

Assessment 7

Character Hair & Makeup

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CAA20 SFX

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Task 1, Question 1

Research and Design

Traditional Roman

A) Hair and make up

Even though Egypt was the first civilization to use make up, it was the Roman Empire that fully embraced it. They imported and gained the secrets and recipes of the products from Egypt. In the height of the Roman Empire, women of all statuses used cosmetics and were not deemed pretty if they didn't use them. Expensive cosmetics were also imported from Belgium, Germany and Gaul.

Like the Egyptians, the Romans also believed the white skin represents wealth and high positions and despite the knowledge that lead based whiteners were poisonous, they continued using them, in the believe that white skin was more important. They also had wide range of fashionable remedies that prevented sunspots, skin flakes, blemishes, wrinkles and freckles. Rogues, generally created from rose and poppy petals, or red chalk, were viewed as a sign of attractiveness and good health. The more expensive red ochre was imported from Belgium and ground against stone. Eyes were painted in many colours to make the eyelashes appear longer. Green from malachite and blue from azurite. Kohl was the main ingredient in eye makeup and composed of ashes and soot. Kohl was applied using a rounded stick, made of ivory, glass, bone, or wood, that would be dipped in either oil or water first. Eyebrows that met in the middle were fashionable and were created with a little coloring. Even though oral health was nowhere to the standard it is today, white teeth were as a sign of beauty, and they even managed to create prosthesis with false teeth made from ivory, paste and other ingredients.

Unlike the Egyptians, there is no evidence that the Romans used lipstick. On the other hand, coloring of the hand nails was done only in the higher circles with red dye colors that were imported from India and generally only the wealthy cut their nails, following the contemporary practice for good hygiene.

Men did not use a lot of cosmetic products, except if they were openly feminine. Usually, men wore perfumes that were socially acceptable and moderately removed hair. In Roman times, a man removing too much hair was viewed as effeminate, while removing too little made him seem unrefined.

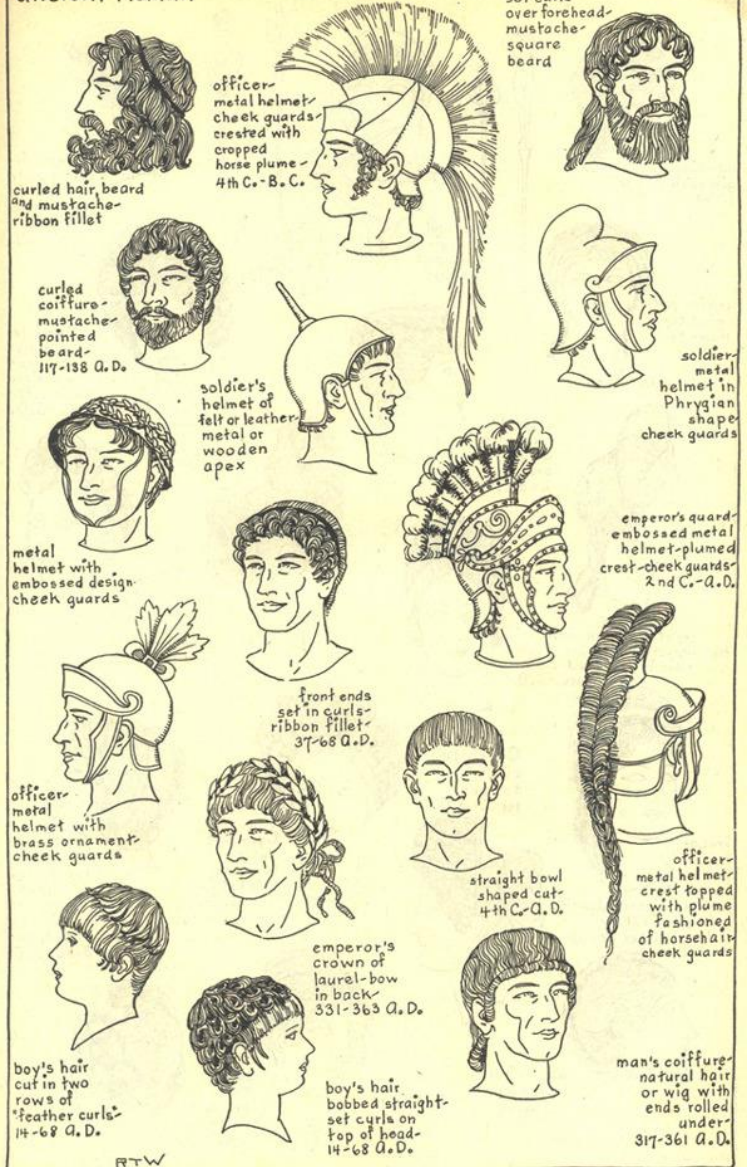
Unlike the Greek, Roman men wore facial hair and the women, especially the upper class, took great pains arranging their hair and were fond of ornaments, necklaces, bracelets, earrings and expensive jewels.

Ancient Roman



R.T.W

Ancient Roman



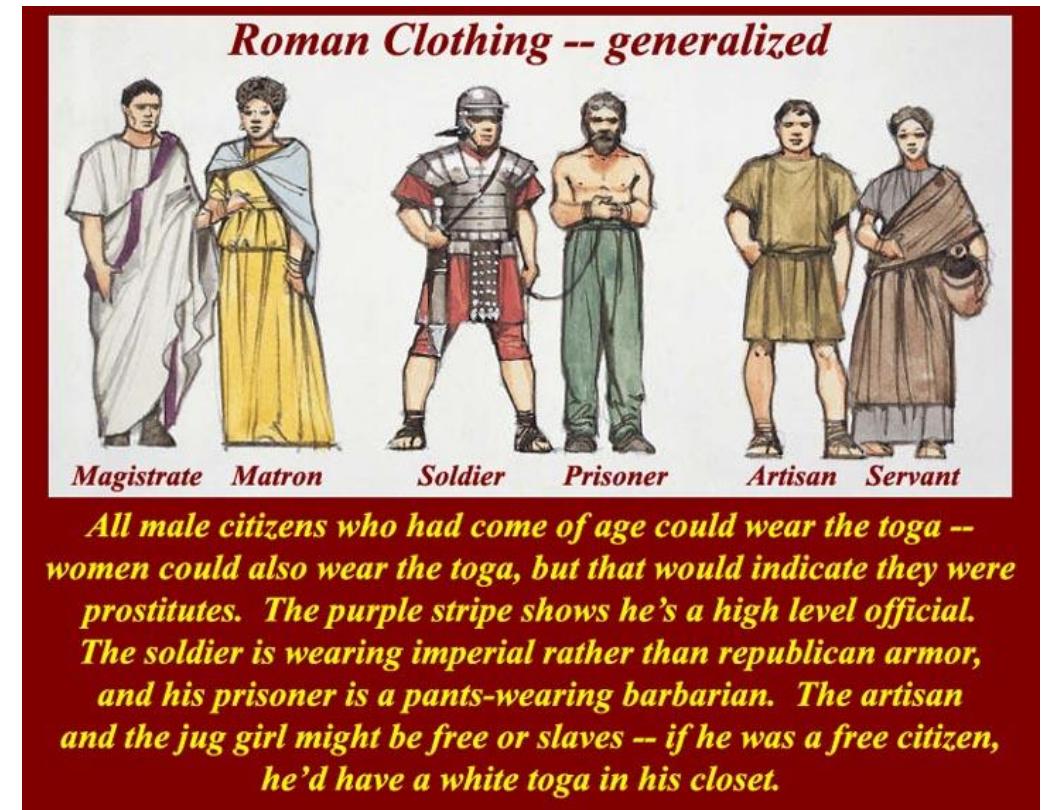
R.T.W

B) clothing

The characteristic dress of the men was the toga, a loose garment thrown about the person in ample folds, and covering a closer garment called the tunic (tunica). The Romans wore sandals on the feet, but generally no covering for the head. The dress of a Roman woman consisted of three parts: the close-fitting tunica; the stola, a gown reaching to the feet; and the palla, a shawl large enough to cover the whole figure.

[Source: "Outlines of Roman History" by William C. Morey, Ph.D., D.C.L. New York, American Book Company (1901), forumromanum.org \~\]

Fig 1



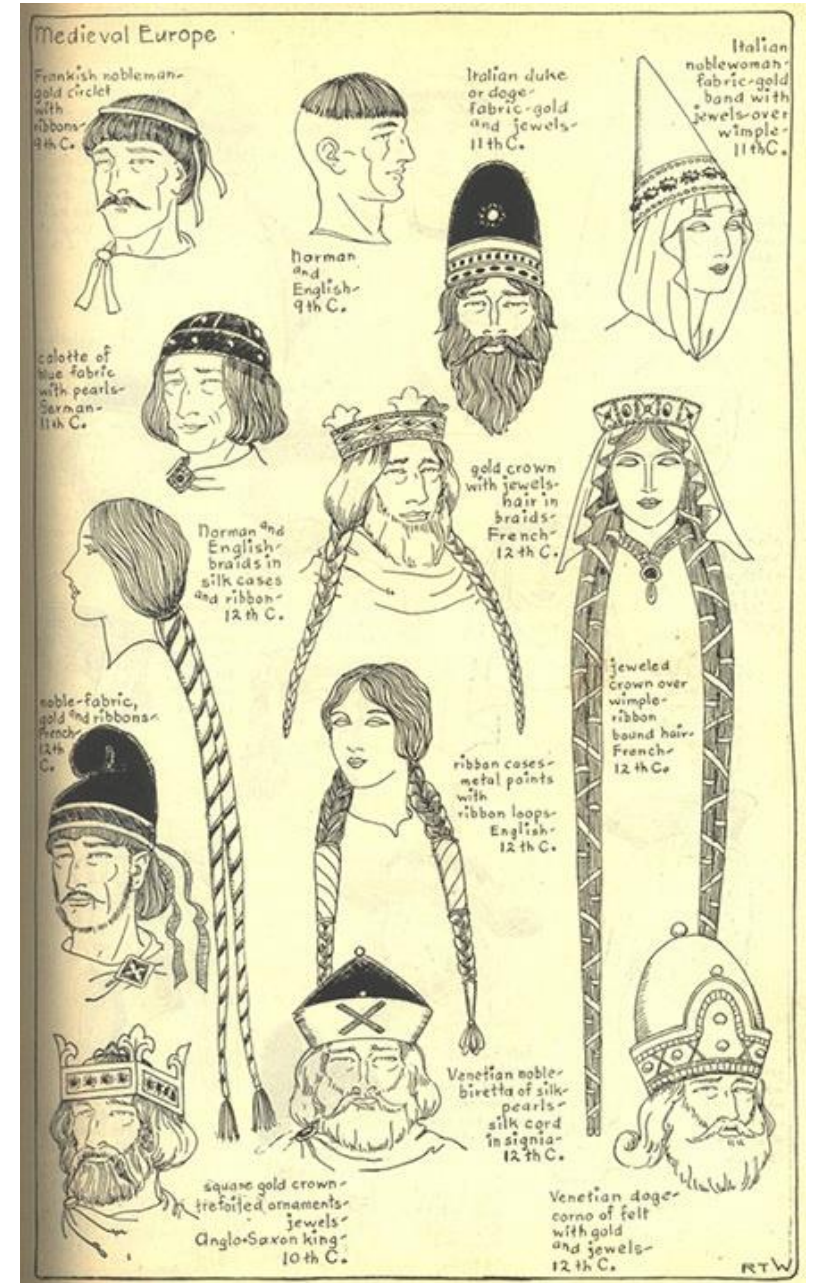
Medieval

A) Hair and make up

The Middle Ages covers a period from the 5th to the 15th Century and is divided into three periods. The start of the Middle Ages was the fall of the Roman Empire and transitioned into the Renaissance and the Age of Discovery. During the middle ages the focus on growth and learning provided a ground for art, culture and music, etc. Because makeup products were expensive and with the stop of import from exotic places like Africa and the East, the use was limited during the Middle Ages. Like during Egyptian and Roman times, a light complexion was a sign of status and the use of lead based whitening powders was continued.

Cosmetics were mostly used by high society women during those times, due to cost and accessibility.

Married women were required to cover their hair with headdresses and men generally kept their hair very short. Unmarried women would wear the hair loose or tied with ribbons.



B) Clothing

Clothing in the Middle Ages was influenced by the rigid social structures. Your status was influenced by the clothes you wore. There was a stark difference between the clothing patterns between the classes and societal divisions and the way you dressed became an intricate part of your personality and or identity.

If you were poor you would probably only own one tunic and if you had shoes and hats, you would only wear them for special occasions.

If you were of the high society, you would probably own a range of clothing items, in different styles and colours, following the lasted fashion. Silks and other fabrics were available, however very expensive and imported from abroad, so much of the clothing items would be made from wool, making wearing the items, heavy, itchy, hard to wash and hot in Summer.



Renaissance

A) Hair and make up

The Renaissance started around the 14th Century and was a transition out of the Middle Ages and was most famous for its rediscovery of classical art, philosophy and culture. It was very popular for women and men to wear makeup during this period of time. It was considered to be fashionable to have ivory white skin to show that you didn't work outside in the sun. Rouge was generously applied to give an appearance of flushing. Hairlines were pumiced and plucked to give the popular high forehead, which was a symbol of intelligence. Eyebrows were kept light and airy and often tweezed and cut to make them short and thin. It was common to paint the neck and exposed breast line white too.

Vermillion was used on the lips, to give a full and highly defined lip with a luscious red colour. Fair hair was the fashion and various concoctions were used to bleach hair to be more blond, some containing lemon juice, vinegar, saffron and a lye solution.

In those times men in the higher society classes heavily used makeup and cosmetic products.



Cosmetics in the Renaissance times were mainly made by apothecaries and contained many harmful ingredients like mercury and lead. One excellent source of information for beauty instruction in the 16th century is a conversation manual commonly referred to as "A dialogue of the faire perfecting of ladies." It is written as a discussion between two kinswomen, Raffaella and Margaret. The elder, Raffaella, is guiding her younger kinswoman Margaret through the intricacies of social life. The toxicity of most of the whitening lotions is clearly evident in this recipe from Raffaella, which is apparently meant for a common person.

Raffaella: *"...One takes pure silver and quicksilver and, when they are ground in the mortar, one adds ceruse and burnt rock alum, and then for a day they are ground together again and afterwards moistened with mastic until all is liquid; then all is boiled in rain water and, the boiling done, one casts some sublimate upon the mortar; this is done three times and the water cast on the fourth time is kept together with the body of the lye. And this is used oftentimes among ladies who have no great means to spend."*

Also interesting is the following recipe, which was meant for wealthier people, which might actually be a little bit better for the skin because of the inclusion of the almond oil. Mercury was known to be a drying agent and was used by physicians to dry out weeping sores. It would be curious to know whether or not the addition of the silver and pearls would change how the final product looked.

Raffaella: *"...One takes the finest true silver and quicksilver [mercury] passed through buffin cloth, and when blended together they are ground for a day in the same direction with a little fine sugar. Then I take it from the mortar and grind it on a painter's porphyry slab, and I embody therein shreds of silver and pearls. Then anew I grind all the things together upon the porphyry and set them back in the mortar and next morning early I slake them with foam of mastic with a little oil of sweet almonds; so when the liquid has stood for a day I slake all again with water of dittany and put it in a flask and bring it to the boil in a Mary's Bathe lymbeck. Then having done this four times, ever casting out the water, the fifth time I conserve it and drawing it from the flask I void it into a bowl and let it settle. Then anon I empty out the water softly, and at the bottom the sublimate remains with which I mingle woman's milk and give it savour with musk and ambergrease. Al this I mix together with the water and store it in a well-stopped flask in my cellar below ground."*



B) Clothing

At the beginning of the Renaissance the clothing was fuller and rounder. Womens waist were high and necklines were square. Overtime wasit and necklines lowered and the ruffing and puffing of sleeves became popular.

One of the most famous fashion items to come out of the Renaissance era is the farthingale, a hooped petticoat or circular pad of fabric around the hips, formerly worn under women's skirts to extend and shape them. As the farthingales became more elaborate, laws were passed to curtail them. Skirts also became shorted to show pretty high heeled shoes. During this period of time the desired female figure was shifting to a silhouette of wide shoulders, a long, narrow waist, a flat chest, and full hips, which was mostly modeled after the slight but ever so influential figure of Elizabeth I.

Male fashion was accentuating the shoulders and chest. They wore tunics and doublets reaching the knee, belted at the waist and stuffed in the chest and upper sleeves. Jerkins were worn and shirts were cut full and gathered at the wrists and necks. By the end of the period, short, pumpkin-shaped trunk hose were worn with tight hose to show off a man's legs and men began wearing corsets to slim the torso. They also acquired the v-shaped waistline as women did. Peascod-belly doublets became popular, as well as leg-of-mutton sleeves, short capes, and more vertical caps often decorated with feathers. Ruffs and matching cuffs were essential.

With a growing middle class, the occupation of tailor became more prestigious, where many would hire a tailor for creating day to day wardrobes. Second hand clothing markets were also popular, as materials were often expensive and hard to come by.

Jewelry became very important during this time period to denote wealth and position.

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Fig 2





Elizabethan

A) Hair and make up

The Elizabethan era was from 1558 – 1603 during the reign of Queen Victoria I and she was a trendsetter in clothing, hair and makeup. Despite the Renaissance in full swing in Italy and France, in England it was still considered vulgar to wear makeup.

Pale skin indicated good health and rouge and red lips were standard. High, thin eyebrows were associated with the aristocracy and many women would pluck or remove their brows completely. The eyes were lined with kohl to make them darker and ladies used Belladonna drops to make their eyes look larger and sparkly. Red hair became fashionable, just like the color of Queen Elizabeth's hair and if the color could not be achieved, a wig was acceptable.

The makeup used to whiten the skin was called Venetian ceruse. It was a lead-based cosmetic item that also contained hydroxide and carbonate . Whenever a new layer of ceruse was needed, women would paint their faces without removing the first layer. This resulted in layers of makeup being on a woman's face. Unfortunately, the lead did have side effects, often turning the skin gray. Doctors at the time urged women to use other makeup that used tin ash or alum. Another common base for makeup at the time was talc, boiled white egg or other white products. They also used uncooked egg whites as a "glaze" for their skin that helped hide wrinkles

Men's grooming was very popular and it was fashionable for men to wear cosmetics and makeup. At the beginning of the era, men used the wear their hair short but it became more popular to grow the hair and if you wore long hair you would curl it. Men achieved that look by using curling irons and wax. Beards were also kept long and starched. Going to the barber was a sign of wealth. If men suffered from hair loss they would use wigs, often in white and yellow colors, again this indicated a sign of wealth



Fig 3

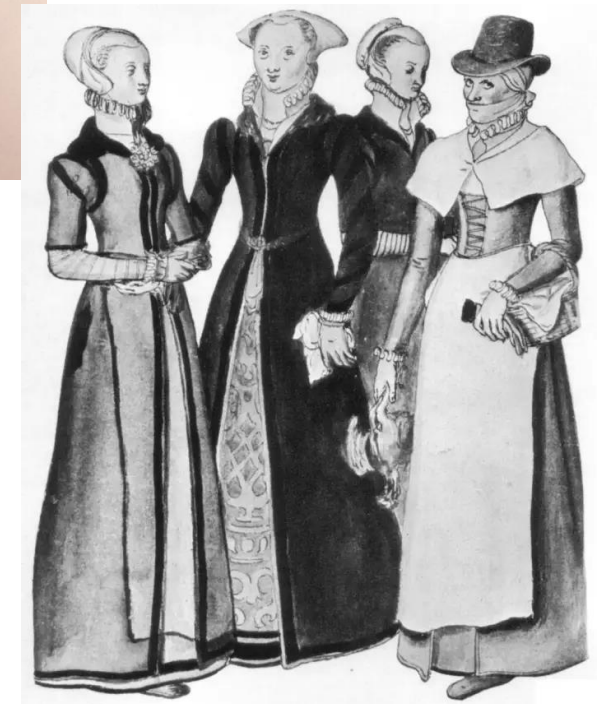
B) Fashion

The Elizabethan time was also called the Peacock age, meaning that men during that time were dressed more elaborately than women. In upper class circle, dress and hairstyles were important. The times were however also very structured with many laws and rules. The Elizabethan Sumptuary Law prohibited peasants the use of fine materials and they had to make do with materials like wool or linen. Also the colours of those material were dictated and were only allowed to be in shades of brown, russet, dull blue or grey, and beige. A working class woman wore an apron and an unboned bodice that typically laced up the front.

Royal and noblewomen had greater access to fine materials, as well as being allowed to wear richly decorated clothes. However, they were still confined to certain styles. Anyone who didn't adhere to clothing rules was subject to punishment.

A queen and her immediate family wore purple, but they were the only ones allowed to do so. Lesser noblewomen wore gold, silver, grey, black and crimson. Elizabethan women adored jewellery and wore brooches and pins on everything from their bodies to their hats. Fine needlework and embroidery also decorated upper class women's clothing.

Men's fashion was not exempted from those laws and strict rules also applied. For example, the eldest son of a knight was allowed to wear velvet doublets and hose, a younger son could not. No one below the rank of knight could wear silk long stockings or velvet undergarments and gold was only allowed to be worn by barons and others of higher ranking.



Victorian

A) Hair and make up

During the reign of Queen Victoria between 1837 and 1901 natural beauty was popular. Wearing heavy makeup including lipstick and eyemakeup was ridiculed by the Queen and the Church. The same applied to men wearing cosmetics and essentially this was the time men stopped using makeup.

Facepowder was the only "approved" makeup during this time and the powders came in different shades. Pure white powder lightened the complexion. Color tinted powders covered up blemishes. Pink tinted powders acted as a blush. Blue tinted powders counteracted the yellow glow of gas and candlelight. The powder was cheap and easy to make or buy, and easily passed as a medicine rather than face paint. It was applied by placing a scoop into a cotton bag and dabbing it onto the skin. Around the turn of the century, a rabbit's foot became widely used as a powder brush.

Using makeup in the Victorian era was a secret ritual. Most middle class women wore it, but only in the most subtle and natural way possible. Making homemade beauty products and cosmetics was a regular chore. There were, however, some available for purchase. Makeup was ordered via mailorder or purchased at Pharmacies were it was kept hidden from view.

Fair hair was considered a birth defect and eyebrows and hair were tinted and coloured and mascara was used for the first time. Later in the era haircrimping became popular.

The middle part of the hair was a famous style of the Vicotrian era for both men and women. Bonnets and hats were commenly used to cover the hair, as it was imodest to expose your hair.





Fig 4

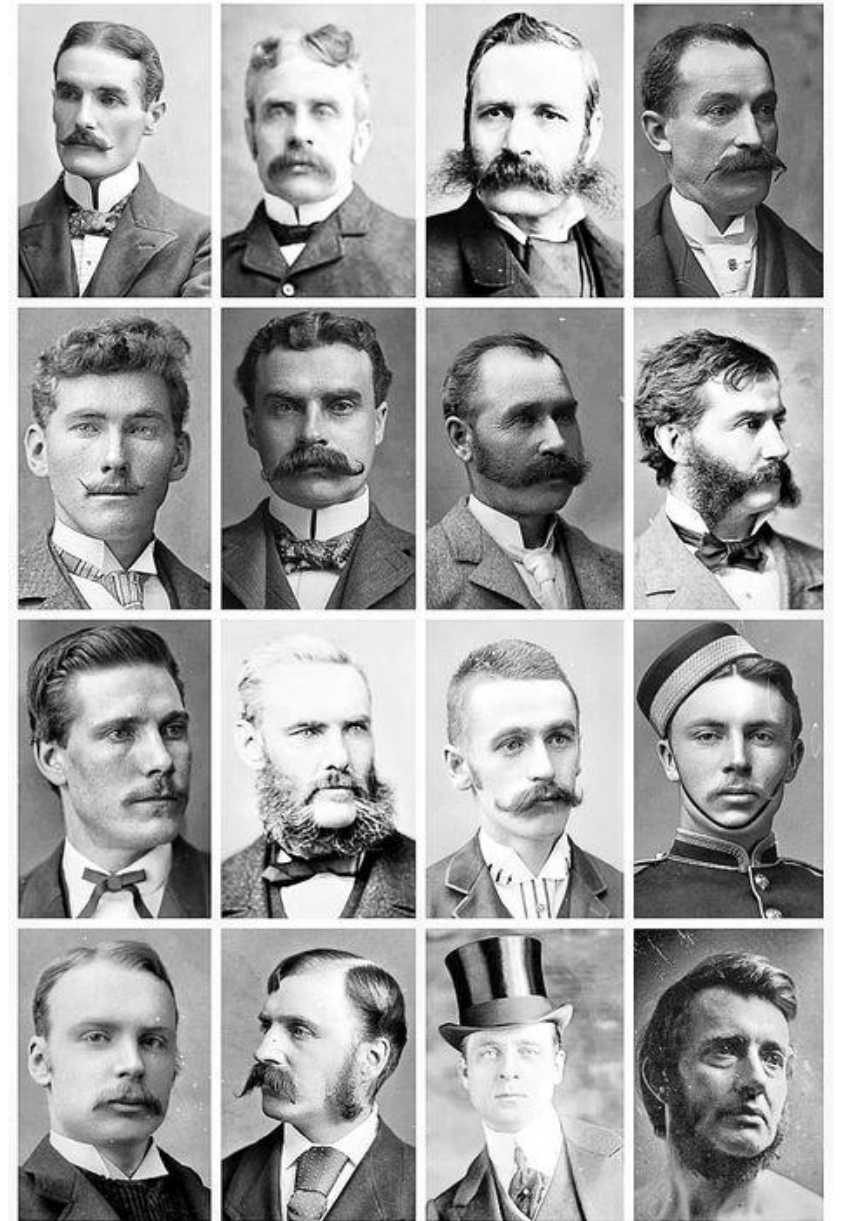


Fig 5

B) Clothing

During the Victorian times, women lived at the largess of men; first their fathers or guardians, then their husbands. A young lady was expected to be meek and mild, to acquiesce to her father's or husband's wishes. Women became more sedentary and were working in more domesticated roles, like taking care of the household. A woman's intelligence and wit were restricted to social events and amusing conversation.

The Corset, originally made from whalebone and then later replaced by steel, was widely used to give the slim, feminine appearance of cinched waist. Though criticized as unhealthy, and certainly uncomfortable, corsets were a fashion staple throughout the 19th century, granting women social status, respectability, and the idealized figure of youth. Corsets were thought to provide support to women, the weaker sex.

Day wear for women consisted of solid bodices, however for evening occasions, there was some liberty to bear the shoulder and upper part of the chest. This look was completed by wearing a shawl and opera length gloves. For women in the lower societies however, it was prohibited to show any shoulder or neckline. Removable sleeves

From there skirts became more flat at the front. Sometime in the 1870, tea gowns were introduced for casual get together wear at home.

Throughout the period, the dress of men was generally a suit composed of coat, waistcoat and trousers, not always of matching material. A coat or cloak was added for outdoor wear. At any time, two or three variations of each garment would be in general use for each occasion of wear. At the beginning of the period, trousers had just become well-established for general wear and breeches had almost disappeared, except for their survival in court dress and for riding. For most of the period the trousers were narrow, with slight variation of width, but in the late 1850s and early 1860s the peg-top trouser, wide at the top of the leg and tapering to the ankle, was a distinctive fashion. At the beginning of the period, a fall-front was still in use, but the fly front was becoming increasingly used, and was general by 1850.

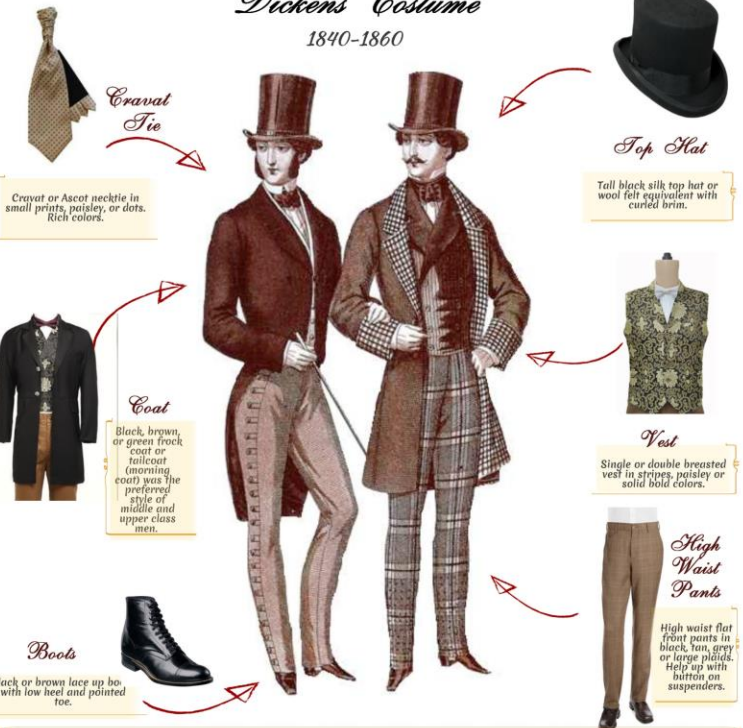
The use of machine in the late 18th century, brought about a lot of change in the clothing fashion.

Poor families used to wear hand me downs and second and third hand clothing and women learnt to tailor at a very young age. Working men generally wore sack coats, button down shirts, and soft, wide brimmed felt hats.



Men's Victorian Fashion

Dickens Costume 1840-1860



Men's early to mid Victorian clothing was a clash of colors and patterns in day wear. Narrow leg, high waist pants were often bold plaids and stripes against a paisley vest and necktie. The more proper gentlemen kept his colors simple and his tailcoat tightly fitted. Tall lace up boots complement the overall slim silhouette. A top hat added height while a walking cane was both a fine accessory and a weapon. A man would never leave his home without a pair of clean gloves, his pocket watch or shirt collar freshly pressed. While there are some Victorian reproduction clothing available today you can also use well chosen modern clothes to create an affordable Victorian look. Learn more at

Create Your Costume at: www.VintageDancer.com/victorian



World War I

A) Hair and Makeup

The Edwardian fashion was evolving and department stores started to offer try before you buy cosmetics. One of the most famous looks that respectable women of the time followed is the Gibson girl look. The Gibson girl, like Barbie, portrayed women as strong individuals who could play sports while maintaining perfectly coiffed hair and dress. She was criticized by many, much like Barbie, for creating an unrealistic ideal of what women should look like: perfect proportions and long flowing hair.

The look was composed of lighter foundation and powder, pale eyeshadow and lightly stained lips to give the appearance that the lips had been bitten slightly.

Towards the end of the war makeup was easily available and affordable for almost everyone. Women wanted to look their best, after the hard years and it gave them a sense of power and freedom.

The pale look was still favoured. To have a tan, was to suggest that a lady was of a lower class, who worked the land. Women of the 'better class' remained indoors or in the shade for most of their day. Rouge bags were the main accessory in the daily face routine. The rouge was applied to the cheeks, forehead and stain for the lips.

Hollywood had a big influence on trends.



Glamourgaze.com

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Harmless and pure, CARMEN benefits the skin instead of injuring it—it's different from other powders. White, Pink, Fleck and Cream—your Druggist or Department Store—Toilet Size, 50 cents.

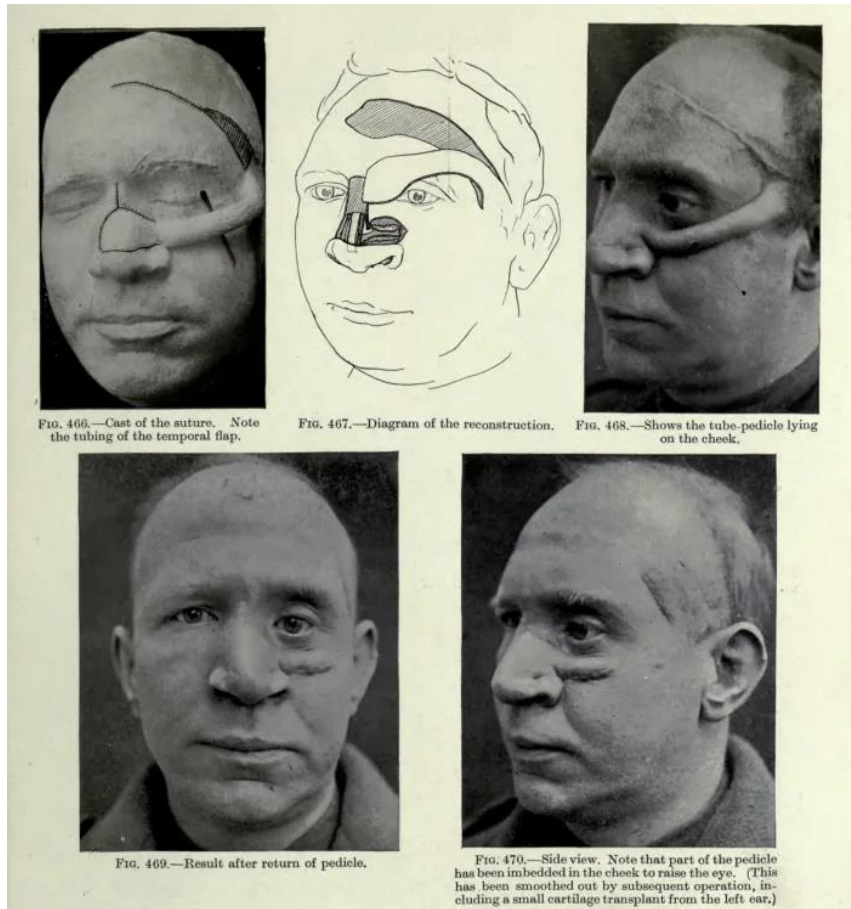
Purse Size Box Given Away

—together with handsome, useful purse mirror—to every woman writing for it, enclosing 10c in stamps or silver to cover cost of postage and packing—containing sufficient Carmen Powder for two or three weeks—demonstrates conclusively that Carmen Powder is perfect.

Stafford-Miller Company,
563 Olive St., St. Louis, Mo.

During World War I, plastic surgery was introduced to reconstruct the faces of war veterans. What is now a million dollar business started off to help veterans disfigured during the war.

Dr. Harold Gillies was pioneering new reconstructive surgery techniques to restore not only the faces of servicemen, but some sort of normalcy in their lives. A New Zealand native, Gillies joined the Royal Medical Corp at the outbreak of the war. Posted to the Western Front, the ear, nose and throat specialist served in field ambulances and studied with dentists and doctors at the forefront of reconstructive surgery.



An injured World War I veteran treated by Dr. Harold Gillies, featured in his 1920 book 'Plastic Surgery of the Face.'
Public Domain



Hair and Makeup continued

Men wore their hair short as these styles are low maintenance, practical and clean. They also create a professional and unified image. Likewise, the hair won't get caught in helmets, weapons, or an enemy's hands.



In the British Army it was considered a breach of discipline to shave the upper lip and moustaches had to be carried by all soldiers at a moderate length, until the law was abolished in 1916.

B) Clothing

In 1911 Fashion shows became a new phenomenon and Fashion designers started copy writing the designs and if customers wanted to recreated the design they had to pay a fee. Previously designers would work with individual clients to create a personal look. During the war Fashion shows became a way to help raise funds towards the war effort.

With Women increasing going into industrial workforce, the skirts became shorter and more comfortable and pants became part of women's fashion. Women were also participating in sports more by the mid-1910s, and fashion followed with the first one-piece bathing suits that were actually designed for swimming, although competitive swimmers were the first users. Skiing also went from a practical activity to a popular sport, and skirts were not practical for the sport. Women started to wear knee-length skirts over knickerbockers when they took to the slopes. Austerity measures restricted the amount of fabric able to be used. The war crinoline went against the trend though and the skirts were so full they required petticoats to be worn. According to Edwardian Promenade, the favorite fashion slogan of 1916 was 'The war is long, but the skirts are short!' However, by 1917, the war crinoline was out as the sobering reality of the lingering war won out over the optimism of a quick end that was prevalent in 1915.

Corsets were still worn, but made from cotton and denim and the bra was invented. The military look was all the rage around this time and was reflected in everything from ensembles to hats to outerwear. At this time that the trench coat was introduced using a chemically processed fine cotton gabardine that was originally used in for farm workers and approved for military use. The trench coat has enjoyed modest popularity since. It is very identifiable with its wide collar, extra fabric at the top of the back, epaulets, and a belt.

Like the fashion for women, menswear was divided between before and during/after the war. Many men joined the war effort by enlisting and from 1914 to the end of the decade, many men were photographed in military uniform, as the Victoria and Albert museum writes in the History of Fashion 1900- 1970.

After the war, men's fashion would return to the three piece suit popular before the war. However the war this have a lasting effect on both men's and women's fashion. The English equivalent to the Trench coat was the Burberry.





TO OUR OFFICERS AND MEN IN THE TRENCHES

—this year—should take the form, not of useless, fanciful articles, but of really good Campaigning Kit.

Q A box of size, neatly contents will be much more welcome to him, in the daily struggle for life of the trenches, than a box of "poodles."

Q We know the necessities of Trench life, and can help you to lay out your money to your and his best advantage.

Q We cut it him perfectly if you tell us (roughly) his height and build.

A NEW TRENCH COAT

Style	Color	Collar	Cuffs	Waist	Buttons	Length	Material
Dark Green	Dark Green	Dark Green	Dark Green	Dark Green	Dark Green	Dark Green	Dark Green
Dark Blue	Dark Blue	Dark Blue	Dark Blue	Dark Blue	Dark Blue	Dark Blue	Dark Blue
Dark Brown	Dark Brown	Dark Brown	Dark Brown	Dark Brown	Dark Brown	Dark Brown	Dark Brown

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The Tielocken
 Doubly covers every vulnerable part of the body, providing the most efficient and comfortable safeguard yet invented. Fastens without buttons.

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 Thousands of Officers prefer world-famous weather-proof to all other coats, because "The Burberry ensures comfort and security in every kind of weather."

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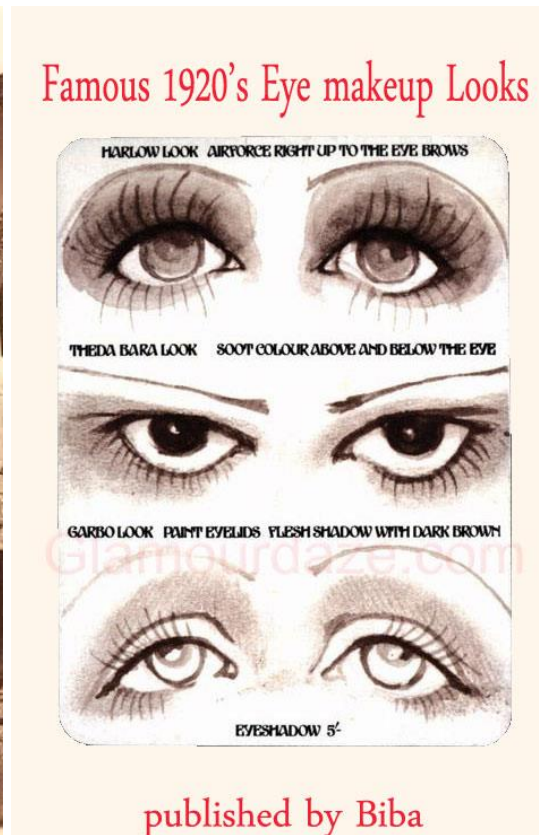
BURBERRYS Haymarket LONDON
 8 & 10 Boul. Malesherbes PARIS; Basingstoke, also Provincial Agents

1920

A) Hair and Makeup

Makeup played a big part in helping women over the horrors of the war and women started to break loose from the restrictions of the era. Makeup brands like Maybelline and Max Factor allowed women to access cosmetics and make up and items like lipsticks, eye-shadows, mascara and pan-sticks, were now to be seen on dressing tables and handbags across America and Europe. Suddenly there wasn't a large divide between the upper and the lower class and the 1920s was the era of the Flapper, a time when nice girls could be bad – at least in the evenings!

The foundation colour was still pale, brows were defined, with bold eyeshadow, heavy kohl, lots of rouge and the famous Clara Bow lip shape.



Men were clean shaven, thanks to the invention of Gillette razors and wore their hair mostly under a hat. However, beneath the hat hair was pin straight, slicked straight back and with a center or side part with the use of Brilliantine to give a high gloss. Style icons of the day were Rudolph Valentino and Fred Astaire.



Women hairstyles – the hair was generally kept in a bob and fingerwaves became very popular



B) Clothing

Wealthy women in this era had their dresses made by tailors, however the accessibility of dress patterns available through Butterick (the oldest Pattern company in the world) meant that everyone could have the same style.

Dresses were short, bold colours were used and centered both about liberation and freedom around fashion and morals. Coco Chanel became the first fashion icon, rejecting the corset, wearing nautical stripes, trousers and knit jumpers.



Men started imitating screen heroes and colours became generally more bold than the standard dark or grey colours. The three piece suit with starched collars gave way to the one or two button suit jacket with soft collars shirts for more comfort.

The most significant development in men's fashion occurred in two unique kinds of trousers: the Oxford bags and the plus-fours. Oxford bags grew in popularity around 1924-25 when undergraduates at Oxford adopted these wide-legged trousers. Plus-fours developed out of ordinary knickers – short-legged trousers that gather around the knee – and like Oxford bags were a bit baggier version of their precursor. They had four extra inches of material (hence the name) but instead of extending the trouser leg, they still fastened around the knee and the extra material hung over the band.



Fashion for the working class, was more simple. Clothes were either handed down or made at home. Women wore simple housedresses made from cotton with an apron and for men overalls were common.



1940's Female

a) Hair and Makeup

FRANCES DEE
Paramount

HOW TO APPLY IT

1.
APPLY Max Factor's Eye Shadow lightly to the upper lid only. Blend lightly, ever so delicately—creating a smooth even color-tone from the eyelash to the eyebrow.

2.
WITH Max Factor's Eyebrow Pencil, define and shape the eyebrows. Follow the natural curve of the eyebrow to the end of the brow, extending the line a trifle. Also use the Eyebrow Pencil to outline and define the eye. Where the eyelash meets the lower lid, draw a fine line, forming a faint shadow back of the lashes.

3.
APPLY Max Factor's Eyelash Make-Up to the upper lashes first. Apply with an upward stroke to the upper lashes; with a downward stroke to the lower lashes. Then separate lashes with small brush.



Be your most beautiful self!



RED VELVET

SELF-HARMONY MAKE-UP

Lipstick: **RED VELVET** 1.00, 1.25, 1.50
 Cream-Tint: **PINK CHAMPAGNE** 1.50
 Foundation:
 Rouge: **PINK CHAMPAGNE** 1.00
 Eye Shadow: **BLUE-GREEN** 1.00
 Powder: **CHAMPAGNE BISQUE** 1.00, 1.50, 3.50
 Nail Groom: **RED VELVET** .60

For sheer flattery!



PINK CHAMPAGNE

COMPLEMENTARY MAKE-UP

Lipstick: **PINK CHAMPAGNE** 1.00, 1.25, 1.50
 Cream-Tint: **PINK CHAMPAGNE** 1.50
 Foundation:
 Rouge: **PINK CHAMPAGNE** 1.00
 Eye Shadow: **LIFE BLUE** 1.00
 Powder: **CHAMPAGNE BISQUE** 1.00, 1.50, 3.50
 Nail Groom: **PINK CHAMPAGNE** .60

When you make an entrance!



PLUSH RED

DRAMATIC MAKE-UP

Lipstick: **PLUSH RED** 1.00, 1.25, 1.50
 Cream-Tint: **PEACHBLOOM** 1.50
 Foundation:
 Rouge: **PLUSH RED** 1.00
 Eye Shadow: **JADE** 1.00
 Powder: **RACHEL No. 2** 1.00, 1.50, 3.50
 Nail Groom: **PLUSH RED** .60

Gently does it!



RED RASPBERRY

SUBTLE MAKE-UP

Lipstick: **RED RASPBERRY** 1.00, 1.25, 1.50
 Cream-Tint: **PEACHBLOOM** 1.50
 Foundation:
 Rouge: **PLUSH RED** 1.00
 Eye Shadow: **JADE** 1.00
 Powder: **RACHEL No. 2** 1.00, 1.50, 3.50
 Nail Groom: **APPLE RED** .60

Plus Federal Tax



Just as the wartime impacted on everyday life, it also impacted the way make up was used, made and packaged. Some makeup companies moved the making products like first-aid kits for the war effort, metal and plastic was rationed and everyone got creative with substitutes. For example burnt cork and red food colouring were used as kohl and lip colour and in the UK, women kept up appearances by using bicarbonate of soda as a deodorant and gravy browning for tinting legs. If any product made it to a store it was sold out quickly and women would queue for hours to get their hands at product, even second hand was better than nothing.

The use of lipstick was hailed as good for morale on both in Britain and the USA. Women using lipstick were applauded, seen as keeping their femininity while carrying out men's work. The lip shape of the 40's lip was full and rounded the colour of lipstick was mostly determined by the colour of the hair. Even though skin and costume choice would also play a factor.

Glamorous film stars were copied everywhere and it was popular to go to the movies and follow celebrities in magazines.

In the 1940s, the overall makeup look was reasonably natural, topped off with a splash of red lipstick glamour. Foundation was natural or leaned towards a gentle sun-kissed tone, with a very subtle, natural rosy glow to cheeks. Shaped eyebrows were of medium thickness, brushed and gently coloured in. Eyeshadow was subtle, finished with a touch of mascara on the lashes.

Whatever a woman's background or class, they always made an effort to look groomed with what little they had.

Interestingly Hair didn't follow a dedicated pattern and hairstyles were as varied as the women wearing them.

Rolls were a quintessential and many women used them during the war to keep their hair above the collar as the uniform guidelines dictated. They were a flexible element of a hairstyle, so women could shape and position the rolls as they wanted – for example, the top, the sides, the forehead, or around the nape. They could be worn symmetrically on each side of the face or not be symmetrical at all. Additionally, the hair could be brushed smooth or have a wave. The shape and stability of a roll could be helped with backcombing or by rats. Hairpins would keep everything in place.



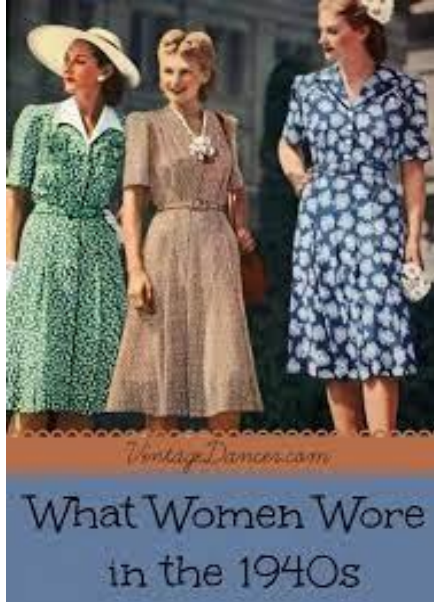
Another hairstyle that came out of the 40's was the Pompadour. They stand high up from the forehead, with the hair going back off the face. They could be either smooth, half-waved or completely waved. A pompadour was essentially a big roll. However, the roll stood higher off the face.



B) 1940s Fashion Trends

- Knee length A-line dresses with puffed shoulders in patriotic colors.
- Plaid A-line skirts with white button down blouses.
- Victory suits: man-tailored skirt and jackets.
- Wide leg, high waisted pants.
- Workwear overalls and jeans created the Rosie the Riveter look.
- Shoes – peep-toe heels, loafers, Oxfords, and wedge sandals.
- The two-piece bikini debuted.
- Hats, turbans, head scarves, snoods, and flower clips topped women's heads.
- Lingerie – seamed stockings, socks, simple bra, girdle, slip and panties.

Womens clothing also took on a more military look with the introduction of shoulder pads. Later in the 1940s, more fabric could be used and more fabric choices were available. In order to forget the depressing war, women embraced colourful patterns and trims. Fabric material was usually rayon, a newer synthetic invention. America cotton was also a favorite for house dresses. The material was light and airy. Stiffer, wool-like fabrics were used on suits and work wear.



World War 2 – male

B) Fashion

In 1941 the British Government introduced the rationing of clothes and utility clothes came in a limited range of garments, styles and fabric and with a distinctive stamp.

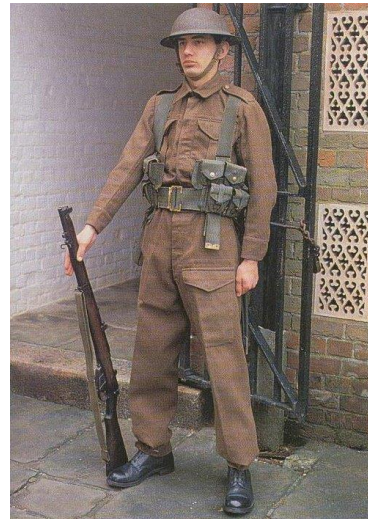
Some of the most unpopular rationing limitations were applied to men's clothing. For example, double breasted suits would be replaced with single breasted and lapels had to be within a certain size. The number of pockets were restricted and trouser turn ups were no longer allowed. The shirt lengths were restricted and double cuffs banned.

This resulted in many men circumventing the rules by buying trousers that were too long and having to alter them at home and instead of jackets a jumper was often used for aesthetics.

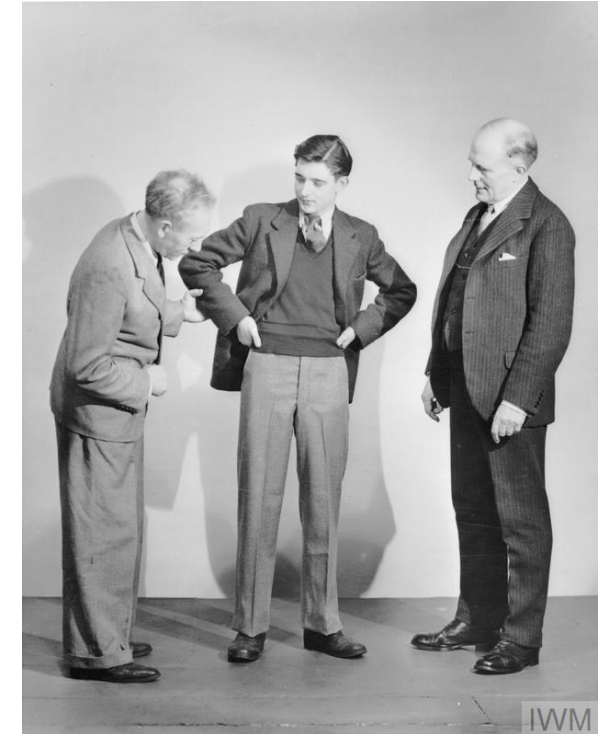
The government issued 66 clothing coupons to each person. It limited the amount a man could buy in a year to only one overcoat. In addition other clothing items were limited to one only. These include one jacket or blazer, one pair of trousers, one vest, pair of socks, sweater, pair of pants, and one pair of shoes.

Braces became a vital element on a man's outfit as both zip fasteners and elastic waistbands were banned under the austerity regulations. The one of very few garments that was permitted the use of elastic, was women's knickers.

However, most 1940's men spent the 40's in military uniform. Generally, a soldier's battle dress was a wool uniform in shades of khaki or brown. It was designed to be easy to move in, warm in cold climates and relatively comfortable when wet. Originally designed with luxuries like a fly front to the trousers, and pocket flaps, but the extra material involved in this meant that the design became stripped down to basics, and plastic buttons were substituted for the original brass ones.



IWM



IWM

World War 2 – male

A) Hair and makeup

Men in Military service had to keep their hair cut short and some of the most popular cuts were the Buzz cut, an even cut all around the head. With the electric clippers that were newly available for home use at the time, this was an easy cut to achieve.



A form of Buzz cut is the Crew cut or Butch cut. Left a bit longer on the top. This hair cut was regarded as athletic and patriotic.

One military hairstyle that was very popular during the Second World War was the side swept hairstyle with a taper haircut. This particular haircut shape could be, in fact, be addressed as “the” classic haircut for men. The side swept with taper cut was used most commonly by high-ranking military officials in the United States as well as in Europe. A sergeant with his hair slicked to the side in a side part with the rest of his hair tapered was a very common sight during World War Two.



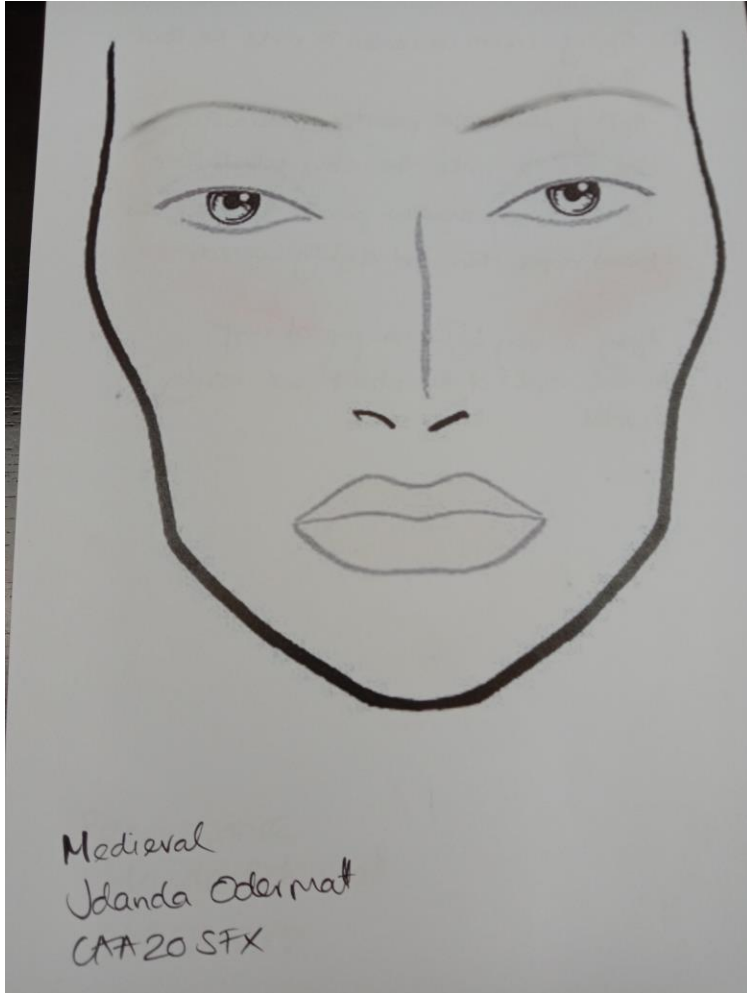
Task 1,
Question 2
Face charts

Traditional Roman



1. Apply foundation one shade lighter than natural skin colour
2. Apply Emerald green eyeshadow the shape of the lid, blend to the shape of the eye. Take it to the edge of the undereye to shape the eye Almond.
3. Apply black eyeshadow to the corner of the eye on the upper lid, following the natural shape of the eye and blend well
4. Shape the brows and create a monobrow in the natural shades of browns, with a smattering of darker hairs to fill in and give the brow volume.
5. Apply Ochre colour blush to the top of the cheeks and blend well.
6. Apply a small amount of gloss or oil to the lips.

Medieval



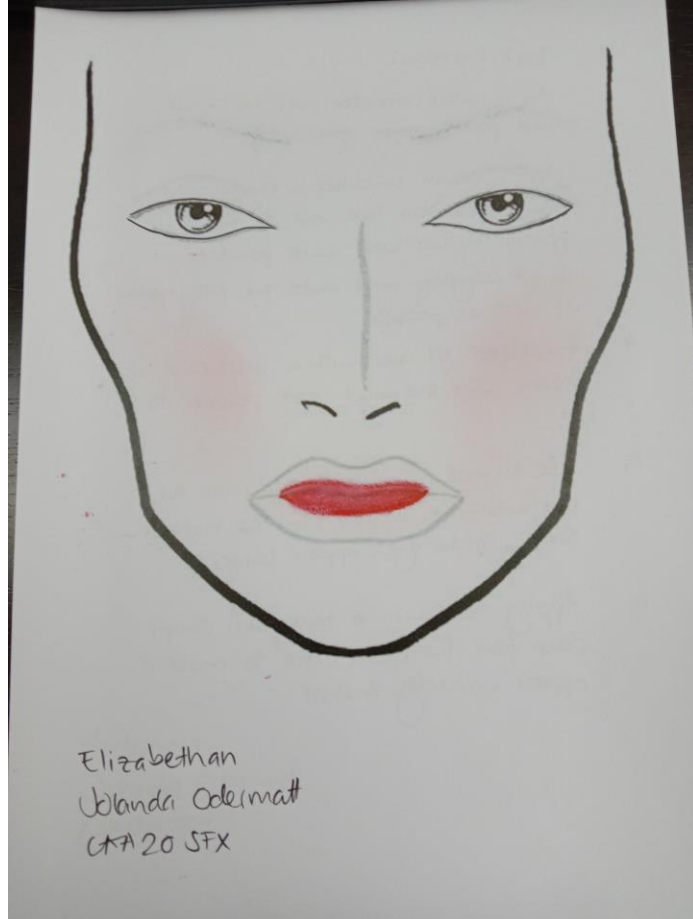
1. Apply cream concealer to make the skin flawless.
2. Apply white loose powder generously over the face to make the skin look lighter
3. Use black eyeshadow powder to make the brows appear thin and slightly curved.
4. Apply a very light covering of rouge to the apple of the cheeks but nearly invisible

Renaissance



1. Apply cream concealer in the lightest shade for the skin tone to make the skin appear flawless.
2. Apply white translucent powder generously to give the skin and overall lighter look
3. Apply red or pink blush lightly to the apples of the cheeks to give a glowing look
4. Use black eyeliner to outline the eyes to make them look darker
5. Apply a thin layer of violetblue eyeshadow and blend well to make it only a shadow of colour, following the natural shape of the eyelid
6. With black eyeshadow make the eyebrows look short and thin
7. Outline the lip with red lip liner and fill the natural lip line with a luscious red colour

Elizabethan



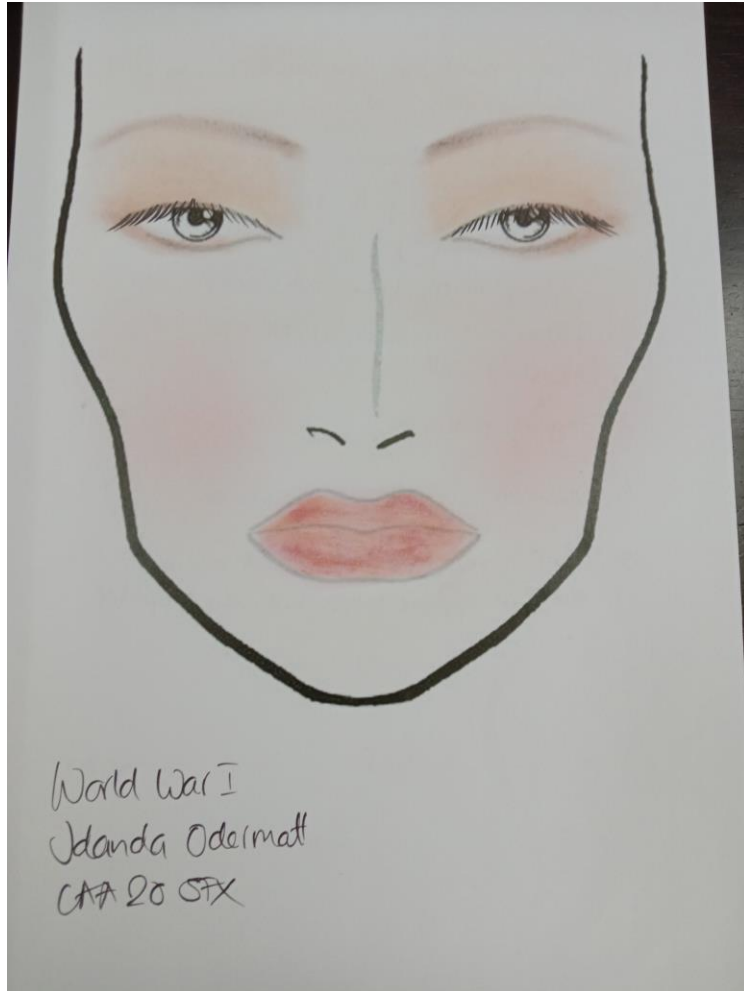
1. Block eyebrows
2. Apply colour corrector over the brows and powder generously.
3. Apply cream concealer a shade lighter than normal skin tone and go over it generously with loose white powder to set everything and make the face appear as white as possible.
4. If needed go over it with a light coat of cream white face paint and buff and powder to create the white skin effect.
5. Use a matt red lipstick and make the lips smaller and thinner, than the natural shape, so the eyes appear larger
6. Apply blush in a triangular shape down from the cheekbone to make the face look naturally flushed.

Victorian



1. Apply cream concealer one shade lighter than the natural skin colour to make the face look flawless
2. Apply loose white powder to make the skin look as light as possible, but without the appearance of any product used
3. Apply black mascara to the eye lashes and smudge mascara with vaseline on the eyelid
4. Apply a light cover of blush to the apples of the cheek in a down ward triangle and along the cheekbone to make the face look naturally flushed
5. Apply black eyeshadow to the eyebrows and shape them in a thin arch
6. Apply orange red coloured, matt lipstick or stain to the natural shape of the lips

World War I



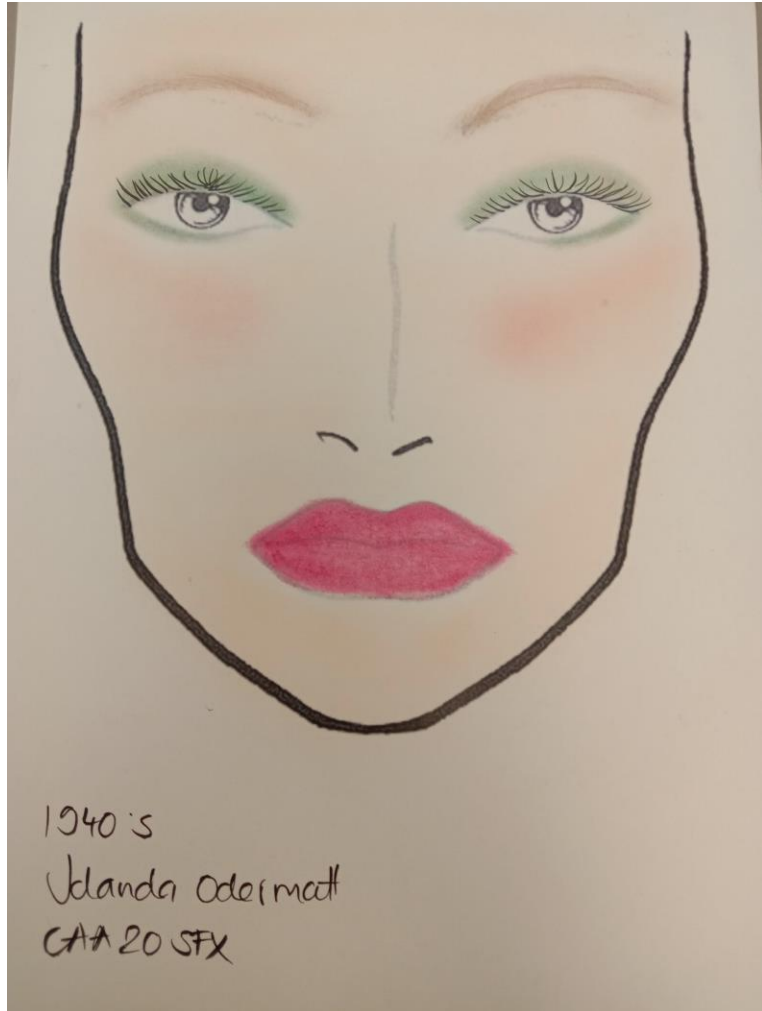
1. Apply foundation one shade lighter than the natural skin colour and powder to set
2. Apply a yellow brown eyeshadow to the lid area, up to the brow and blend thoroughly
3. Apply darker brown eyeshadow to the corner and underside of the eye and blend well
4. Apply mascara
5. Darken and shape brows
6. Apply rosy coloured lipstick to make the lips appear bitten but without obvious lipstick
7. Apply a pink rouge to the cheeks in a downward triangle to make the face look naturally flushed.

1920's



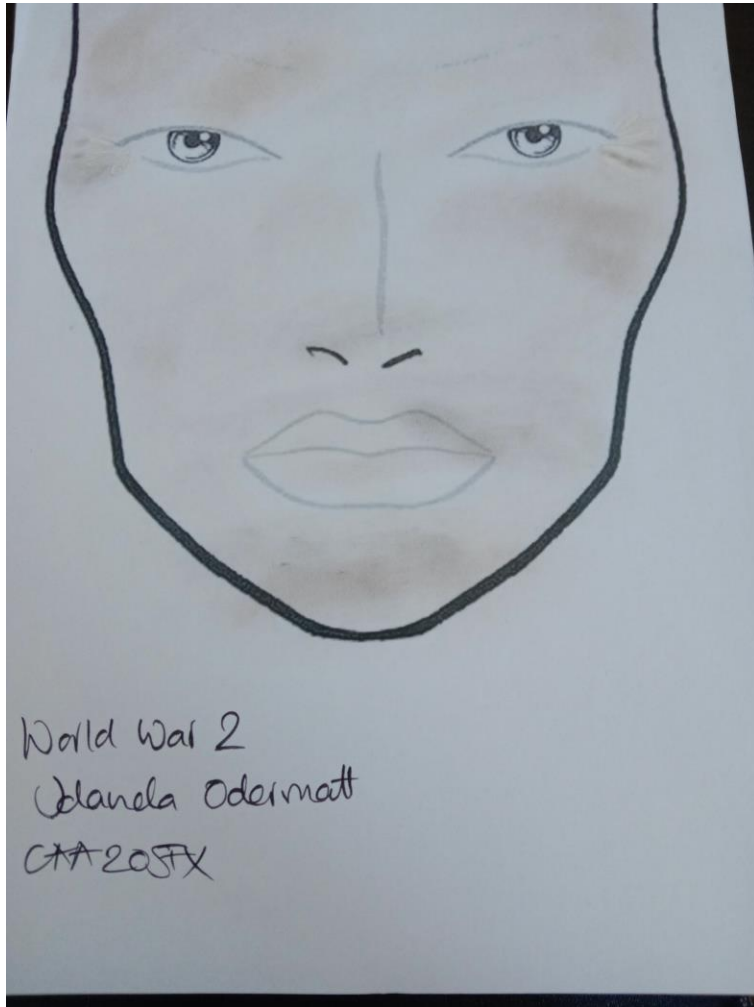
1. Apply foundation one shade lighter than the natural skin tone and powder with translucent powder to give a matt finish
2. Apply black eyeshadow or match a shadow the same as the eye colour and blend thoroughly
3. Apply eyeliner and mascara to the top lid only and smudge the eyeliner upward from the lashline
4. Apply matt red lipstick and overdraw the cupid bow
5. Apply rosy red blush in a circle on the centre of the cheeks
6. Arch and colour the eyebrows thinly with a colour pencil

1940's



1. Apply a light liquid foundation or pan cake and make the skin look flawless
2. Brush the eyebrows and apply brow pencil in the colour of the eyebrow to make the eyebrow appear well manicured
3. Apply light eyeshadow to match the eyecolour and blend well on the lid and corner of the undereye
4. Curl the eyelashes and apply brown or black mascara
5. Matt red or pink lipstick to the natural shape of the lip or overdraw the upper lip to make it appear fuller if needed
6. Apply light rouge on the apple of the cheeks and brush up to the cheek bone

World War 2 - male



1. Apply sunscreen or vaseline to the whole face including eye lids and lips to give a sweaty look
2. With a brush or sponge apply brown, water based face paint to all areas of the face and smudge with your fingers (desinfect hands before using them on your models face)
3. get your model to close the eyes really tightly and apply and smudge face paint on the coner of the eyes to get the lines of the wrinkles.
4. with a stipple sponge apply black or very dark face paint to areas of the face which would collect dirt easier, like the tip of the nose, the forehead, cheeks and the chin. Keep this to a minimum so it looks natural.
5. If required darken the eyes with colours from the bruise wheel to make give the model a more sleep deprived look.
5. make sure you include the eyes, nose, ears, mouth and neck in step 1. and 2. otherwise do it now

Task 1

Question 3 + 4

Before



After



Medieval

Traditional Roman

before



after



hair



Renaissance

Before



After



Hair



Elizabethan

Before



After



Victorian

Before



After



Hair



World War 1

Before



After



Hair



1920's



1940's



World War 2 - male



Task 2 Kabuki

Before

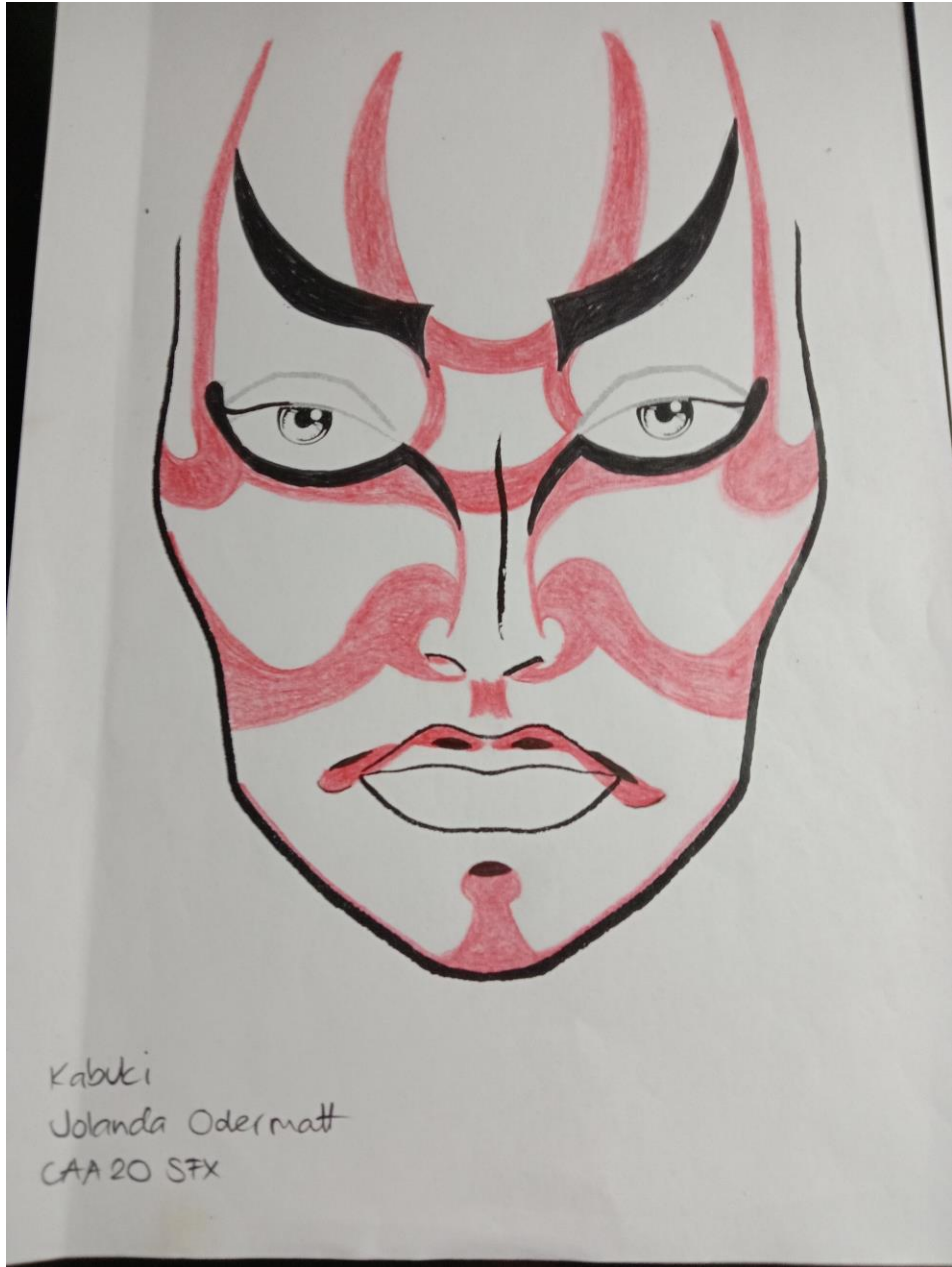


After



Modern Kabuki





Kabuki
Jolanda Odermatt
CAA 20 SFX



Modern Kabuki
Jolanda Odermatt
CAA 20 SFX

Geisha

Before



After

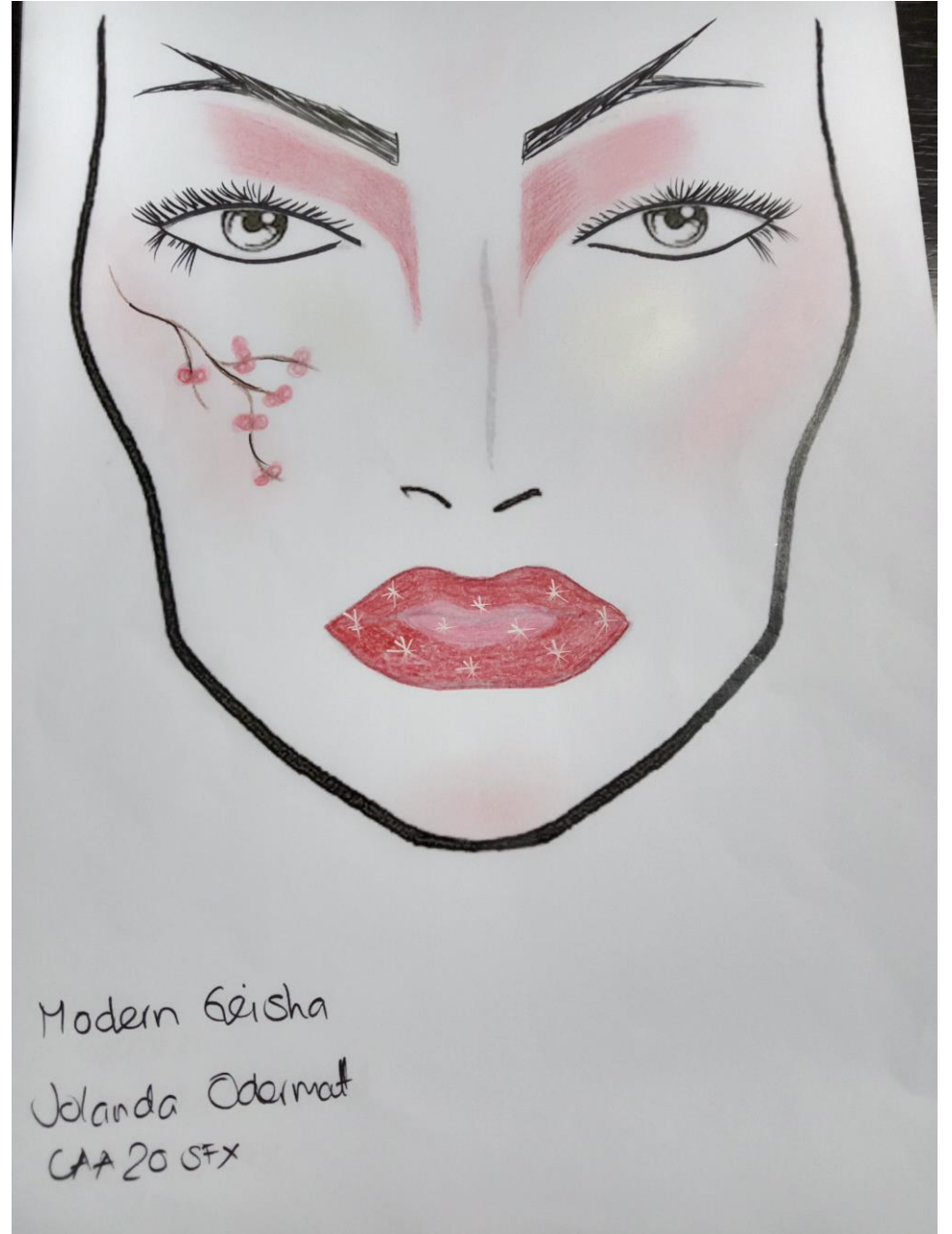


Modern Geisha





Geisha
Jolanda Odermat
CAA 20 SFX



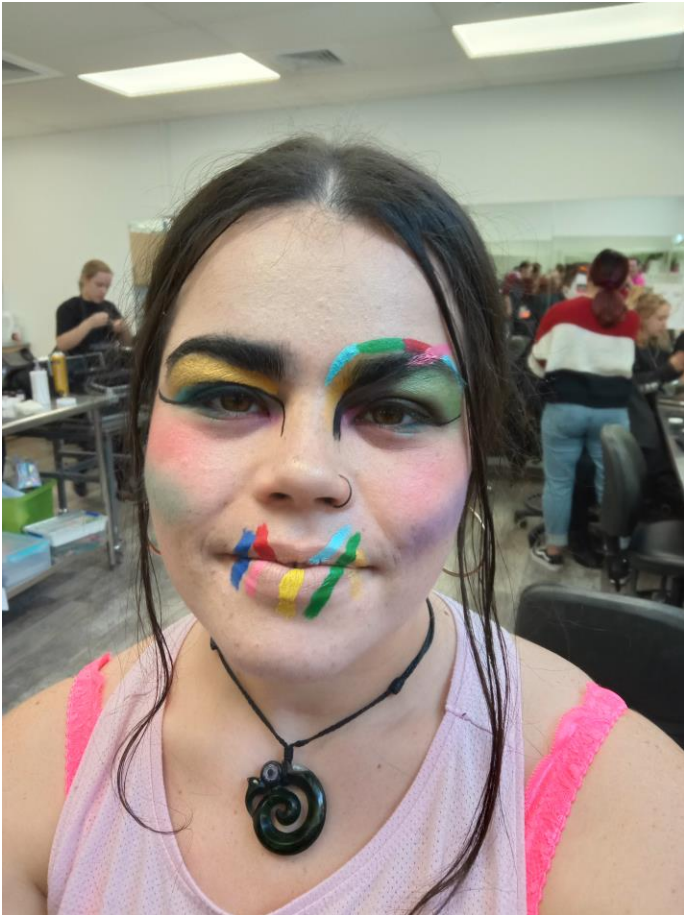
Modern Geisha
Jolanda Odermat
CAA 20 SFX

Avant Garde

before

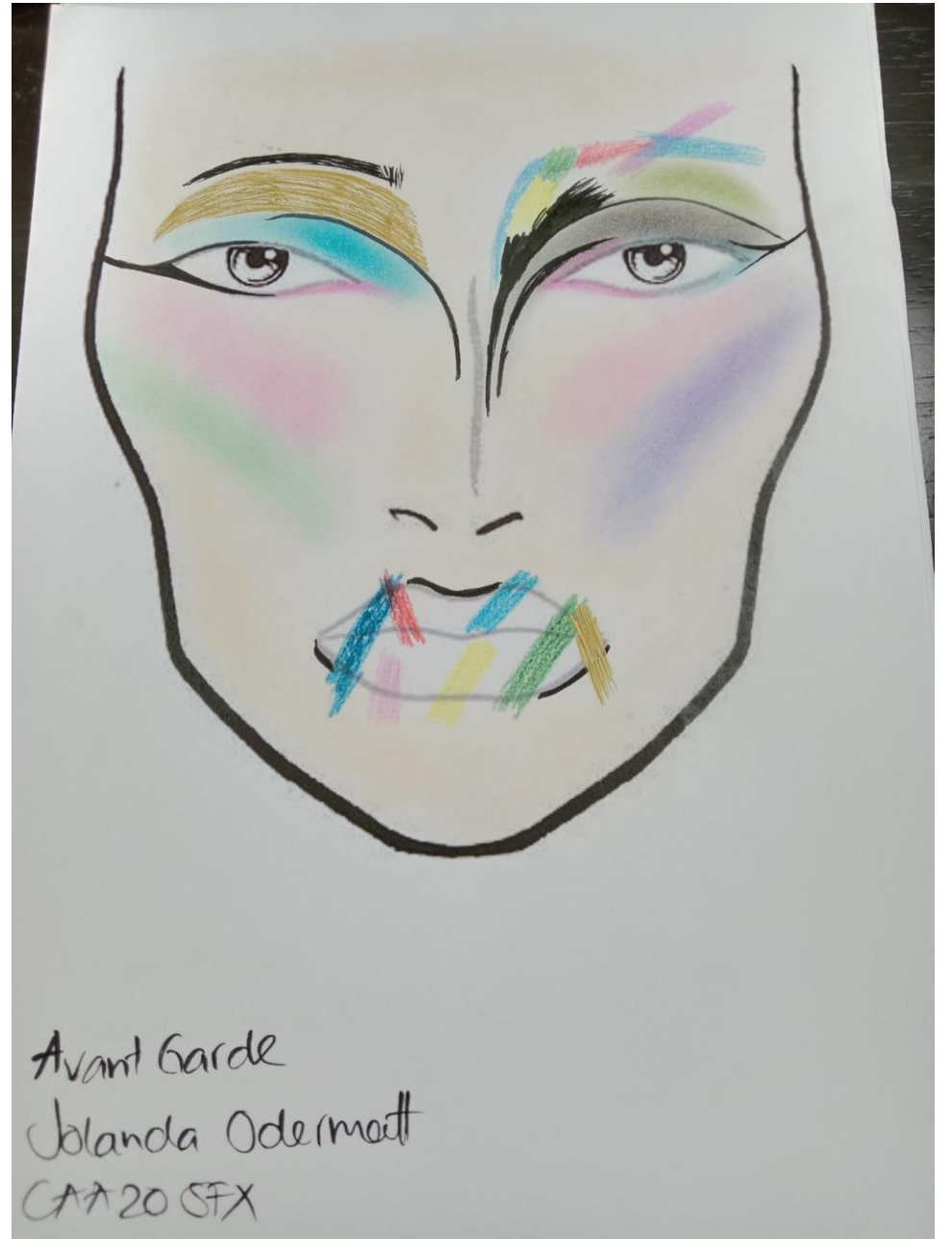


after



Cirque Du Soleil





Masquerade



Horror



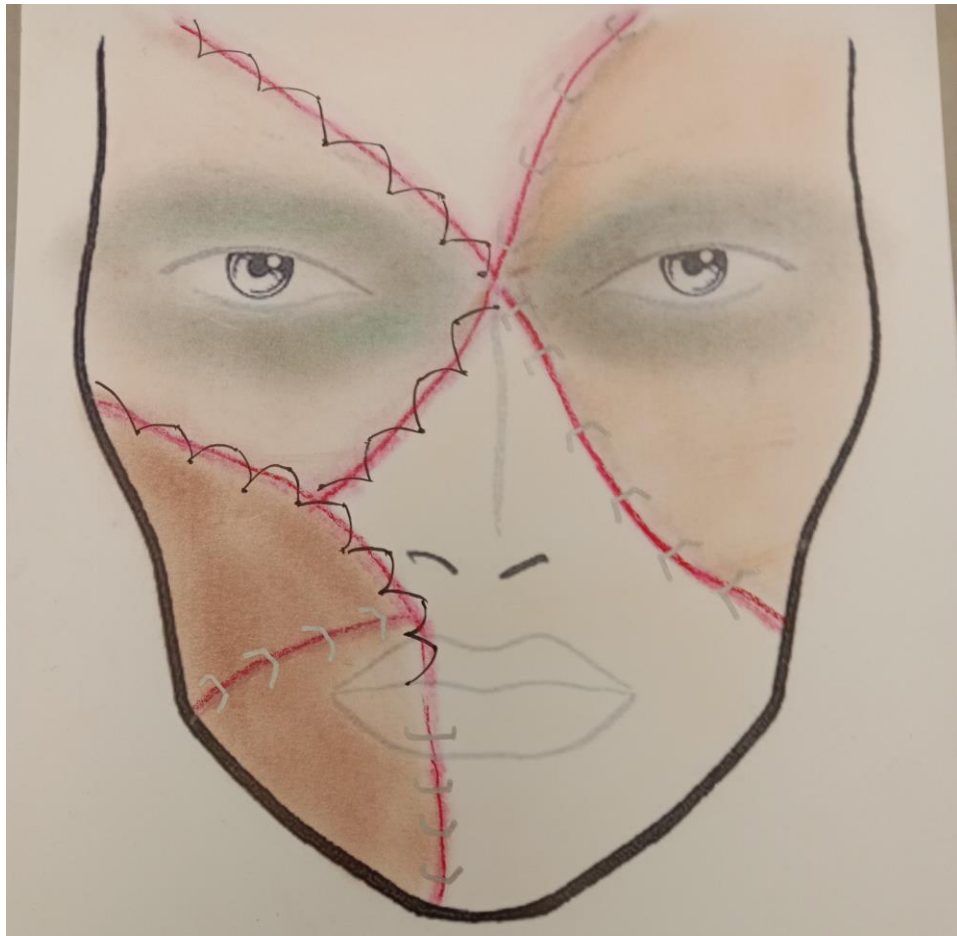
Scifi

Before



After





Horror
Jolanda Odermatt
CAA 20 SFX

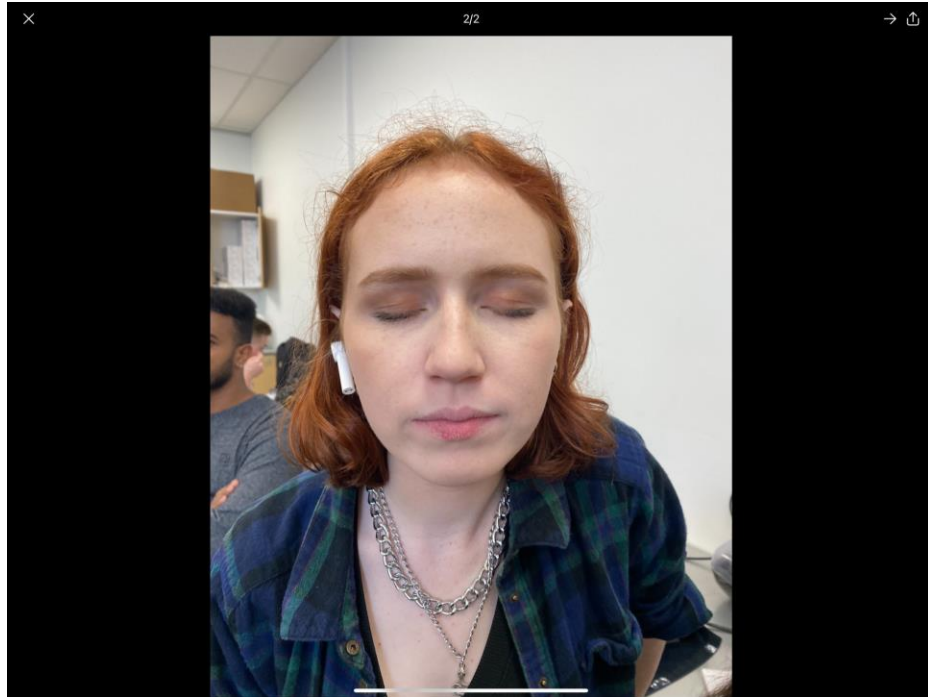


Scifi
Jolanda Odermatt
CAA 20 SFX

Female Stage

Before

After

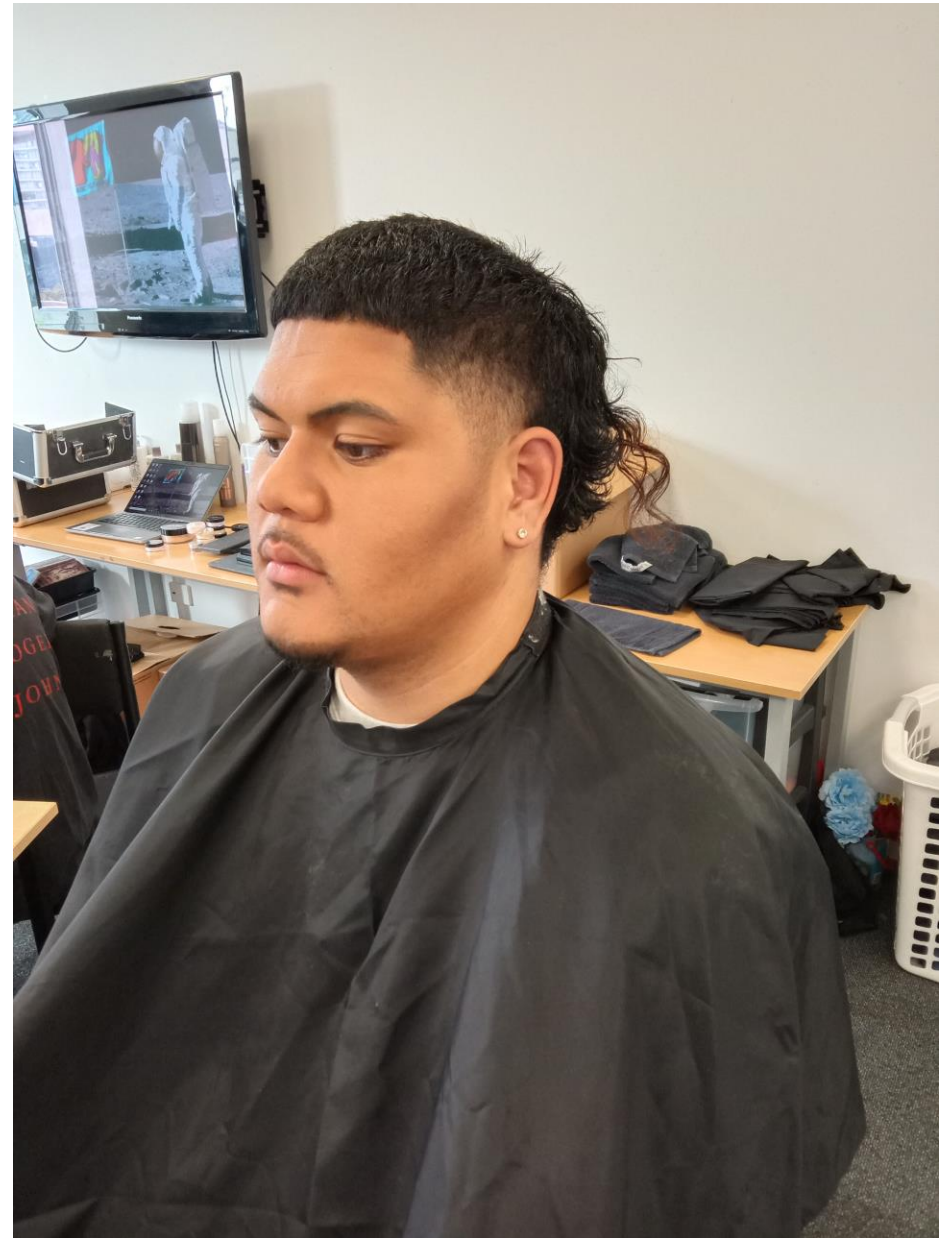


Male Stage

Before



After



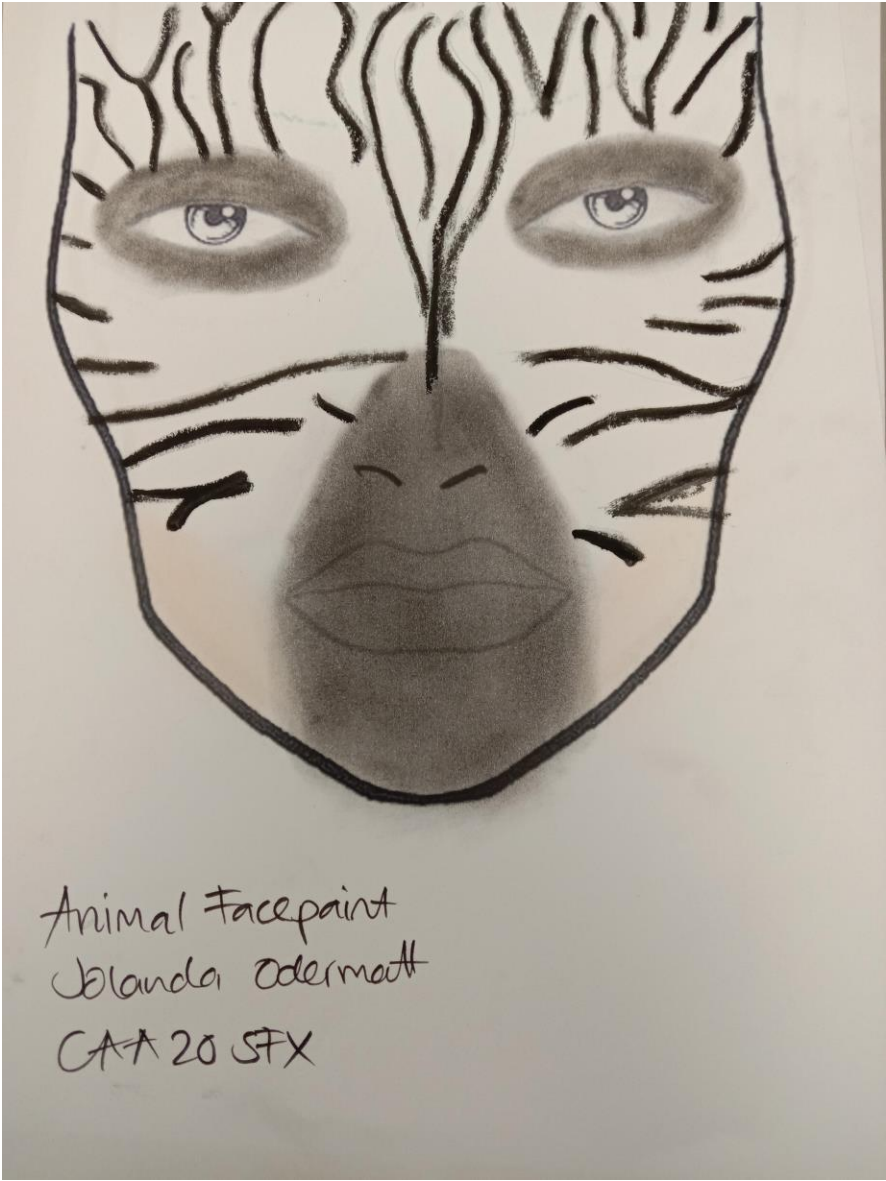


Female Stage
Jolanda Odermatt
CAA20 SFX

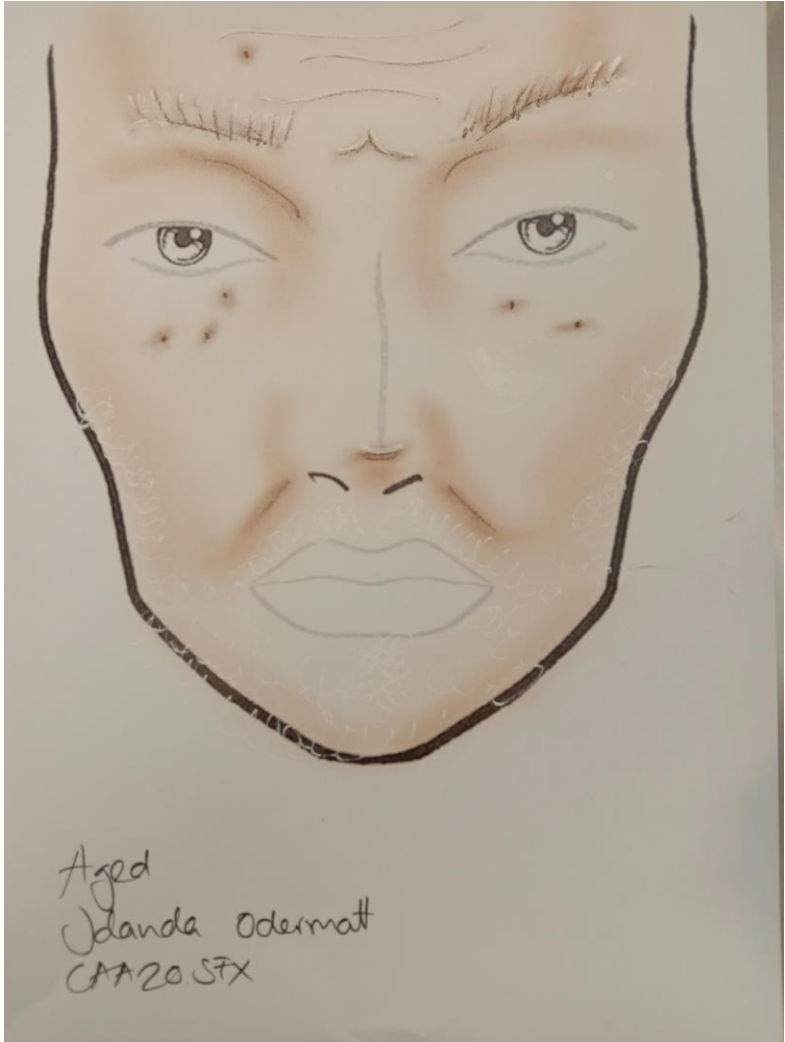


Male Stage
Jolanda Odermatt
CAA20 SFX

Animal Facepaint



Task 3 Question 6



Task 3 Question 7

TV/Film Character

Wolverine (James "Logan" Howlett)



Publisher	Marvel Comics
First appearance	Cameo appearance: The Incredible Hulk #180 (October 1974) Full appearance: The Incredible Hulk #181 (November 1974)
Created by	<ul style="list-style-type: none">Roy ThomasLen WeinJohn Romita Sr.
In-story information	
Alter ego	James "Logan" Howlett
Species	Human mutant
Place of origin	Cold Lake, Alberta, Canada
Team affiliations	<ul style="list-style-type: none">X-MenCanadian ArmyOSS/CIAAvengersAvengers Unity SquadAlpha FlightNew AvengersNew Fantastic FourSavage AvengersWeapon XX-Force
Notable aliases	Logan Jeremiah Logan Patch Weapon X Death Mutate #9601 Emilio Garra Weapon Chi Experiment X Agent 10 Peter Richards Mai' keth Black Dragon Captain Canada Captain Terror John Logan Jim Logan
Abilities	<ul style="list-style-type: none">Enhanced strength, speed, stamina, durability, agility, dexterity, and reaction timeSuperhuman senses and animal-like attributesRegeneration and slowed agingIndestructible bones via adamantium-infused skeletonRetractable adamantium clawsMaster hand-to-hand combatant and martial artist

Wolverine was born as James Howlett in northern Alberta, Canada, (approximately near Cold Lake) during the late 19th century, purportedly to rich farm owners John and Elizabeth Howlett, though he is actually the illegitimate son of the Howletts' groundskeeper, Thomas Logan. After Thomas is thrown off the Howletts' property for an attempted rape perpetrated by his other son, he returns to the Howlett manor and kills John Howlett. In retaliation, young James kills Thomas with bone claws that emerge from the back of his hands, as his mutation manifests. His healing abilities drove trauma from his memories, leaving him partially amnesiac. He flees with his childhood friend Rose and finds refuge at a British Columbia stone quarry. Rose, claiming James was her cousin, gave his name as "Logan." Within months, Logan's powers were heightening due to the environment around him. He became healthier and gained senses to rival those of an animal, but also became more violent. To divert some of this pent-up rage, Logan partook in cage fights where his prowess earned him the nickname "Wolverine." After accidentally killing Rose with his claws, Logan retreated into the woods where he lived as a feral beast, losing all of his former memories. He is then captured and placed in a circus.

During World War 1, Logan is ushered into the army and spends time in India before settling in Japan. He marries and has a son, he is unaware of for many years, after his wife is killed while pregnant. The son's name is Daken and will later in life, both aid and nearly kill Logan.

He would later reenter society and travel the world, partaking in every major conflict of the 20th century (WWII, the Spanish Civil War, the Vietnam War) as a soldier, criminal, or mercenary for hire. This caused him to coin the phrase "I'm the best there is at what I do, but what I do best isn't very nice."

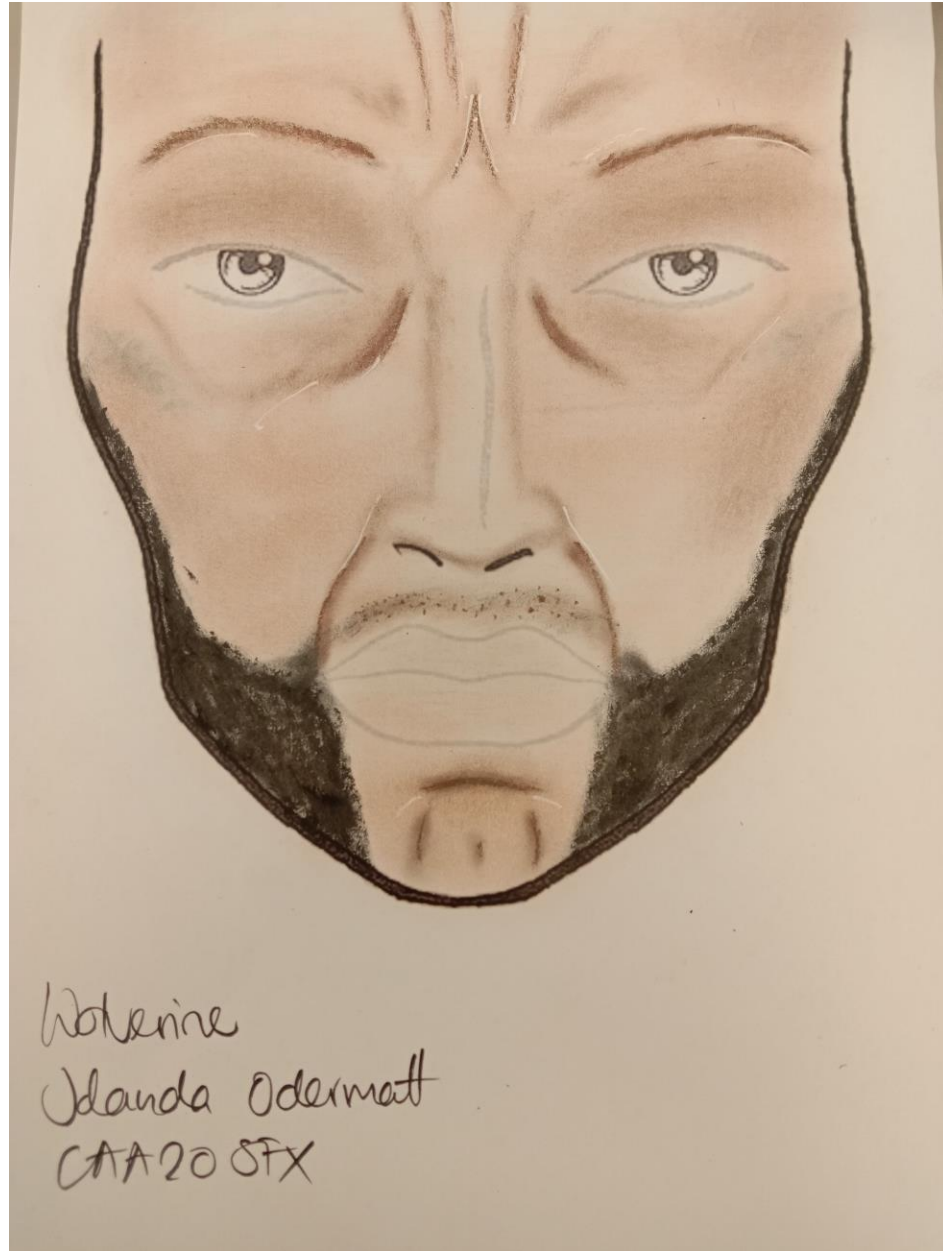
While on the run from the law, he was abducted by the Canadian super soldier program known as "Weapon X." He had previously been a willing participant in the program in the early 1960s as an international operative of Team X. Logan was a prime candidate for this new iteration of Weapon X due to his incredibly fast healing and endurance, which allowed Doctor Cornelius and his team to fuse adamantium to his skeleton. The experiment was successful and gave Logan more control over his berserker nature, but also wiped him of any residual memories he had lingering in his head.

The most iconic of his natural weapons are six retractable, slightly curved, foot-long bone claws, three in each arm, beneath the skin and muscle of his forearms. He can, at will, release these claws through the skin beneath his knuckles. The claws are naturally sharp and tougher than normal human bone, allowing them to penetrate most types of flesh and natural materials.

Wolverine is also a heavy drinker and smoker; his healing powers negate the long-term effects of alcohol and tobacco and allow him to indulge in prolonged binges.

Wolverine is frequently depicted as a gruff loner, often taking leave from the X-Men to deal with personal issues or problems. He is often irreverent and rebellious towards authority figures, though he is a reliable ally and capable leader, and has occasionally displayed a wry, sarcastic sense of humor.

Despite his brooding nature and preference of solidarity, Wolverine is a big softy. Logan is at his core a good guy willing to stick his invincible neck out for those in desperate need of help. Over the years he also becomes a mentor and father figure to some Marvel characters, like Kitty Pryde and Jubilee. He is a guy that has been around the block and picked up some important lessons to pass on to the younger generations.



Before



After



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