



Face Paint: The Story of Makeup

Lisa Eldridge

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(Librarian's note: The EPUB edition [585 pages] to this ISBN is provided here)

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Makeup, as we know it, has only been commercially available in the last 100 years, but applying decoration to the face and body may be one of the oldest global social practices. In *Face Paint*, Lisa Eldridge reveals the entire history of the art form, from Egyptian and Classical times up through the Victorian age and golden era of Hollywood, and also surveys the cutting-edge makeup science of today and tomorrow. *Face Paint* explores the practical and idiosyncratic reasons behind makeup's use, the actual materials employed over generations, and the glamorous icons that people emulate and how they achieved their effects. An engaging history of style, it is also a social history of women and the ways in which we can understand their lives through the prism and impact of makeup.

Face Paint: The Story of Makeup Details

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From Reader Review Face Paint: The Story of Makeup for online ebook

Sarah says

Well, this was an lovely read. It was incredibly interesting to read about the origins of make up, and the journey it's taken to get to where it is today. It definitely made me pause during my own make up routine, and appreciate the growth the industry has taken.

I also love the tone of the book - it gives us the facts on the ancient face paints, the journey through the centuries, how the war affected productions, how it became more accepted, touching upon how it's almost expected nowadays (and pointing out that make up should be fun, about personal expression, and up to the individual if they even want to wear any) to looking towards the future. There's no bias - it's simply well researched, and presented in a lovely non-condescending manner.

This book is so beautifully laid out. Gorgeous photographs of old make up products, vintage adverts, and make up icons fill up these pages, alongside the text, and I adored looking at each one. A visual, and factual, feast for any make up lover.

Please Pass the Books says

Visually stunning with sharp, colorful images alongside famous artwork and masterful paintings, Face Paint by Lisa Eldridge is as much a fascinating picture book as it is an encyclopedia of makeup. Eldridge applies her extensive knowledge throughout with easy to read, interesting, and accessible facts and her expertise on both the *how* and the *why*. It was the history of makeup that intrigued me the most, its evolution from lead-based Elizabethan white paste, to the popular organic and mineral make-ups of today. I would recommend this book not only to beauty enthusiasts, but anyone interested in history, entertainment, fashion, and science.

I'd like to thank Net Galley and the publisher Abrams Image for providing an ARC in exchange for my honest opinion, which this is.

Lil's Vintage World says

3.5 star

Patti's Book Nook says

I've never worn a lot of makeup. However, my interest was renewed coinciding with the end of my summer spray tans and the recent opening of an Ulta Beauty store near my house. Also, since I'm a child at heart, the brand Too Faced called to me with it's cute packaging for lines such as Clover collection (based on pets and the owner's animals), and kitschy packaging of the Tutti Frutti scented line. As with bookish videos on

YouTube, there is quite the beauty community. Endless YouTubers- from stay at home moms who have grown their channels in their bedrooms, to famed beauty gurus with followers in the millions- can be found providing their thoughts on the best bronzers for pale faces, contouring techniques, blending eyeshadows, unghauls, tutorials, dupes for high end products, tutorials, you name it.

Since I am dedicated to Veganism, I promptly looked into the cruelty free brands and immediately focused entirely on those. Unfortunately, any products sold in Mainland China require animal testing, so larger brands such as Maybelline, Revlon, Nars, etc. can't be classified as cruelty free. No matter! There are plenty of drugstore brands (E.L.F and Wet N' Wild) and prestige brands that have kept the commitment and provide awesome products.

The time spent watching these videos ate into my reading. Eek! What better way to rectify a slight slump than finding books that match your current interests? I interlibrary loaned this because it is a bit pricey, and am so glad I did! This gorgeous book is beautifully illustrated (as one would expect) with old fashioned and contemporary ads and models, with interspersed Makeup Muse sections detailing how iconic figures transformed the definition of beauty. There is nerdy chemist talk of formulas, and Eldridge's opinion on the future of makeup.

There is plenty of scandal and intrigue- particularly among the cosmetic pioneers like Helena Rubenstein, Estee Lauder, and Charles Revson. The cutthroat competition and pettiness was certainly offputting, but not surprising when you consider the strong personalities involved- and consumer dollars at stake. I felt nostalgic looking at compacts I had seen on my Grandma and Mom's vanities- particularly the Coty Airbrushed Face Powder in the yellow and brown floral container. I still remember the feel of the included powder puff and exactly how it smelled.

While I appreciated Eldridge's obvious expertise as a makeup artist and global consultant, I loved that she focused the ending on fun and empowerment: *"Ultimately, nothing empowers a woman more than the right to a good education, and the freedom to choose whether to wear a red lip and smoky eye...or not."*

This would make a great gift for any beauty buff, or anyone who enjoys social history:-)

Sonelina Pal says

I just finished this book. It is a visual feast. Written for makeup lovers, it is a book with so much make up story crammed into its pages, it is sure to delight those who want to learn a little bit more about this fascinating art and industry.

It is pleasing that the focus remained on story telling, independent of any kind of brand focus, or subtle advertising. Lisa Eldridge has enough clout in the the makeup world that if she recommends one product, it will fly off the shelves. She has made no such recommendations, she has not stated a preference for one style of makeup over another. She has also not made any kind of reference to any kind of body image issues except as a historical commentary. No judgement. Whatsoever.

Instead we see a charming discussion of colour utilisation through the ages, the trends, the socio-political ramifications, the anecdotes. Who would have thought that the use of makeup through ages seemed to

coincide with women's rights, and freedom, even if only certain tiers in certain ages? Apparently courtesans and prostitutes not only wore obvious makeup through the ages, but also got accorded more rights than the genteel women. Mo' makeup, did equate to mo' fun!

The Eldridge Technique is known to be Lisa's technique of making complexion appear flawless through makeup, while allowing the inner glow to shine through. I have just discovered another inimitable Eldridge Technique. The book is written in the same soft, often amused, always kind, voice that Lisa uses in her youtube instructional videos. A classic book from a classy lady.

Since this is such a vast subject, and this book had to be sketchy in its coverage by necessity, I look forward to more books from Lisa.

Meredith says

LOVE LOVE LOVE LOVE LOVE This book. Did I say I loved this book? You may know of Lisa Eldridge for being a famous makeup artist to the stars or from her highly popular Youtube channel. Lisa is a very relatable makeup artist that shares her secrets on youtube without being stuffy. In the past makeup artists and Hollywood never revealed their secrets which were always held close to the vest. Lisa ropes that curtain down and shows us how it is done. Thank you Lisa for sharing your talents and insight with the everyday woman who don't have a makeup artist at their whim. Her love for makeup really comes through to the viewer. Which is just fabulous.

Anytime a book on makeup comes out I have to check it out. Kevyn Aucoin's books have always been my favorite makeup books to look at. Like Kevyn, Lisa gives us much more than how one applies the makeup. I love makeup books that show us how to correctly apply makeup, but how many are out there on the market truthfully? Many. You can only look at so many makeup books and learn so much.

With Lisa's book it is more about the history, culture, and marketing of how makeup came to be. I have been waiting for a book like this for years! Like I mentioned previously, I love 'how to books' on makeup, but I wanted to know how we came to wear our makeup, how it evolved, how we consumed it, why we wore it a certain way one decade and another way years later. Lisa breaks that down and the style icons we looked to that changed how we approached makeup each generation.

Many believe that makeup is frivolous or a means to make our appearances look better, or to attract men, etc. We may use makeup for those very reasons, but for many of us it's because we like putting it on for ourselves. This book emphasizes and encourages that.

This makeup book is now up there with my Kevyn Aucoin books because like Kevyn, Lisa understands that women use makeup to be themselves, not someone else. Both artists take from history and incorporate it into today's world while still letting the clients natural beauty and personality shine through.

I highly recommend this book to any makeup lover and of course any makeup artist. The pictures in this book are gorgeous. Along with fun, extreme makeup looks to exaggerate past and present trends in the cosmetic world, you are also treated to vintage makeup make up ads and posters, cosmetic packaging from a bygone era and so much more.

Well researched and written. A fun read all around.

Scottsdale Public Library says

This is a fascinating look into the changing cultural identity of beauty and how some ideals of beauty last through the ages. It explores items such as a comparison between X-rays of Nefertiti's mummy to her iconic portrait in what might be the first documented case of image retouching, to Marie Antoinette's makeup application as an assertion of power and elitism. Explore norms of beauty through the study of makeup throughout the years. – Wendy M.

Denise says

Lisa Eldridge is a famous makeup artist, so this is probably one of the more anticipated women's interest history books of the year. The book is very beautiful, mixing historic images of painted people with photography of modern models, and all of that is mixed with images of historic cosmetics pots, lipstick tubes, and compacts. Art museums should really do displays of cosmetics designs, cosmetics packaging is always lovely. You can in good conscience get this book just to look at it!

But the overall history is, frankly, a bit sloppy. I was constantly annoyed by generalizing statements, and leads not finished out, such as mentioning such-and-such came from the theater world and moved into everyday cosmetics, but not telling us how it moved, who did the moving, or what the makeup originally looked like in the theater. I was hoping to get a good grasp on makeup of the 18th century, but I've read historical blogs with more detail. However it really picks up when she hits the 20th century Western world, which she knows very well. The history after about 1920 is really excellent pop-style history, ranging from Estee Lauder to Mary Quant to the modern "shimmer" effects made possible by microglitter technology.

The book opens with a "makeup as universal" angle, with three chapters focusing on the "universal" colors, white, red, and black, which I thought was really not a good look. It presents a lot of pop science evo-psych reasoning and stuff like "red light wavelength=good moods" for reasoning why people wear makeup, but all the evidence you are presented is from the Western world with a dash of Asian and Ancient Egypt, used to argue for women self-painting to a universal ideal of "pale face with red and black accents." Because Science Reasons. I can understand the appeal of including this material, because it worked on the book's overall angle of makeup as an ancient, universal, and ultimately natural and valuable human activity, but it still left a bad taste in my mouth, and soured the start of the book.

But, still, a gorgeous book and I learned a lot about recent makeup history. I love makeup and I felt good about wearing it after reading this.

I received an advance copy of this book from the publisher for the purposes of reviewing it.

Eva says

What a pleasant read - easily understandable, full of well-researched information with bias consciously kept to a minimum, a pleasant and non-patronising tone and an overwhelming amount of good, old-fashioned passion for something the author both loves and lives. (plus the academic snob in me was more than pleased

to find a properly referenced bibliography section.)

Dorotea says

It was so hard to get a hold of this book, I tried to order it five times but it kept selling out.

While for sure its immense popularity is due to Lisa's Youtube, there is no doubt Lisa is talented and amazing.

The book story way set up well, I enjoyed the concept, the visuals were amazing.

What I loved most were the photos of vintage makeup cases and such, I love the historical part of make up.

With that, there is one thing I was incredibly annoyed about and I can't give a five star rating - THE LAYOUT. The inserted parts (such as Make up Muses sections) cut off the text at weird segments and there are few pages with ended sentences. I was much more annoying than I expected. I understand that might be nice visually, to have those inserted parts at those segments, but it was put before readability. This is ultimately a coffee table book, but the material is good and it could be much more.

Roya says

I am one of those horrible people who considers history to be dull. Rarely if ever does it interest me. This was an exception. It's all history and not dull in the slightest. If you're like me and find makeup fascinating, you'll love this. If you love history in general, you'll probably (I say probably because I don't understand what it's like to love history) enjoy this too. So far, this is definitely my favourite book of the year.

Side note: I adore Lisa Eldridge. She's the definition of grace and her videos are everything. This one in particular is totally worth the watch.

Asra Ghouse says

Lisa Eldridge's first book, 'Face Paint: The Story of Makeup' is a reminder of human social obligations; of wanting to belong and feel accepted

This review was first published for The Hans India

The liberatory power of makeup

"Makeup, as we know it, has only been commercially available in the last 100 years, but applying decoration to the face and body may be one of the oldest global social practices."

London-based makeup artiste, Lisa Eldridge has added another shade to her palette of achievements with her first book, 'Face Paint: The Story of Makeup'.

In 'Face Paint', the red carpet specialist with over 20 years of experience in the industry reveals the history of makeup, from Egyptian ages through the Victorian age and the golden era of Hollywood, and surveys the science of cosmetics for what lies ahead in it. She narrates a story tracing the origins of makeup to its development over centuries citing anthropological, psychological, evolutionary and sexual significances as she uncovers the answer for one question – what drives us to paint ourselves?

The book explores the reasons behind makeup's use, the ingredients over generations; it is an engaging history of style, it is also a social history of women and the ways in which we can understand the lives of the gender from their reflections of made-up (or not made up) faces in the mirror.

Interlaced in the book are Eldridge's makeup muses that include names beginning from Marie Antoinette and traversing through history with Queen Alexandra, Audrey Hepburn, Marilyn Monroe, Amy Winehouse, Brigitte Bardot, Madonna, our very own Meena Kumari and more; Lisa breaks down the distinctive style of these iconic women who have inspired her work for all these years.

We all know that Lisa loves the technology behind makeup. Her observations about the acceleration of cosmetology and textures in formulations of foundations, the magical weaves of a mascara wand and the power of a long lasting lipstick, gives you an idea of where things are going.

Eldridge has carried her "classic white background" style of her videos to the book giving it a fresh "come read me" feel. The imagery is a visual treat; a rich feast of seminal photography by renowned photographers, Richard Avedon and Irving Penn and a few photos taken straight from the Condé Nast archives; famous illustrations including some of the first beauty adverts – it's a reflection of trends and transitions of beauty through the ages.

From the invention of the world's first mascara to the story behind the Helena Rubenstein genius, to the rivalry of "Revlon-man" and Elizabeth Arden, here is what makes the Lisa book an absolute must-have.

History repeats itself

'Facepaint' explores the history of makeup, but not in a chronological fashion. Think themes, not timelines. It reveals how ideologies recur through time. Certain traits deemed beautiful appear consistently throughout history, as illustrated by the styles of Egyptian queen, Nefertiti (1370 BC – 1330 BC) and renowned Italian actress, Sophia Loren – the images taken millennia apart show both women with heavily defined, almond-shaped eyes, high cheekbones, full lips and a long neck.

On status and approval

Up until Queen Alexandra (19th Century) openly wore powder and rouge and gave makeup the "royal stamp of approval", cosmetic enhancement of features was unacceptable to the patriarchal society, meaning men didn't want women to wear it. Although, the norm was to have nice "red" lips, "dark eyes" (black) and spotless "white" skin, wearing makeup was a hushed affair. It always went in extremes – either the high class would wear it in an elaborate parlour show for everyone to watch or it was shunned and seen as "cheap", which only courtesans could indulge in.

"Interestingly, courtesans, professional mistresses and prostitutes being afforded more freedom and power than other women (in addition to wearing more makeup) is a pattern that has repeated throughout history," writes Lisa.

Representation of women in advertising

The onset of print media brought in a great change in the status of makeup. However, the major boost to it came with the emergence of the silent movies industry. Cosmetic companies began to advertise makeup looks from the movies using photos of the lead actresses giving makeup a respectable status in the society. On the other hand, actresses themselves came forward to feature in the ads; they took to the medium as a brazen gesture of their rights and it clicked! More women started emulating their favourite stars and slowly, “cosmetics for the few became makeup for the masses”.

Women featuring in ads started as a revolutionary act; of liberating them and their right to wear makeup. However, much as it happens in patriarchal societies, the act soon became a business to objectify women so much so that now it is downright misogynistic.

Backstories of our favourite brands

Who identified skin types and sold skincare to suit? Did anyone actually like the man behind Revlon? Rivalry, revelations and rule breakers; they're all in here.

For instance - in Ancient Greece, around 800 BC, Athenian women mixed burned cork, antimony and soot to concoct a simple brow powder, used to thicken their arches and create the appearance of a unibrow. Centuries later, around 1917, TL Williams purportedly caught his sister Mabel mixing burned cork with petroleum jelly to darken her lashes, which inspired him to launch 'Lash-Brow-Ine'—one of the first mascaras—and his iconic beauty company, Maybelline.

Women's rights and makeup

Lisa reveals, “If you explore the use of makeup through ancient times, it soon becomes clear that the freedom and rights accorded to women during a given period are very closely linked to the freedom with which they painted their faces”

In ancient Egypt, women and men wore makeup freely, and women enjoyed relative parity in terms of legal and economic rights. Egyptian history is rich with kohl, its abundant usage coupled with formulations for lip strainers, and the general open use of makeup. However, in ancient Greece women were excluded from political life and were under the ownership of men, who deemed wearing of rouge “deceiving” and didn't allow it.

Ironically, the two Wars had a liberating effect on lives of women. While WWI rendered on them an “obligatory” encouragement to “look good” using makeup - it was a patriotic act all of a sudden - the WWII gave women financial independence at large.

'Facepaint' delves into the paradoxes in every woman's makeup bag and whether our choices, even now, are feminist statements or conforming to a standard.

Of wanting to belong

Why is it that a touch of blush makes you feel fresh? What is the power of red lipstick or the allure in the swish of blackest of the black mascara? Concepts such as these are taken for granted now, but there is a deep underlying reason to their development through the centuries. It is not just a psychological thing, but a struggle of women through ages, battling political ideologies that hindered their right to the freedom of expression; makeup after all is an expression of individuality.

Lisa concludes that the tribal mentality of wanting to belong is nothing new and face painting is beyond superficial beautification – adornment in this way is about sexual attraction and communicating the message

of a group identity. “Whether we want to look like our favourite screen idol, we are communicating something about ourselves (through makeup) to the outside world,” she writes.

Most of us may not think why we do our makeup in a certain way. Sure, it is about expressing individuality and creativity, but most importantly, it’s about waking up in the morning and putting on a face that is acceptable to the one looking back at you in the mirror and as an extension, a face that is acceptable to the world. To make it empowering or not, is a choice we need to make for ourselves.

Teresa C says

Not a fan of the author but this is beautifully written and illustrated. Serious analysis of the evolution of make-up, with a solid research background. A pleasure to read

Adrianna (Erato Czyta) says

Co wi?kszo?? kobiet na ca?ym ?wiecie lubi najbardziej pr?cz ubra??

Oczywi?cie kosmetyki.

Osobi?cie nie znam ani jednej kobiety, która nie korzysta?aby chocia? z jednego rodzaju tych produktów – czy to z tuszu do rz?s, podk?adu albo chocia?by b?yszczyku do ust.

Chocia? korzystamy z nich na co dzie? raczej nie zastanawiamy si? nad ich histori? powstania, ani nad histori? firm kosmetycznych, które je produkuj?, a szkoda, bo czasami warto zag??bi? si? w temat.

Udowadnia to ksi??ka Lisy Eldridge „Face Paint. Historia makija?u”.

Autorka jest jedn? z najbardziej znanych, utalentowanych i rozchwytywanych wiza?ystek na ?wiecie.

Pracowa?a przy wielu ok?adkach, z presti?owymi domami mody i najs?awniejszymi lud?mi. Prowadzi kana? na YouTube, na którym umieszcza tutoriale makija?owe, a ogl?da je oko?o 2 milionów ludzi. Obecnie jest dyrektork? kreatywn? w firmie Lancome. Warto doda?, ?e wiza?em zajmuje si? od ponad 20 lat.

„Face Paint” nie jest kolejnym poradnikiem „Jak si? malowa?” czy „Jak dobra? odpowiedni podk?ad” – ca?e szcz??cie Lisa podesz?a do makija?u w ca?kowicie inny sposób. Autorka cofa si? w czasie i analizuje z nami histori? makija?u oraz jego ewolucj?.

Jak si? okazuje makija? istnia? ju? w staro?ytno?ci, jednak z pocz?tku mia? mie? ca?kowicie inne zastosowanie ni? teraz. Dzi? stosujemy go dla urody, mody i jako wyraz artystyczny, dawniej s?u?y? jako barwy wojenne, ochronne lub plemienne.

W pierwszej cz??ci ksi??ki zostaje przybli?ona nam historia trzech najwa?niejszych i u?ywanych od tysi?cy lat kolorów w makija?u: czerwieni, bieli i czerni.

Autorka przybli?a nam etapy wkraczania makija?u oraz produktów kosmetycznych do mediów, a tak?e do ?ycia codziennego kobiet.

Poznajemy równie? aktorki, które by?y pionierkami je?li chodzi o makija?, i które wyznaczy?y w jakim? stopniu trend.

Je?li zastanawiali?cie si? co wspólnego ma makija? i kosmetyki z rol? kobiet na ?wiecie, jej prawami i feminizmem to odpowied? znajdziecie równie? w tej pozycji.

Z drugiej cz??ci lektury dowiemy si? kim byli pionierzy w przemy?le kosmetycznym i czy ich marki przetrwa?y do dzi?. Westmore’owie, Max Factor, Elizabeth Arden, Charles Revson oraz wielu innych – to w?a?nie ich i ich marek histori? poznamy.

Wiza?ystka opisuje te? odr?bn? histori? kilku podstawowych produkt?w do makija?u m.in. lakieru do paznokci, szminki czy podk?adu i pudru.

Je?li ku mojemu zaskoczeniu, jeszcze nie jeste?cie pewni czy warto zainteresowa? si? t? pozycj? to dodam, ?e jest to jedna z najpi?kniej i najsolidniej wydanych ksi??k?, kt?re znalaz?y si? kiedykolwiek w moich r?kach.

Ta ksi??ka/album to warto?ciowa tre?? i wiele ciekawostek w temacie makija?u i to na przestrzeni historycznej, ale tak?e cudowne fotografie i rysunki, kt?re cieszy oko, a tak?e pozwalaj? na zobrazowanie przekazywanej tre?ci.

My?l?, ?e ta pozycja zainteresuje ka?d? kobiet?, je?li nie sam? tre?ci?, wydaniem, opraw? graficzn? to chocia?by jako forma prezentu dla kogo? bliskiego – nie jedna z nas chcia?aby otrzyma? takie cudo.

Bloodorange says

It is pretty and more than moderately informative, but somehow reading it was not particularly fun; maybe I expected too much.
