Ornamentation

Ornament - Something used to beautify; make more attractive by adding ornament, colour, etc.

Ornamental - Serving an esthetic rather than a useful purpose.

History of Jewelry

The history of jewellery is long and goes back many years, with many different uses among different cultures. It has endured for thousands of years and has provided various insights into how ancient cultures worked.

The word jewellery itself is derived from the word jewel, which was anglicised from the Old French "jouel", and beyond that, to the Latin word "jocale", meaning plaything. In British English, Indian English, New Zealand English, Hiberno-English, Australian English, and South African English it is spelled jewellery, while the spelling is jewelry in American English. Both are used in Canadian English, though jewelry prevails by a two to one margin. In French and a few other European languages the equivalent term, joaillerie, may also cover decorated metalwork in precious metal such as objets d'art and church items, not just objects worn on the person.

Egypt

The first signs of established jewellery making in Ancient Egypt was around 3,000–5,000 years ago. The Egyptians preferred the luxury, rarity, and workability of gold over other metals. In Predynastic Egypt jewellery soon began to symbolise political and religious power in the community. Although it was worn by wealthy Egyptians in life, it was also worn by them in death, with jewellery commonly placed among grave goods.

In conjunction with gold jewellery, Egyptians used coloured glass, along with semi-precious gems. The colour of the jewellery had significance. Green, for example, symbolised fertility. Lapis lazuli and silver had to be imported from beyond the country's borders.

Egyptian designs were most common in Phoenician jewellery. Also, ancient Turkish designs found in Persian jewellery suggest that trade between the Middle East and Europe was not uncommon. Women wore elaborate gold and silver pieces that were used in ceremonies

Europe and Middle East

Mesopotamia

By approximately 5,000 years ago, jewellery-making had become a significant craft in the cities of Mesopotamia. The most significant archaeological evidence comes from the Royal Cemetery of Ur, where hundreds of burials dating 2900–2300 BC were unearthed; tombs such as that of Puabi contained a multitude of artefacts in gold, silver, and semi-precious stones, such as lapis lazuli crowns embellished with gold figurines, close-fitting collar necklaces, and jewel-headed pins. In Assyria, men and women both wore extensive amounts of jewellery, including amulets, ankle bracelets, heavy multi-strand necklaces, and cylinder seals.

Jewellery in Mesopotamia tended to be manufactured from thin metal leaf and was set with large numbers of brightly coloured stones (chiefly agate, lapis, carnelian, and jasper). Favoured shapes included leaves, spirals, cones, and bunches of grapes. Jewellers created works both for human use and for adorning statues and idols. They employed a wide variety of sophisticated metalworking techniques, such as cloisonné, engraving, fine granulation, and filigree.

Greece

The Greeks started using gold and gems in jewellery in 1600 BC, although beads shaped as shells and animals were produced widely in earlier times. Around 1500 BC, the main techniques of working gold in Greece included casting, twisting bars, and making wire.[31] Many of these sophisticated techniques were popular in the Mycenaean period, but unfortunately this skill was lost at the end of the Bronze Age. The forms and shapes of jewellery in ancient Greece such as the armring (13th century BC), brooch (10th century BC) and pins (7th century BC), have varied widely since the Bronze Age as well. Other forms of jewellery include wreaths, earrings, necklace and bracelets.

Jewellery in Greece was hardly worn and was mostly used for public appearances or on special occasions. It was frequently given as a gift and was predominantly worn by women to show their wealth, social status, and beauty. The jewellery was often supposed to give the wearer protection from the "Evil Eye" or endowed the owner with supernatural powers, while others had a religious symbolism. Older pieces of jewellery that have been found were dedicated to the Gods.

Etruscan

Gorgons, pomegranates, acorns, lotus flowers and palms were a clear indicator of Greek influence in Etruscan jewelry. The modelling of heads, which was a typical practice from the Greek severe period, was a technique that spread throughout the Etruscan territory. An even clearer evidence of new influences is the shape introduced in the Orientalizing era: The Bullae. A pear shaped vessel used to hold perfume. Its surface was usually decorated with repoussé and engraved symbolic figures.

Much of the jewelry found was not worn by Etruscans, but were made to accompany them in the after world. Most, if not all, techniques of Etruscan goldsmiths were not invented by them as they are dated to the third millennium BC.

Although jewellery work was abundantly diverse in earlier times, especially among the barbarian tribes such as the Celts, when the Romans conquered most of Europe, jewellery was changed as smaller factions developed the Roman designs. The most common artefact of early Rome was the brooch, which was used to secure clothing together. The Romans used a diverse range of materials for their jewellery from their extensive resources across the continent.

Like the Greeks, often the purpose of Roman jewellery was to ward off the "Evil Eye" given by other people. Although women wore a vast array of jewellery, men often only wore a finger ring. Although they were expected to wear at least one ring, some Roman men wore a ring on every finger, while others wore none. Roman men and women wore rings with an engraved gem on it that was used with wax to seal documents, a practice that continued into medieval times when kings and noblemen used the same method. After the fall of the Roman Empire, the jewellery designs were absorbed by neighbouring countries and tribes.

18th Century/Romanticism/Renaissance

Starting in the late 18th century, Romanticism had a profound impact on the development of western jewellery. Perhaps the most significant influences were the public's fascination with the treasures being discovered through the birth of modern archaeology and a fascination with Medieval and Renaissance art. Changing social conditions and the onset of the Industrial Revolution also led to growth of a middle class that wanted and could afford jewellery.

In the United States, this period saw the founding in 1837 of Tiffany & Co. by Charles Lewis Tiffany. This period also saw the first major collaboration between East and West. Collaboration in Pforzheim between German and Japanese artists led to Shakudō plaques set into Filigree frames being created by the Stoeffler firm in 1885).

Many whimsical fashions were introduced in the extravagant eighteenth century. Cameos that were used in connection with jewellery were the attractive trinkets along with many of the small objects such as brooches, ear-rings and scarf-pins. Some of the necklets were made of several pieces joined with the gold chains were in and bracelets were also made sometimes to match the necklet and the brooch. At the end of the Century the jewellery with cut steel intermixed with large crystals was introduced by an Englishman, Matthew Boulton of Birmingham.

Asia

In Asia, the Indian subcontinent has the longest continuous legacy of jewellery making anywhere,[citation needed] with a history of over 5,000 years. One of the first to start jewellery making were the peoples of the Indus Valley Civilization, in what is now predominately modern-day Pakistan and part of northern and western India. Early jewellery making in China started around the same period, but it became widespread with the spread of Buddhism around 2,000 years ago.

China

The Chinese used silver in their jewellery more than gold. Blue kingfisher feathers were tied onto early Chinese jewellery and later, blue gems and glass were incorporated into designs. However, jade was preferred over any other stone. The Chinese revered jade because of the human-like qualities they assigned to it, such as its hardness, durability, and beauty. The first jade pieces were very simple, but as time progressed, more complex designs evolved. Jade rings from between the 4th and 7th centuries BC show evidence of having been worked with a compound milling machine, hundreds of years before the first mention of such equipment in the west.

In China, the most uncommon piece of jewellery is the earring, which was worn neither by men nor women.[citation needed] In modern times, earrings are still considered culturally taboo for men in China—in fact, in 2019, the Chinese video streaming service iQiyi began blurring the ears of male actors wearing earrings. Amulets were common, often with a Chinese symbol or dragon. Dragons, Chinese symbols, and phoenixes were frequently depicted on jewellery designs.

The Chinese often placed their jewellery in their graves. Most Chinese graves found by archaeologists contain decorative jewellery.

India

According to Hindu belief, gold and silver are considered as sacred metals. Gold is symbolic of the warm sun, while silver suggests the cool moon. Both are the quintessential metals of Indian jewellery. Pure gold does not oxidise or corrode with time, which is why Hindu tradition associates gold with immortality. Gold imagery occurs frequently in ancient Indian literature. In the Vedic Hindu belief of cosmological creation, the source of physical and spiritual human life originated in and evolved from a golden womb (hiranyagarbha) or egg (hiranyanda), a metaphor of the sun, whose light rises from the primordial waters.

Jewellery had great status with India's royalty; it was so powerful that they established laws, limiting wearing of jewellery to royalty. Only royalty and a few others to whom they granted permission could wear gold ornaments on their feet. This would normally be considered breaking

the appreciation of the sacred metals. Even though the majority of the Indian population wore jewellery, Maharajas and people related to royalty had a deeper connection with jewellery. The Maharaja's role was so important that the Hindu philosophers identified him as central to the smooth working of the world. He was considered as a divine being, a deity in human form, whose duty was to uphold and protect dharma, the moral order of the universe.

Navaratna (nine gems) is a powerful jewel frequently worn by a Maharaja (Emperor). It is an amulet, which comprises diamond, pearl, ruby, sapphire, emerald, topaz, cat's eye, coral, and hyacinth (red zircon). Each of these stones is associated with a celestial deity, represented the totality of the Hindu universe when all nine gems are together. The diamond is the most powerful gem among the nine stones. There were various cuts for the gemstone. Indian Kings bought gemstones privately from the sellers. Maharaja and other royal family members value gem as Hindu God. They exchanged gems with people to whom they were very close, especially the royal family members and other intimate allies.

India was the first country to mine diamonds, with some mines dating back to 296 BC. India traded the diamonds, realising their valuable qualities. Historically, diamonds have been given to retain or regain a lover's or ruler's lost favour, as symbols of tribute, or as an expression of fidelity in exchange for concessions and protection. Mughal emperors and Kings used the diamonds as a means of assuring their immortality by having their names and worldly titles inscribed upon them.

North America

Jewellery played a major role in the fate of the Americas when the Spanish established an empire to seize South American gold. Jewellery making developed in the Americas 5,000 years ago in Central and South America. Large amounts of gold was easily accessible, and the Aztecs, Mixtecs, Mayans, and numerous Andean cultures, such as the Mochica of Peru, created beautiful pieces of jewellery.

Body Modification

Jewellery used in body modification can be simple and plain or dramatic and extreme. The use of simple silver studs, rings, and earrings predominates. Common jewellery pieces such as earrings are a form of body modification, as they are accommodated by creating a small hole in the ear.

Padaung women in Myanmar place large golden rings around their necks. From as early as five years old, girls are introduced to their first neck ring. Over the years, more rings are added. In addition to the twenty-plus pounds of rings on her neck, a woman will also wear just as many rings on her calves. At their extent, some necks modified like this can reach 10–15 in (25–38 cm) long. The practice has health impacts and has in recent years declined from cultural norm to

tourist curiosity. Tribes related to the Paduang, as well as other cultures throughout the world, use jewellery to stretch their earlobes or enlarge ear piercings. In the Americas, labrets have been worn since before first contact by Innu and First Nations peoples of the northwest coast. Lip plates are worn by the African Mursi and Sara people, as well as some South American peoples.

In the late twentieth century, the influence of modern primitivism led to many of these practices being incorporated into western subcultures. Many of these practices rely on a combination of body modification and decorative objects, thus keeping the distinction between these two types of decoration blurred.

In many cultures, jewellery is used as a temporary body modifier; in some cases, with hooks or other objects being placed into the recipient's skin. Although this procedure is often carried out by tribal or semi-tribal groups, often acting under a trance during religious ceremonies, this practice has seeped into western culture. Many extreme-jewellery shops now cater to people wanting large hooks or spikes set into their skin. Most often, these hooks are used in conjunction with pulleys to hoist the recipient into the air. This practice is said to give an erotic feeling to the person and some couples have even performed their marriage ceremony whilst being suspended by hooks.

Modern day

Most modern commercial jewellery continues traditional forms and styles, but designers such as Georg Jensen have widened the concept of wearable art. The advent of new materials, such as plastics, Precious Metal Clay (PMC), and colouring techniques, has led to increased variety in styles. Other advances, such as the development of improved pearl harvesting by people such as Mikimoto Kōkichi and the development of improved quality artificial gemstones such as moissanite (a diamond simulant), has placed jewellery within the economic grasp of a much larger segment of the population.

The "jewellery as art" movement was spearheaded by artisans such as Robert Lee Morris and continued by designers such as Gill Forsbrook in the UK. Influence from other cultural forms is also evident. One example of this is bling-bling style jewellery, popularised by hip-hop and rap artists in the early 21st century, e.g. grills, a type of jewellery worn over the teeth.

The late 20th century saw the blending of European design with oriental techniques such as Mokume-gane. The following are innovations in the decades straddling the year 2000: "Mokume-gane, hydraulic die forming, anticlastic raising, fold-forming, reactive metal anodising, shell forms, PMC, photoetching, and [use of] CAD/CAM. Also, 3D printing as a production technique gains more and more importance. With a great variety of services offering this production method, jewellery design becomes accessible to a growing number of creatives.

Masonic

Freemasons attach jewels to their detachable collars when in Lodge to signify a Brothers Office held with the Lodge. For example, the square represents the Master of the Lodge and the dove represents the Deacon.

Since 1937, these Masonic Rings have been skillfully handcrafted to the highest quality standards. Specialized craftsmen work collectively to create each jewelry piece featured on-line. Careful attention is paid to styling each detail in order to faithfully recreate the Masonic Emblems and honor the esteemed accomplishments that they symbolize. This masonic jewelry starts with creation of a intracate mold, cast in 10k plumb gold. Once the ring is cast and assembled, our team of experienced craftsmen begin the meticulous process of adding details and finishes. Every ring is hand-engraved to ensure the detailed relief in the jewelry's emblematic artwork. This is a highly specialized craft perfected by the jeweler over a lifetime. Another precise form of engraving, chasing, is applied to each emblem to develop important details. Chasing is the actual chieling of small cuts into the emblem for highlighting. The passing of the tool over the metal is referred to as a flash. Chasing helps he ring to catch the light at different angles. This enhances the depth in designs - adding life to the overall final piece. The jeweler uses three different tools to apply approximately 30 "flashes" to each 32nd degree Double Eagle Emblem. For many years, enamel finishes have been used to accent prominent masonic emblems in jewelry. This jewelry uses a hand-applied, oven baked enameling process to ensure a lustrous and durable finish. This intensive enameling process is true to the origins of the craft. Their emblematic jewelry symbolizes personal contribution and commitment to the Freemasons. They respect the mason's accomplishments and honor them with the highest standards in quality.

History of Tattoos - Meaning and Origin

Tattooing is an art form and form of body modification where a pigment is inserted into a skin to change its color permanently. It is a very old tradition and today, is more popular and socially acceptable than ever.

Evidence that prehistoric people knew and practiced tattooing are tools that were discovered in France, Portugal, and Scandinavia. These tools are at least 12,000 years old and were used for tattooing. Oldest surviving tattoos are the ones found Ötzi the Iceman, mummy found in the Ötz valley in the Alps and dating from the 5th to 4th millennium BC. We also know that Germanic

and Celtic tribes also tattooed themselves. Mummy of Amunet from ancient Egypt and the mummies at Pazyryk, Siberia, (dating from the end of the 2nd millennium BC), that we found also have tattoos on them. So tattoos were known around the world very early in human history.

While known, decorative tattooing was looked down upon and religious tattooing was mainly practiced in Egypt and Syria. According to Robert Graves in his book The Greek Myths, tattooing was common amongst certain religious groups in the ancient Mediterranean world, which may have contributed to the prohibition of tattooing in **Leviticus**. They were also marks of a status in a society but also a punishment. Tattoos in Philippines were marks of rank and accomplishments and people there believed that they had magical properties.

When Christianity appeared, tattooing was considered a barbaric tradition and it slowly faded in Europe to return with transoceanic travels in the 16th century. Travelers like Sir Martin Frobisher, William Dampier, and Captain James Cook brought home with them indigenous people from places they visited and they were often tattooed. At first, tattooing was "reserved" for sailors and lower classes, but in time, as tattoo artists became more and more proficient, tattooing became a hobby of aristocracy which had money to pay high prices of professionals. As the tattooing became cheaper it again was seen as a mark of a lower class. It stayed like that until 1960s and the hippie movement when it slowly entered mainstream changing from deviant behavior to acceptable form of self-expression. It became so mainstream that even Mattel started selling barbie dolls with tattoos. People of both sexes, of all economic classes, and of all ages wear tattoos if they want to. In 2000 15% of Americans had tattoos.

- Hepatitis was a big problem after the Second World War and many places banned tattooing. Some places didn't lift the ban until relatively recently.
- The most effective way of tattoo removal today is laser removal. Laser breaks large pigment particles into smaller particles so a body can absorb them and get rid of them in a natural way.
- Greek written records of tattooing date back to at least the 5th-century BCE. The ancient Greeks and Romans used tattooing to penalize slaves, criminals, and prisoners of war. Also so that the slaves could be easier to identify if they escape.
- Chinese also tattooed their criminals. In the early 17th century, criminals were widely being tattooed as a visible mark of punishment.
- Criminals were marked with symbols typically including crosses, lines, double lines and circles on certain parts of the body, mostly the face and arms. These symbols sometimes designated the places where the crimes were committed. In one area, the character for "dog" was tattooed on the criminal's forehead. The Government of Meiji Japan, formed in 1868, banned the art of tattooing altogether, viewing it as barbaric and lacking respectability.

- If a tattoo ink has metals, there is a rare chance that it will become hot during MRI tests.
- Ancient Egypt practiced "medical tattooing" among other forms. They, for instance, had tattoos for treatment of chronic pelvic peritonitis (inflammation of the peritoneum).
- Earliest tattoo inks were made of carbon and ash.
- Thai tattoos, also known as Yantra tattooing, have been common since ancient times. Just as other native southeast Asian cultures, animistic tattooing was common in Tai tribes that were in southern China. Over time, this animistic practice of tattooing for luck and protection assimilated Hindu and Buddhist ideas. The Sak Yant traditional tattoo is practiced today by many and is usually given either by a Buddhist monk or a Brahmin priest. The tattoos usually depict Hindu gods and use the Mon script or ancient Khmer script, which were the scripts of the classical civilizations of mainland southeast Asia.
- Among the Inuit people, some nations tattooed female faces and parts of the body to symbolize a girl transitioning into a woman, coinciding with the start of her first menstrual cycle. A tattoo represented a woman's beauty, strength, and maturity. This was an important practice because some Inuit believed that a woman could not transition into the spirit world without tattoos on her skin
- From 1712–1717, Joseph François Lafitau, a Jesuit missionary recorded how the Indeginous people in North America, specifically the Petun and neutrals were applying tattoos to their skin and developed healing strategies in tattooing the jawline to treat toothaches. Indigenous People had determined that certain nerves that were along the jawline connected to certain teeth, thus by tattooing those nerves, it would stop them from firing signals that led to toothaches. Some of these early ethnographic accounts questioned the actual practice of tattooing and hypothesized that it could make people sick due to unsanitary approaches.
- Today, at least one fifth of adults in the United States has at least one tattoo.

Tools Used to Create Tattoos Through Time

Not only have social perceptions and popular designs changed over time, so too have the tools and inks used to give tattoos. Prior to modern-day tattoo guns, tattoo tools were made out of a variety of different materials.

The tattoo tools used in Polynesia require two people to make a tattoo. These tools consist of a simple chisel and a hammer. The tattoo artists make a series of little cuts in the skin. The ink is then hammered directly into the skin where the cuts have been made. This method is commonly known as 'Stick and Poke'.

Similar techniques are seen in tribal communities, where the culture of tattoos reflects a right of passage. Ancient Egyptian tattoo needles were thought to be made from bronze. Needles came in different sizes, in order to create both intricate and basic designs.

The first tattoos used homemade inks. These inks were likely made from ash or soot, mixed with oil or breast milk. Samoan tattoo ink is traditionally made from the candlenut which is left to smolder on a hot fire. Soot is then collected from the burning nut and mixed with sugar and water.

Modern Day Tattoo Equipment

The tattoo guns that are used today came from more humble beginnings in 1891. The first electric tattoo machine was patented by Samuel O'Reilly. The design was based on a modified version of the electric pen, created by Thomas Edison. The arrival of the electric tattoo machine saw a steady increase in the popularity of tattoos.

Inks used in the guns were created using geological or mineral sources. Black ink was made using iron oxide or carbon, and cinnabar was used to make red. Different shades of orange, red, and yellow were made using different cadmium compounds.

Recently, modern technology has seen a shift away from mineral-based pigments. Organic pigments are now more commonly used. Modern-day inks also contain a variety of fillers, binding agents and preservatives.

Source: www.historyoftattoos.net
em.n.wickepedia.org
Www.authoritytattoo.com

History of Make up

By Christy Tillery French

Also by Molly Edmonds

C.T.F. The earliest historical record of makeup comes from the 1st Dynasty of Egypt (c.3100-2907 BC). Tombs from this era have revealed unguent jars, which in later periods were scented. Unguent is a substance that was extensively used by men and women to keep their skin hydrated and supple and to avoid wrinkles from the dry heat. The women of Egypt also decorated their eyes by applying dark green color to the under lid and blackening the lashes and the upper lid with kohl, which was made from antimony (a metallic element) or soot. It is believed that the Jews adopted the use of makeup from the Egyptians, since references to the painting of faces appear in the Old Testament section of the Bible.

M.E. The first use of prototype cosmetics is usually traced back to the ancient Egyptians; many Egyptian tombs contained makeup canisters and kits. Cleopatra used lipstick that got its hue from ground carmine beetles, while other women used clay mixed with water to color their lips.

Most notable, though, was the ancient Egyptians' use of kohl. Both men and women would paint the kohl, a mixture of metal, lead, copper, ash and burnt almonds, all around their eyes -- picture a football player with grease paint under his eye combined with Tammy Faye Baker and her excessive use of mascara. The circles of kohl were meant to ward off the evil eye and dangerous spirits and were also handy in deflecting the harsh desert sun. In recent years, scientists have determined that the kohl makeup may have inadvertently helped the Egyptians ward off infectious diseases; the lead would kill off bacteria, though if the Egyptians had had longer life spans, the lead might have eventually killed them off as well [source: Bhanoo].

C.T.F. Roman philosopher Plautus (254-184 BC) wrote, "A woman without paint is like food without salt." Of course, Plautus was a dramatist, which would explain his preference for the look of a "painted woman" at that time.
Romans widely used cosmetics by the middle of the 1st century AD. Kohl was used for darkening eyelashes and eyelids, chalk was used for whitening the complexion, and rouge

was worn on the cheek. Depilatories were utilized at that time and pumice was used for cleaning the teeth.

Women wore white lead and chalk on their faces in Greco-Roman society. Persian women used henna dyes to stain their hair and faces with the belief that these dyes enabled them to summon the majesty of the earth.

During the European middle ages, pale skin was a sign of wealth. Sixth century women sought drastic measures to achieve that look by bleeding themselves, although, in contrast, Spanish prostitutes wore pink makeup. Thirteenth century affluent women donned pink lipstick as proof they could afford synthetic makeup.

During the Italian Renaissance, lead pain was used to lighten the face, which was very damaging to the wearer. Aqua Toffana was a popular face powder named for its creator, Signora Toffana. Made from arsenic, Signora Toffana instructed her rich clientele to apply the makeup only when their husbands were around. It's interesting to note that Tofana was executed some six hundred dead husbands later.

Cosmetics were seen as a health threat in Elizabethan England, although women wore egg whites over their faces for a glazed look.

During the reign of Charles II, heavy makeup began to surface as a means to contradict the pallor from being inside due to illness epidemics.

During the French Restoration in the 18th century, red rouge and lipstick were used to give the impression of a healthy, fun-loving spirit.

Eventually, people in other countries became repulsed by excessive makeup and claimed the "painted" French had something to hide.

During the Regency era, the most important item was rouge, which was used by most everyone. At that time, eyebrows were blackened and hair was dyed. To prevent a low hairline, a forehead bandage dipped in vinegar in which cats dung had been steeped was worn. Most of the country dwellers' makeup recipes made use of herbs, flowers, fat, brandy, vegetables, spring water and, of course, crushed strawberries. During this era, white skin signified a life of leisure while skin exposed to the sun indicated a life of

outdoor labor. In order to maintain a pale complexion, women wore bonnets, carried parasols, and covered all visible parts of their bodies with whiteners and blemish removers. Unfortunately, more than a few of these remedies were lethal.

The most dangerous beauty aids during this time were white lead and mercury. They not only eventually ruined the skin but also caused hair loss, stomach problems, the shakes, and could even cause death. Although women today might like to joke about how they suffer for beauty, women who used the lead-based ceruse often ended up with muscle paralysis or in their graves. These dangers became known through the death of courtesan Kitty Fisher, the majority of women continued to use these deadly whiteners.

During the 1800's, women would use belladonna to make their eyes appear more luminous, even though they were aware it was poisonous. Many cosmetics were made by local pharmacists, known as apothecaries in England, and common ingredients included mercury and nitric acid. Hair dye was made from coal tar, which is now illegal in America.

It might interest you to know that men wore makeup until the 1850's. George IV spent a fortune on cold cream, powders, pastes, and scents. However, not all men wore makeup, as many looked upon a man with rouged cheeks as a dandy.

Here are some beauty-tip recipes utilized during the late 1800's:
*For freckle removal: bruise and squeeze the juice out of chick-weed, add three times its quantity of soft water, then bathe the skin for five to ten minutes morning and evening.
*As a wash for the complexion: one teaspoon of flour of sulphur and a wine glassful of lime water, well shaken and mixed with half a wine-glass of glycerine and a wine-glass of rose-water. Rub on the face every night before going to bed.
*To keep hair from turning gray: four ounces of hulls of butternuts were infused with a quart of water, to which half an ounce of copperas was added. This was to be applied with a soft brush every two to three days.
*For wrinkle removal: melt one ounce of white wax, add two ounces of juice of lily-bulbs, two ounces of honey, two drams of rose-water, and a drop or two of ottar of roses and use twice a day.

Victorians abhorred makeup and associated its use with prostitutes and actresses (many considered them one and the same). Any visible hint of tampering with one's natural color would be looked upon with disdain. **Queen Victoria (1819-1901) made a public declaration that makeup was vulgar and improper, due to its connection with prostitutes**. At that time, a respectable woman would use home-prepared face masks, most of which were based on foods such as oatmeal, honey, and egg yolk. For cleansing, rosewater or scented vinegars were used. As a beauty regimen, a woman would pluck her eyebrows, massage castor oil into her eyelashes, use rice powder to dust her nose, and buff her nails to a shine. Lipstick was not used, but clear pomade would be applied to add sheen. However some of these products contained a dye to discretely enhance natural lip color. For a healthy look, red beet juice would be rubbed into the cheeks, or the cheeks would be pinched (out of sight, of course). For bright eyes, a drop of lemon juice in each eye would do the trick. When makeup began to resurface, full makeup was still seen as sinful, although natural tones were accepted to give a healthy, pink-cheek look.

The real evolution actually began during the 1910's. By then, women made their own form of mascara by adding hot beads of wax to the tips of their eyelashes. Some women would use petroleum jelly for this purpose. The first mascara formulated was named after Mabel, the sister of its creator, T. L. Williams, who utilized this method. This mascara is known today as Maybelline. In 1914, Max Factor introduced his pancake makeup. Vogue featured Turkish women using henna to outline their eyes, and the movie industry immediately took interest. This technique made the eyes look larger, and the word "vamp" became associated with these women, vamp being short for vampire.

During this decade, the first pressed powders were introduced which included a mirror and puff for touch ups. Pressed powder blush followed soon after. The lipstick metal case, invented by Maurice Levy, became popular. Also, during this time, lipstick was tattooed onto the lips by George Burchett, who was also known as the "Beauty Doctor". This method did not always work, and you can imagine the terrible consequences.

The earliest version of an acid peel was utilized at this time, which was a combination of acid and electric currents applied to the skin. Also, a needle would be used to insert paraffin to the eye area and cheeks, although this, too, was not very successful. Nivea cream made its appearance in Germany, and companies, in order to compete, began creating creams consisting of Vaseline mixed with fragrance.

To help with sagging jowls and double-chins, women could purchase for wear, a weird-looking contraption with chin straps, which obviously did not work.

However, the Victorian look remained in fashion until mass makeup marketing came about during the 1920's. The newly emancipated woman of America began to display her independence by free use of red lipstick, which was often scented with cherry. By the late '20's, visible makeup was considered a must by rural women but was still frowned upon by the country girls. During this decade, lip gloss was introduced by Max Factor. New shades of red lipstick were developed, although they were soap-based and very drying. The first eyelash curler came on the scene, called Kurlash. Even though it was expensive and difficult to use, this did not detract from its popularity. Mascara in cake and cream form was extremely vague.

From the 1930's through the 1950's, various movie stars proved to be the models for current trends in makeup. Remember Audrey Hepburn's deeply outlined cat eyes? With the '60's and the hippies came a more liberated makeup look, from white lips and Egyptian-lined eyes to painted images on faces. Heavily lined eyes continued through the '70's and '80's with a wide range of eye shadow colors. Today's trend seems to have reverted to the more natural look with a blending of styles from the past.

In today's world, a woman has literally hundreds of cosmetics to choose from, with a wide variety of colors and uses. For a younger look, the options available are as simple as skin hydrators and rejuvenators, advancing to chemical skin peels, the now-popular Botox, collagen injections, and ending with the more-drastic surgical facelift.

It is important to reflect on one's inner beauty as the real beauty of a woman. Outer beauty will not remain forever, no matter what drastic measures are taken. We have all heard the saying, "The eyes are the windows to the soul". Look into your own orbits, take stock of the woman inside, and be happy with who you are. This will reflect on your outlook on life, which will send a message to others, and will be returned to you through their reactions to the beautiful you.

History of High Heels

The origin of high heels can be traced all the way back to 10th Century Iran. Persian soldiers would wear heels whilst riding horseback, as they helped keep their feet secure in the stirrups while they stood up in the saddle to fire their arrows and throw their spears. This trend has translated into the popular 21st-century cowboy boot. Iran and Europe had a strong relationship when it came to trade, and by the 16th Century, high heels had made their way to Europe. They became a much-adored style of footwear for men all over Europe. Again, there was initially a practical purpose as the high heel worked as an outer layer to prevent dirt getting on their actual shoes.

Although high heels were, at this stage, a male item of fashion, Italian courtesans began to wear heels to create a sexy androgynous look.

They spent their time pleasing and interacting with men, and one of the benefits of being a courtesan was being allowed things that were strictly for men (ranging from books to fashion items). The heels they wore were called chopines and were definitely impractical – some were up to 10 inches tall, with those wearing them requiring support from their servants or admirers.

Then, during the Medieval period, both men and women wore platform shoes in order to raise themselves out of the trash and excrement-filled streets. In 1430, chopines were 30 inches (76 cm) high, at times. Venetian law then limited the height to three inches—but this regulation was widely ignored.

Women did not begin wearing heels until the mid-1500's. The first recorded high heel on a woman was worn by Catherine de Medici. She wanted to look taller for her wedding. Previous to this, women had only worn platform shoes. However, other than Catherine de Medici, no one other than Venetian courtesans wore fashion heels.

Other than courtesans, fashion heels were, at this time, for men only. European aristocrats were particularly fond of high heels. They helped men appear taller, which made them look more domineering, and the richer you were the higher the heel. High heels had become a symbol of wealth, status and masculinity throughout Europe.

Modern high heels were brought to Europe by emissaries of Abbas the Great in the early 17th century.[7] Men wore them to imply their upper-class status; only someone who did not have to work could afford, both financially and practically, to wear such extravagant shoes.
One of the most famous historical figures associated with the high heel is King Louis XIV of France. He is a prime example of what heels meant for men of high status (and small stature) during the 17th Century. In 1670, he passed an edict that stated that only nobility could wear heels. Countless portraits of him show off his beautiful, lavish heels. He had heels made from materials such as velvet and satin and painted in shades of royal blue and deep red. He even had a heel named after him. His love for heels became obsessive as he banned anyone from wearing red heels in his court.

He inspired men around him to dress to his standards and men invested infancy high heels to prove their status and wealth. Louis XIV played a big part in fashion history and inspired one of today's most renowned shoe designers, Christian Louboutin.

By the late 17th Century women had also started to wear fashion heels, Men gradually stopped wearing heels around 1730-1780 as a reaction against their perceived feminization of the shoes.
In Britain in 1770, an act was introduced into the parliament which would have applied the same penalties as witchcraft to the use of high heels and other cosmetic devices.

In the 18th Century, around the time of the French Revolution, in 1810, the public's views on heels changed drastically. Men and women alike swapped their heeled shoes for flats, not wanting any type of association with royalty, even down to the clothes they wore. Extravagant fashion became a thing of the past for men. Dressing in a far more tailored way became the trend – something that is still highly popular in men's fashion today.

However, the 19th Century saw the return of the heel for women. In her interview with the She Files, Elizabeth Semmelhack, senior curator of the Bata Shoe Museum, notes that "heels were becoming suspect for men as Enlightenment concepts of male 'rationality' posited that… 'irrational' things such as high heels were better left to women". High heels became increasingly seen as hyper-feminine and also started to become linked to female erotica. The pornographic photographers of the 19th Century found that heels

made women look sexier, better defining their legs and bums, and thereby leading to more daring, risqué photos.

Due to technological advances around the 1950s, heels could be made thinner and higher, and the stiletto was born. This type of heel became a staple wardrobe piece for many women in the 50s and took over the celebrity world. Audrey Hepburn and Marilyn Monroe, two of the most renowned fashion icons from the 50s, helped define the high heel trend for women, and this is known as the golden age of high heels, not just for women in Europe but all over the world. The popularity of the high heel among women in the 50s carried the trend into today's world.

There was a weakening of the stiletto style during both the late 1960s through early 1970s, with a second wave of feminism.However, in the 80s celebrities like Madonna began wearing high heels as a fashion statement, rather than just to look good for men. This brought heels back into fashion, and the range of high heeled shoes widened. Also in the 1990s, stilettos suffered when block heels were more prominent, followed by a revival in the 2000s.

From practical footwear to impractical fashion items, worn first by men and then by women, going in and out of fashion but never quite disappearing, high heels remain with us today. For now, the connections between femininity, irrationality and fashion established in the 18th century still remain strongly connected to high heels.

Wearing high heels is associated with health risks such as a greater risk of falls in the elderly, musculoskeletal pain, developing foot deformities and developing varicose veins. They hurt our feet, but people just love how they look.

Source: Emmie Cosgrove, london runway; Michelle Gabrielle, The fact Shop

History of Face and body paint - origin

Body painting is a form of body art where artwork is painted directly onto the human skin. Unlike tattoos and other forms of body art, body painting is temporary, lasting several hours or sometimes up to a few weeks (in the case of mehndi or "henna tattoos" about two weeks). Body painting that is limited to the face is known as "face painting". Body painting is also referred to as (a form of) "temporary tattoo". Large scale or full-body painting is more commonly referred to as body painting, while smaller or more detailed work can sometimes be referred to as temporary tattoos.

Around the world, many people use their skin as living canvas, representing past experiences, bravery, status, beauty, protection, fertility, magic, transformations and connections with other realms.
Other symbols protect from evil eyes and spirits, bring fertility, heal the body, grant magical powers, or support transformations and their connection with other realms. The line between reality and illusion, god and man, good and evil, the Earth and beyond, life and death, present, past, and future, becomes blurred. Often times, the people involved in a body art expression are not just playing a role; they are becoming the role, the night, the day, the spirit, the god, the transformation, which could heal them, or help others, as in the cases of creating sacred pain and sacrificing the own flesh in the name of the community.

Body art is used in:

- The child becomes adult
- Weddings
- Preparation for war or hunt
- The birth of a child
- Spiritual rituals
- Death
- Body art also shows the position of a person in a certain group.

Indigenous people
Body painting with a grey or white paint made from natural pigments including clay, chalk, ash and cattle dung is traditional in many tribal cultures. Often worn during cultural ceremonies, it is believed to assist with the moderation of body heat and the use of striped patterns may reduce the incidence of biting insects.

The Surma tribes of Ethiopia use clay by the river to paint their skin, often as simple decorations without any ritual significance. They often use botanicals to enhance their designs, and as stamps

to create patterns of circles. The males paint themselves during the yearly stick fights, these designs do having ritual significance.

Ancient egyptians used lead carbonite to decorate skin. Lip, cheek, nail, and eye art were the norm. they were also known for painting newborns in white clay as protection.

The Aborigines of Australia use lines and circles to identify family, tribe and even ancestral land. It is spiritual in nature and deeply important to them. The motifs and designs are passed down and honored rather than being created anew.

In the Amazon Basin, many tribes are known for decorating their skin. Further south in Brazil, the Kyopo tribe use colorful beads and feathers, in addition to face and bodypainting in order to connect to the spirits in everything. Hence the use of animal or insect-like markings, what they believe their ancestors learned from in order to create community and culture.

Hindu and Sikh ritual celebrations have long involved body art in the form of henna. The henna plant is ground into a paste and mixed with oils or other botanicals to adjust color. Designs placed on skin prior to an important ritual celebrate fertility, prosperity, love, good luck, or protection. The earliest written reference to Henna/Mehndi was found on a table in what is now Syria, dating back to 2100 BC.

European orthodox Christians began decrying the use of bodypainting as pagan, and banned it in 1,000 CE

It did not return to fashion in european cultures until around the 1960's when it became a form of social activism and artistic expression, though there are still several tribes in existence today that never lost this ancient and spiritual form of décor in their culture.

Tribal cultures have always used materials that were readily accessible in their regions for the purpose of bodypainting. Red Ochre is created with iron oxides (magnetite and hematite), yellow ochre (from Limonite), charcoal from burned wood, ashes, clay, talc, copper, berries, roots and other pigments from nature made the first and longest used body paints thus far.

It still survives in this ancient form among Indigenous Australians and in parts of Africa and Southeast Asia, as well as in New Zealand and the Pacific islands. A semi-permanent form of body painting known as Mehndi, using dyes made of henna leaves (hence also known rather erroneously as "henna tattoo"), is practiced in India, especially on brides. Since the late 1990s, Mehndi has become popular amongst young women in the Western world.

Many indigenous peoples of Central and South America paint jagua tattoos, or designs with Genipa americana juice on their bodies. Indigenous peoples of South America traditionally use annatto, huito, or wet charcoal to decorate their faces and bodies. Huito is semi-permanent, and it generally takes weeks for this black dye to fade.

Modern body painting tools and supplies are readily available and safe for human skin. Paints and cosmetics that have cosmetic grade ingredients are the only products painters should be using on clients.

The term "non-toxic" has been used in reference to acrylic paints and other substances that are actually NOT safe for skin. The problem with this approach is that the product is only "non-toxic" when used in accordance with its accepted protocol. Skin is not an approved use for any acrylic paint, or many other products made for other purposes. Anyone using products other than cosmetic grade/FDA approved paints should be questioned.

Although traditional body painting practices may no longer be in vogue in most of the world, the practice still lives on. It's just been a bit modified. Today people paint their bodies as a form of artistic expression. And just for plain old fun. There are two main types of body painting done today. Face painting and full-body (aka large-scale) painting. The paint applied is temporary and lasts a few hours or a day. Designs can be simple or complex, with more streamlined designs typically reserved for the face, and more complex paintings for the entire body.

History of Nail polish

Nail polish (also known as nail varnish or nail enamel) is a lacquer that can be applied to the human fingernail or toenails to decorate and protect the nail plates. The formula has been revised repeatedly to enhance its decorative effects and to suppress cracking or peeling. Nail polish consists of a mix of an organic polymer and several other components that give it its unique color and texture. Nowadays nail polishes come in all shades of colors and play a significant part in manicures or pedicures.

Ingredients:

- Nail polish consists of a film-forming polymer dissolved in a volatile organic solvent. Nitrocellulose that is dissolved in butyl acetate or ethyl acetate is common. This basic formulation is expanded to include the following:
- Plasticizers to yield non-brittle films. Dibutyl Phthalate and camphor are typical plasticizers.
- Dyes and pigments. Representative compounds include chromium oxide greens, chromium hydroxide, ferric ferrocyanide, stannic oxide, titanium dioxide, iron oxide, carmine, ultramarine, and manganese violet.
- Opalescent pigments. The glittery/shimmer look in the color can be conferred by mica, bismuth oxychloride, natural pearls, and aluminum powder.
- Adhesive polymers ensure that the nitrocellulose adheres to the nail's surface. One modifier used is tosylamide-formaldehyde resin.
- Thickening agents are added to maintain the sparkling particles in suspension while in the bottle. A typical thickener is stearalkonium hectorite. Thickening agents exhibit thixotropy, their solutions are viscous when still but free flowing when agitated. This duality is convenient for easily applying the freshly shaken mixture to give a film that quickly rigidifies.
- Ultraviolet stabilizers resist color changes when the dry film is exposed to sunlight. A typical stabilizer is benzophenone-1.

Nail polish originated in China and dates back to 3000 BC. Around 600 BC, during the Zhou dynasty, the royal house preferred the colors gold and silver. However, red and black eventually replaced these metallic colors as royal favorites. During the Ming dynasty, nail polish was often made from a mixture that included beeswax, egg whites, gelatin, vegetable dyes, and gum arabic.

In Egypt, the lower classes wore pale colors, whereas high society painted their nails reddish brown, with henna. Mummified pharaohs also had their nails painted with henna.

Colored nail polish did not make an appearance until the 1920s. Early nail polish formulas were created using basic ingredients such as lavender oil, Carmine, oxide tin, and bergamot oil. It was more common to polish nails with tinted powders and creams, finishing off by buffing the nail until left shiny. One type of polishing product sold around this time was Graf's Hyglo nail polish paste.

Health risks

The health risks associated with nail polish are disputed. According to the U.S. Department of Health and Human Services, "The amount of chemicals used in animal studies is probably a couple of hundred times higher than what you would be exposed to from using nail polish every week or so. So the chances of any individual phthalate producing such harm [in humans] is very slim."[22] A more serious health risk is faced by professional nail technicians, who perform manicures over a workstation, known as a nail table, on which the client's hands rest – directly below the technician's breathing zone. In 2009, Susan Reutman, an epidemiologist with the U.S. National Institute for Occupational Safety and Health's Division of Applied Research and Technology, announced a federal effort to evaluate the effectiveness of downdraft vented nail tables (VNTs) in removing potential nail polish chemical and dust exposures from the technician's work area.[23] These ventilation systems have potential to reduce worker exposure to chemicals by at least 50%. Many nail technicians will often wear masks to cover their mouth and nose from inhaling any of the harsh dust or chemicals from the nail products.

According to Reutman, a growing body of scientific literature suggests that some inhaled and absorbed organic solvents found in nail salons such as glycol ethers and carbon disulfide may have adverse effects on reproductive health. These effects may including birth defects, low birth weight, miscarriage, and preterm birth.

Nail polish formulations may include ingredients that are toxic or affect other health problems. One controversial family of ingredient are phthalates, which are implicated as endocrine disruptors and linked to problems in the endocrine system and increased risk of diabetes. Manufacturers have been pressured by consumer groups to reduce or to eliminate potentially-toxic ingredients, and in September 2006, several companies agreed to phase out dibutyl phthalates. There are no universal consumer safety standards for nail polish, however, and while formaldehyde has been eliminated from some nail polish brands, others still use it.

Regulation and environmental concerns

The U.S. city of San Francisco enacted a city ordinance, publicly identifying establishments that use nail polishes free of the "toxic trio" of dibutyl phthalate, toluene, and formaldehyde.

Nail polish is considered a hazardous waste by some regulatory bodies such as the Los Angeles Department of Public Works. Many countries have strict restrictions on sending nail polish by mail. The "toxic trio" are currently being phased out, but there are still components of nail polish that could cause environmental concern. Leaking out of the bottle into the soil could cause contamination in ground water. Chromium(III) oxide green and Prussian blue are common in nail polish and have shown evidence of going through chemical degradation, which could have a detrimental effect on health.

Source: https://en.m.wikipedia.org/wiki/Nail_polish

History of Hair Extensions

Egypt

Surprisingly, the first documented origin of hair weaves can be dated back to Ancient Egypt. Appearance was very important during this time period and the process of beautification was highly thought of, with a lot of time and money spent on creating the perfect look. Ancient Egyptians observed a hierarchy of status through their appearance, with hair weaves and wigs often being worn by those higher up in society, for example, by Pharaohs, political figures and wealthy families. Not only were wigs worn by women, but also by men and children! The origin of hair extensions dates back to Cleopatra.

Believe it or not, the first documented proof of hair weaves was seen among the Egyptians in 3400 BC. They wore wigs, sewn-on hair pieces and braids that were made of human hair and dyed sheep's wool. They used resin and beeswax to attach the extensions. Bright blue, red, gold were popular, in addition to the conventional black. Cleopatra's favorite color was peacock blue. Braids also originated somewhere around 500 BC, an indicator of age, religion, wealth, depending on the type of knots and twists.

European hair extensions

Queen Elizabeth I was well known for her love of height-enhancing hair pieces and wigs – in fact, she was thought to own more than 80 of them. As the first reigning queen of England, she had access to the very latest fashions and most expensive material, and her influence on 16th century fashion is indisputable. Elaborate red-coloured hair pieces were all the rage in Elizabethan England, although they were only affordable to courtiers and the aristocracy.

The extensions among European and American women in the 1700s gave way for powdered wigs. A white powdered wig, called Perukes, indicated high rank or birth. When King Louis started turning bald, he started using Perukes because he didn't want people to think of him as weak. French King Louis XIV was quite the trend-setter during his reign in the 18th century. His tireless team of servants hired a staggering amount of wig-makers to save his majestic appearance by creating a series of large and lengthy wigs. The trend soon followed with the nobles. Both men and women wore extensions and their weaves were huge and like a beehive. Often seen in royal paintings, men wore big wigs to undoubtedly hide the balding and greying that comes with age, in an attempt to keep their youth. The wig pieces that men wore also acted as a status enhancement. Ever heard of the phrase 'big wig'? There you go! Horse hair and frames filled with wool were woven into the natural hair, while hair extensions were built over the frames. Hair during the 18th and 19th centuries were often collected from the poor, with

women from the working classes growing their hair in order to sell it. Real hair wigs fetched a huge amount in those times – up to a weeks wages!

Keratin Hair Extensions
During the Romantic era, the fake hair swung into action with Apollo knots that had tighter curls attached closer to the scalp in mounds. Beginning of the 1900s, saw a weave called 'Switch', what we know as clip-ins, becoming popular as they could be easily removed. These weaves used only human hair and cost around .95 for a bunch and went up to $25.

In the 20th century, to get the Pompadour look, hair extensions and hair frames had to be used. Other popular weaves were frizzette, plaits or switches. By the 1940s, long hair became popular and the demand for long hair extensions increased even though artificial hair in those days could easily damage the real. The 1960s encouraged the era of big hair, such as Beehive wigs and hair extensions became common for many years until the 70s.

By the 80s, hair extensions were pretty commonplace. Afro-Caribbean weaves were available in a huge range of styles, including the enduringly popular rasta-style dreadlocks. Stadium rockers such as Def Leppard and TV shows such as Dynasty made big hair popular again, and no self-respecting celebrity would step out the front door without a head full of synthetic extensions and industrial hairspray.
This gave way to chemical relaxers and extensions.

In the 90s, the hair extensions became less expensive, especially the clip-in hair extensions. In the 90s, it was all about the coloured clip-ins. The hair extensions industry was so well established that options were available for women (and men) with any hair type, hair colour and budget. Want waist-length Rapunzel curls? No problem. Fancy pepping up your clubbing look with a few neon streaks? Easy. But the market was dominated by synthetic hair during this time, which quickly frayed and separated at the tips, leaving hair looking fake and cheap.

Today we have managed to find the balance between luxurious human hair extensions at affordable prices. The latest developments in hair extension technology mean that it is possible to get 'Virgin hair' extensions which have never been coloured or treated, and are probably in better condition than your natural hair. There are haircare ranges specifically designed to take care of hair extensions and hair pieces, and highly trained hairdressers are able to create the most complicated looks out there.

Source: www.additionallengths.co.uk
www.vixen&blush.com