

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

The History of make up Foundation

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

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

This post is about the history of foundation created for film and public, Max Factor a great contributor to the makeup history, not only to the film industry. He also contributed a great part to the beauty industry in general, he was also very involved in wigs and adhesives, a well-rounded professional. I am fascinated with his trajectory, he could have easily given up when he was in Russia and couldn't live the way he wanted

and definitely wouldn't have had the career that he had here in the USA that was for sure, in any case, he followed his dream and impacted the industry in a huge way, so here we are sharing some of his achievements, we will do more on him in future posts.

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

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

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

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



Ceruse Make up



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

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

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

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



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



Edwardian Makeup Look

vintage makeup guide.com

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

One of the first makeup kits



Makeup Artist Dallas TX – Makeup Kit Tour

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

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



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



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

different requirements of motion-picture lighting and film emulsions.

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



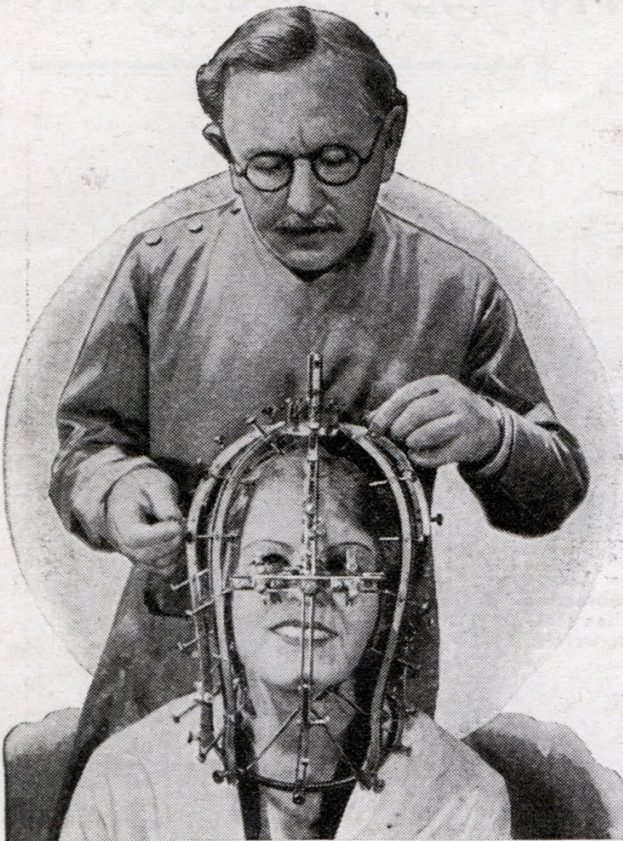
The introduction of panchromatic film and incandescent lighting on movie sets eventually made it possible to standardize the film, lighting, and colours of makeup that were most effective for motion pictures. The Society of Motion Picture Engineers conducted a special series of tests for this purpose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

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

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

Max Factor's 'Beauty Calibrator'

"Beauty Micrometer" Analyzes Facial Flaws for Makeup



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

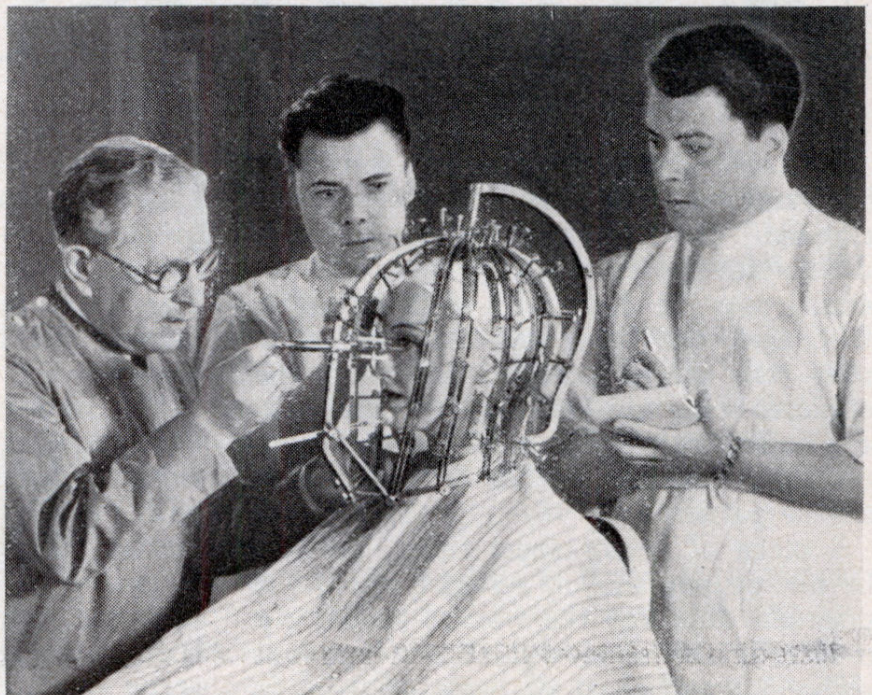
RECENTLY perfected by Max Factor, one of Hollywood's most famous beauty experts, a new instrument, designed to aid makeup men, accurately registers actors' facial measurements and discloses which features should be reduced or enhanced in the makeup process.

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

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

MACHINE MEASURES BEAUTY OF FACE

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



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

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

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

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

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

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

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

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

According

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

Max Factor



According

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

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Max Factor



Max Factor and Renee adoree



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

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

Courtesy of GlamourDaze.com

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

Pan - Cake

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



★ It creates a lovely new complexion



★ It helps conceal tiny complexion faults



★ It stays on for hours without re-powdering

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

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



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ORIGINATED BY MAX FACTOR HOLLYWOOD

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

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

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

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

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

Greasepaint and powder

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

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

According

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

Ludwig Leichner





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

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

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

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

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

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

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

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

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

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

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

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

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

audience, the defect was catastrophic on film.

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

Highlight and shadow

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

Makeup and lighting

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

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

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

Light's effect on makeup

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

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

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

Filmmaking: Color temperature & Kelvins Explained

<https://youtu.be/mwqNRqDx680>

FilmSkills.com – Lighting Techniques – Color Temperatures

<https://youtu.be/CfRWHnfDsco>

Vintage Make-up Guides



1920's

1930's

1940's

1950's

1960's



Professional Rolling Travel Makeup Case Jewelry Drawers Aluminum Black Code Lock

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

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



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

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



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

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

Nail polishes, brush cleansers, liquid foundations

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



Seya Beauty Soft-sided Nylon, Carry on

Professional Makeup Case w/ Removable Drawers and Brush Holder

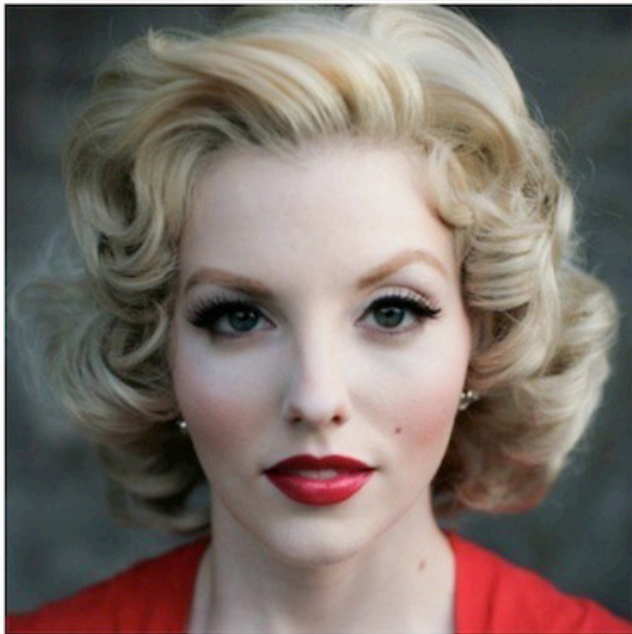
- Crafted of durable, high quality, easy to clean nylon fabric material
- Includes a removable 13pc brush case as an added bonus
- 6 removable plastic storage trays in bottom section
- Exterior includes additional storage
- Includes removable shoulder strap for added convenience



SHANY Cosmetics Mini Studio Togo Makeup Case

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

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



1950s

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

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

Lena Horne 1950



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

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

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

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

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

Katy Perry 1950's look



Christina Aguilera 1950's look

Christina Aguilera 1950's look

Christina Aguilera 1950's look

Christina Aguilera 1950's look

Christina Aguilera 1950's look

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Christina Aguilera 1950's look

Christina Aguilera 1950's look



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

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

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

The 1950s Make-up Color Palette.





THE PRINCIPLE COLOR PALETTE



THE COMPLIMENTARY PALETTE



THE DRAMATIC CONTRAST PALETTE



Lipstick Rouge Lacquer Foundation Powder Complexion Eyeshadow

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



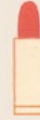
THE PRINCIPLE COLOR PALETTE



THE COMPLIMENTARY PALETTE



THE DRAMATIC CONTRAST PALETTE



Lipstick Rouge Lacquer Foundation Powder Complexion Eyeshadow

Glamourdaze.com -

1950's Color Palette for the Redhead.



THE PRINCIPLE COLOR PALETTE



THE COMPLIMENTARY PALETTE



THE DRAMATIC CONTRAST PALETTE



Lipstick Rouge Lacquer Foundation Powder Complexion Eyeshadow

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



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

While Russian red was the favorite lip gloss color in the

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

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

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

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

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

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

The Key Makeup Looks of the 1950's.



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

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

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



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

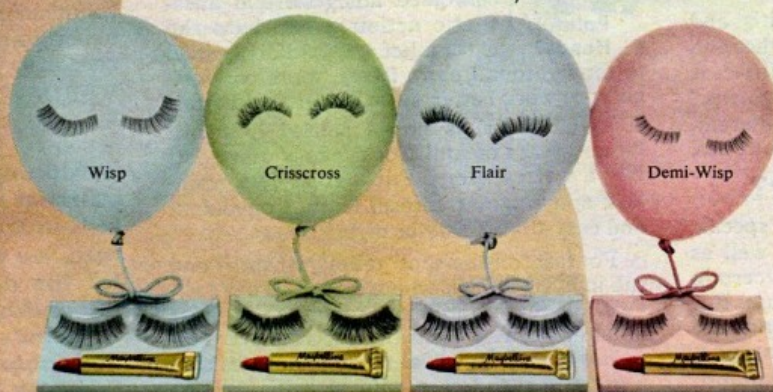
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Click Americana
CLICKAMERICANA.COM

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

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

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

NEW
look NATURAL LASHES
Maybelline
The finest in eye make-up, yet sensibly priced.



Max Factor

Merle Oberon

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



Just a few seconds
to make up with
"Pan-Cake"...and

*You're
Glamorous*



★ *It creates a lovely new
complexion*



★ *It helps conceal tiny
complexion faults*



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

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

You will realize why Pan-Cake

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



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

Pan-Cake Make-Up*

ORIGINATED BY **MAX FACTOR HOLLYWOOD**

adhp.com

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

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

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

A Real 1950s cleaning routine




For Our Modern Day World

Acording to lipstickandcurls.net

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

Estee Lauder



Shake. Stir.
Seduce.

Introducing
Estée Lauder
MAD MEN[®]
Collection

Limited Edition Lipstick
and Creme Rouge.

Estée Lauder

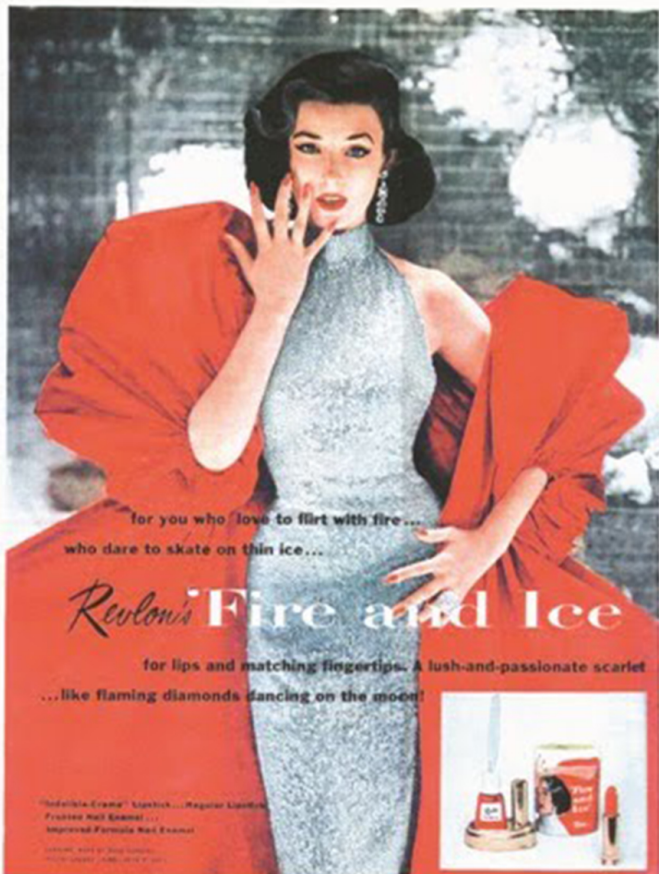
Exclusively at
esteelauder.com
and Bloomingdales.

ESTÉE LAUDER

MAD MEN[®] is a registered trademark of Twentieth Century Fox Television Inc. © 2012 Estée Lauder Inc.

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


Revlon



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

Revlon's **Fire and Ice**

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



"Redolite Cream" lipstick... "Regalite" lipstick
"Fusion Red" enamel...
"Improved Formula Nail Enamel"

©1950, Revlon & Co., New York, N.Y.

ARE YOU MADE FOR 'FIRE AND ICE?'

Try this quiz and see!

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

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

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

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

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

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

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

Revlon 1950’s Lanolin Lipstick

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



ONLY NON-SMEAR
TYPE LIPSTICK
MADE WITH
'Lanolite'

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

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

blot or
don't
blot...

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



No more dry, chapped lips!
Revlon's new Lanolite Lipstick
keeps lips dry and "cracked"
Your lips are as soft as velvet
you can actually see them lying!



For moist, beautiful, long-lasting
Lipstick Revlon's Lanolite Lipstick
keeps lips soft... you can
smile a little longer! Just as good, but so
long!



still only 110 Non-Smear or
Regular type
per tin

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

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



World's largest selling lipsticks and nail enamel!

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

Hazel Bishop's No Smear Lipstick

**Amazing No-Smear Lipstick
Won't Eat Off-Bite Off- Kiss Off!**

Beauty Editors
Rave About It—
Millions Now
Using It!



Waste Before a Lipstick Line (over) You get it in the fall and only when your lipstick is just in the morning—and your lips stay radiant, fresh, and colorful all day long... even when you eat, kiss your lips, or kiss!

Creamy! Satin-Smooth! Packed with natural butters for all the ultra-soft goodness without loading you up with sugar or oil. It stays on and on with either hot or cold—just in case you're a little late to the party. www.lovethisbutter.com

Amazing Steam Train Powers Its Way To Summit
After applying about 100 tons of steam, the train was able to pull itself up the incline.



Wear 'Em Out! Now you can say goodbye to unsightly "old grown" all-naps, glasses, silverware—and cigarettes! Your lips always stay as beautiful as look-alike eating, as before!

Don't like the look of your hair? You can't see it, but it's there. And it's not even covered. "Wash-off" look that's yours. Your appearance!

When's Nick GNT? Have you seen him? I
have's content--and keep your secret!
For blood-brother I speak words to you
and on him! You'll love me for it!

More Economical, Too! The...
...as well as...
...Bishop...
...says...
...any other...
...only once or twice a...
...more often.

GUARANTEE! This exclusive, new formula was created by Saint Bishop, one of the nation's foremost cosmetic chemists. It doesn't accept any limitations claiming to be "just like it." There aren't any! Saint Bishop No Smear Lipstick won't off-wax your lips or bleed. Saint Bishop No Smear Lipstick applies as your money back!

Today—Get Your Makeup On-Liner
Lipstick in your choice of fashion-
right shades. All women's models.

Hazel Bishop No-Smear Lipstick

Where, what, fun?
look what
Harold Bishop
has done
to flystick!



it's
'Fantastick'
Slanted to shape the most luscious lips ever!
It's the best shape lipstick's ever been in. It's not from

**It's the best shape lipstick's ever been
but "long-point" straight it's long.
Karmack lipstick creates your lips
designed case... and only \$12.95, complete!
In Karmack's Flory Fashion Shoppe!**

MISS

No7



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

Elizabeth Arden



PINK VIOLET

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

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

ask for your chart. Pink Violet Color-Change Lipstick 1.75; Rouge 2.00; Nail Liner 1.00; Velvet Radiance 10.00; Invisible Veil 2.75 to 5.00; Eyebrow Pencil 2.50; Mascara 3.00; Eye Liner 1.00; Eye Shado 2.00. *Arden, New York*

Elizabeth Arden

Reprinted by permission of Elizabeth Arden Inc., New York

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

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

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

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

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

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

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

Rimmel



Directions for Use

Moisten the brush and rub over the Cosmétique
applying to lashes and brows to remove
eyes tightly and wash off with water.

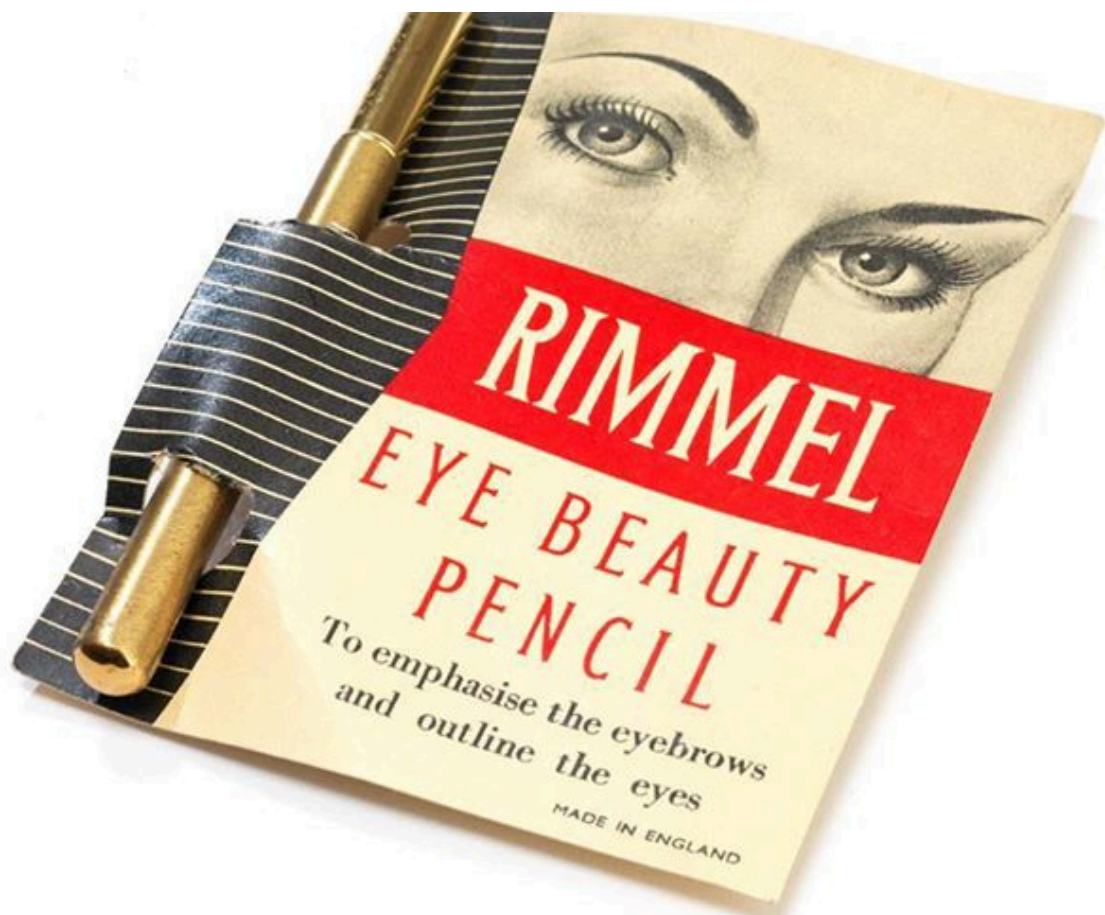
NOTE - RIMMEL'S COSMETIQUE
each eye lash stand well separated from the other

Boulevard
Capucines 67

RIMMEL-Parfumeur
CHATAIN PARIS



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



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

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

1950s Makeup: What You Need



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

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

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

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

Foundation:

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

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

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

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

Rouge, blush:

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

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

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

Face Powder:

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

(yikes!)

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

Eye Shadow:

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

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

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

Eyebrows :

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

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

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

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

Eyeliner:

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

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

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

Eyelashes:

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

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

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

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

Lips:

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

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

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

**One Amazing lady Brigitte
Bardot 1951**



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

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



Marilyn Monroe – Iconic Make-up Look

Historically Accurate: 1950s Makeup Tutorial

Make-up History – 1940's to 1970's

1950's Beauty Guide – Removing Make-up





Cheekie Trio: Destiny, Rosie & Posie

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

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



Belle Noir

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

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



Deux Lux Maya Perforated Tote

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

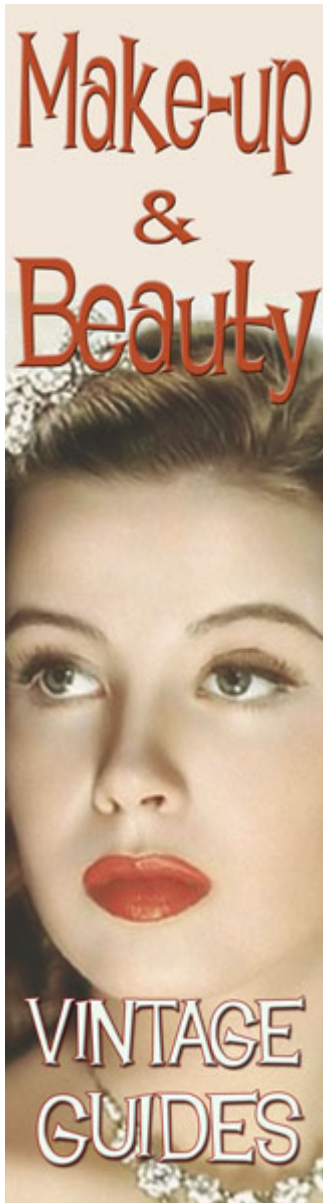
- Exterior features beautiful laser cut design.
- Flat base.
- Unlined interior flaunts a back wall slip pocket.



Free People Snowdrop Lace Trapeze Dress

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





**The difference between
Nontouring, Strobing, and
Contouring.**

The difference between Nontouring, Strobing, and Contouring



WOW! the support this past week has been tremendous. We are so thankful for your help, it means so much to us, it is what keeps us going. The fact that you engage with our writings gives us such valuable feedback is of tremendous value to us. On week 222, this post is about the difference between highlighting shading, strobing and now the new trend of "Nontouring", a whole new way of accomplishing the highlight and shading in a more "NATURAL" way, to me if you are wearing make up right, there is a little bit or a lot, you are already out of the true term natural, so here we may say light and very well blended make up techniques, won't you agree? Here we are sharing a few different perceptions and techniques and different videos from contributors that are very gifted. Enjoy and share with others and don't forget to click like.

We wish this post finds you healthy, happy and in ideal abundance from all of us at isabelsbeautyblog.com

Nontouring

By now, **non-touring** is the next big makeup trend, according to HelloGiggles. And it's the easiest and most practical one of them all, at least for now.

What is this "non-touring" procedure? Well, it's basically a super hip way of saying "natural-looking, dewy skin." Yes, that's it. It's all about keeping makeup light (especially the foundation and primer portions) and using a great Luminizer to give your face a radiant glow (like a wet look). So, fear not! You can still put those strobing products to good use to get your cheekbones sparkling and less you think that you may

want to try what is just out in the market “for the only purpose of non-touring” really we can use common sense also and make the older products work!!.

This makeup trend is coming around just in time for summer to have something new for the cosmetic industry to have the opportunity to launch new products for us to play with, and the timing couldn't be more perfect. Because this lightweight approach to makeup is just what your skin needs for a day out in the scorching heat no need for bloating or powdering so we don't have to be overly conscious about shine.

To get the ideal nontour look, start with a light coat of primer to create a smooth base. Then, even out your complexion with a tinted moisturizer or a very light concealer, only on the places that need it not all over the face or you will defeat the purpose of the look. The last step is all about strategically placed highlighter. Make sure to hit your face's natural high points, like along the browbone, on the tops of the cheeks, and the center of the nose, here Jennifer Lopez is wearing a very well done Nontour, to me she is the one with **Scott Barnes** that started this trend many years ago and I love and have used his amazing products to produce these effects. I usually mix luminizer with either the foundation, moisturizer or the cream blush which I usually apply under the foundation to create the appearance of being under the skin and not the blush sitting on top and obviously blush look.

According to Renee Sangano:

1. “Start with a primer that's right for your skin type I prefer the sheer creamy kinds. If you're oily, don't use something that's super matte. Look for one that's dewy or has a luminous shimmer, make sure you use an astringent on old skin so the coverage once you apply the luminous shimmer goes

on evenly and not spotty.

2. Since this is a more natural look, a tinted moisturizer or a BB cream should be used instead of using a heavy, full coverage foundation, I like colored moisturizer. If you have problematic skin or blemishes, use a concealer as a spot treatment, and if it is really severe don't do this procedure at all do to the fact that it will emphasize the blemishes in a very big way.

3. "The last step is highlighting the now non-touring, which is obviously a big trend right now. There are a lot of different highlighters, so it's all about choosing what flatters your skin tone. If your skin is lighter, look for one with frosty pink undertones so it doesn't make your skin look orange. If your skin is warm or darker, pick a golden bronze highlight. Brush the powder kind or apply with sponger a brush the creamy kind on the highlight on the planes of the face where light would hit naturally-above the cheekbones, under the brow bone, down the bridge of the nose, and on the cupid's bow.



**The difference from contouring to
nontouring**



If you're still confused about how non-touring is different than strobing well, so are we, the only thing. like strobing, non-touring is essentially using highlighter on your face to create more dimension. Lets please keep in mind that when the light hits it everything looks larger and every little blemish shows. But regardless of what name this trend is given, we dig the luminous look.

Strobing



WHAT IS STROBE MAKEUP? Difference between Contouring and Strobing?

According

to <http://vanitynoapologies.com/how-to-diy-strobing-highlighter-makeup-tutorial-on-indian-skin/>

Strobe means a flash, like the flash of a camera or a strobe light in nightclubs. Now imagine standing under a strobe..all the high points of your face shall reflect light or in simpler terms, glow! That's it! That is what we try to achieve in this technique. So basically strobing is HIGHLIGHTING. Highlighting but without a touch of contouring which is accentuating the hollows of our face with a darker color to make the effect of residing the area (so your cheekbones, brow bones, the center of your forehead, down your nose, cupid bow and on your chin basically anything you wish to protrude);welcome natural looking dewy face. To make it even more easier, refer to the picture below and see the difference between contouring & highlighting and strobing.

While strobing isn't exactly new to the beauty game it's certainly one of the buzz words to capture our attention.

If you're not into following trends or aren't into a sculpted, highlighting and shading, completely contoured full face of make-up, take note because maybe strobing is for you is what you want to try.

So, let's begin with the basics. While contouring is about creating a defined look by shading and highlighting the face strobing places a much heavier focus on highlighting and politely suggests getting rid of shading all together.

Think of strobing as basic highlighting's older sister or best friend— there's a lot more impact and if you're one who prefers a dewy, fresh-faced look then this technique is perfect to add to your repertoire and to have lots of fun with

now that summer is almost here, great time to practice.

When Strobing you can use cream or liquid products and finally grounded powders and thanks to the beauty industry – who are always ready to fill a beauty gap – specialised strobing products do exist but using your regular highlighter will work just the same, play practice makes perfect always aim for a natural look.

So how do we actually conquer strobing? Always start off with prepped and primed skin make sure you use light moisturizing products, so ensure that you've moisturised before applying any product let it sit a bit and blot excess so you have the shimmer look in the designated places. One of the most important things to remember when it comes to strobing is that your product of choice shouldn't have any physical large visible chunks of glitter in it that will obviously scream bad job or cabaret look; the product should bring more of a sheen than a disco ball to your face – plus visible glitter will only accentuate problem skin or pores little lines and all the details that we girls are not so friends with.

After you've applied your base (moisturizer, primer and foundation highlight the areas of the face, as mentioned earlier, that the light naturally hits. Avoid applying the products to any areas that may be suffering from a break out (we don't want to highlight blemishes) and then if you're keen to finish the look off with a hint of bronzer or blush be sure to use a matte product. These will complement your looks without detracting from the glow by adding tonnes more glitter and or shine to the face, since blush goes on cheek bone also I like to mix it with a tinny bit of the Luminizer so they blend better .

Fair skin tones should look for champagne highlighters or strobing products while light – medium tones can also use pink tones. Olive skin or those with yellow undertones should opt

for golden hues products while deep skin tones can use terracotta or bronzed pigments.

We're not covering up with tons of matte powders here, instead it's actually the opposite. Try mixing a [luminizer](#) into your moisturizer for a brighter look all over use a concealer on any blemishes that you wish to cover. Yes, it's really that easy.



What is strobing, you may ask yourself? It's a fun term for highlighting, basically is using a dewy looking product in the high points of your face and also your body, how about that, J Lo and Scott Barnes have used this technique for years now with great results, lets be cautious not to over do it. Extra highlighting will give you a dewy, shimmery, But because "dewy" can turn into "sweaty" super-quick, here are a few tips to keep you on the right track.

MARIO DeDIVANOVIC shows Strobing on Kim Kardhasian genius work

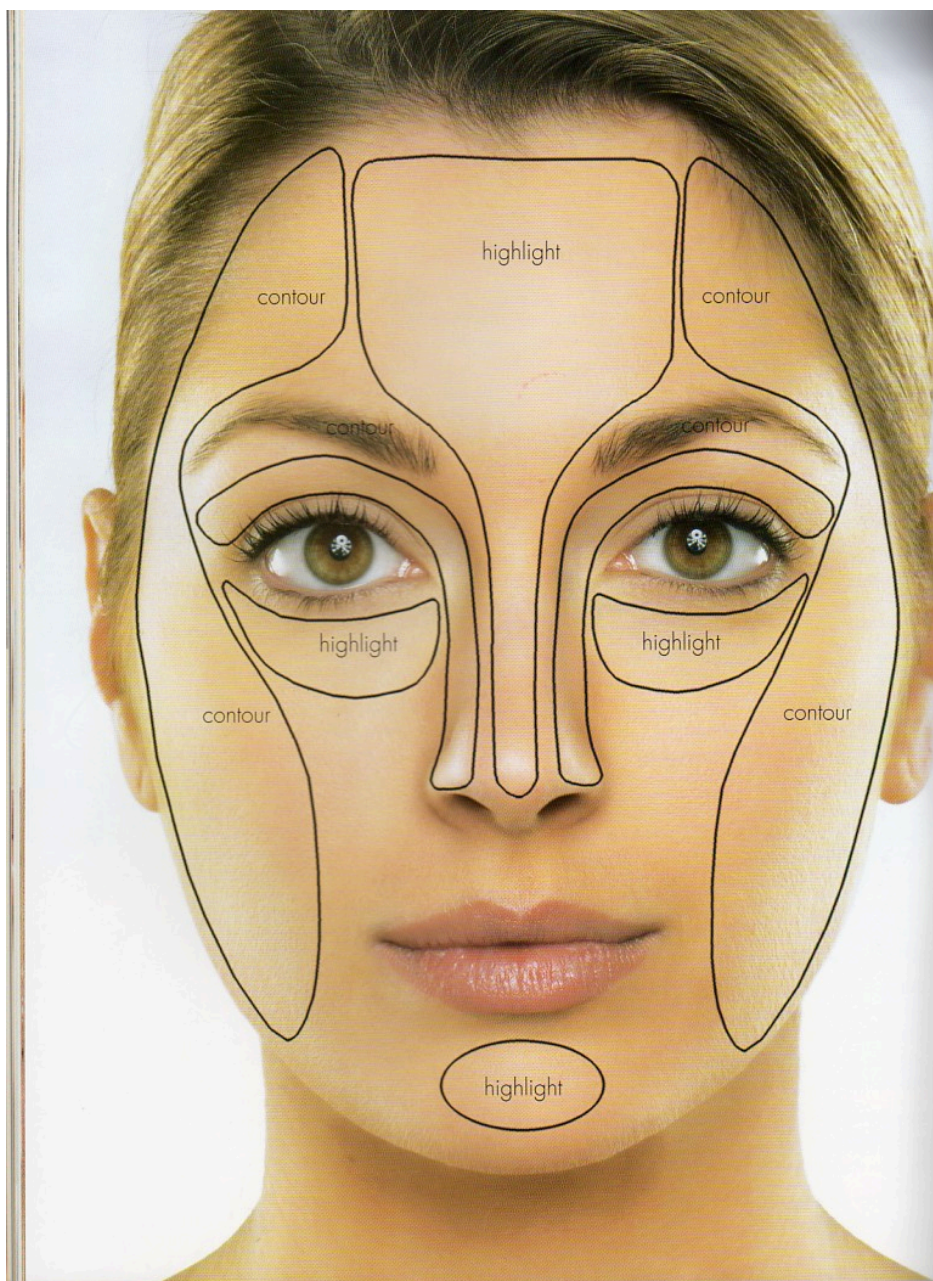
https://youtu.be/34u4GlAH_Ng

Highlight



Is the opposite of contour. Highlighting is the process of enhancing; visually enlarging, drawing attention to a specific area, a feature highlight shade is usually a lighter shade.

Contour



Contour is the opposite of Highlight.

Everything that we contour we push away from the eye to make it appear less visible, in other words to minimize or give the illusion that is smaller.

A contour shade is usually a darker shade that give your features more depth and definition by contrasting against the lighter shades used on your Skin.



1. Prep your face with two shades of base. "Dot on a foundation that's one shade lighter than your skin tone in the center of your face, and another that's one shade darker than your complexion around the perimeter," . Our model Jess used IT Cosmetics Bye-Bye Under Eye Concealer in "Natural Medium" (as the light base) and "Deep" (as the dark).

2. Blend the two shades. "Using a blending brush, blend the two shades on your face to create the subtle illusion of depth and dimension."

3. Map the contours and highlights of your face. "Mark the areas you want to contour – the hollows under your cheekbones, your temples, along your hairline, jawline, the sides of your nose, the tip of the nose, and the crease of your eyes – with a brow or a concealer pencil," . Brow gel pencils are really concentrated, yet very smudgeable and it's easy to control the placement of their dark pigment, making it perfect for contouring. "Next, use an all-over cream highlighter on the tops of your cheekbones, on the center of your forehead, the bridge of your nose, the center of your chin, and on your cupid's bow." Here is used IT Cosmetics Brow Power Perfector Gel Pencil in "Auburn" and Mac Cosmetics Cream Colour Base in "Luna."

4. Blend the two for a flawless finish. "Create that sculpted airbrushed effect using a flat top dense brush to buff out the two shades to perfection," . Here, is used IT Cosmetics Heavenly Luxe Flat Top Buffing Foundation Brush.

Lastly, bump up the contours and highlights with MAC Sculpt and Shape Powders and consider yourself contoured!, here is used "Definitive" to enhance the contoured areas on your face and "Emphasize" to illuminate the highlighted spots.

Contouring By Scott Barnes





Highlighting and contouring

according to rookie rookie

Highlighting and contouring are two crafty li'l tricks that you can use to enhance your bone structure and make it look like you're constantly under the most flattering movie lighting possible. Even if you're not going to an event, it's fun to experiment with elements of ~drama~ in your makeup. This tutorial will show you how to use foundation, concealer, and powder to put a spotlight on your natural gorgeousness. Let's get to it!

What you'll need:

- Liquid foundation in your normal shade. (I used [Revlon ColorStay Foundation](#) in Cappuccino.)
- Liquid concealer or foundation in a slightly lighter color than your skin. (Mine's [L.A. Girl Pro Conceal](#) in Warm Honey.)
- Concealer, foundation, or powder in a slightly darker color than your skin. (I used [M.A.C. Eye Shadow](#) in Embark.)
- Setting powder (Mine: [M.A.C. Mineralize Skinfinish Natural powder](#) in Dark.)
- Blush (Mine came from a Kleancolor palette like [this one](#).)
- A powder brush such as [this kabuki brush](#) from Claire's.
- Optional: a foundation brush or sponge like [this one](#) from e.l.f.
- Optional: a concealer brush like [this one](#) from e.l.f.

A note on picking your contour and highlight colors: Don't choose shades that are drastically lighter or darker than your natural skin tone. If you have fair skin, use a very light shade to highlight and a fair to medium color to contour. If you have darker skin, use a medium-toned highlight and a contour slightly deeper than your skin color. If you have very dark skin and can't find a deeper shade of foundation to contour with, a dark eye shadow will do the trick!

Step 1



After cleaning and moisturizing your skin, apply your foundation all over your face using a foundation brush or your fingers.

Step 2



Blend your foundation to about midway down your neck. Since my skin is naturally darker there, this step makes the difference between my face and neck less stark.

Step 3



Mix your lighter concealer or foundation with your regular foundation using a brush or your fingers.

Step 4



Using a concealer brush or your fingers, apply the lighter makeup mixture to your T-zone (the area right above your eyebrows and the spot between them, if you have one; down the center of your nose; the middle of your upper lip; and the middle of your chin), your under-eye area, and right above your cheekbones.

Step 5



Paint a thin line with this highlighting mixture right above your jawline.

step 6



Use a brush, sponge, or your fingers to blend your makeup until there is no visible line of demarcation between the highlighter and your foundation. You want this to look seamless.

Step 7



The “contour,” or darker makeup, goes on the sides of your nose, right under your cheekbones, and around your hairline (the darkest areas on the diagram above).

Step 8



Blend in your contour just like you did your highlight. Easy, right?

Step 9



Apply finishing powder to your whole face to get rid of any excess shine and set your makeup.

Step 10



Add blush to your cheeks, moving upward from the apples to your temples. This will add dimension to your face and give you a pretty glow.



Wow! You're all set. Now go astound the world with your flawless skillz!

Bronzed Contoured & Highlighted Makeup Tutorial

by [Lisa Eldridge](#)

Why & How I Contour & Highlight

by [Missy Lynn](#)

How To Cream Highlight & Contour

by [Jaclyn Hill](#)

How I Contour My Face With Anastasia Beverly Hills

Contour Kit

by [MakeupByEvon](#)

How To Contour and Highlight

by [Emily Quak](#)

**HOW TO: CONTOUR AND HIGHLIGHT YOUR
FACE!**

by [gossmakeupartist](#)



Benefit Cosmetics Watt'S Up! Soft Focus Highlighter for Face



GIORGIO ARMANI Fluid Sheer

- This fluid sculpts & fine tunes your complexion
- Ultra light & provides seamless coverage
- Available with a range of versatile shades
- Wear alone as a makeup base
- Can be mixed with foundation to increase radiance & color
- Or used over foundation for highlighting & contouring
- Suitable for all skin types



GIORGIO ARMANI Light Master Make Up Primer

- Helps form a mirror-like veil that intensifies cheekbones & arches of face
- Formulated with a Micro-fil pearl that transforms colors when reflecting light
- Optically sculpts facial contours by brightening
- Relieves & comforts dry, tight skin
- Ensures a long-lasting foundation
- Creates a fresh, radiant & evenly-toned complexion



NARS Contour Blush

- This blush provides two contouring shades
- Deeper shade gives a strong definition to sculpt cheeks
- While lighter shade imparts a sheer luster on the high points of the face
- Renders a natural look with 3D effect for the face
- Lightweight & adheres well on skin for long lasting wear



NARS Multiple Bronzer

- Multi-purpose bronzing stick for eyes, cheeks, lips & body
- Imparts a sun-kissed glow & contour for face
- Rich in anti-oxidant that helps strengthen, support & repair skin
- Oil free, cream to powder texture for easy application
- Renders you a healthy, natural complexions

Bee Venom for Beauty and Wellness

**Bee Venom for beauty and
Wellness**



Hello and welcome again to our weekly post on week 217, we are sharing the amazing power of one of my favorite little beings, that is the miraculous Bee. I grew up loving bees and early on in my life I learned their value in our eco system and our own

health and beauty. I use honey, royal jelly, bee pollen, bees wax and bee propolis basically on a regular basis.

We would love for you to pass it on to family and friends these little beings are threaten by so many pesticides electronic wave current and much more without them we would not do very good they are responsible for an extensive work in our ecosystem our food etc we love what we do and we spend hours of research to provide you with authority information, please pass it on is so crucial that people know their value, thank you ahead of time for your consideration and support, from all of us at Isabel's Beauty Blog.

In England I was introduced to Bee venom a long long time ago, and I must say that it works amazingly, it plumps the skin and it feeds it. Bee venom is full of vitamins and amino acids, to mention a few qualities of this product and I personally choose it before Botox. The results for me are remarkable and full of natural benefits. Here we are sharing the Bees their qualities in food, beauty, and in our environment , please pass it on. Our intention is to educate people so the bees stand a chance, most people don't like them and kill them. I take that as ignorance, no one knows how valuable they are, who would do harm to a bee, as they do that they are harming the environment and their food source, wouldn't you think?

Ignorance is the major cause of the destruction not only personal but worldwide, our intention is to educate and make a difference one person at a time.

BEES AS PART OF ECOSYSTEMS

These Pollinators strongly influence ecological relationships, ecosystem conservation and stability, the genetic variation in

the plant community, floral diversity, specialization and evolution and so much more. Bees play a very important, but little recognized role in most terrestrial ecosystems where there is green vegetation cover for at least 3 to 4 months each year. In tropical forests, savannah woodlands, mangrove, and in temperate deciduous forests, many species of plants and animals would most likely not survive if bees were missing. This is because the production of seeds, nuts, berries and fruits are highly dependent on insect pollination, and among the pollinating insects, bees are the major pollinators.

In rain forests, especially in high mountain forests where it is too cold for most bees, other pollinators like bats and birds play a greater role in plant pollination. In farmed areas, bees are the most reliable source for the pollination of many cultivated crops , and for maintaining biodiversity in 'islands' of non-cultivated areas. The main role of bees in the different ecosystems is their pollination work. Studies have showed that other animal species are connected with bees: either because they eat the brood or honey, pollen or wax, because they are parasitic to the bees, or simply because they live within the bees nest.

THE POLLINATION WORK OF BEES

When we look at the many colourful and different flowers looks, we should not forget that they have developed these as an adaptation for the bees and other pollinators, and not to please humans,(is not all about us) is more for species survival. Bees and most flowering plants have developed a complex interdependence during millions of years. An estimated 80 percent of flowering plants are entomophilous depending more or less on insect pollination to be able to reproduce, and it is estimated that half of the pollinators of tropical

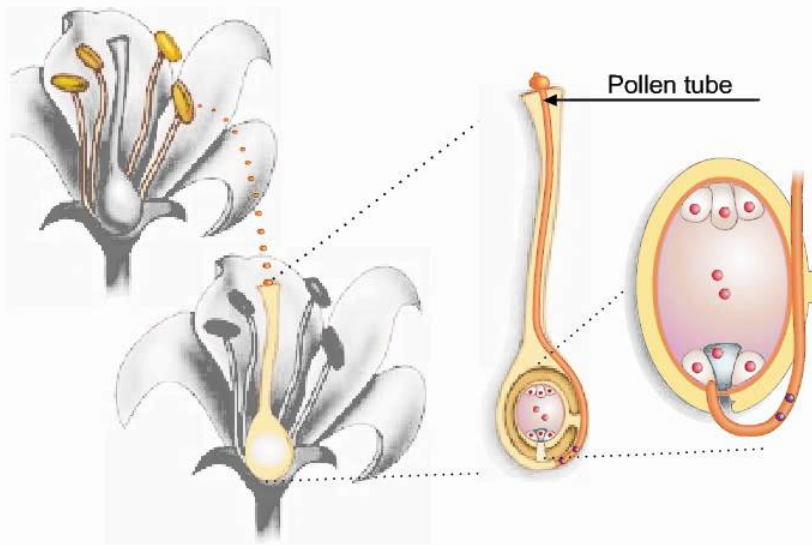
plants are bees responsible for the work.

The efficiency of honeybees is due to their great amount in numbers, their physique and their behaviour of foraging on only one plant species at a time, interesting right?. The bees have to find their food in flowers. The food can be nectar or pollen. Nectar is produced to attract the bees. Pollen is also attracting the bees, but it has another function too: it is produced to ensure the next generation of plants and that is why they need to be pollinated. Bee pollinated flowers have evolved in such a way that a visiting bee has to brush against the flower's anthers bearing pollen, or there may be a special mechanism to release the anthers to spring up or down to cover the bee with pollen. When compared with other insects, bees are extremely hairy. Each hair has a branched structure that makes it highly effective at catching pollen.



While flying to the next flower, the honeybee will brush herself and move many of the pollen grains, to arrange them in the pollen baskets made of stiff hairs on her hind legs. Some of the pollen grains are so dry that they cannot be formed into a clump. To prevent the pollen falling off during flight, the bee will regurgitate some nectar and mix it with the

pollen so sticks together this gives the sweet taste when eating pollen balls collected by bees. It also makes the pollen a little darker so that it can be difficult to see from which plants it comes. Some bees do not have pollen baskets they transport the pollen in the hair on their abdomen (Osmia bees and leaf cutter bees). When the honeybee with pollen is landing in the next flower, there will be pollen enough left on the bees' body hairs to pollinate the new flower, by delivering some grains to the flower's stigma. Now pollination has taken place and the flower is happy to reproduce. To create a seed, the pollen grain has to grow a small tube inside the stigma to the ovary of the flower. Then a male gamete can actually travel through the tube, fertilize the egg cell and start development of the fertile seed. Now the fertilization has taken place in an amazing way.



The pollen tube grows down through the tissue of the style. At some point during its journey, the generative cell of the pollen grain divides by mitosis to form two sperm nuclei, or male gametes.

The pollen tube continues to grow until it reaches the ovary. It then enters an ovule through the micropyle. It ruptures one of the cells next to the egg and discharges the two sperm nuclei.

A very few plants need several successful visits from bees to ensure that all the flower's eggs are fertilized. For example, some varieties of strawberry plants need about 20 pollen grains, requiring visits by several bees, an apple flower may need five or more bee visits to receive enough pollen grains to complete fertilisation. **If the fertilization is inadequate because of lack of bees, not all seeds will develop, and the shape of the fruit will be poor and small.** Fertilization is the beginning of a new seed, which perhaps will grow and develop into a new plant. The new plant will bloom, provide

the bees with food, be pollinated, and be fertilized, and in this way, life continues for plants and bees, fantastic miracle of nature.

Pollination



Lets start with Agriculture and how it depends greatly on the honeybee for pollination. Honeybees account for 80% of all

insect pollination that is a substantial percentage. Without such pollination, we would see a significant decrease in the yield of fruits and vegetables and our environment and less like now the industry produces man made foods!!!! very scary.

Pollen



Bees collect 66 pounds of pollen per year, and that is per hive!!. Pollen is the male germ cells produced by all flowering plants for fertilization and plant embryo formation. Honeybees use pollen as a food. Pollen is one of the richest and most pure of the natural foods, consisting of up

to 35% protein, 10% sugars, carbohydrates, enzymes, minerals, and vitamins A (carotenes), B1 (thiamin), B2 (riboflavin), B3 (nicotinic acid), B5 (pantothenic acid), C (ascorbic acid), H (biotin), and R (rutine) full range of amino-acids, just bee pollen by it self is a full supplemental food.

Honey



Bees use Honey for food all year round. There are many types, colors and flavors of honey, depending upon it's nectar source. The bees make honey from the nectar they collect from flowering trees and plants. Honey is a very easily digestible, pure food due to the fact that it is predigested by the bees and very easily absorbed by our bodies without creating havoc in our pancreas like sugar does. Honey is hygroscopic and has antibacterial qualities. Eating local honey can fend off allergies due to the process that the bee uses to transform the pollen in essence is like getting a nature made

homeopathic in your system, I always get local honey whatever I visit or bee pollen and I start with a minute amount and then I increase the dosage so I keep my self allergy free, and it works great.

Beeswax



This is a product secreted from the bees glands, beeswax is used by the honeybee to build honey comb in their bee hive. It is used by humans in drugs, cosmetics, artists' materials, furniture polish and candles, soaps hair products and much much more.

Propolis



Collected by honeybees from trees, the sticky resin is mixed with wax to make a sticky glue. The bees use this to seal cracks and repair their hive and at the same time to protect it from bacteria. It is used by humans as a health aid, and

as the basis for fine wood varnishes, I personally always keep some around and I use it in any wound, for me or my dogs and if I feel a sore throat I place a piece in my mouth and I chew it like chewing gum until it is all gone and I promise you it works wonders. "While it's drawing water out of the wound, which is how it might get infected, it's letting off this very minute amount of hydrogen peroxide. The amount of hydrogen peroxide that comes off honey is exactly what we need—it's so small and so minute that it actually promotes healing. Derma Sciences, a medical device company, has been marketing and selling [MEDIHONEY](#), bandages covered in honey used in hospitals around the world, amazing tip!.

Royal Jelly



The powerful, milky substance that turns an ordinary bee into a Queen Bee, this is her food. It is made of digested pollen and honey or nectar mixed with a chemical secreted from a gland in a nursing bee's head. It commands premium prices rivaling imported caviar, and is used by some as a dietary supplement and fertility stimulant. It is loaded with all of the B vitamins, for most part beekeepers that are conscious about the life and wellbeing of bees don't like to collect Royal Jelly due to the fact that is the food for the queen and without her is no bee hive.

For centuries Royal jelly has been used for beauty applying stray on or in skin care and the results are just amazing

Bee Venom



The “ouch” part of the honeybee if you happened to get it through a sting. Although sharp pain and some swelling and itching are natural reactions to a honeybee sting or most, a small percentage of individuals are highly allergic to bee venom. “Bee venom therapy” is widely practiced overseas and by some in the USA to address health problems such as arthritis, neuralgia, high blood pressure, high cholesterol and even MS., and now is new evidence other benefits.

Queen Bee



There is only one queen bee per hive. The queen is the only bee with fully developed ovaries. A queen bee can live for 3-5 years. The queen mates only once with several male (drone) bees, and will remain fertile for life. She usually lays up to 2000 eggs per day wow amazing don't you think?. Fertilized

eggs become female (worker bees) and unfertilized eggs become male (drone bees). When she dies or becomes unproductive, the other bees will “make” a new queen by selecting a young larva and feeding it a diet of “royal jelly”. For queen bees, it takes 16 days from egg to emergence.

The queens are developed from [larvae](#) selected by [worker bees](#) and specially fed with Royal Jelly in order to become sexually mature. There is normally only one adult, queen that mates in a hive, in which case the bees will usually follow and fiercely protect her. However, as in the Brazilian stingless bee [Schwarziana quadripunctata](#) is an exception, a single hive may have multiple queens or even dwarf queens, ready to replace a dominant queen in a case of sudden death.

Worker Bee



All worker bees are female, these bees are not able to reproduce. Worker bees live for 4-9 months during the winter season, but only 6 weeks during the busy summer months pretty short life, they literally work themselves to death, Hmmm,

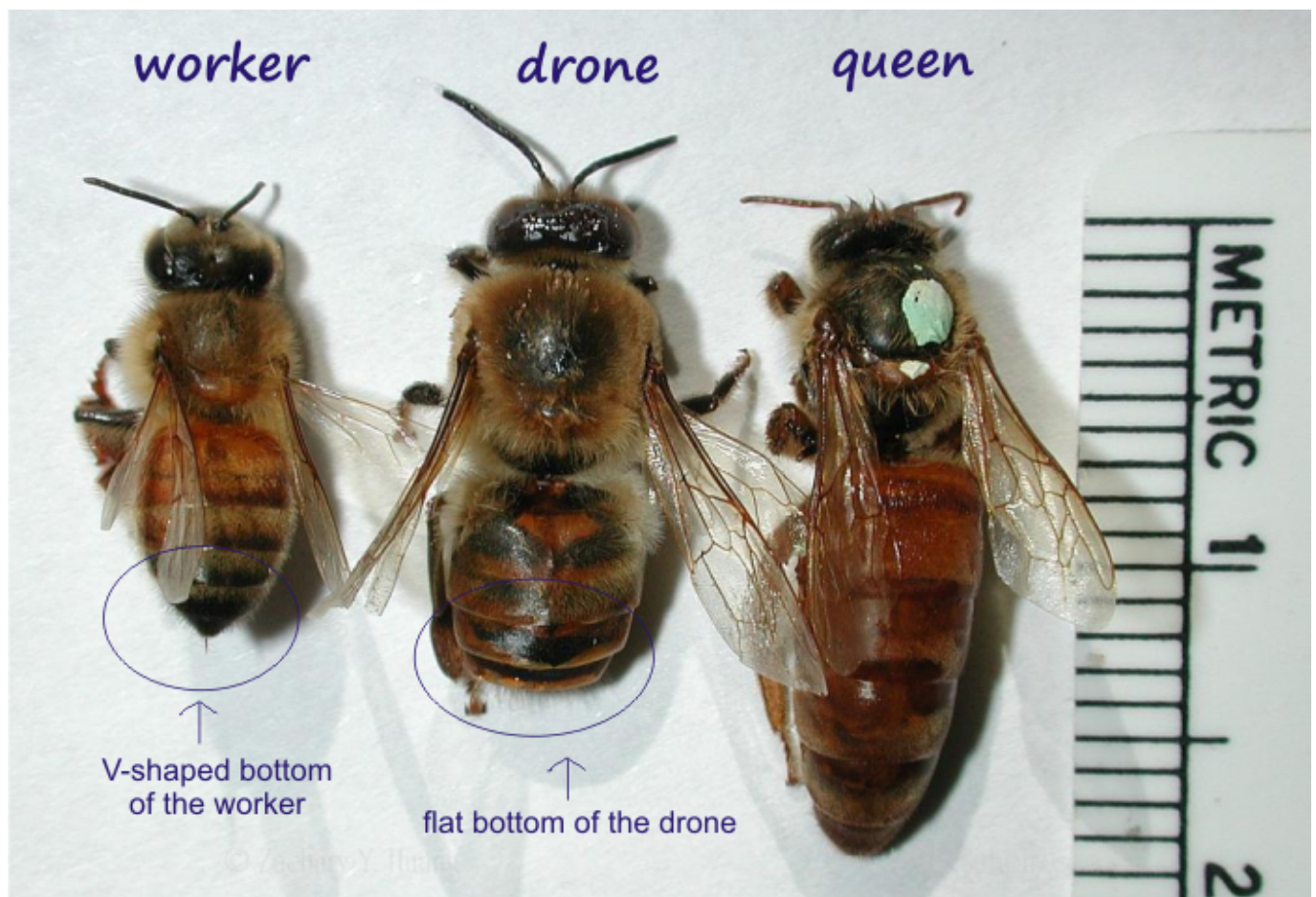
sounds like humans specially here in US, work work work. Nearly all of the bees in a hive are worker bees. A hive consists of 20,000 – 30,000 bees in the winter, and over 60,000 – 80,000 bees in the summer. The worker bees sequentially take on a series of specific chores during their lifetime: housekeeper; nursemaid; construction worker; grocer; undertaker; guard; and finally, after 21 days they become a forager collecting pollen and nectar, an incredibly organized system. For worker bees, it takes 21 days from egg to emergence. The worker bee has a barbed stinger that results in her death following stinging, therefor, she can only sting once.

Drone Bee



These male bees are kept on standby during the summer for mating with a virgin queen. Because the drone has a barbed sex

organ, mating is followed by death of the drone and there you have it no cheating males on this one. There are only 300-3000 drone in a hive. The drone does not have a stinger. Because they are of no use in the winter, drones are expelled from the hive in the autumn.



female bee (worker)



male bee (drone)



HealthyWithHoney.com

A bit of trivia:

- Honeybees are not native to the USA. They are European in origin, and were brought to North America by the many early settlers.
- Honeybees are not aggressive by nature, and will not sting unless protecting their hive from an intruder or are maliciously provoked.
- Honeybees represent a very highly organized society, with various bees having very specific roles during their lifetime: nurses, guards, grocers, housekeepers, construction workers, royal attendants, undertakers, foragers, pollinators etc.
- The queen bee can live for most part several years and less human intervention destroys them! like always humans and destruction. Worker bees live for 6 weeks during the busy summer, and for 4-9 month during the winter months.

- The practice of honey collection and beekeeping dates back to the stone-age, as evidenced by cave paintings.
- The honeybee hive is perennial. Although quite inactive during the winter, the honeybee survives the winter months by clustering for warmth. By self-regulating the internal temperature of the cluster, the bees maintain 93 degrees Fahrenheit in the center of the winter cluster (regardless of the outside temperature) pretty remarkable.
- An estimated 3.2 million colonies are in the U.S hopefully still.
- The average honeybee can fly at a speed of 15 miles per hour.
- A hive of bees must fly 55,000 miles to produce a pound of honey, there is a fact to appreciate.
- It would take approximately one ounce of honey to fuel a bee's flight around the earth.
- An average worker bee makes about 1/12th of a teaspoon of honey in her lifetime, I truly have gratitude for their work.
- To make honey, bees drop the collected nectar into the honeycomb and then evaporate it by fanning their wings.
- Honeybees dance to communicate the direction and distance of nectar sources.
- The fructose in honey makes it sweeter than sugar. At 21 calories a teaspoon it is one and a half times sweeter than sugar, not to mention Hence, honey vs sugar, [honey has a healthier Glycemic Index \(GI\)](#) which measures the negative impact of a given food on the [blood-glucose level](#). The lower the GI rating, the slower the absorption and infusion of sugars into the bloodstream and hence a more gradual and healthier digestion process. not to mention the nutrients in honey that sugar doesn't own.

Honeybee venom

Honeybee venom is produced by two glands associated with the sting apparatus of worker bees. Its production increases during the first two weeks of the adult worker's life and reaches a maximum when the worker bee becomes involved in hive defense and foraging. It diminishes as the bee gets older. The queen bee's production of venom is highest on emergence, which allows her to be prepared for immediate battles with other queens.

When a bee stings, it does not normally inject all of the 0.15 to 0.3 mg of venom held in a full venom sac (Schumacher et al., 1989 and Crane 1990, respectively). Only when it stings an animal with skin as tough as ours will it lose its sting – and with it the whole sting apparatus, including the venom sac, muscles and the nerve center. These nerves and muscles however keep injecting venom for a while, or until the venom sac is empty. The loss of such a considerable portion of its body is almost always fatal to the bee.

Used in small doses however, bee venom can be of benefit in treating a large number of ailments. This therapeutic value was already known to many ancient civilizations and now is much documentation on its benefits.

Honeybee venom is a clear, odorless, watery liquid. When coming into contact with mucous membranes or eyes, it causes considerable burning and irritation. Dried venom takes on a light yellow color and some commercial preparations are brown, thought to be due to oxidation of some of the venom proteins. Venom contains a number of very volatile compounds which are easily lost during collection.

88% of venom is water. The glucose, fructose and phospholipid

contents of venom are similar to those in bee's blood (Crane, 1990). At least 18 pharmacologically active components have been described, including various enzymes, peptides and amines. Detailed information on the components is available in the Krell document noted below.

(taken from Krell, R., "Value-Added Products from Bee-Keeping," FAO Agricultural Services Bulletin #124, 1996)

Dried Bee venom



Bee venom, also known as apitoxin or apis mellifera, These two proteins are one of the keys to healthy skin. Collagen gives skin its elasticity and strength, and a reduction in collagen (sparked by the natural ageing process) can lead to wrinkles and fine lines.

Meanwhile, elastin is essential for the production of elastic fibres in the body. These small groups of proteins help to give strength and flexibility to our connective tissues, providing structural support for skin, the heart, lungs and other organs.

Products made with purified bee venom can help to moisturise skin while providing anti-aging and firming effects.

In most cases, application of these creams, moisturisers, masks and cleansers will feel much like an ordinary beauty product, although it may induce some micro-swelling (light plumping) in the area as it works.

It's important to remember that if you do have a severe allergy to bee stings, it's best to seek advice from your doctor before using any products containing bee venom.

The main component in apitoxin is melittin amounting to 52 % of venom peptides.

Other components are:

- Apamin increases cortisol production in the adrenal gland. Apamin is a mild neurotoxin.
- Adolapin, contributing 2–5% of the peptides, acts as an anti-inflammatory and analgesic because it blocks cyclooxygenase.
- Phospholipase A2 amounts to 10–12% of peptides and it is the most destructive component of apitoxin. It is an enzyme which degrades the phospholipids which

cellular membranes are made of. It also causes decreased blood pressure and inhibits blood coagulation. Phospholipase A2 activates arachidonic acid which is metabolized in the cyclooxygenase-cycle to form prostaglandins. Prostaglandins regulate the body's inflammatory response.

- Hyaluronidase contributing 1–3% of peptides dilates the capillaries causing the spread of inflammation.
- Histamine contributing 0.5–2% and is involved in the allergic response.
- Dopamine and noradrenaline which contribute 1–2% increase pulse rate.
- Protease-inhibitors contribute 2% and act as anti-inflammatory agents and stop bleeding.
- Tertiapin.

According

to: <http://www.shirleys-wellness-cafe.com/NaturalFood/Bee>

Honey bee venom contains at least 18 active substances. Melittin, the most prevalent substance, is one of the most potent anti-inflammatory agents known (100 times more potent than hydrocortisol). Adolapin is another strong anti-inflammatory substance, and inhibits cyclooxygenase; it thus has analgesic activity as well. Apamin inhibits complement C3 activity, and blocks calcium-dependent potassium channels, thus enhancing nerve transmission.

Other substances, such as Compound X, Hyaluronidase, Phospholipase A2, Histamine, and Mast Cell Degranulating Protein (MSDP), are involved in the inflammatory response of venom, with the softening of tissue and the facilitation of flow of the other substances. Finally, there are measurable amounts of the neurotransmitters Dopamine, Norepinephrine and Serotonin.

The composition of bee venom and its properties

Dried bee venom composition

COMPONENT	MOL. Wt.	% (Dry Venom)
PEPTIDES		
Melittin	2,840	40-50
Apamin	2,036	2-3
MCD-Peptide 401	2,588	2-3
Adolapin	11,500	1.0
Protease inhibitor	9,000	< 0.8
Secarpin		0.5
Tertiapin		0.1
Melittin F		0.01
Procaine A, B		1.4
Minimine	6,000	2-3
Cardiopep		< 0.7

ENZYMES	MOL. Wt.	% (Dry Venom)
Hyaluronidase	38,000	1.5-2.0
Phospholipase A2	19,000	10-12
Glucosidase	170,000	0.6
Acid Phosphomono-esterase	55,000	1.0
Lysophospholipase	22,000	1.0
ACTIVE AMINES		
Histamine		
Dopamine		0.13-1.0
Norepinephrine		0.1-0.7
NON-PEPTIDE COMPONENTS		
Carbohydrates: Glucose & Fructose		< 2.0

Bee venom is a complex substance, the chemical composition of which are enzymes, proteins, amines (histamine, choline), volatile oils, evaporating during the drying of poison. And acids (hydrochloric, phosphoric, formic) and substances such

as hormones of the adrenal cortex.

Let us consider the properties of bee venom, which he has:

- Improves fat metabolism, which in turn regulates cholesterol metabolism, reducing its concentration in the blood;
- Enhances the action of enzymes and hormones;
- Stimulates the “adrenal glands – the pituitary gland”;
- Assists in the concretionary bones as facilitating this process;
- Has anti-inflammatory effects;
- Thanks to the analgesic, antispasmodic and vasodilatory action, bee venom is often used for children to relieve pain in the abdomen;
- Contains substances which lowers the body temperature;
- Has a positive effect on the central nervous system;
- Strengthens the immune system;
- Has antiarrhythmic action and the ability to stimulate the heart;
- Restore the myelin sheath of nerve fibers, resulting in normal nerve impulse;
- Improves sexual function;
- Contributes to the removal of salts from the human body;
- Stimulates brain activity;
- Increases the elasticity of the connective tissue;
- Improves hearing, memory and vision.

Thus, bee venom is a unique substance, the positive properties

of which are not fully understood until now. However, the effect of bee venom is widely used in modern medicine for the effective treatment of almost all of the human body.

Health benefits of honey bee venom (apitoxin)

Disease	Very good success	Good success	No change
Polyarthritis	77	18	15
Osteoarthrosis (orthopedic disease)	1542	352	116
Bronchial asthma	38	17	10
Hypertension	18	9	18
Multiple sclerosis	103	72	35
Post stroke paralysis	196	10	31
Polyneuritis	22	9	6
Ganglion nerve inflammation	11	4	1
Cerebellar ataxy (muscular disfunction)	12	7	2
Syringomyelia (pain of extremities, headache)	140	31	11
Inflammation of facial nerve	128	6	1
Myopathy (neuromuscular disease)	54	8	16
Trigeminal neuralgia	16	7	2
Post-traumatic inflammation of the plexus nerve	206	46	21
Arachnoid inflammation (a CNS membrane)	275	20	20

from: <http://www.diyhomeremedies.net/health-benefits-honey-bee-venom-apitoxin/>

Honey bee venom (apitoxin) has anti-inflammatory, antifungal, antibacterial, and antipyretic properties.

It is known as an effective natural remedy for rheumatism and pain relief.

Also, it is effective against insomnia, migraine, energy,

immunity, increases appetite. Generally, honey bee venom (apitoxin) is an excellent prevention against infectious diseases.

Russian scientists have discovered that honey bee venom (apitoxin) has the ability to expand blood vessels, which improves blood circulation and metabolism.

Due to irritation, at the time of bite immune system activates wherein the blood begins to circulate and stronger circulation and higher oxidation prevent bacterial growth.

Honey bee venom (apitoxin) opens capillary walls, allowing the body easily and quickly discharge of waste substances. In this way the metabolism accelerates, and body is filled with oxygen .

Honey bee venom (apitoxin) therapy has proven to be useful in :

- arthrosis and arthritis
- inflammation of nerves (neuritis , sciatica)
- multiple sclerosis
- Parkinson's disease
- cerebral palsy
- high blood pressure
- high cholesterol
- poor circulation
- inflammation of blood vessels
- asthma and allergies
- urticaria
- psoriasis
- wounds and scars
- inflammation of the ovaries and fallopian tubes
- addiction

Egyptian Bee Keeper

1. Introduction

2. History of Beekeeping in Egypt

3. Types of Bees in Egypt

4. Equipment and Tools

5. Beekeeping Techniques

6. Honey Production

7. Beekeeping in Modern Egypt

8. Conclusion

9. References

10. Appendix

11. Glossary

12. Index

13. Bibliography

14. Acknowledgments

15. About the Author

16. Contact Information

17. Disclaimer

18. Copyright



Therapies involving the honeybee have existed for thousands of years and some may be as old as human medicine itself. The ancient rock art in the caves of early hunter-gatherers depicts the honeybee as a source of natural medicine. Bee

venom therapy was practiced in ancient Egypt, Greece, and China—three Great Civilizations known for their highly developed medical systems. Hippocrates, the Greek physician known as the “Father of Medicine”, recognized the healing virtues of bee venom for treating arthritis and other joint problems he new about it . Today, growing scientific evidence suggests that various bee products promote healing by improving circulation, decreasing inflammation, and stimulating a healthy immune response.

It is important to note that Apitherapy is not only the use of the venom for healing, often called Bee Sting Therapy, but the use of all the hive products, and usually a combination of them. These products are also sometimes mixed with other ingredients, specifically different essential oils, dependent on the condition being treated.

The more modern study of apitherapy, specifically bee venom, was initiated through the efforts of Austrian physician Philip Terc in his published results “Report about a Peculiar Connection between the Bee Stings and Rheumatism” in 1888. Bodog Beck (Budapest, Hugary 1871 – NYC, 1942) followed Terc, and brought Apitherapy to the United States. More recent popularity has been credited to Charles Mraz (1905 – 1999), a beekeeper from Vermont, who knew Beck. Some of the Board Members of the American Apitherapy Society, as well as some general AAS members, have been trained by and/or treated and inspired by Mraz. The Society’s annual educational and training event, CMACC, is named for him, the Charles Mraz Apitherapy Course and Conference.

Do Bee Venom Beauty Treatments

Work?



'Bee Venom' Beauty Secret of Celebrities and Royal Families Hits Story Today

freya in Wonderland



Camilla Rosemary



Kate Middleton



Victoria Beckham



Gwyneth Paltrow



Keira Knightley

In the last couple of years there has been a lot of buzz in the press and the media about bee venom products and the benefits being gained by various actresses, celebrities and royalty using them, I personally got introduced to stover forty years ago by my mother she always used royal jelly and all Bee products. But before rushing out to buy wouldn't you like to know just a bit more about what bee venom can or can't do for you?(always be cont of your tolerance to bee products and by that I mean allergies to bees) Bee venom treatments aren't a new addition to beauty and health treatments, they have been around for centuries, but it's only recently that the benefits have become public knowledge and approved in safety for public

use.

We are always on the lookout for products that can help us to get rid of wrinkles and fine lines or to rejuvenate our skin to its original youthful glow, and this is where bee venom creams and masks seem to play a major role in restoring elasticity and radiance to your skin. So, the next question is do bee venom treatments really work and will they be suitable for you?

What Are Bee Venom Beauty Treatments?

The Chinese and the Greeks used bee venom treatments for centuries but it is only recently that we have recognized their benefits as part of a daily beauty regimen. Aging unfortunately is a fact of life but that doesn't mean we can't take steps to minimize the facial wrinkles, fine lines and sagging skin. There are a range of specialized bee venom treatments, including bee venom masks and bee venom creams to provide the essential ingredients to rejuvenate and restore your skin back to it's former state.

How Does Bee Venom Work?

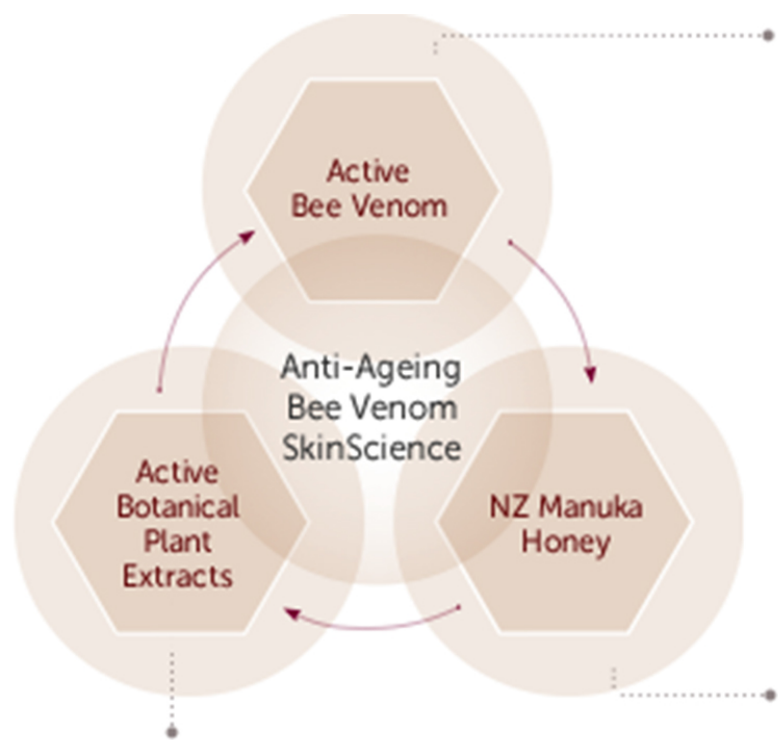
Bee venom is a clear, odorless liquid that's injected into your skin when a honeybee stings you. It consists of more than 20 known compounds, the most prominent being melittin, a protein that boasts powerful anti-inflammatory, anti-bacterial, and anti-viral properties. Most products that

contain bee venom act in a somewhat similar manner when put on your skin, though the effects can vary for different people. Basically bee venom sort of tricks your skin and its mild irritant properties make your skin believe that it is under “attack”. Consequently your skin reacts by producing more elastin and collagen plus the blood circulation to the facial skin also increases. The end result is a plumper, firmer and smoother skin.

Using bee venom treatments on a regular basis can result in a huge transformation to your facial skin. You should also make sure that you include your neck area in your bee venom regime since it is equally exposed to sun and air pollutants but often overlooked. The bee venom creams can be used overnight and work on the skin even as you sleep. The bee venom masks need to be applied then left on for 15- 20 minutes before washing off with water, and you will usually feel immediate results after a bee venom mask treatment. Combined use of bee venom masks and bee venom cream will result in the cleansing, tightening, softening and nourishing of your facial skin.

What Else Should You Know About Bee Venom Treatments?

Bee venom is unique in regard to beauty benefits but a small word of caution at this point – anyone who is allergic to bee products should not use bee venom treatments. They can lead to severe reactions for some people. Always test any product before you start using it on a regular basis and then begin your journey to permanently good-looking skin.



New Zealand plant extracts are truly unique and well known for their natural functionality in skincare.

We selectively blend these raw harvested botanical actives with the science of Apitherapy to achieve the specific functionality of each product in the range.

Bee Venom is THE most natural agent you can choose to trigger Collagen and Elastin. Muscles respond by tightening and lifting. Each product has a variable level of Active Bee Venom according to its functional purpose.

Venom collection DOES NOT harm the bees. Purified Bee Venom becomes non-allergenic when combined with Manuka Honey.

Manuka Honey is a staple in the SAViQ base blend. It naturally supports youthful elasticity by inhibiting the enzymes that break-down Collagen.

New Zealand Manuka Honey is hailed as nature's wonderfood with unique antibacterial activity. It is anti-inflammatory and proven to soothe and heal.

So how does it work?

As skin ages, it loses its naturally-occurring collagen which results in sagging skin and fine lines and wrinkles. Sometimes referred to as nature's Botox, bee venom therapy works to reverse the effects of aging by encouraging the stimulation of natural collagen and elastin.

Applying small amounts of bee venom creams to the skin fools it into thinking it has been stung. Blood is sent to the affected area which in turn stimulates the production of collagen, which strengthens body tissue, and elastin, which helps the skin stay firm and youthful. Regular users of bee venom therapy beauty products like eye cream, venom masks, ointment and serum can notice a number of benefits including improved skin texture and firmness, the reduction of pores, fine lines and wrinkles, and reduced pigmentation and sun damage.

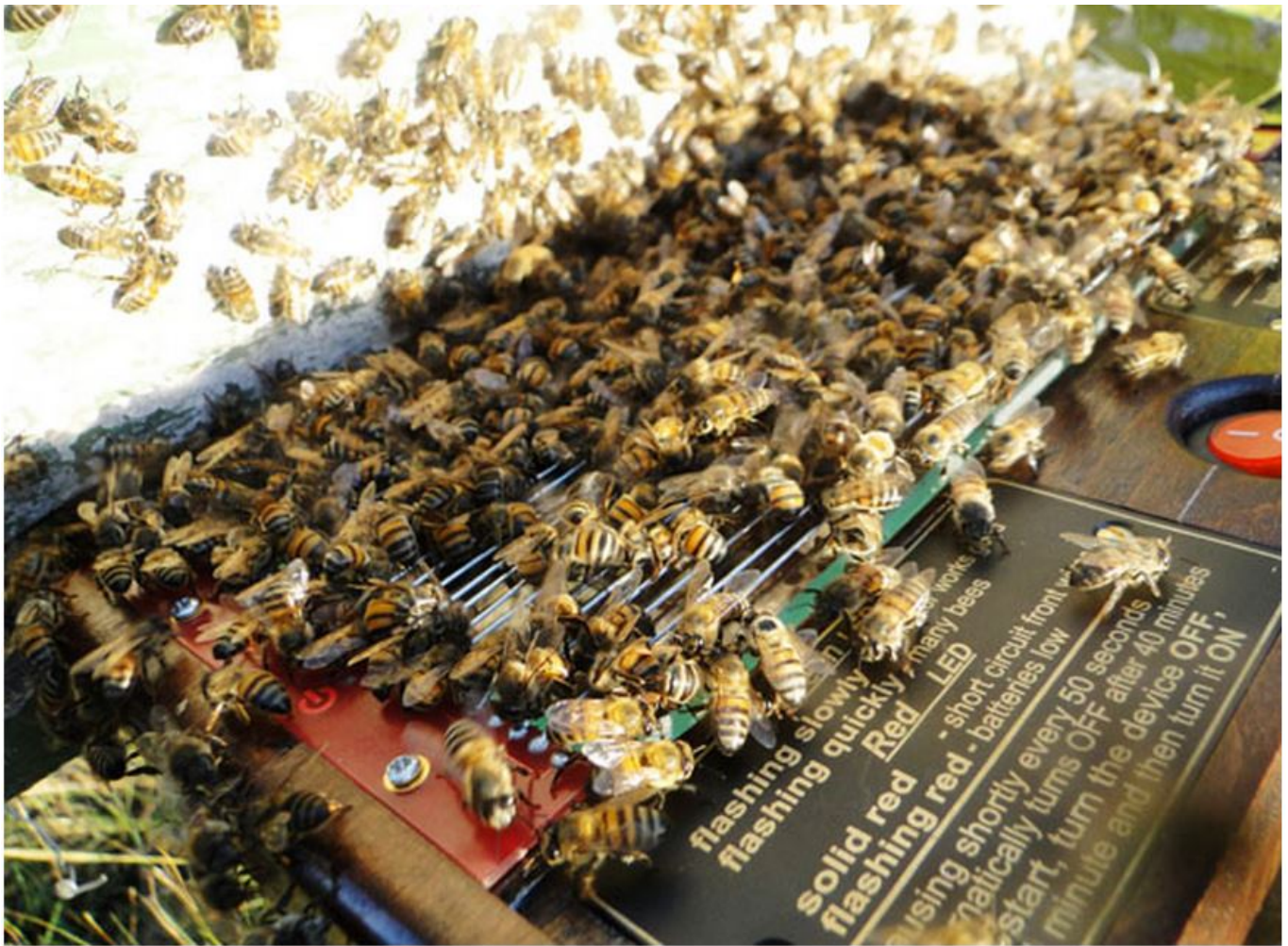
It's important to reiterate that you shouldn't just squeeze the venom out of a bee and dab it on your wrinkles. The difference between a bee venom cream and an actual bee sting is the dosage. Bee venom beauty products like eye cream, moisturiser, venom mask and venom ointment contain a low-dose variant of bee venom, which means a user can still enjoy the skincare benefits it provides without actually being stung.

Bee venom by itself is great for an instantaneous skin lift and plump-up but if it's left on your skin for too long at one time, it can result in a similar reaction to an actual bee sting. To avoid the angry reaction while still harnessing the power of nature, bee venom is often combined with New Zealand Manuka honey. Not just famous for our organic skincare ranges, we produce New Zealand Manuka honey which is internationally-recognised for its healing and overall health benefits. It has anti-inflammatory properties which help to reduce possible redness that might be caused by the application of bee venom, while its anti-bacterial benefits assist with any possible

skin infection. Bee venom and New Zealand Manuka honey combos come in venom masks, eye creams, moisturizers and a wide range of creams and ointments.

However, one star ingredient that's been gaining a steady buzz over the past few years is the use of bee venom to promote positive effects in human skin. Its inherent properties have earned it the nickname of 'nature's botox', and even Kate Middleton reportedly used a face mask with bee venom as part of her wedding preparations.

But is it safe for the bees?



from:

<http://www.prevention.com/beauty/natural-beauty/bee-venom-beauty-trend-killing-bees>

When a bee stings a person, it dies because it no longer has its stinger. Collecting bee venom, on the other hand, is not harmful or stressful for the bees. A glass sheet is placed into the beehive along with a very weak electrical current running through it. When bees sit on the glass, the weak current encourages them to stick out their stingers and pump out a small amount of venom. As each bee releases its venom, it also releases pheromones which tell the other bees to sting the glass too. The venom sticks to the glass, which is then removed from the beehive and the venom collected and purified. And in case you were wondering, collecting bee venom does not contribute to colony collapse disorder, the unusually high levels of hive loss reported by beekeepers beginning in 2006. That's caused by a cocktail of diseases, parasites, poor nutrition, and environmental stressors like pesticides and limited water access, says the USDA. Frass has noticed that the bees he stimulates for venom even yield more honey than their non-stimulated counterparts. "I don't know if [the stimulation] has anything to do with it, but we definitely haven't seen a negative impact [on the bees]."

But even if bee venom collection turns out to be a positive for bees, know that us humans can definitely get too much of a good thing. "We've heard of people using bee venom two or three times a day, and that's not something we recommend. It's a matter of your personal preference and tolerance level, but using bee venom two or three times a week is more than enough to achieve the desired effects," says Frass.

The venom is harvested from bees without causing them any harm.

from: <http://www.manukadoctor.com/purified-bee-venom>

That means you can rest assured no bees were harmed in the making of your beauty product and you can look forward to seeing the results of this wonder ingredient on your skin.

Purified Bee Venom (PBV™) is an industry first from Manuka Doctor. Because venom can contain contaminants from handling and collection, we established a process to ensure only the purest of ingredients go into our products and on your skin.

Each batch of PBV™ is tested for its composition and recorded for quality control and tracking purposes. If it doesn't meet our strict specifications for purity and toxicity testing, it is immediately rejected.

Our highly trained beekeepers undergo regular learning for quality controlled bee venom collection. Research has proven that the quality of our bee venom is of a clinical patient treatment standard. In Korea, where extensive testing of bee venom has taken place, leading researcher Dr Sang Mi Han concluded that there is no guarantee that other bee venom sources would give the same results as Purified Bee Venom.

However, one star ingredient that's been gaining a steady buzz over the past few years is the use of bee venom to promote positive effects in human skin. Its inherent properties have earned it the nickname of 'nature's botox', and even Kate Middleton reportedly used a face mask with bee venom as part of her wedding preparations.

Here are some very interesting facts

The honey bee has been around for millions of years.

Honey bees, scientifically also known as *Apis mellifera*, are

environmentally friendly and are vital as pollinators.

It is the only insect that produces food eaten by man.

Bee Venom has evolved beyond a physical defence against predators, to be a colony protector.

Honey is the only food that includes all the substances necessary to sustain life, including enzymes, vitamins, minerals, and water; and it's the only food that contains "pinocembrin", an antioxidant associated with improved brain functioning.

Honey bees have 170 odorant receptors, compared with only 62 in fruit flies and 79 in mosquitoes. Their exceptional olfactory abilities include kin recognition signals, social communication within the hive, and odor recognition for finding food. Their sense of smell was so precise that it could differentiate hundreds of different floral varieties and tell whether a flower carried pollen or nectar from metres away.

The honey bee's wings stroke incredibly fast, about 200 beats per second, thus making their famous, distinctive buzz. A honey bee can fly for up to six miles, and as fast as 15 miles per hour.

The average worker bee produces about 1/12th teaspoon of honey in her lifetime.

A hive of bees will fly 90,000 miles, the equivalent of three orbits around the earth to collect 1 kg of honey.

It takes one ounce of honey to fuel a bee's flight around the world.

A honey bee visits 50 to 100 flowers during a collection trip. The bee's brain is oval in shape and only about the size of a sesame seed, yet it has remarkable capacity to learn and remember things and is able to make complex calculations on distance travelled and foraging efficiency.

A colony of bees consists of 20,000-60,000 honeybees and one queen. Worker honey bees are female, live for about 6 weeks and do all the work.

The queen bee can live up to 5 years and is the only bee that lays eggs. She is the busiest in the summer months, when the

hive needs to be at its maximum strength, and lays up to 2500 eggs per day.

Larger than the worker bees, the male honey bees (also called drones), have no stinger and do no work at all. All they do is mating.

Each honey bee colony has a unique odour for members' identification.

During winter, honey bees feed on the honey they collected during the warmer months. They form a tight cluster in their hive to keep the queen and themselves warm.

BEE



Bio Cellulose Bee Venom
+ Royal Jelly Miracle Mask

The Ultimate Anti-Ageing Treatment! 30ml 1 FL. OZ.

Plumps skin to reduce the appearance of fine lines and wrinkles.



Timeless Truth Bio Cellulose Bee Venom Royal Jelly Miracle Mask

Timeless Truth's Bio Cellulose Masks help you target your skin's specific needs. Try the Apple Stem Cell, HA Moisturizing, TT Collagen, Snow Lotus, and EGF Anti Aging Masks.. All masks come in a pack of 5.



[Manuka Doctor Skincare Apirevive Rub Ease](#)

Balm

This balm helps relieve stressed out muscles and aching joints. Its purified bee venom has great anti-inflammatory properties making it the perfect partner to glucosamine for relieving aches and pains.



Abeeco Pure New Zealand Bee Venom Mask

- Rare New Zealand Bee Venom extract works to naturally lift and firm the skin, eliminating the need for cosmetic injections or fillers
- The Abeeco Bee Venom Mask formulation combines a proprietary blend of magical New Zealand Bee Venom, soothing Manuka Honey as well as natural essential oils and nutrients to promote plump and youthful skin
- Can be used as a mask or cream. The effects of the Abeeco Bee Venom Mask are cumulative, the longer you use it the more obvious the results will be



Heaven Black Label Hydrating & Firming Mask

- Hydrating & Firming Mask Very good for dry skin Hydrates the skin. Suitable for sensitive skin Ingredients like

Bee Venom Mask unlike that does not contain this Bee Venom with Honey Mask and leave it on your face. Add oxygen to the skin. Good blood circulation Keeps skin soft and flexible, allowing wrinkles or age lines are fading somewhat accelerate the renewal of skin cells. 50 ml. Ingredients Rose (Rose) helps build collagen and elastin and more. Keeps skin soft and smooth Lavender (Lavender) Anti-bacterial treatment for skin anti-aging. Tea Tree (Tea Tree) to help combat bacteria. The skin food Tea Tree acts as a natural preservative. Shea Butter (Shea Butter) is oil from Shea is extracted from natural gas. Smooth skin Marshmallow (marshmallows) to help combat inflammation and repair skin that has been abused. Beta-Carotene (beta-carotene).