly prized wife and special markings will be added to her face on marrying.

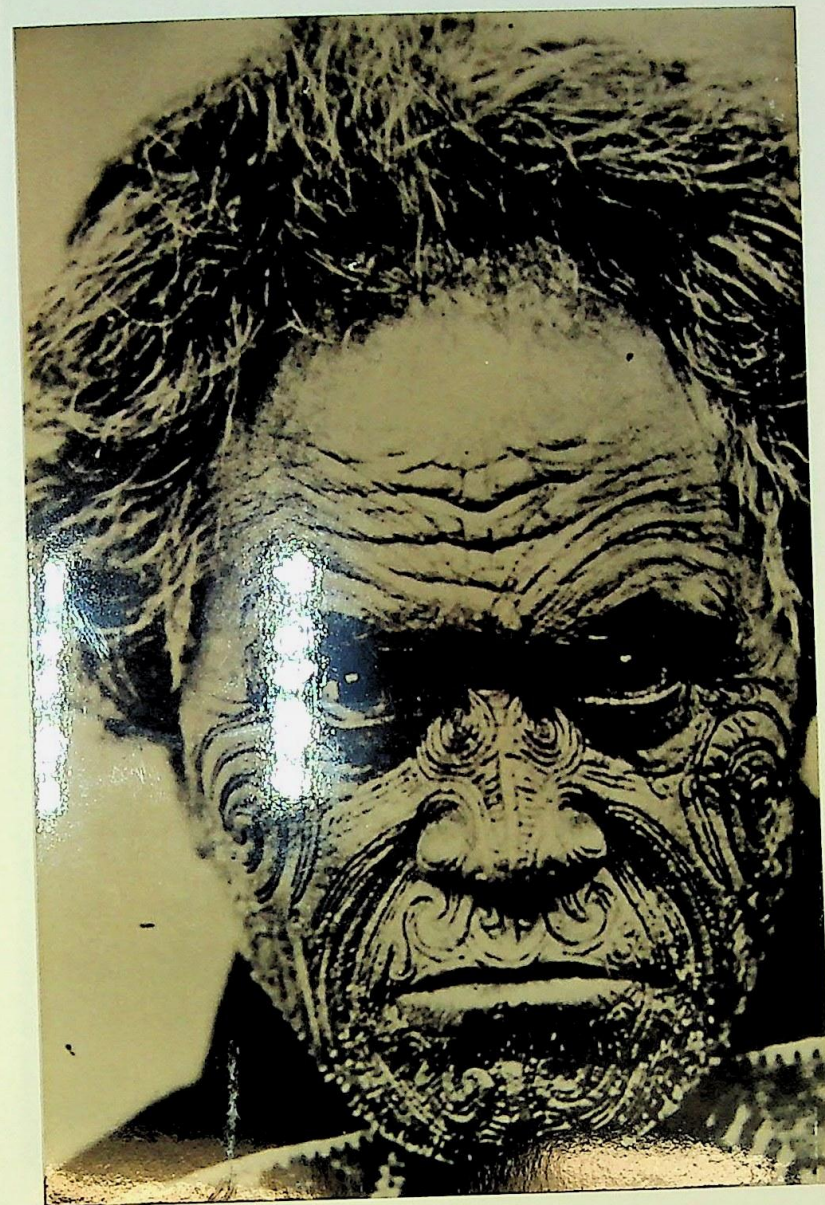
Tattoo marks are often held to possess magical powers . In Arab countries women prepared the pigment for the tattoo from the milk of a nursing mother - preferably from a woman nursing a daughter since the milk for a girl is said to be more soothing and cooler - as its strengthening properties would help a child grow and thrive and impart similar benefits to the wearer of the tattoo . Greater protection is given to both child and wearer if a verse of the Koran is recited during the application of the tattoo . The designs of the tattoos also hold symbolic value - a bull is believed to give the wearer virility and a scorpion protects him against insect bites . Tattoos may mark a person as immune from taboos or having mystical powers of his own ; by arming himself with special tattoos , a tribesman believes he is invoking magical qualities which will enable him to step beyond the world he lives in and beyond his own identity . Edmund Leach defines





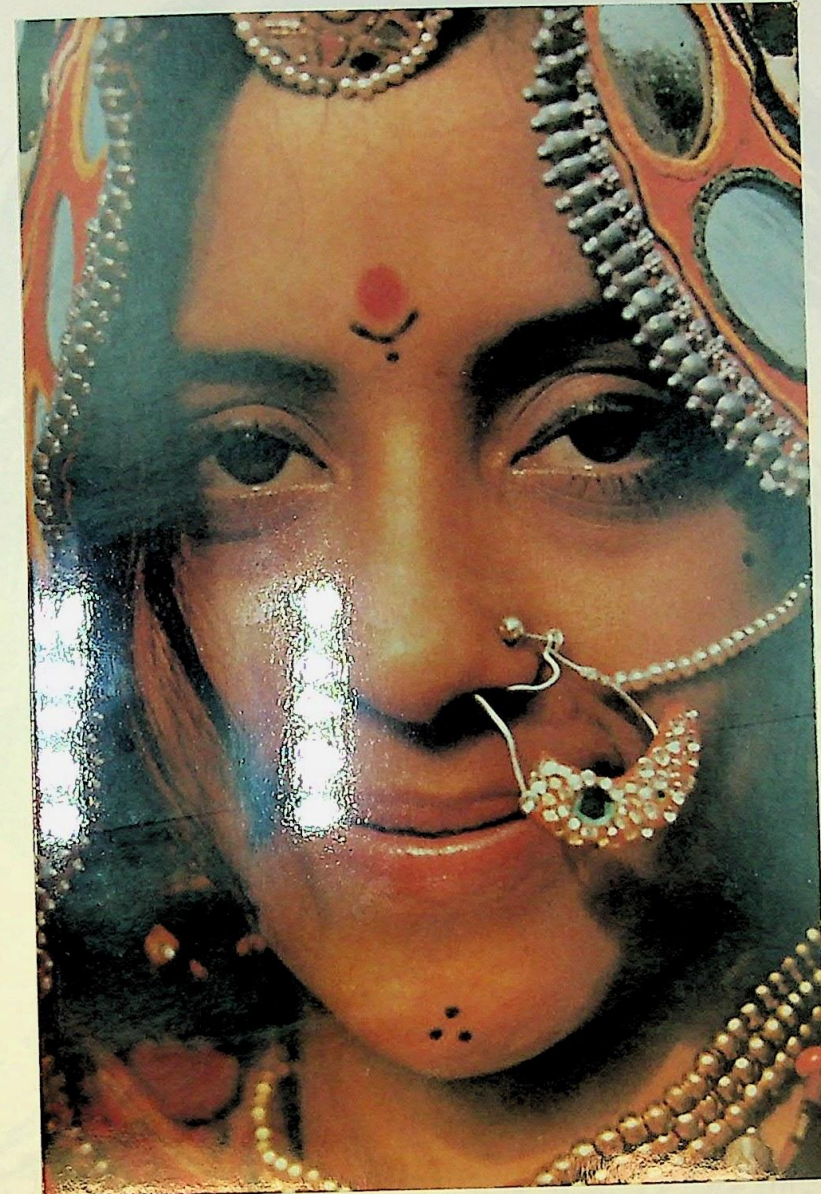
36. (top left) Tattoo, Geometric pattern from South America  
 37. bottom right) Deliberate exaggeration of the mouth by the  
 Ainu woman of Japan for sexual significance.





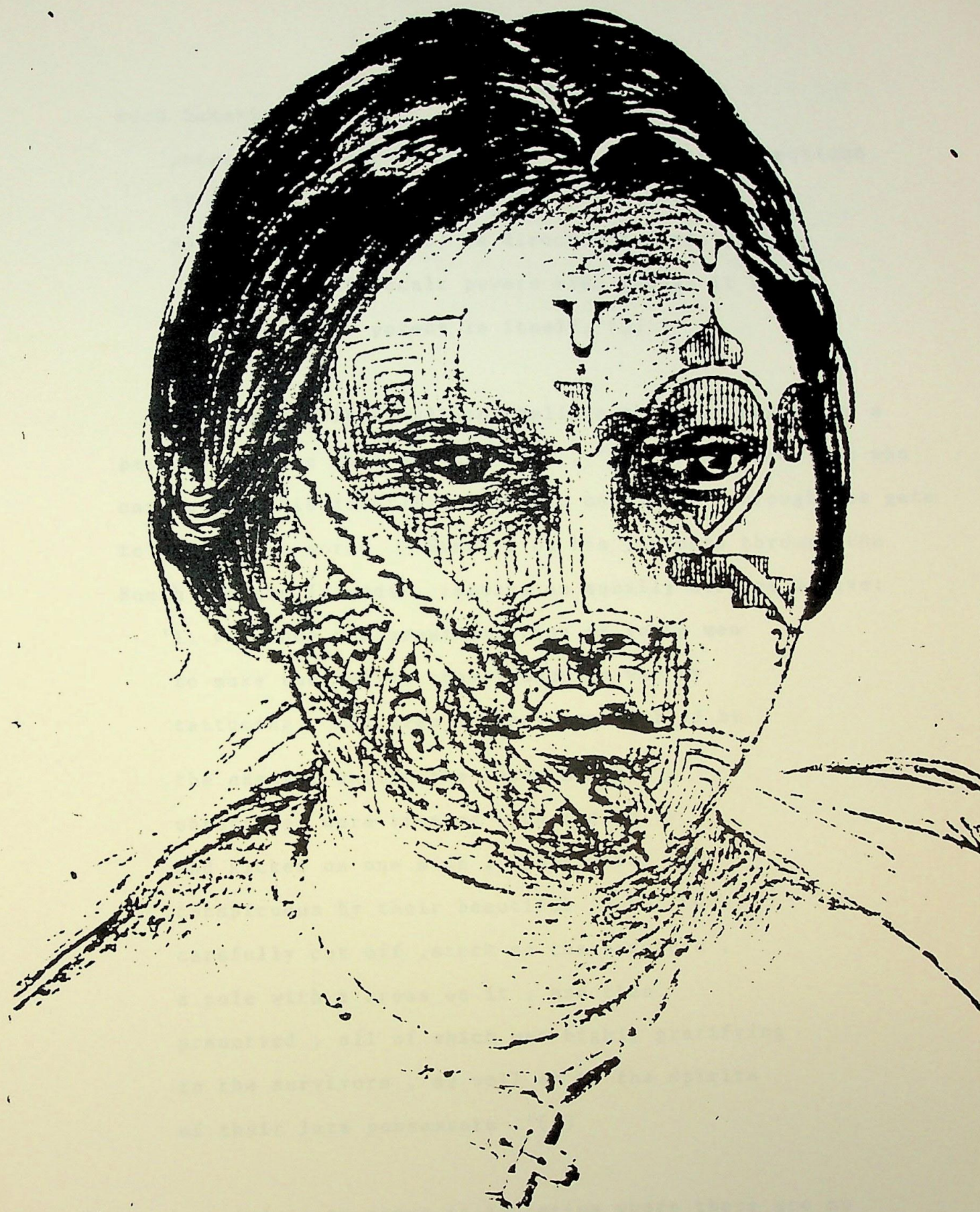
38. A chief of the Maori tribe of New Zealand . Such facial elabroation was considered a sign of male valour and distinction.





39. Indian girl of Rajasthan.  
The three tattoo marks on her  
chin are a protection from evil.





40. Engraving of an intricately tattooed Caduveo woman from Brazil . The assymetrical design seems to heighten the element of mysterious in the tattoo pattern.



such behaviour as

'potent in itself in terms of the cultural conventions of the actors , but not potent in a rational - technical sense . (It) is directed towards evoking the potency of occult powers even though it is not presumed to be potent in itself.'(5)

Many tribal cultures believe that the tattoo is a passport to the next world : that , 'the ghost fares ill who cannot show his identifying tattoo on his way through the gate to the spirit world .' Sumner, on his journeys through the South Pacific Islands , reports an equally strange motive:

'It was once the great ambition of young men to make themselves conspicuous in war by tattooing , for even if they were killed by the enemy , whilst the heads of the untattooed were treated with indignity and kicked on one side , those which were conspicuous by their beautiful 'moko' were carefully cut off ,stuck on the turuturu , a pole with a cross on it , and then preserved , all of which was highly gratifying to the survivors , as well as to the spirits of their late possessors .' (6)

And so it seems in societies where there are no great distinctions between standards of living - where



every person living in that society essentially eats the same food , lives in a house built of the same sorts of material and dresses in a manner decided by common considerations of climate and availability , elaboration 'confers upon the face its social existence , its human dignity , its spiritual significance .' (7)

(1) Hypothesis of C. Darwin (1859), The Human Face, p. 43.

(2) Blackman, G., The Human Skull, p. 83.

(3) Livingstone, Dr., The Human Face, p. 47.

(4) Leach, E., Ritualization in Man, p. 51.

(5) Sumner, A., The Human Face, p. 59.

(6) Lancelotti, C., The Body Decorated, p. 93.



## Chapter 3.

### Footnotes to Chapter 2.

(1) Sumner, A., The Human Face., p.43.

(2) Hypothesis of C. Darwin (1859), The Human Face., p.43.

(3) Blackman, G., The Human Skull., p.83.

(4) Livingstone, Dr., The Human Face., p.47.

(5) Leach, E., Ritualization in Man., p.51.

(6) Sumner, A., The Human Face., p.59.

(7) Lévi Strauss, C., The Body Decorated., p.93.



### Chapter 3.

#### Cosmetic Elaboration

The use of cosmetics is ancient. The term cosmetics is generally used to all products applied to the body and in particular to the face, that help the user to look or feel more attractive, acceptable and desirable to others. Evidence of the use of eye make-up and aromatic ointments has been found in Egyptian tombs dating to 3500 BC. By the 1st century AD the Egyptian, Roman, Greek and Middle Eastern cultures had developed cosmetics such as powders to whiten the skin; kohl to darken the eyelids; eyelashes and eyebrows; rouge for the cheeks; abrasive products to clean the teeth and oils for the bath. (ill. 41) Similar cosmetics were used throughout the centuries, developing on lines not very different from those employed today in the 20th century. Why 'making-up' should hold such prominence in the daily routine of our 'sophisticated society' is indirectly answered by looking at the history of the advertising of cosmetics. It provides evidence of the psychological motivations underlying facial adornment while also reflecting attitudes of the time.

With the ancient history of cosmetics in our culture, as well as in primitive societies there seems to be inherent need for man to engage in ritual ceremonies accompanied by facial decoration. No longer is the Church dictating our ritual activity, the advertisers of cosmetics have broken the monopoly with their products which offer not only physical enhancement but also provoke magical protection and which require a careful ritual to be precisely followed in their application.





41. Pahari painting from the Punjab, India , c.1750.  
The Karma Sutra required every woman to become  
skilled in the art of cosmetics for their seducing  
quality .



In the last two decades, new advances in science and medicine provide additional magic in the form of hypo-allergenic, preparations, hormone treatments for 'magical youth' powerful 'bio-energetic' formulae, 'clarifying exfoliators' for stimulating circulation, rejuventors, the list of technological miracles is endless. Many products also offer, just as the ancient ones did, the chance for sacrifice or to do penance. While many of the treatments and 'mud packs' are not pleasant they compare favourably with the 'face-packs' made of crocodile dung used in ancient Roman times. (ill. 42) Cosmetics elicit yet even more sacrifice in their high financial cost. Advertisers persuade us that the more expensive a product costs, the more valuable and effective as a treatment it is. At the beginning of the 20th Century, cosmetics were confined to upper-class women. By the end of the First World War however, cosmetics became cheaper and from the ammunition factories emerged a new generation of emancipated girls eager to buy the cosmetics with their newly found discretionary income, and as a result of their over use, cosmetics became a sign of a worker rather than an upper-class woman.

The use of make-up became restrained among richer woman, and so that their superiority could be maintained, manufacturers created a new market: cosmetic products with a refined quality and high cost. (ill. 43) Even today there are many women who take especial delight in the masochism of their pocket for ludicrously expensive creams and perfumes.

IN the late 1960's the taboo of the role cosmetics play in accentuating sexual attractiveness was broken by advertisers. A silhouette of a pair of lovers on a package in the 1930's was judged





42. (top) Face masks in use at a beauty school in the United States .



# Revolution: Lipstick in a brush.

Never before has lipstick been so quick and easy to apply. Eight vibrant colours can appear at the touch of a button. Silky smooth colours for a super smooth line.

**The designer lipstick  
in a brush from Lancôme.  
The sophisticated lipstick.**

LANCÔME  
LE DUGE DESIGNER  
pour les lèvres

LANCÔME  
PARIS

43. Revolution : The Designer Lipstick by Lancome .  
Hi - Tech and High Price .

65.

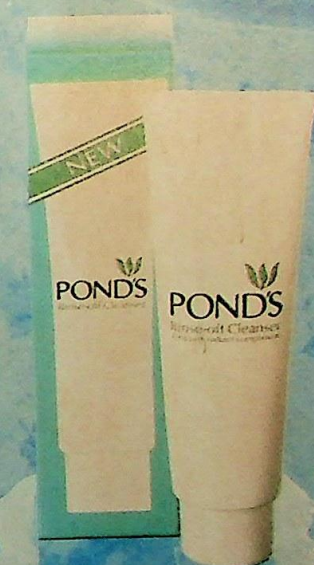


a little too daring. Now cosmetics were been offered as 'man-proof', 'make-up to make love in' and lipsticks were for 'crushing'. The advertisers promoted 'free love' and nudity; they encouraged the liberal use and exhibition of cosmetics on the body propagating it as a 'liberating self awareness'. 'Scandals', 'Sins', and 'Love Affairs' were all popular brands with sexual overtones used extensively in their advertising campaigns. In the 1970's, motivational research discovered however, that sexual motives are not the strongest spurs for sales. In the 1980's there is a tendency to project a hi-tech image of the product itself coupled with a focus on the liberation of the latent beauty in the face by cosmetics which 'maximise', 'reveal' and 'make the most of your natural resources'. This type of marketing strategy has been adopted to combat the upsurge of women who see cosmetics as artificial and deceitful, a false veil of beauty. Much advertising now concentrates on the nourishment and protection of the skin to retain its youthful qualities. The ritual application of these creams, moisturisers and treatment is at night. They coax their way into the skin tissue and cleanse and revitalise and perform an overnight miracle. (ill. 44)

Finally advertisers suggest that cosmetics are fun. (ill. 45) An exercise in role playing, a chance to be a Lolita, an Egyptian princess, a punk, a Boy George. It is a problem solving game, one to be played for our own narcissistic pleasure among routine daily acitivity.



RINSE  
MAKE-UP  
AND  
GRIME  
CLEAN,  
CLEAN  
AWAY.



Pond's new Rinse-Off Cleanser washes away all traces of make-up, dirt and excess oils. Yet its fragrance-free formula prevents the dryness you normally get with soap and water. Leaving your skin soft, refreshed and quite, quite beautiful.



44. Cleanser by Pond's: an aid to beauty .



# TUTTI FRUTTI

Almay goes sweetness and light for Spring with Tutti Frutti. Multi-colours from the ultimate ice cream parlour that are fragrance free and more. Because they're carefully screened for all known irritants.

To create the look, on your eyes, draw a rainbow with Sherbet Fizz and Dolly Mixtures Mixed Doubles. Add depth with Neapolitan Gentle Colour Duo Eye Pencil – delicious pink and aqua swirled in one pencil. Softly framed by lashes in Blueberry Rich Lash Mascara. Lips made yummy in Shy Lilac Moisture Rich Lipstick, with nails to match. And it's all calorie-free – so all you put on is beauty. Tutti-Frutti beauty.



Hair: Kirsten Woodward · Dress: Pam Hogg at Hyper Hyper

*Almay colours. Because every skin has its sensitive moments.*

45. Almay's hypo-allergenic cosmetics Spring 1989 collection. Colours suggest 'fun in the sun'.



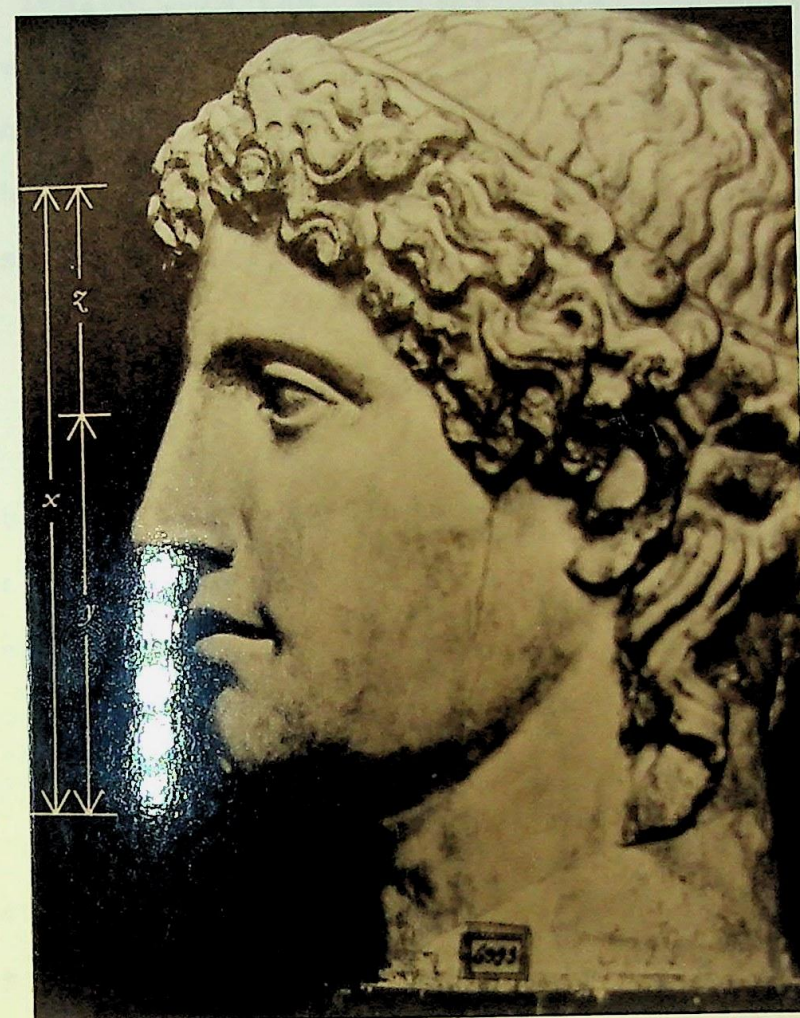
#### Chapter 4 :

##### Beauty.

There is no disputing the power a face especially that of a woman can possess . Helen of Troy was 'the face that launched a thousand ships , and burnt the topless towers of Ilium.'(1) On a less spectacular scale in our Western society today , we are being bombarded by what the mass media constitute as 'beautiful' faces , they are encouraging us to buy an endless array of products or watch particular television programs , inspiring us to think that we too can attain their beauty in obeying their command . The power of these faces is much proven , so how can beauty be in the eye of the beholder , it must be definable within some mass context . This chapter looks at the ideals of beauty in the structure of the human face in the Western culture and how beauty is defined by the mass and individual bodies .

For the anicent Greeks , conceptions of beauty were easy to define : it was a question of harmony , balance and particular proportion . According to Plato, its essence lay in the golden section , a special way of subdividing an object so that the smaller part is to the greater as the greater is to the whole(ill.46).(2) This formula implied that all beautiful things have some





46. The Greeks idea that beauty resulted from 'golden' proportions may be seen in this Apollo.



kind of break or division about one third of the way along their length . In the 'perfect' face , therefore , the brow would be one third of the way down from the hairline and the mouth one third of the way up from the point of the chin . The width of the face would be about two-thirds of its height .

Medieval artists like Botticelli and Leonardo De Vinci were more intrigued by the number seven (ill.47) . They believed that the 'perfect' face was divisible into sevenths . The hair occupied the top seventh . The forehead extended over the next two-sevenths , and the nose over another two-sevenths . A further seventh was occupied by the space between the nose and mouth and the final seventh from the mouth to the chin . Another rule popular with artists , was that the eyes should each occupy one fifth of the width of the face and there should be the width of one eye between each eye . The width of the face was decreed to be twice the length of the nose .

Curiously , the pursuit for the mathematical formula of beauty persisted well into the eighteenth century , men of stature such as Sir Joshua Reynolds and Chevreul were still looking for the perfect solution with the sure conviction that the secrets of beauty lay in arithmetically defined physical proportions . The





47. Head of Venus by Botticelli.

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importance of balance and symmetry has , like the Greeks, impressed many observers . Yet symmetry to the artist Francis Bacon was exceedingly boring . He believed that 'there is no excellent beauty which hath not some strangeness in the proportion .(3)

Abstract principles have been offered by others of a philosophical disposition to unravel the mysteries of beauty . Kant believed he had found the key to beauty in simplicity , a beautiful face was one that was easy to know and easy to understand .(4) The Gestalt school of modern psychologists have found much in their research to substantiate this view . They have discovered that simple shapes are invariably more pleasing to the beholder than complex forms . Another principle which this school pertains to , is beauty as a total experience : that our perception and judgement of a perfect face is not determined by its details - of the skin or the lips or nose but by the whole pattern of our experience of that face at a particular moment . A beautiful face is then , 'every detail interacting and affecting one another and in turn being acted upon by the surroundings , by context and by the whole perceptual framework in which the face is enclosed at the moment' .(5)

It seems , however that in our culture most accounts of female beauty do concentrate on facial details , qualities such as smooth , unblemished , lively complexions , gentle curves flowing through the face , large eyes that are 'liquid' , 'dreamy' or 'deep' ,



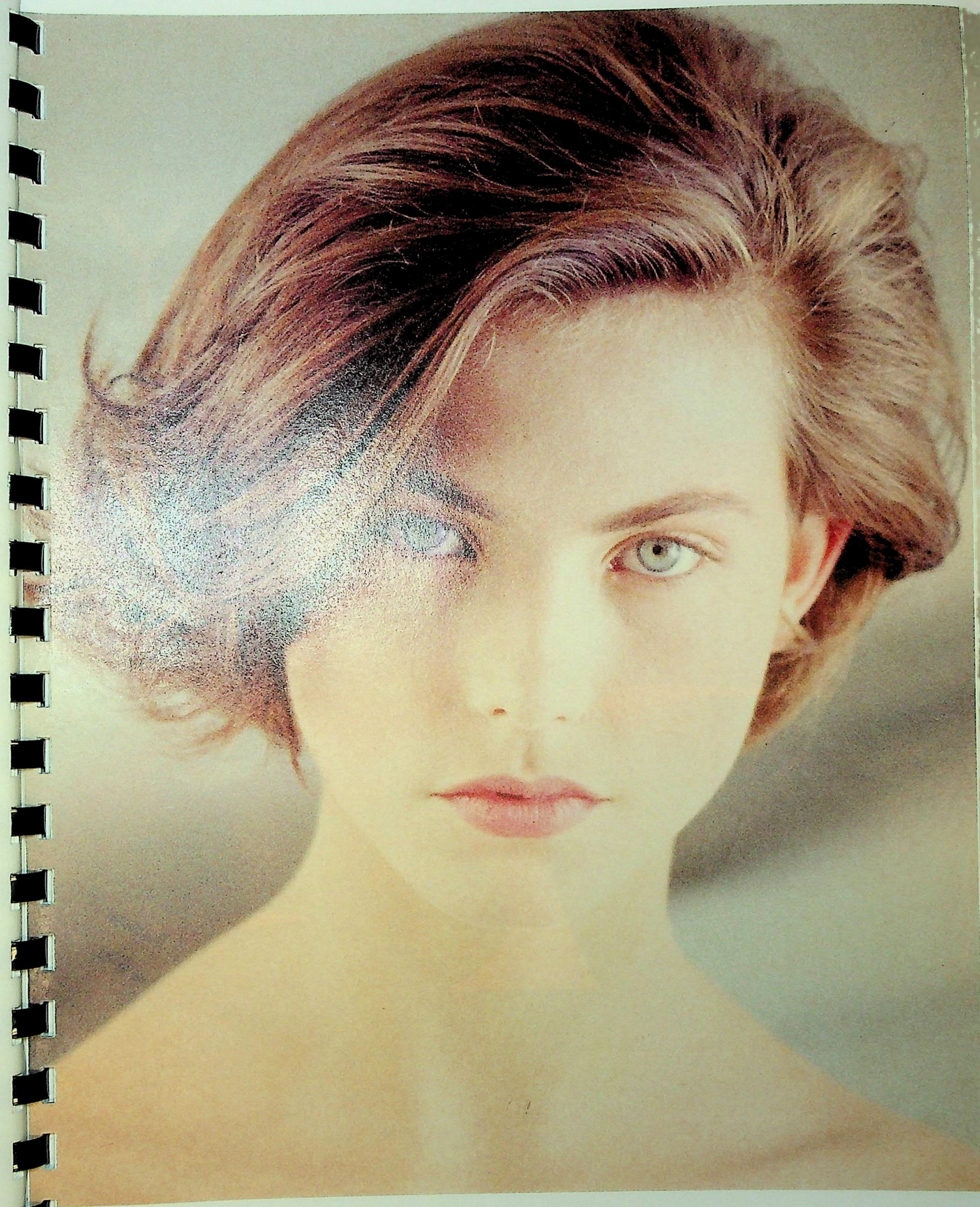
'contemplative' or 'reposed' are deemed highly desirable by men . Surveys conducted by psychologists to discover what constitutes a beautiful face in Western cultures today have repeatedly revealed a constant male and female ideal . According to the majority , an ideal male face should be square in shape with a firm jaw , strong mouth and roman nose . The skin should be clear and stubbly with much importance attached by females to bushy eyebrows and facial hair('designer stubble' being the fashion of the minute) as signs of virility . The eyes should be large , widely spaced and clear (ill.48&49) . The beautiful female face should be oval in shape with clear, smooth and pale skin , and high cheek bones . The nose should be small and slim . The eyes should be large , widely spaced , soft, preferably blue in colour with long eyelashes and fine eyebrows . The mouth should be medium sized or small , and soft with gentle lips which are not too thick . The ears should not protrude nor the earlobes be too small .(ill.50)

If our conceptions of beauty are simply based on these visual , physical sensations alone , why do the majority of us not bother to wear a paper bag over our heads when we venture out : our experience of beauty must involve other mental processes which collectively will determine for the beholder what is beautiful and what is not . Our judgements of beauty must surely include



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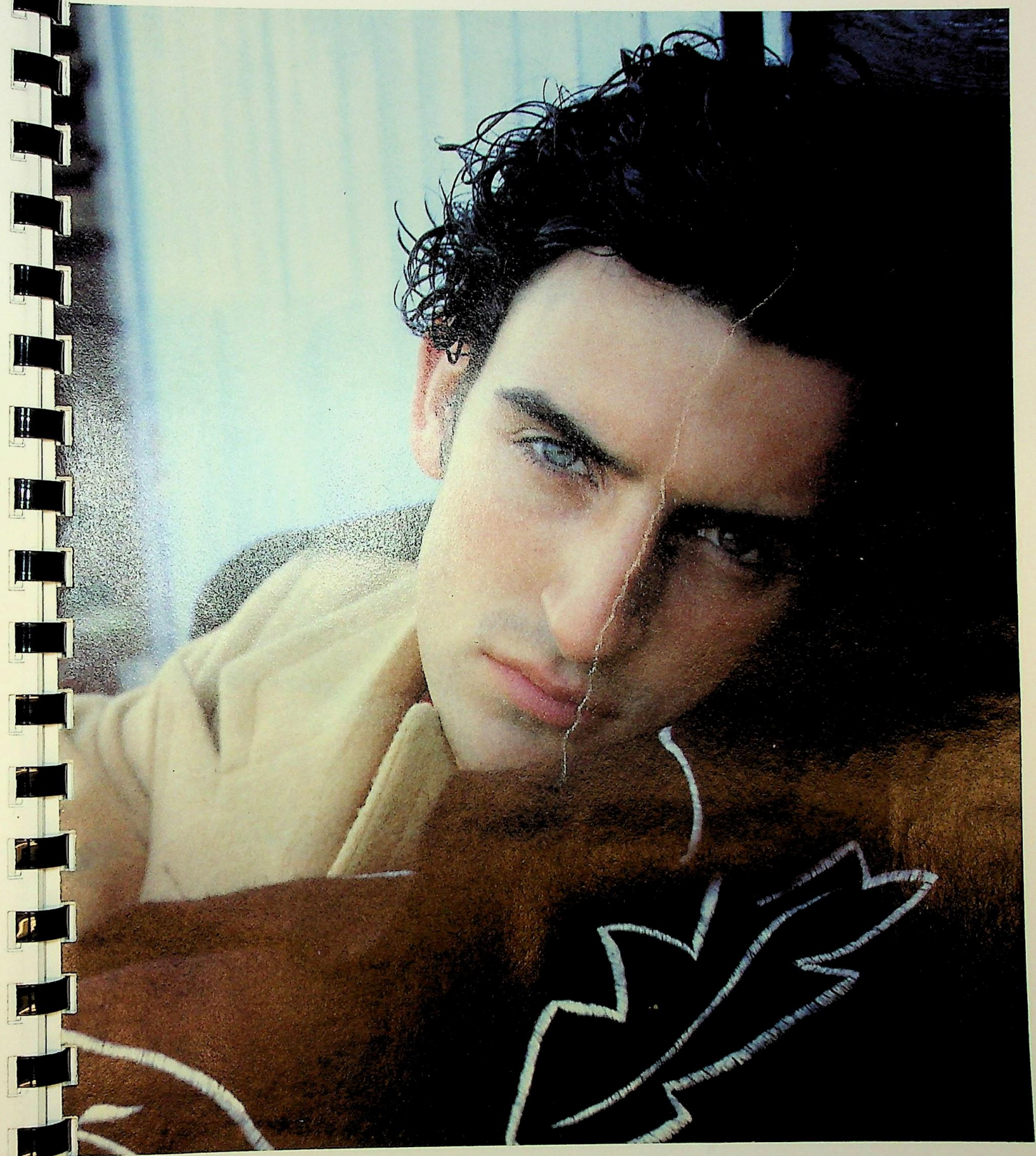
48. Female ideal of the 1980's.





49. Marilyn Monoroe : 'sex symbol' of the 1950's.  
Ideals of beauty do not seem to vary with time.





50. Male ideal of the 1980's.



factors such as personal impressions and memories of people who have played important parts in our lives : mothers ,fathers, people of authority , unrelinquished loves . By virtue of their significance , we often desire to perpetuate them in the faces we gather around us , especially among those we choose as intimate partners . Similarly our childhood memories of people we feared or hated may equally affect our present judgements of beauty. Most of all our experience of beauty seems to emerge from our intepretations and deductions about the personality , the values and standards we believe to exist behind the face . Beauty then , becomes a quality of the whole person - not just his or her's physical properties . Dr.H.Huber , a psychologist at John Hopkins University in the United States , has concluded from his research that people genuinely believe that a pleasing personality and virtuous characteristics actually enhance facial beauty :

'Thinking and feeling along noble lines are reflected in the harmonious play of the mimetic musculature. Disturbing associated movements are thereby eliminated and facial expressions may thus attain admirable beauty .' (6)

The accentuation of beauty by goodness is an association instilled in our minds as children : the belief is reflected in the fairytales and folklore we read and are

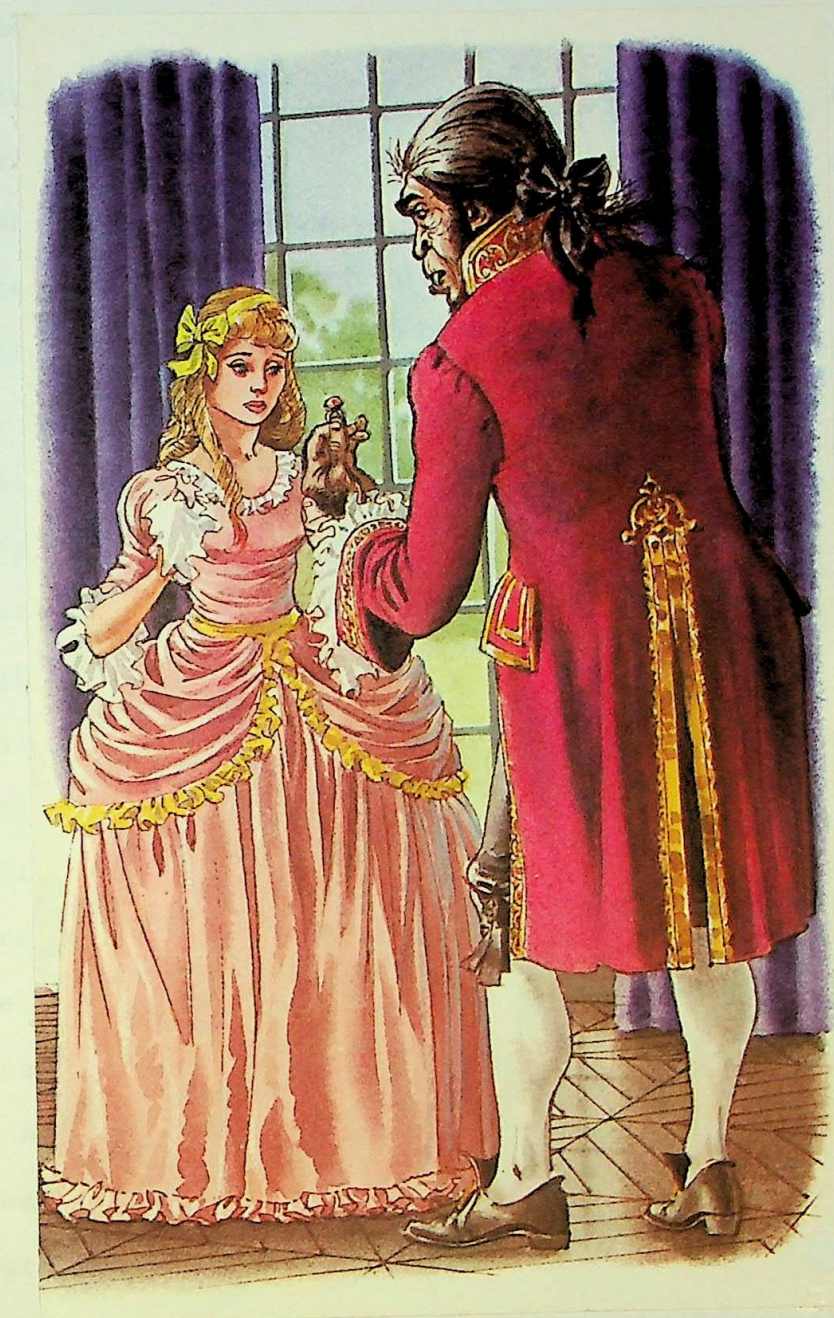


taught , where the hero or heroine is always physically beautiful and noble in thought and deed , and the villain ugly with evil and wicked traits (ill.51) . However, recent films and television programs especially soap operas like Dynasty and Dallas have led to the undermining of this association to a certain extent . The villains of these shows are usually women with stunning facial beauty - women like Joan Collins in Dynasty , Stephanie Beecham in The Colbys and Glenn Close the 'most feared' woman by men in America , after her portrayal of a jealous , possessive , vindictive woman hurt by a one night stand in the film Fatal Attraction, - and who , possess the most abominable personalities and values .

Several other different theories have been proposed to account for the mental processes underlying our judgements of beauty . The most notable of these is suggested by psychoanalytic writers who declare that 'the experience of beauty has its true origins in the unconscious mind , the part of the mind which contains a great "libidinal" force striving for life or love'.(7) In the view of Sigmund Freud the life force:

'is often unable to find direct satisfaction because of the practical realities of in our sexually restrictive society . When the sexual aim is denied direct release it can still gain satisfaction in an indirect , "sublimated" form in the experience of , or the creation of,





51. The well-loved children's fairy tale of Beauty and the Beast. The Beast is an ugly and terrifying villain at the beginning of the story but it is the heroine Beauty whose love changes the Beast into a prince and 'they lived happily ever after' .



things of beauty . The experience arises essentially from feelings of sensual excitement, which become transformed into aesthetic feelings when the primary sexual aim is , for any reason , wholly or partially inhibited .' (8)

American sociologist Frumkin has forwarded a similar view , that human beauty is judged by the potential capacity of a male or female to engage in sexual activity. The capacitance is intensified if the qualities of youth and health are present . These qualities portray the strenght and vigour of a man and the ability of a woman to bear children . Any physical features felt to be conducive to these will often appear beautiful to the opposite sex . In urban as well as tribal cultures , features of the face most particularly the lips and tongue are exaggerated with cosmetic and other elaboration to emphasize their sexual potential (ill.52). Where such devices have been successful in this purpose they have usually been considered 'beautiful' . This conception of equating sexual aptitude with the experience of beauty has been refuted by Simone de Beauvoir who believes that the experience is much more than soley sensual feelings arising from sexual desire . Schopenhauer rejected the idea of beauty having anything to do with sex and takes a rather chauvinistic point of view :

'It is only the man whose intellect is clouded by the sexual impulse . Instead of calling them





The background image shows a man and a woman in a car, smiling and looking at each other. The woman is wearing a pearl necklace and has her hand near her face. Overlaid on the bottom right is an advertisement for Elizabeth Arden's 'New Luxuries for Lips and Nails'.

**FALL IN LOVE**

with Elizabeth Arden's  
New Luxuries for Lips and Nails.

Glorious.  
Elegant.  
Irresistible.  
You'll love them.



The advertisement features a collection of Elizabeth Arden cosmetics, including several tubes of lipstick and bottles of nail polish, all in the brand's signature gold and pink packaging.

*Elizabeth Arden*

52. The equating of beauty with sexual attractiveness by elaborating the lips and nails is evident in the advertisement for Elizabeth Arden cosmetics.



beautiful there would be more warrant for  
describing woman as the "unaesthetic sex".'(9)

Our ideas of beauty can depend on the broader influences in our lives such as art and mass media . Before the advent of mass media - film ,television , photography - it was the artist who created and defined the standards of beauty in their portraiture , which we have subsequently applauded as being beautiful because of their antiquity , value and endorsement in galleries and museums .(ill.53-55) This approval or officialdom of what we see in a mass context as being beautiful , is today being shaped radically by film , television and 'glossy' magazines , and most particularly by the advertisements they carry . It is the producers and directors of these advertisements who are creating and marking out however unconsciously , our principles of beauty while also draining our pockets .(ill.56)

However the boundaries of beauty do not completely stop with the mass medias' definitions : just as a portrait artist paints his intepretation of a person rather than the person before him so too are our minds open to personal feelings and momentary impulses (ill.57).

When we are offered a face , we create it from within ourselves , we use it as a vehicle for our personal projections . This can have an important consequence , as students of perceptions and advertisers have long been aware , the less distinct a thing we are looking at , the greater we will be the contribution from within the





53. (right) Blossoms by Albert Moore , 1881.  
 54. (left) Prosperpine by D.G.Rossetti, 1874.





55. Seated Woman by Pablo Picasso , 1923.



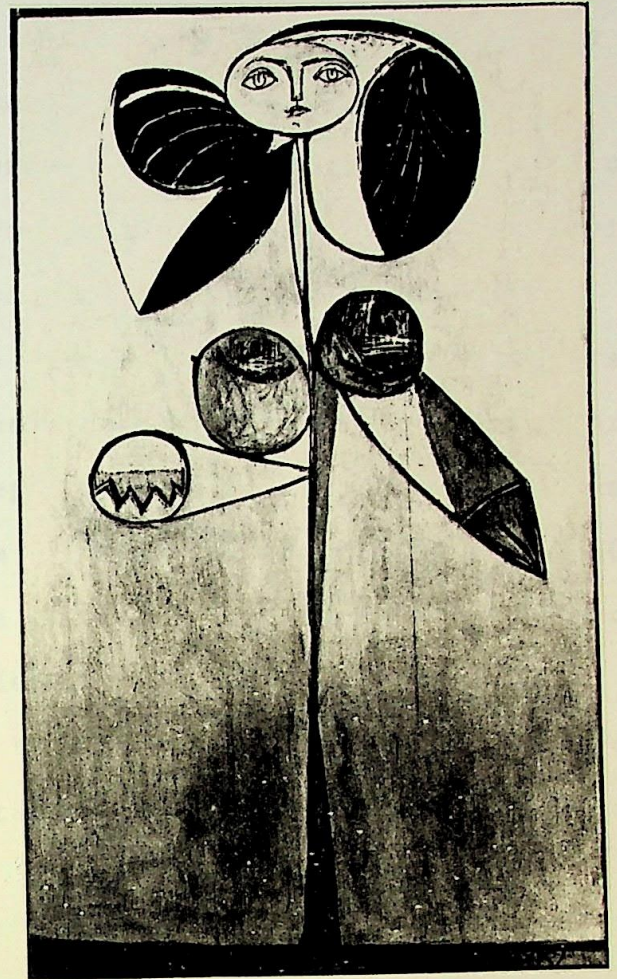
BYZANCE



PARFUMS  
**ROCHAS**  
PARIS

56. Advertisement for Byzance perfume ; the dress and elaboration of the model is of Greek origin.





57. Francoise Gilot, Femme Fleur. by Pablo Picasso.  
The image rendered by Picasso of his wife is  
quite different to that in the photograph .



perceiver's own mind . It follows therefore that the less distinct a face we are looking at is ,the more chance of it supporting our personal perceptions of beauty .

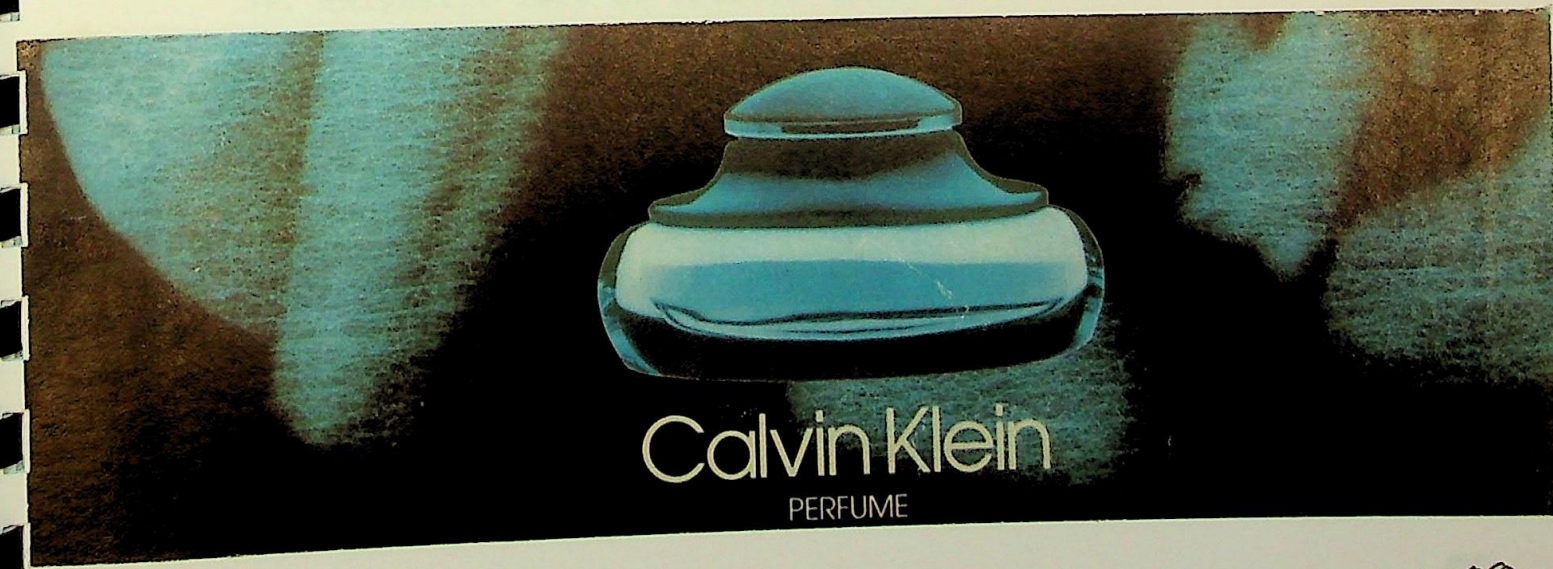
(ill.58) The Impressionists painters were well aware of this principle and their paintings gain much from their lack of clarity and obscurity . This same ambiguity operates in the cinema and on television , with actors and particularly actresses able to portray each man or woman's personal conception of beauty . Ingrid Bergman and Greta Garbo , film beauties of the 1940's and 1950's possessed 'a seductive ambiguity inherent in their faces' which was endlessly flexible and malleable to fulfill every man's fantasy - be it a saint , lover , mother or supporter - whatever their passion or ambition desired .  
(ill.59) (10)

It is quite clear that beauty cannot be isolated to the possession of certain bodily or facial features. It is a quality that cannot be measured by mathematical criteria . It cannot be derived from the sexual aptitude of a person nor the embellishment of particular part of that person . Its boundaries extend beyond those images projected by the media . Its standards vary from culture to culture , they are highly parochial . Essentially beauty is a private and intimate acquaintance and exists in the mind that contemplates it . Beauty is in the eye of the beholder .





# OBSESSION



58. Example of obscurity in advertising.

89.





59. Enigmatic face of actress Greta Garbo.



GRETA GARBO  
ENIGMATIC FACES

Footnotes to Chapter 4.

(1) Homer , The Iliad.

(2) The golden section is defined as the ratio of the whole (x) to the larger part (y) equal to the ratio of the larger part (y) to the smaller (z) i.e

$$\frac{x}{y} = \frac{y}{z}$$

(3) - (10) Liggett , J. , The Human Face. , p.142 - 157.



## Chapter 5:

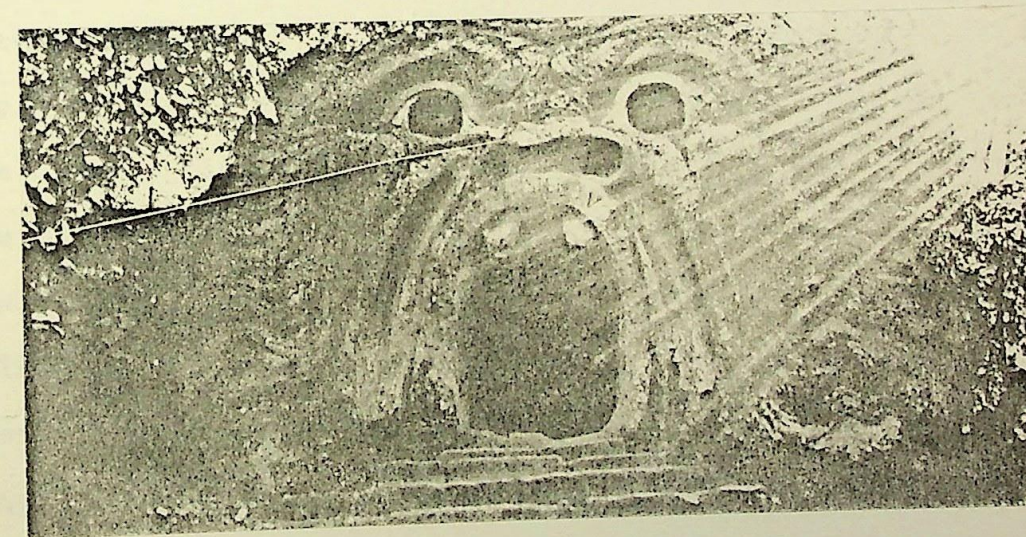
### Facial Imagery.

In the previous chapter I discussed the capacity of the human mind to create a beautiful face of personal projection from an ambiguous face ; it also holds as an interesting characteristic of the mind , the generation of imagery and ideas , sometimes of nothing tangible and their extension into vision . This ability of the mind to create or modify objects is again more pronounced in dimly lit conditions - where outlines are vague and indistinct - where the mind plays tricks and reality is transformed into illusions , and things which are not physically present appear in our sight . The image of the face seems to take precedence when objects are obscured . We can see faces in tea leaves , in fires , in flowery wallpaper patterns , in clouds , even in the moon .

This same hidden image of face is often used by artists , designers and architects in their creative work. (ill.60-64) The design of the front of a car sometimes evokes facial imagery . During the Populuxe era which is defined by David Hine as 'the look and life in America in the 1950's and 1960's ; From tailfins to t.v. dinners to barbie dolls and fallout shelters', this type of this image was overtly exaggerated .(1) Hine reported:

'....designers routinely referred to the radiator





60. Facial imagery in architecture: the Villa Orsini at the Parco dei Mostri at Bomarzo . The eyes and the nostrils convey light into the building and the mouth is used as a great entrance .



as the mouth and chrome uprights in the raditors as teeth . Throughout the early 1950's, the faces of cars tended towards hostility and defensiveness, especially on the big cars, but also on Chevrolets and Plymouths . The chrome was thick . The teeth were large , the bumpers suggested armour . One is tempted to find the countenance of Senator Joseph McCarthy glaring out defensively from their front ends . The pugnacious grilles provided a moible image of an America obsessed with finding and fighting enemies within ' (2)

As the era progressed the facial image changed and the look became friendlier . Raditors began to stretch the entire breath of the car almost like a smile and the chrome uprights or teeth became smaller.(ill.64) With the desire to move forward , the headlights were designed with large protruding eyebrows . Some cars lost their facial imagery almost completely , most the Pontiacs with the splitting of their grilles but they maintained their offensive look with bumpers 'the heft and shape of battering rams'(3). The reduction of the fierce facial imagery was hailed as a significant change in car styling history and as such was applauded in advertising as a move to more 'elegant simplicity' , even though other parts of the car were becoming more lavishly designed . The final suppression of the face-like front came in 1957 and 1958 with the lowering of the heights of the cars combined with the use of dual headlights and the mergence of the eyes and mouth





61. (top) Cadillac Eldorado.

62. (bottom) 1957 Plymouth Fury.





63. (top) 1958 Chevrolet Corvette.  
64. (bottom) 1959 Plymouth Sport Fury.



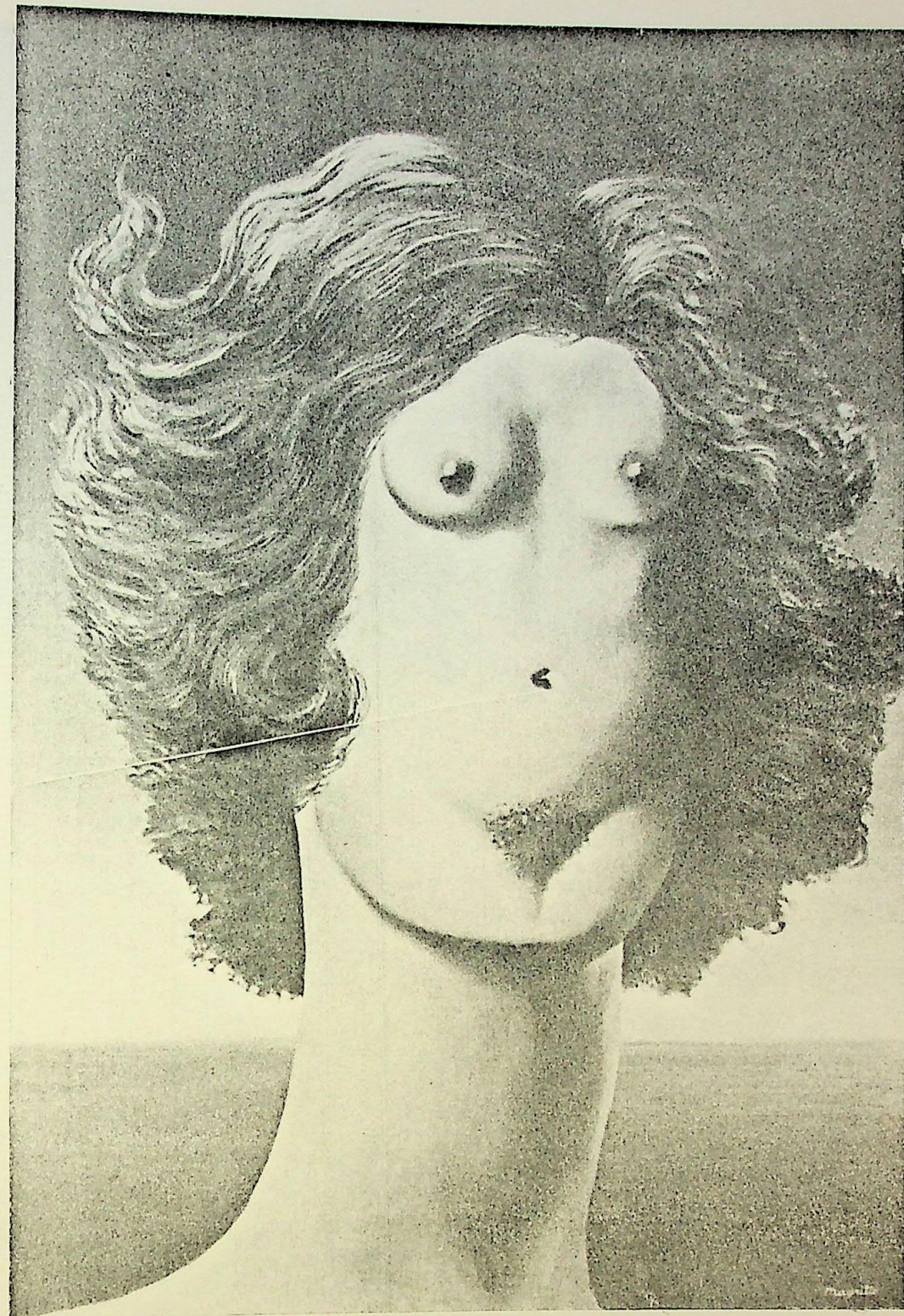
63

into a single horizontal unification .

Why the face should have such a powerful hold over our imagination and experience is not known . Artists like Magritte and African artists have suggested through their art that a parallel exists between the body and the face . Magritte perceives the eyes as breasts and the mouth as the pubic region (ill.65). African sculptures have repeatedly shown this confusion in bodily and facial imagery by using the same facelike qualities as Magritte but also , in male figures using penis noses and tongues .(ill.66) The imitation of the body in the face is seen by J.Liggett to 'represent(s) something which is biologically of supreme importance in perpetuating the species.'(4)

64





65. The Rape. by Magritte.





66. Face sculpture from the Cameroons.



Footnotes to Chapter 5.

(1) Hine , D. , Populuxe.p.96.

(2) Ibid

(3) Ibid

(4) Liggett , J. , The Humah Face. p.178.



## Conclusion:

Throughout this dissertation I have traced the origin , development and design of man's most elementary and profilic feature : the human face . I have demonstrated that there has always been an inherent need for man to adorn and beautify his face . This need will always survive though standards of embellishment and beauty will not remain ethnically disparate . The survival is ensured by advertising companies and their ability to direct perceptions of beauty on a global scale with the aid of mass communication systems . And so it remains that industrial design products will follow in this direction . Just like the face , products have primitive origins and are developed ethnically . However the ability of advertisers to flash split second images around the world , the trend towards the super saturation of products on the market and the increasing unequal distribution of wealth in society would imply that products are becoming of one typeform and of one design to be distributed on a worldwide basis . One thing is for sure the face can never be conditioned into mass produced beauty , it will always retain its individuality through its design , genetics and plain 'mistakes of nature' .



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