

“The Steadiness of a Demolition Expert:” Craft Skill in 1960s Eye Makeup

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I. Introduction

There's a photo of my grandmother standing in the kitchen, dressed to go to out somewhere. It's 1969 in Miramar, Florida, and she's around 30. She's looking over her shoulder, blurred a bit by sudden motion and holding my very well-swaddled mother. It appears that my grandmother was wearing a bit of face powder, a little mascara, and a wide slash of midtone peachy-coral lipstick. Forty-something years later, her teenage granddaughter will go into her bathroom with a black eyeliner pencil, smear on a thick, uneven, Twiggyesque heavy crease, and call it a "60s look."

Both ways of doing makeup are fully valid expressions of craft, even if they aren't situated as such in current scholarship. Even the simplest look requires a specialized understanding of tools and products to create. While magazines may have been the primary purveyors of aspirational makeup advertising and how-to content, the reality of makeup application was often circumscribed by the tools and products available to American consumers outside of major city centers as well as standards of propriety that surrounded the self-beautification process.

This paper focuses on the "cut crease" technique, a particularly striking makeup look seen frequently on celebrities and fashion models in the 1960s. It's a style most closely associated with trendy young women, and it has been examined and recreated by makeup enthusiasts for decades since. However, makeup is a fact of life for women across boundaries of class, race, and age; not every woman who wore makeup was as invested in the latest trends or most advanced techniques as pop history may lead one to believe. These women also deserve to be part of the history of makeup, and their creative agency deserves recognition. The material reality of makeup wearing in the mid-20th century is a messy one, and to leave the discussion at the level

of material and visual culture with no nuanced reckoning with how that relates to technique ultimately serves to leave all but the wealthiest and most privileged out of the story.

To start situating makeup history within the context of critical craft, I'll briefly situate the literature surrounding makeup history within greater conversations in critical craft scholarship regarding the boundaries of "craft," primarily focusing on how this makeup literature sits in comparison to those within anthologies discussing "diffuse craft." In response to this literature, I intend to provide a brief technique-focused history of the rise in mainstream popularity of the "cut crease" style of makeup as in the 1960s, focusing on how it relates to concepts of "professional" and "amateur" skill. In doing so, I analyze the ways in which the skillset expected of non-professional makeup wearers changed in how-to content from the 1950s to the 1970s. Finally, I will examine the practical reality of non-professional makeup application in the 1960s by providing a detailed firsthand account of my personal attempts to recreate a series of eye looks using products, tools, and instructions analogous to those available on the American mass market between 1965 and 1968, the time when the cut-crease technique first reached mainstream popularity.

II. A Brief Lit Review That's Also an Argument for Makeup as a Craft Practice

There are three very broad strands of critical craft scholarship that I'm going to analyze here in order to illustrate that makeup and beauty culture are forms of craft. The first is the current discourse regarding definitions of "craft" and "craft skill" that have been productively morphing and expanding over the past decade. The other is a conversation within fashion scholarship and social history regarding the history of makeup, beauty, and the definition of glamor itself. The third is postfeminist discourses of self-beautification, self-creation, and objectification. I'll be braiding these three disparate bodies of work together to create a working understanding of makeup as a craft practice and the made-up face as a craft object.

The first order of business is to discuss how the trajectory of writing about beauty culture compares to writing about craft, particularly the definitions of "craft" put forth by craft scholars from the 1960s to the present day. Certainly, the school of thought that limits the definition of "craft" to objects rendered in fiber, metal, glass, wood, or ceramic—the purview of postwar "studio craft,"—won't do in this case.¹ The truth of the matter is that makeup has been left out of craft discourse in large part because of longstanding, narrow understandings within craft scholarship regarding class, race, and gender that often manifest in boundaries around material and process. Further contemporary scholarship makes more room for iterations of craft that don't necessarily fit within those disciplinary and social boundaries. In "Put Your Thing Down, Flip It, and Reverse It: Reimagining Craft Identities Using Tactics of Queer Theory," published in 2010,

¹ Janet Koplos and Bruce Metcalf, *Makers: a History of American Studio Craft* (Chapel Hill: University of North Carolina Press 2010), takes this stance, as does Tanya Harrod's *The Crafts in Britain in the 20th Century* (New Haven: Yale University Press 1999) and Howard Risatti's *A Theory of Craft: Function and Aesthetic Expression* (Chapel Hill: University of North Carolina Press 2007.) *The Culture of Craft*, ed. Peter Dormer (Manchester: Manchester University Press 1997) sits at an interesting midpoint—while it grapples with this question regarding the boundaries of what "craft" is and does occasionally gesture towards a more diffuse concept of craft, it nonetheless still primarily focuses on studio craft.

L.J. Roberts describes craft as requiring a "displacing" of "denigrating and confining stereotypes through tactics of performance and appropriation" so that the field "can reimagine itself in multiple ways, molded and reconfigured by the desires of the maker."² Situating makeup within critical craft scholarship would not only dismantle the stereotypes of traditionalism, insularity, and conservatism that Roberts identifies as limiting to craft scholarship, but, additionally, appropriating the language of craft scholarship to talk about makeup serves to dismantle limiting stereotypes around makeup—namely, that it is vapid, artless, purely patriarchal, and purely consumerist, particularly when applied by nonwhite and/or working-class people. Roberts positions "craft" as not a hard-and-fast category of material and visual culture, but rather a title to be claimed by makers. This paves the way for a more thorough discussion of practices that are often referred to as "craft"—for example, makeup and other forms of beauty culture— but don't share the materiality of Craft as it's commonly codified within the confines of scholarship that predominantly focuses on studio craft. The ephemerality of a makeup look, compounded with the fact that elements of a successful makeup application are frequently undetectable to the viewer (e.g matching a foundation to one's skin tone or shaping sparse eyebrows,) confounds the tendency within scholarship surrounding studio craft to fixate on assessing the skill of the maker as reflected in permanent objects that can easily be collected and stored.

The more expansive definition of "craft" as posited by Roberts opens the door for a vast array of acts of making and the manipulation of materials that, even though they incorporate a wide range of disparate media, nonetheless follow a similar set of patterns in the ways they conceive of the making of objects and selves. *Critical Craft: Technology, Globalization and Capitalism*, a 2016 anthology of craft writing takes a more anthropological stance, brings in not

² Lacey Jane Roberts "Put Your Thing Down, Flip It, And Reverse It," in *Extra/Ordinary: Craft and Contemporary Art*, ed. Maria Elena Buszek (Durham: Duke University Press 2011). 247

only writing regarding more traditional craft mediums, for example woodcarvers in Oaxaca or rugmakers in Morocco, but also the work of chocolatiers and computer programmers in an attempt to push back against the traditionalizing bent of craft scholarship at large and its relationship to materials.³ Editors Clare Wilkinson-Weber and Alicia Ory DeNicola examine craft as a collection of “tellings,” qualified as an assertion by the craftsperson of their relationship to the social, material, and temporal context of their existence.⁴ I argue that makeup— a making practice with a robust set of specialized skills, a dedicated workspace (i.e. the dismissively-named “vanity,”) and its own specialized tools—can also be included within this umbrella.

Similarly, in their 2020 anthology *The New Politics of the Handmade: Craft, Art, and Design*, Anthea Black and Nicole Burisch locate contemporary craft as “mobile, flexible, available on-demand, highly desirable and ready-to-use.” In this framework, craft is less of a series of objects in specific media and more of a locus of political thought and action—a “meaningful shorthand, a sign, a symbol, a representational system that flows across multiple sites of knowledge and cultural production.”⁵ The situation of craft within a highly-mutable political framework in *The New Politics of the Handmade* continues and deepens a conversation that often serves as a point of disjunction within scholarly makeup histories. Kathy Peiss, for example, ends her analysis in her 1998 book *Hope in a Jar: the Making of America’s Beauty Culture* with the 1960s, which she considers a “decisive break in the way American women made and understood their appearances” due to beauty culture becoming a

³ Clare M. Wilkinson-Weber and Alicia Ory DeNicola, eds. *Critical Craft: Technology, Globalization, and Capitalism* (London: Bloomsbury 2016.)

⁴ Wilkinson-Weber and DeNicola, 1-2.

⁵ Anthea Black and Nicole Burisch, introduction to *The New Politics of the Handmade* (London: Bloomsbury Visual Arts 2020) 1.

major site of mainstream political discourse in that era.⁶ However, many of the conversations that would later be engaged in *New Politics of the Handmade* mirror ones circulating within makeup scholarship that tend to remain insular to the world of makeup in spite of their applicability. For instance, Kathy Peiss identifies the complex relationship that makeup-wearers have had with the “natural aesthetic” from the latter half of the 20th century to now, with the “natural” being both a site of liberation from beauty standards and a tool for policing respectability among feminists, mirroring the moralistic implications of the “handmade aesthetic” examined by Shannon Stratton in “That Looks Like Work: The Total Aesthetics of Handcraft.”⁷

The community craft spaces described by Noni Brynjolson in “The Making of Many Hands: Artisanal Production and Neighbourhood Redevelopment in Contemporary Socially Engaged Art” closely parallel the role of beauty salons and barbershops as sites of collective empowerment and organizing in communities of color as examined in Tiffany M. Gill’s 2010 *Beauty Shop Politics: African American Women’s Activism in the Beauty Industry*.⁸ Gill identifies the spaces where collective beautification is taught and practiced as being singularly important to Black women’s ability to politically organize in the 20th century, citing the way that “lines between producers and consumers [are] blurred” as being an important means of simultaneously building a collective identity and asserting individual

⁶ Kathy Peiss, *Hope in a Jar: the Making of America’s Beauty Culture* (New York: Metropolitan Books 1998) 260. Shannon R. Stratton, “That Looks Like Work: The Total Aesthetics of Handcraft” in *The New Politics of the Handmade: Craft, Art, and Design*, eds. Anthea Black and Nicole Burisch. (London: Bloomsbury Visual Arts 2020.) 79-95.

⁷ Peiss 264.

⁸ Noni Brynjolson, “The Making of Many Hands: Artisanal Production and Neighbourhood Redevelopment in Contemporary Socially Engaged Art.” In *The New Politics of the Handmade: Craft, Art, and Design*, eds. Anthea Black and Nicole Burisch (London: Bloomsbury Visual Arts 2020.) 61-77

autonomy.⁹ The similarities between beauty salons and other makerspaces doesn't stop there—Gill also traces the close relationship between craft-adjacent social programs like the Highlander Folk School's Citizenship Education Program and Black beauty schools in the 1950s, establishing that spaces dedicated to self-beautification are, in fact, closely related to-- a forerunner of-- institutions like Trans.Lation as detailed by Brynjolson.¹⁰ Yet, in spite of these similarities, these craft spaces and beauty spaces are rarely spoken of in the same breath within critical craft scholarship. Putting these two bodies of scholarship in more substantial dialogue serves to greatly deepen both.

Makeup's relationship to craft can be seen even further in its relationship to industrialization and the widespread devaluation of craft knowledge and artisanal labor. While L.J. Roberts takes a rather universalist approach to what is or is not "craft skill," divesting from any strict guidelines regarding a maker's relationship to materiality and encouraging the dismantling of boundaries around what is considered "traditional" craft knowledge as manufacturing and design technology progress, Glenn Adamson in his 2010 introduction to *The Craft Reader* takes a slightly more prescriptive stance. While his definition of "craft skill" is still left rather obtuse, Adamson nonetheless implies that "craft skill" is a form of artisanal creative labor that was largely deskilled during the industrial revolution of the 19th century, thus alienating the craftsperson from that labor.¹¹ Craft, then, is a survival of that pre-industrial mode of labor. Before the introduction of mass-produced cosmetics, the preparation of skincare products and makeup (to whatever limited degree makeup was socially excusable) were, according to Kathy

⁹ Tiffany M. Gill, *Beauty Shop Politics: African American Women's Activism in the Beauty Industry*. (Urbana and Chicago: University of Illinois Press 2010.) 4-5.

¹⁰ Gill 108-109

¹¹ Glenn Adamson, introduction to *The Craft Reader*, (London: Bloomsbury Visual Arts 2018,) 2-3.

Peiss in *Hope in a Jar*, the domain of either the apothecary—another trade largely alienated and deskilled from its labor by widespread industrialization—or were produced at home as part of the rhythm of everyday domestic labor.¹² The modern cosmetics industry arose during the industrial revolution as a synthesis of the new mass-produced patent-medicines and the specialized artisanal knowledge of perfumery, a “skilled craft distinct from the drug trade.”¹³ Makeup has always closely followed the contours of other artisanal industries and the modern makeup artist has no different a relationship to the commodified raw materials of their craft than a potter who purchases their clay rather than digging it themselves.

Adamson also posits that craft skill “has been continually transformed and displaced into new types of activity.” By this logic, the elaborate, expressive makeup of the 20th century became a locus of this displaced craft skill. Finally, after much deliberation, Adamson lands on a definition of craft: “the application of skill and material-based knowledge to relatively small-scale production.”¹⁴ In *Perfect Me: Beauty as an Ethical Ideal*, Heather Widdows attests to the wide range of skills and material knowledges necessary to create a modern beautified body: the “daily application of lotions and potions,” as well as an average of eight beauty products, is seen as “routine,” and yet the specialized knowledge of what products to choose and how to apply them is “anything but minimal.”¹⁵ While the sheer banality and often culturally-enforced nature of the practice may obfuscate the nature of that work *as craft*, examinations of craft production—

¹² Peiss 9.

¹³ Peiss. 19-20.

¹⁴ Adamson 2.

¹⁵ Heather Widdows *Perfect Me: Beauty as an Ethical Ideal*. (Princeton, NJ: Princeton University Press 2018,) 99-100

particularly feminized modes of craft production like textile work-- outside of the realm of “studio craft” are, too, rife with instances of resistance, apathy, and disillusionment.¹⁶

In the case of “small-scale production,” you can’t get much smaller than a production run of one—and a particularly ephemeral object at that. The end object of a makeup look is, practically speaking, a made-up face, yet the process also serves to produce a persona and, frequently, an idealized self. But then there’s that sticky word, “object.” There’s been much written about the objectification of women in Western culture, but little of it positions the objectified woman as a *craft* object, in those words. This is in spite of a continual acknowledgement of the amount of labor creating an “acceptable” female persona has required. This isn’t a paper arguing whether this objectification is good, bad, or neutral, nor am I out to determine once and for all whether self-beautification is an ideologically-pure feminist act or not. Rather, my aim is to assert that the labor of self-beautification is complex and important, and it requires serious consideration as a craft praxis.

Of greatest interest here is the corner of postfeminist discourse that positions self-beautification as a site of subjectivity, self-determination, and pleasure. In her 2003 *Hypatia* article “Feminist Pleasure and Feminine Beautification,” Ann Cahill, expands on the work of Sandra Lee Bartky and Susan Bordo regarding beauty culture as a “controlling force in women’s lives” even if many individual women take pleasure in self-beautification.¹⁷ In it, Cahill presents beautification as a source of feminist pleasure and a collective assertion of subjectivity and autonomy; that “rather than being relegated to a kind of necessary backdrop for women’s social

¹⁶ Two examples here can be found in Myriem Naji’s “Creativity and Tradition: Keeping Craft Alive among Moroccan Carpet Weavers and French Organic Farmers” in *Critical Craft* and Soumhya Venkatesan’s “Learning to Weave, Weaving to Learn... What?” in *Making Knowledge* (ed. Trevor Marchand,) both of which describe home textile production in Morocco and South India, respectively, as unromantic practices tinged with connotations of social immobility, capitalist exploitation, and patriarchal oppression.

¹⁷ Ann J. Cahill, “Feminist Pleasure and Feminine Beautification.” *Hypatia* 18, no. 4 (ed 2003): 43

existence, [beauty] becomes highlighted as a goal in and of itself.”¹⁸ Presenting the beautifying woman as at once “artist, art, and art critic,” Cahill argues that self-beautification is at its most profound as a site of feminist pleasure in moments of collective participation in these practices.¹⁹ However, the boundaries that Cahill draws around what constitutes “necessary backdrop” toil and purpose-driven beautification are ultimately subjective and permeable, as are the boundaries surrounding which practices are considered collective and which are solitary. It’s perfectly common for someone to be in dialogue with themselves or the idealized persona they’re attempting to embody while they engage in these practices.²⁰ Ergo, Cahill’s understanding of self-beautification as a site of self-expression and self-determination can just as easily apply to any makeup application, not just the special occasions she examines in “Feminist Pleasure and Feminine Beautification.”

Scholarly histories dedicated solely to makeup, such as Kathy Peiss’ 1998 *Hope in a Jar*, Geoffrey Jones’ 2010 *Beauty Imagined*, Lisa Eldridge’s 2015 *Face Paint*, and Rae Nudson’s 2021 *All Made Up* largely focus on histories of makeup as a social practice and commodity rather than as a technical praxis. There’s plenty of information in them regarding what products women bought and what they and those around them thought about that, but little discussion is given to how women were applying the product after it was purchased. Moreover, all these works are, indeed, broad histories of makeup from the late 19th century to the present day, but the early 20th century and, in the case of the latter two, the personal histories of celebrities and owners of famous cosmetics companies, have an outsized presence in all these histories.

¹⁸ Cahill 44.

¹⁹ 47.

²⁰ For a more in-depth discussion of this phenomenon, see Nigel Thrift, “Understanding the Material Practices of Glamour” in *The Affect Theory Reader*, Eds. Melissa Gregg and Gregory J. Seigworth (Durham NC: Duke University Press 2010,) 289-308.

Madeleine Marsh's 2009 *Compacts and Cosmetics: Beauty from Victorian Times to the Present Day* combines an overview of the history of cosmetic products available in the UK with some sparse accounts of the technical aspects of using those products, but Richard Corson's *Fashions in Makeup*, a textbook intended for professional makeup artists and costume designers, appears to stand alone as a comprehensive English-language resource for the history of Western makeup technique after the Second World War. The first edition of *Fashions in Makeup*, moreover, was written in 1973; Corson's account of the makeup of the 1960s is, in fact, one written shortly after the fact by a professional makeup artist who lived and worked through it. The work of this paper is to expand and deepen what Corson started and explicitly situate that discussion of makeup technique within craft discourse.

Over the past decade or so, the history of 20th century makeup has largely been constructed through filmed makeup tutorials uploaded through social media. While the general look and feel of previous makeup trends might be conveyed, a modern makeup tutorial still tends to utilize modern products and techniques. Thus, the skills and visual elements of a makeup look that would be dictated by the peculiarities of the original "outdated" products and techniques gets lost in translation.²¹

²¹ The online makeup tutorial also has different priorities than a more traditionally academic discussion of makeup in that the producer of a tutorial typically conforms to different standards of addressing their audience. "Relatability" and forming a parasocial relationship with their viewer base are critical aspects of gaining popularity and credibility as an online content creator, leading to an aversion to content that may be seen as too alienating to a wide audience.

For more information on this, see Rachel Berryman and Misha Kavka, "I Guess A Lot of People See Me as a Big Sister or a Friend": The Role of Intimacy in the Celebrification of Beauty Vloggers." *Journal of Gender Studies* 26 (3): 307–320.

Giorgia Riboni, "Between professionalism and amateurship: makeup discourse on YouTube." *Lingue Culture Mediazioni-Languages Cultures Mediation (LCM Journal)* 4, no. 1 (2017): 117-134.

Moreover, in rapid-fire critical environments like Instagram or TikTok, some standards of makeup have shifted away from the "undetectable" as an aesthetic ideal and toward styles that can be more quickly registered by the

Critical to my thinking regarding methodology here is makeup artist and historian Lisa Eldridge's 2011-2012 series of filmed tutorials regarding the distinctive makeup looks and products from the British fashion retailer Biba, which operated from 1964 to 1975. The first video features a freeform look similar to ones seen in the brand's print advertisements from the early 1970s and using previously unopened Biba-brand makeup products from the era. The second uses these vintage products to create a modern look. The final tutorial in the series recreates a mod-influenced eye look worn by the girls who worked in the shop in the mid-1960s; while Eldridge follows detailed instructions provided by Biba founder Barbara Hulanicki, she uses modern products.²² In all three, Eldridge discusses the cultural context for the looks as she applies the makeup; in the two featuring 70s-era products, Eldridge compares and contrasts the texture and color palette of the 70s products to those available from brands available at the time of the videos' filming. My application analysis in the final section of this paper intends to expand on Eldridge's work by using her method of working with 1960s and 70s makeup techniques and

viewer as makeup, as in the case of the heavy face contouring popularized by makeup artists on Instagram or frequent use of bright pops of color as seen on TikTok.

More information on this can be found in Ramon Reichert, "Evaluation and self-evaluation on YouTube: Designing the self in makeup tutorials." In *Online evaluation of creativity and the arts*, ed. Hiesun Cecilia Suhr, (London: Routledge 2014.) 95-111.

²² Lisa Eldridge, "DRAMATIC MAKEUP USING 50 YEAR OLD VINTAGE COSMETICS," YouTube, April 15 2011, Makeup Tutorial, 10:52, <https://youtu.be/jwbaggXSCe7c>

"Colourful Look Using My 50 Year Old Vintage Makeup :)," YouTube, April 21 2011, Makeup Tutorial, 6:59, <https://youtu.be/3k9NbMckCYo>

"Wide Eyed & Lashy 'Dolly' 60s Makeup Look." YouTube, Sept. 26 2012, Makeup Tutorial, 6:05, https://youtu.be/jo3giU_Mjck

The latter was initially part of the 2012 exhibition *Biba and Beyond: Barbara Hulanicki* at the Brighton Museum before being uploaded to Eldridge's personal YouTube channel. The original videos using 1970s products were uploaded directly to YouTube.

products in order to approximate a non-professional, American makeup application from the same time period.

While the series is a rare and valuable in-depth discussion of mid-20th-century products and techniques, it nonetheless has some major shortcomings. Biba is a very UK-specific case study, and one with very specific subcultural connotations at that. While, between 1970 and 1975, Biba's cosmetics line was relatively affordable and available within the UK, Biba products had very limited distribution outside the UK (largely limited to high-end department stores like Bergdorf Goodman and Bloomingdale's.) The aesthetic was extremely trendy, deliberately featuring vivid, uncommon colors and highly dramatic styles of application, and the Biba brand tended to purposefully cater to a specific subset of young, thin, white customers living in social situations that would permit wearing such flamboyant styles.²³ Thus, while Biba makeup may be highly pertinent to the history of makeup in the 20th century, it's also not representative of what would have been available to a wide consumer base in the United States. Nonetheless, I'll be using this material to reinforce the connection between discussions of makeup techniques of this period and such techniques as a form of craft practice that deserve situating within wider craft histories.

Lisa Eldridge's method of using filmed tutorials to teach historic makeup also comes with some significant limitations endemic to the medium. Eldridge is a professional makeup artist, and her tutorials are designed to be followed along with by viewers at home in some capacity, positioning Eldridge as an authoritative guide, meaning that the experimentation in her videos doesn't account for the quirks inherent to everyday makeup usage. This is a trap that social-media tutorials fall into frequently in their efforts to discuss historical makeup. The most

²³ Stephen Thomas, *Welcome to Big Biba: Inside the Most Beautiful Store in the World*. (London: Antique Collector's Club 2011) 7.

visually-stunning looks found in film and print are popular topics of discussion and reproduction, and yet more quotidian makeup tends to fall by the wayside as a result. Instances of working upstream against difficult techniques or limited access to products are largely left undiscussed. While Alex Bevan's "How To Make Victory Rolls: Gender, Memory, and the Counterarchive in YouTube Pin-Up Hair Tutorials" addresses the manner in which these tutorials' makers frequently leave in mistakes, thus pushing against the perfected, unattainable image of the midcentury pin-up girl, these tutorials are, again, incorporating modern techniques to achieve a vintage look.²⁴ The mistakes are frequently solved with modern techniques, which still doesn't address the issues endemic to creating such a look in the era when it was originally popular.²⁵ As much as YouTube tutorials can be a fantastic tool for learning about present-day makeup techniques, they're not necessarily a great source for understanding the history of makeup as a widespread craft practice for any time before the very tail end of the 2000s. It's my intention here that, in using approximations of era-appropriate materials to recreate these looks, we'll come that much closer to a similarly thorough understanding of what craft knowledge and skill looked like for pre-Internet, non-professional makeup users.

²⁴Alex Bevan. "How to Make Victory Rolls: Gender, Memory, and the Counterarchive in YouTube Pinup Hair Tutorials." *Feminist Media Studies* 17, no. 5 (September 3, 2017): 755–773.

²⁵ For example, a YouTube pin-up hair tutorial might be one person in their bathroom recreating a hairstyle that, in the 1940s, would have been done by a professional hairstylist in a salon. In order to compensate for the lack of time, space, equipment, or being able to easily see the back of your head, the tutorial might recommend touching up parts of the style with a modern electric curling iron.

II. Why the 60s, and why a “Cut Crease?”

A. A Tale of Two “How-To”s

The 1960s are something of an inflection point in the history of makeup through the 20th century. Just as the traditional craft world saw a boom in “how-to” content in the late 1960s and early 1970s, so, too, did beauty culture. Beauty culture is a very widespread practice with a professional class that’s vastly outsized by the number of people engaging it as a quotidian practice, which means that it lends itself particularly well to how-to guides intended for the general public. This section illustrates that the shift in how-to makeup content was a seismic one. The early-to-mid 60s saw the development of a highly distinct makeup style that makeup enthusiasts now codify and essentialize as “60s Makeup,” and the decade’s changing relationship to how-to content radically narrowed the gap between what constituted a “professional” or “amateur” makeup skillset, shifting the philosophy surrounding makeup away from primarily and explicitly being a prescriptive phenomenon that serves to police standards of propriety and gender conformity and toward being a craft praxis focused on agency and self-expression.

Over the course of the 1960s, a number of influences—including figures within both the world of professional makeup artistry and within an increasingly-visible youth culture, both of which will be described in greater detail later in this paper—caused a shift in the vocabulary and rhythm used to describe and transmit knowledge within beauty culture. While the non-professional beauty culture of the 1950s was very product-driven, technically simple, and framed as a series of problems to be “fixed,” the changes in views regarding the purpose of makeup led to a 1970s beauty culture that self-consciously positioned itself as more technically-elaborate with a much wider skillset, centering the agency of the person on whom the makeup is being

applied.²⁶ In order to provide a contextual framework for the changes that took place over the course of the 1960s, I'll compare two how-to guides at the two end points of this arc: *Vogue's New Beauty Book* of 1958-1959, an annual collected publication of the year's beauty-related articles published in *Vogue*, and *Designing Your Face*, a standalone how-to guide written by celebrity makeup artist Way Bandy in 1977. The differences in skillsets expected of the reader as well as the social purpose of makeup speak to a blurring of lines between "professional" and "amateur" makeup techniques as well as a shift away from prescriptivism and towards makeup as a site of experimentation and play.

In *Vogue's New Beauty Book*, the services of professional makeup artists tend to be treated as luxurious and unattainable, and celebrity makeup artist advice tends to be framed as "secret knowledge" meted out as aspirational breadcrumbs of information to middle-class white women rather than as a skillset accessible to makeup enthusiasts across the board.²⁷ Beauty in the late 1950s is largely seen as a matter of luck and of benevolent intervention by those around us, be they parents, magazine beauty editors, or the people working at the department-store makeup counter. "Skill," in *Vogue's New Beauty Book*, is largely framed in terms of the ability to successfully fix "problems—" that is, ways in which the reader's body does not conform to the hegemonic beauty standards as proliferated and upheld by mass-media institutions like *Vogue*. For instance, an article titled "It's Never Too Soon" begins with the declaration that "a little girl's beauty starts before she is even conceived—in her mother's well-being."²⁸ The text goes on to outline how, exactly, the reader should raise her children in order for them to be beautiful,

²⁶ This also isn't to say that this prescriptive stance came to a complete halt after the 50s; much of the beauty content from the 1960s to now still takes this stance (for example, *Diane von Furstenberg's Guide to Beauty*, published in 1977, Bobbi Brown's *Makeup Manual*, published in 2008, and the YouTube content of makeup artists like Wayne Goss through the 2010s.)

²⁷ Postrel 75.

²⁸ "It's Never Too Soon: When to expect which young beauty problems; what to do about them," in *Vogue's New Beauty Book*, 103

with the daughter's beauty being an extension of the mother's skill at beautification. Not a single line of it mentions entertaining what the daughter in question wants or can do; the article recommends surgery for "disfiguring" large ears by six years old, a low-calorie diet starting around ten. The beauty routine is prescriptive, corrective, and largely preordained.

By the 1970s, the work of makeup artists like Way Bandy, who became makeup director of luxury cosmetics house Charles of the Ritz in 1969 and whose recognition for their work peaked as a freelancer in the 1970s, indicate a shift away from makeup as a fixing of "problems" circumscribed by hegemonic beauty standards and toward makeup as a transformative act of self-creation. Bandy not only used makeup to "transform" his models in this way, but modelled this transformation himself as well, thus serving as a sort of living "proof of concept" of the techniques he taught. Bandy, for instance, not only appeared in public wearing (relatively subtle) makeup, but he also took great effort to control the narrative surrounding his upbringing as a gay man who chafed against the hegemonic standards of masculinity imposed upon him as a child in Alabama. Bandy made it clear in his writing that he underwent a process of self-transformation, using techniques up to and including cosmetic surgery, but was also paradoxically very private regarding the specifics of that transformation.²⁹

Way Bandy's use of these structures of beauty culture to recreate himself and affirm his self-image as a gay man served as an act of reclamation and a rejection of the enculturation not only endemic to his southern American upbringing, but also to beauty culture at large. The introduction to *Designing Your Face* subverts the how-to trope of the makeup artist doling out "secret knowledge" in its intimate tone and encouragement of experimentation. Bandy begins with the oblique explanation that, when he was younger, he "tried to do not only what was

²⁹ Barbara Rowes, "If It Launched a Thousand Ships, the Face Was Probably Done by Makeup Genius Way Bandy," *People*, May 1, 1978.

expected of [him,] but also many other things [he] did not enjoy.” He then presents makeup as a source of personal joy, allowing him to “experience life as it should be lived” and offers this book to help the reader “find freedom in [their] work and in [their] life.”³⁰ The vagueness of his language serves to encode the inherent queerness of his story enough to make it palatable for a general audience in the 1970s, but it also serves to encourage and validate readers of all genders wishing to undergo a similar process. This indicates a marked shift away from the prescriptive, preordained method of teaching as seen in *Vogue* and toward an emphasis on the agency of the beautifying person.

Designing Your Face was unique in its position as being intended for an audience that spanned many intersections of gender, race, and class, focusing on the blending of disparate finishes and colors of products to suit one’s needs and/or whims. Whereas prior printed tutorials like the ones in *Vogue’s New Beauty Book* modified their instructions for use with consumer products available in drugstores or department stores, Bandy encouraged his readers to mix consumer products with theatrical makeup purchased at costume shops. Way Bandy’s method of mixing products wasn’t necessarily new among non-professional consumers—especially for people of color, who had been custom-mixing inadequate foundation and powder shades for years—but Bandy was one of the first to acknowledge the technique in how-to content aimed at a general audience.

While *Vogue’s New Beauty Book* of 1958-1959 would suggest certain color palettes or shapes, it rarely if ever recommends products in a specific, personalizing finish, if for no other reason than to avoid dissuading the reader from buying any of the products advertised within. For instance, one article prescribes makeup color palettes by hair color, stating that brunettes

³⁰ Bandy, Introduction to *Designing Your Face*.

should wear beige foundation (regardless of their natural skin tone,) a “true, no-nonsense red” lip, yellow eyeshadow, and brown eyeliner and mascara. There’s a far greater emphasis on one’s outfit shaping the entire color palette of the makeup, down to the shade of foundation and powder, rather than one’s skin tone, facial structure, personal preferences, or any other features that may have a larger influence in color choices than the ones *Vogue* recommends.³¹

Compare this to *Designing Your Face*, wherein Way Bandy appropriates the language of craft and expects a relatively advanced skillset from a general audience. In *Designing Your Face*, brushes and tools are referred to as “equipment” the workspace is referred to as such rather than as a “vanity” or “makeup table,” and a finished look is referred to as a “sculpture-portrait” to emphasize the hand of the maker. Bandy recommends buying a handful of cream and liquid products in a few basic colors and provides “recipes” for how to mix them as necessary to match one’s personal coloring and/or creative whims. For example, a recipe for a base that gives the wearer a “sunny, healthy-looking glow,” one would mix “one nickel-sized drop of peach transparent fluid, one nickel-sized drop of bronze transparent fluid, and one nickel-sized drop of protective skin lotion.”³² Unlike *Vogue*’s insistence on one shade of foundation for every brunette, the transparency of Bandy’s formula allows for use on a wide range on skin tones, and the recipe includes notes on how to adapt it to suit darker or paler skin.

This appropriation of craft language in general-audience how-to media and its accompanying shift in philosophy is a major factor in the rise in popularity of “prosumer” makeup brands (i.e. marketed to both the professional and the dedicated hobbyist) over the course of the latter half of the 20th century. The following generation of makeup artists and brand owners in the 1990s and 2000s—for example, Francois Nars and Kevyn Aucoin—would adopt similar language and

³¹ “Make-up Charted by Hair-Colouring” in *Vogue’s New Beauty Book* 55.

³² Bandy 20.

philosophies in their own publications. However, while Way Bandy was a highly significant figure in this trajectory, it's an oversimplification to attribute this to his work alone. Rather, *Designing Your Face* is the endpoint of a much broader sea change taking place over the course of a decade-plus.

B. The "60s Cut Crease:" A Brief History



Figure 1: Close-up detail of makeup artist Pablo Manzoni's cut crease on Jean Shrimpton, photographed for *Vogue* in 1965.³³



Figure 2 Twiggy's eye makeup as photographed in 1966.³⁴

³³ Bert Stern, alternate shot of "Jean Shrimpton as Spring," in *Vogue* (New York: Conde Nast 1965).

³⁴ David Newell-Smith, "Twiggy," in *The Observer*, August 14 1966.

Much of the characterization of this shift toward makeup becoming spoken of in terms of craft can be viewed through the lens of the popularization of the “cut crease” technique in the 1960s. A cut crease is a style of eye makeup application that is characterized by a dark line drawn either in, just above, or in imitation of the crease between the mobile lid and browbone that appears on people with certain eye shapes. The line can be thin and harsh or soft and diffused, can start either near the tear duct or around where the eye socket meets the browbone, and can be either rounded in shape or point upwards towards the end of the eyebrow. The result is often a heavy-lidded, sleepy-eyed effect. Typically, a cut crease is paired with exaggerated false eyelashes to provide visual balance; the use of a heavy, rounded lash gives the look a slightly uncanny, “doll-like” quality. Its use as a display of skill lies in the steady hand drawing such a line requires, as well as the intimate knowledge one must have of the wearer’s bone structure and eye shape. The most sophisticated iterations of this look tend to require extensive, precise blending to contour the eyelid, and any application, regardless of how simple or complex its technique is, requires perfect symmetry for both eyes. As with most makeup techniques, there is no way to execute a cut-crease except doing it freehand.

The earliest iteration of the cut crease was a Hollywood makeup trick popularized in the 1930s through its frequent use on Greta Garbo.³⁵ However, what we’ve since codified as a “sixties cut crease” began in the very beginning of the decade. According to makeup historian Richard Corson, the cut crease as we know it in the early 60s was derived from theatrical makeup intended to make the actor look older.³⁶ While this iteration of the cut crease’s relationship with special-effects old-age makeup may seem counterintuitive to people familiar

³⁵ Garbo can be seen wearing a cut crease in *As You Desire Me*, directed by George Fitzmaurice and released in 1932, as well as George Cukor’s *Camille* in 1936. Returning to the example of Biba, their makeup looks in the 1970s give a nod to this lineage, including the cut crease as the “Garbo Look” among other styles named after early-20th-century film stars, (e.g. the “Harlow Look” or the “Theda Bara Look.”)

³⁶ Corson 551.

with everyday makeup as being a weapon in a constant battle against aging, the prevailing beauty aesthetic of the 1950s was less of a constant striving for eternal youth by any and all means than it was a balancing act between youthfulness and elegance, which was a quintessentially adult trait.³⁷ This iteration of the cut crease was closely related to the “Cleopatra look,” a style influenced by Elizabeth Taylor’s eponymous 1962 role and orientalist appropriations of traditional styles from across North Africa and South Asia that had been associated with Hollywood “femme fatale” characters since the dawn of film. The “Cleopatra Look” featured far heavier eyeliner and prominent jewel-toned shadow than the eye looks typical of the 1950s, leading makeup styles in the early 1960s to become more upswept, more varied in their color palette, and more fanciful in their theming.³⁸ The style popularized in the first half of the decade was more concentrated at the outer corner than the “mod” cut crease that would follow it, though this upswept version of the cut crease would remain popular throughout the decade.³⁹

The ubiquity of the very round cut crease that makeup enthusiasts tend to associate with a more countercultural aesthetic achieved popularity in the United States through two parallel paths: a shift toward more avant-garde makeup in mass-media fashion photography of the day, for one, as well as the idiosyncratic ways these looks were imitated within the burgeoning youth culture in London becoming a style unto itself that was then exported to the United States. These two categories do have a fair amount of overlap, but the two styles are visibly different. The former look is a more diffused, almost pyramidal in shape, and more sable-toned style as seen on

³⁷ Carol Dyhouse, *Glamour: Women, History, Feminism* (London: Zed, 2010.)105, 126.

Additionally, returning to “It’s Never Too Soon” in *Vogue’s New Beauty Book*, the author offhandedly mentions the average teenager of 1958 as being “always a few years behind the fashion.”

³⁸ Corson 553, 556-557

³⁹ Looks like this can be seen on Barbra Streisand in the 1968 film *Funny Girl*, Eva Gabor in the 1965-1971 sitcom *Green Acres*, and Priscilla Presley at her wedding in 1967.

Jean Shrimpton in *Vogue* (fig. 1.) The latter style can be described as a rough, blunt, high-contrast, uncanny-valley semicircle as exemplified by models like Twiggy (fig. 2.)

It's not lost on me that I'm solely using white examples here. The cut crease does appear on many Black public figures—Diana Ross wore it frequently, as did supermodel Donyale Luna. My focus on using advertising from white-dominant, widespread sources like *Vogue* and white-dominant mass-media as a primary means of disseminating makeup looks means that my analysis ends up being overwhelmingly white since makeup advertising around the world was—just as it is now—deeply discriminatory. The nature of the cut-crease technique means that you can easily use a black liner or shadow, which means there wouldn't be quite as much of a shade barrier for Black makeup wearers as compared to other looks popular at the time. That said, even if the makeup look itself posed little issue, Black makeup users would have often had limited access to places where makeup was sold. Makeup brands that were made by and/or for Black consumers, particularly luxury brands featuring trendy makeup looks, wouldn't really emerge until the early 70s and were created as both a product of and reaction to the emergence of makeup-as-craft that I'm outlining here.⁴⁰

On the professional side of this equation, a primary figure in the makeup landscape of the 60s is Italian makeup artist Pablo Manzoni, known at that time as “Pablo of Elizabeth Arden” or mononymously as simply “Pablo.” Manzoni, beginning with his 1964 relocation from Rome to New York to work for Elizabeth Arden's Red Door Salon, achieved initial popularity in America in the latter half of the decade through his exceptionally elaborate, fanciful, and distinctly avant-garde eye looks featured in fashion magazines like *Vogue*, where he would frequently be the makeup artist for cover shoots. These looks would feature such elements as glitter, rhinestones,

⁴⁰ Peiss 263. The first half of *The Beauty of Blackness*, a 2022 documentary detailing the 1973 debut and recent relaunch of Black-owned cosmetics brand Fashion Fair, also delves into this.

and sequins applied to the face, and often included butterfly wings, flowers, or geometric patterns painted around or across the eye area. In no way could these looks be considered scrappy or down-to-earth, nor were they ever intended to be. An “understated” eye look, for Manzoni, constituted a thick, softly-diffused cut crease rendered in deep brown tones, thickest at the center of the lid with a tapered droop downwards or outwards at the outer corners. In his editorial work, this would often form a sort of “base” on which to apply beads, sequins, or a fanciful false lash (*fig. 3.*)

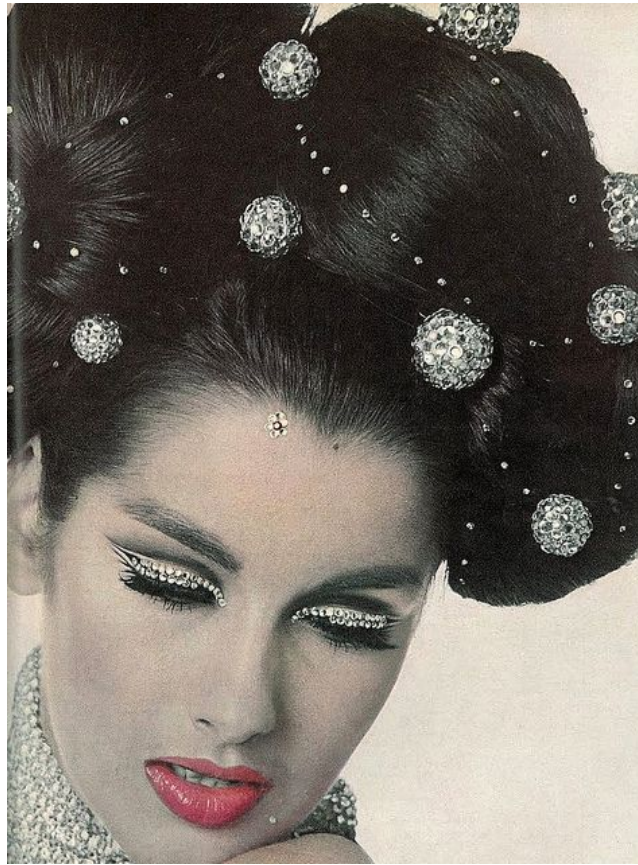


Figure 3: A more elaborate Manzoni look from the same series as “Jean Shrimpton as Spring” in the January 1965 issue of Vogue. Here, on model Veronica Hamel representing winter, Manzoni uses the cut crease as a base over which to apply small rhinestones.⁴¹

⁴¹ Bert Stern, “Veronica Hamel as Winter,” in *Vogue* (New York: Conde Nast January 1965.)

According to Manzoni, these looks were never meant to be worn outside of the studio, nor was he particularly eager to apply them to anyone who wasn't a fashion model.⁴² The fine detail of the flowers or wings would take an extreme level of precision and time to create while the techniques and materials he likely used (i.e. greasepaint-like formulas found in theatrical makeup) would have disintegrated rapidly as skin oils and sweat collected on the model's face. The look would be striking and vibrant for just long enough to photograph, then rapidly smudge and dissipate. Manzoni's work in the salon at Elizabeth Arden prioritized more subtle tones and sculpting, marrying his models' eye and face coloring with their outfit rather than coordinating with the outfit one-for-one as advised in publications like *Vogue's New Beauty Book*.⁴³ Thus, the influence of Manzoni's work as a society makeup artist applying toned-down versions of his editorial makeup largely contributed to the brown, rounded cut crease becoming a wildly popular look with wealthy women from around 1966 through the early 1970s.⁴⁴ This, then, expanded to a general popularity across classes as people copied his work using these widely disseminated photographs of his looks and similar looks worn on celebrities.

As people copied this high-fashion look pioneered by Manzoni, the "cut crease" began to mutate. Part of the idiosyncratic nature of the rougher, thicker mod variant of this look can be attributed to the fact that Twiggy, along with many girls her age, was, in fact, herself copying the looks she saw on Jean Shrimpton and Pattie Boyd in magazines as a working-class teenager in the mid-1960s.⁴⁵ Pattie Boyd was frequently featured in makeup tutorials printed in magazines in

⁴² "Beauty: A Touch of Sable."

⁴³ Rachel Adler, "Pablo Manzoni Talks Elizabeth Arden, Bright Eyes, and Jackie O." StyleCaster, June 9 2011. <https://stylecaster.com/beauty/pablo-manzoni-talks-elizabeth-arden-bright-eyes-jackie-o/>

⁴⁴ Laird Borrelli-Persson, "Remembering Pablo Manzoni, the Original 'Make-up Man' and One of Fashion's Brightest Stars." *Vogue*, March 10, 2022. <https://www.vogue.com/article/obituary-pablo-manzoni-makeup-artist>

⁴⁵ Bob Spitz, *The Beatles: The Biography* (New York: Little, Brown and Company 2005) 499.

"The Arrival of Twiggy," *Life*. February 3, 1967.

the UK and US through the mid-to-late 1960s; though her fame as an “it girl” skyrocketed after she entered a relationship with George Harrison during the height of Beatlemania, she had already established a successful modeling career before that point.⁴⁶ Boyd’s and, by extension, Twiggy’s status as liaisons between the insular realm of high fashion and young girls wanting to follow the trends of the day served to narrow the gap between professional and amateur makeup styles by making the amateur version trendy in and of itself. The bluntness and roughness of Twiggy’s look relative to those seen on Shrimpton comes, in large part, from a limited availability of tools and products as well as a somewhat naïve understanding of makeup technique, which I’ll discuss further later in this paper. Advertisers saw the crossover appeal for American consumers, and the look was disseminated through the advertisements of cosmetics brands like Yardley, a longstanding UK fragrance and cosmetic company who sold inexpensive, widely available cosmetics to younger American consumers wanting the “London Look” exemplified by Twiggy. The popularity of this style of the cut-crease could, then, be attributed to the fact that, unlike the glamorous and unattainable looks by makeup artists like Pablo Manzoni, the “mod” look was presented as replicable by the average person.

The problem with situating youth culture within a broader history of makeup as a craft practice is that there’s something of a disjuncture between what the youths of 1960s America *liked* and what they *did*. Teenagers were often beholden to the social structures imposed on them by the adults in their lives just as they are now; school dress codes often disallowed heavy makeup, not everybody had disposable income to buy makeup, and, like now, every family has

⁴⁶ Boyd had a column called, depending on whether it was published in the UK or US, “Pattie Boyd’s Beauty Box” or “Pattie’s Letters from London” in the middle of the decade; a 1965 tutorial describes how to create a cut crease using cake eyeliner, which in part informs my thinking in the final part of this paper.

its own boundaries as to what makeup is and is not appropriate for their child to wear, if any.⁴⁷

The girls who were teenagers admiring Twiggy's eyelashes in 1966 were often the same girls who had their beauty and self-care routines dictated for them wholecloth as children in 1959, and it's an unreasonable assumption that these girls or their parents would have rebelled against or dispensed with the 1950s-era rigid philosophies surrounding makeup in their entirety and across the board. While there were certainly makeup products aimed at young women that purported to help them achieve a stylish mod eye look—for example, the Yardley brand Twiggy Eye Paint cake liner duo I'll discuss further in the final portion of this paper—the actual makeup look the product packaging advises the user to create is far more subtle than a cut crease, suggesting that such a bold look wouldn't be in widespread use as street wear. Information is scarce regarding how many people bought them and in what areas of the country. Thus, while the increased visibility and centrality of teenage girls as a media market and consumer base in the 1960s is certainly *a* major catalyst in the decade's radical shift in beauty culture, it's also a bit disingenuous to position them as *the* primary driving force behind it.

While significant shifts in non-professional makeup products and their marketing were happening in the UK, those changes wouldn't really reach anyone except wealthy, white Americans living in major cities until several years after the "London Look" had peaked overseas. The Mary Quant brand of cosmetics is an excellent case in point; Quant's makeup line debuted in London in the early-to-mid 60s as an offshoot of her popular line of clothing for young women. The cosmetics line was sold in dedicated standalone shops emulating a white

⁴⁷ For example, in the July 1965 issue of *Teen* magazine, a question posited in a monthly column dedicated to beauty advice is met with insistence that false lashes are strictly for dates and not school, no matter how much the querent may love to wear them. A July 1969 question regarding mascara mentions that the querent's mother doesn't let them wear much makeup at all.

cube gallery with the makeup products packaged and displayed like art supplies.⁴⁸ The products featured, among other things, a set of “crayons--” makeup packaged as a box of pointed, paper-wrapped sticks identical in size and shape to a crayon and produced in a wide range of bright colors. In opposition to the standard practice within makeup at the time to require specific colors for specific areas of the face (e.g. “true red” lipstick and yellow eyeshadow,) crayon users were encouraged to use all colors of crayon on all parts of the face. The crayon format encouraged users to draw (relatively simple) Manzoni-esque designs on their own face; the pointed end of the crayon significantly eased the application of a cut crease as compared to the thicker, blunt-ended cream shadow sticks popular at the time.⁴⁹

However, the influence of products like the Mary Quant crayons didn’t necessarily come from their widespread sale and use. The brand was sold in America at Franklin Simon, a department store with locations in wealthier neighborhoods in the northeast and Palm Beach. Though the store did take orders by mail, thus slightly expanding what locations could obtain this makeup, a full set of crayons still sold for \$7.50, which would be just over \$130 in 2022 dollars. Regardless, the changes in product ushered in by Quant accompanied changes in the philosophy surrounding makeup that would travel much further. Even if the products themselves weren’t disseminated widely, the advertising, featuring all the sorts of designs that one could conceivably do with the sticks, would be, thus encouraging girls to recreate the looks with what they had available.

⁴⁸ Eldridge 147.

⁴⁹ This thicker style of stick shadow can be seen in fig. 8.



Figure 4: A ca. late-1960s Joseph Magnin-brand brush set

Obtaining tools and supplies in suburban or rural America would be a bit trickier if you wanted to create a trendy look like a cut crease. Purpose-made brushes, for one, required more work to obtain than they do today. Brands marketed door-to-door among peers like Avon and Mary Kay would have been widely accessible even if department-store makeup wasn't, but it takes time to know what sort of brushes work best for one's own preferences, making individual brushes difficult to choose before one establishes a practice.⁵⁰ Some department stores sold "professional" makeup brush sets containing labeled brushes that were marketed to the dedicated hobbyist, with its "professional" branding furthering the idea presented by media like *Vogue's*

⁵⁰ Geoffrey Jones, *Beauty Imagined: The History of the Global Beauty Business* (Oxford: Oxford University Press 2010.) 119.

New Beauty Book that access to a sophisticated understanding of makeup technique is a luxury. Joseph Magnin, a high-end department store with locations across California and the Southwest, sold such a set that contained two thin, squared-off brushes with centimeter-long bristles for use with lipstick and eyeliner, two square, short, fluffy brushes for blending out eyeshadow, three flat square brushes to place eyeshadow on the lid, one prototypical sponge-tip applicator for the same purpose, a coarse-bristled brush shaped a bit like a tiny hairbrush for brushing eyebrows and lashes, and three thick, fluffy brushes for blush and face powder (*fig. 4.*) The brushes are far more lightweight and shorter-handled than a modern makeup brush, being about four inches in length as opposed to a modern brush's six to eight, with natural-hair bristles.⁵¹

There are two factors to this set that could contribute to their name as “professional” brushes. The first is those graduated blending brushes, which appear to be somewhat rare among consumer-facing makeup brushes from this era, likely due to the fact that heavily-blended looks were largely considered beyond the skillset of the average makeup user. Indeed, flat, square brushes for eyeshadow application are the norm until at least the late 1970s.⁵² These flat brushes would have been slightly too thin to create a line thick enough for a magazine-style cut crease, and the fluffy brushes would have been too large for the fine, precise blending required of a cut crease, being too large in diameter to properly fit the contours of the eye socket. The second factor is the labeling of the brushes. Each brush has been labeled with a specific purpose—brush number one is a “fine liner brush,” number five is a “fluff” brush, and so on. While this feature would become standard across price points by the present day, this was relatively rare for

⁵¹ Being poorly-maintained natural hair, they're also disintegrating a bit, which is why I can't speak to the brushes' density or softness. I also can't speak to whether being made of natural hair would have made these brushes more luxurious and/or expensive than if they had synthetic bristles; nowadays, natural-hair makeup brushes are hard to come by and typically high in price, but the less-taboo nature of the fur industry of the 1960s and advancements in synthetic materials in the ensuing 50 years may have changed that landscape significantly. But that's another paper for another day.

⁵² Bandy, Color plate between pgs. 8 and 9.

brushes in the 1960s and would simplify the process of trial-and-error that fitting a brush selection to one's expanding skillset would entail.

Door-to-door brands like Avon and Mary Kay would have been far more accessible to middle-class consumers in rural and suburban areas than brands featured in places like Bergdorf Goodman, Franklin Simon, or Joseph Magnin. Different brushes were frequently included with particular products or sold individually and would have been more widely available, though they often lacked the glamorous, ultra-trendy associations that brands like Mary Quant Cosmetics did. To recreate a magazine-style heavy eye look, one could have potentially used something like Avon's cake eyeliner brush, or perhaps the brush included with Revlon's liquid liner, which were both thin and triangular. The late-sixties Avon packaging features a close-up of a very thick, crisp cut crease with a relatively subtle liner, implying that the brush could be used for such a technique.

Because of this challenge, it's fairly common to hear of serious hobbyists at this time buying their brushes at art supply stores and applying their makeup with short-handled paintbrushes as a workaround to the limited availability of tools, though applying makeup with a paintbrush comes with its own issues. *Sex and the Single Girl* was a 1963 bestseller containing a section that "demystified" makeup for women who were intimidated by the beauty culture of the era. In it, Brown recommends a short list of "must-haves," then encourages readers who want to deepen their practice to round out their collection of tools with art brushes.⁵³ Barbara Hulanicki's instructions to Lisa Eldridge in her "Lashy 60s Look" Biba recreation also mention shop girls at Biba using paintbrushes to achieve a mod-style cut crease.

⁵³ Helen Gurley Brown, *Sex and the Single Girl* (New York: Bernard Geis Associates, 1962.) 214.

Paintbrushes often don't pick up powders or dense creams very effectively, and it takes a great deal of specialized knowledge and foresight to select a paintbrush suitable for use with eye makeup as compared to choosing a purpose-made makeup brush. One must not only be able to discern how the size of a paintbrush will fit the contours of the eye, but also know what shapes are suitable for creating the kind of line they need; this is done entirely through proprioceptive intuition and/or trial-and-error. Thus, it would have taken a significant level of craft knowledge, specialized skill, and research into purpose-made replacement tools to obtain the wide variety of makeup brushes that are now seen as standard when recreating the same looks today.⁵⁴ In the next section, I'll further explore some of the options available to a middle-class suburban makeup enthusiast trying to recreate a cut crease in the late 1960s, recreating these looks on my own face in an in-depth discussion of how the availability of tools and products combined with the user's intuition and written tutorials would coalesce into a cohesive eye look.

⁵⁴ Jackie Wyers, "60s makeup & hair tutorial with REAL VINTAGE makeup!" YouTube, July 6 2020, Makeup Tutorial, 10:08, <https://youtu.be/OrlZinEp4AI>

For instance, this tutorial recreates a mid-60s Yardley ad featuring Jean Shrimpton. Wyers, an amateur makeup artist who specializes in modern recreations of 20th century makeup styles, uses four purpose-made brushes to execute a cut crease—one small, pointed short-bristled brush to apply the line, one slightly thicker small brush to thicken the line at the outer corners, a small fluffy brush to blend the line out, and a medium-sized, thick, flat shader brush to apply a light, shimmery shade to the mobile lid. While all these brushes are easy to obtain today, neither the smaller brushes nor the shader brush are easily analogous to paintbrushes available in hobby or craft-supply stores.

IV. “Who Knows How Far You Can Go:” 60s Eye Makeup in Action

“How-to” content is only one side of a coin. While an analysis of these tutorials and the advertising that often complemented them can give a picture of what was “supposed” to be done, it doesn’t necessarily give an accurate depiction of the sort of skill and knowledge that recreating these looks would require in action, nor does it accurately reflect what these products were actually like to use. In this section, I’m going to recreate three 60s eye looks using tools and techniques recommended by mass-media advertisements and tutorials from between 1965 and 1967 to non-professional consumers—a softer, more mature cut crease using a stick shadow, a toned-down graphic eyeliner look straight off the back of the cake liner package, and a stereotypical mod cut crease loosely following Pattie Boyd’s “Beauty Box” column, just as the original readers may have—while giving a detailed account of the practical considerations that creating these styles would entail.

The archetypal “60s Cut Crease” has, to this day, a relatively high bar of entry, being a look that involves a high degree of technical skill. In order to successfully execute such a cut crease, one must ideally apply that line in as few strokes as possible, blend out to soften, and perhaps reapply if the line was blended out too much.⁵⁵ In a 1966 *Life* profile of Pablo Manzoni, the looks he popularized are described as requiring “the touch of a miniaturist [and] the steadiness of a demolition expert.”⁵⁶ In the modern day, it’s common to use two different shades of powder eyeshadow—a dark one to draw the line, and a lighter one to diffuse—and two brushes, again

⁵⁵ Kevyn Aucoin, *Making Faces* (Boston: Little, Brown & Co. 2002.) 133. Aucoin recommends this technique in his recreation of a deep, outward-pointing cut crease as seen on late-60s Barbra Streisand.

Hung Vanngo, “Modern 60s Inspired Makeup.” YouTube. October 18 2021. Makeup Tutorial. 23:43. Starting at around the 11-minute mark, Vanngo pairs a soft, brown smoky eye with a 60s-style crease using this technique.

Personally, I learned this technique around 2010 from a series of then-popular but now-unavailable YouTube tutorials filmed by Sam and Nic Chapman, then known as “Pixiwoo.”

⁵⁶ “Beauty: A Touch of Sable.”

one for precision application (typically a small, stiff, flat angled brush) and another round fluffy brush for blending.⁵⁷ The modern technique for a cut crease is reflective of today's easy access to tools and products, of cheap and widely available purpose-made brushes of professional quality, of full eyeshadow palettes available at a wide variety of price points. Typically, whenever I've done a 60s-style crease myself with no eye toward technical historicity, I've used either a "no-budge" pencil eyeliner or a powder shadow applied with a short, dense angled brush and blended out with a lighter-toned powder on a series of round brushes increasing in diameter and fluffiness—never a just a stick shadow and one or two brushes. The eyeliner method was difficult enough that I abandoned it for exclusively using eyeshadow years ago.

The way I've typically done this sort of look in the present day isn't entirely dissimilar to the method Lisa Eldridge describes the shop girls in Biba as having used in the 1960s—that is, creating the line with a powder shadow which is then blended out. However, my version, heavily influenced by the techniques I watched on YouTube in my formative years, uses a far greater number of products and tools than the Biba girls did. When I recreate this look with modern products and techniques, I typically use an anti-creasing primer and a palette of single eyeshadows I curated for this specific purpose. I apply the initial line in the crease with the darkest shadow and a no-brand angled liner brush, blend with a lighter shade of the same tone using BH Cosmetics Precision Crease Brush, then blend further with a BH Tapered Blending

⁵⁷ Devyn Crimson, "1960s Makeup Look|GRWM|Vintage Style," YouTube, April 10 2020, Makeup Tutorial, 11:39. <https://youtu.be/PW8eOr--si0>

Brittany Broski, "How I Do My 60s Inspired Makeup," YouTube, 22 August 2020, Makeup Tutorial, 13:44. <https://youtu.be/SLWvFv8L2bU>

RuPaul's Drag Race, "Delta Work's '1960's Chola' Look|Makeup Tutorial|RuPaul's Drag Race," YouTube, April 1 2016, Makeup Tutorial, 10:56. <https://youtu.be/EKyz235WSjI>

These three tutorials from, respectively, a 1960s and 70s vintage fashion and lifestyle blogger, a comedian popular on TikTok, and a drag performer all display iterations of this method.

Brush (both blending brushes are the same round-ferruled tapered shape, just in graduated sizes.) Finally, I sharpen up the bottom edge with the light tone I used on the mobile lid using a BH C-Brush (a short dense, flat brush with a very wide, round top.) Three shadow shades and four brushes to achieve this look.

To this end, I recreated my “60s look” with as historically accurate a technique as I could muster. I used Helen Gurley Brown’s 1963 list of eye makeup “essentials—” mascara, brow pencil, liquid eyeliner, a flat square brush, eyeshadow, and “a regular brushy eye brush,” as my jumping-off point.⁵⁸ What, exactly, constituted a “regular brushy eye brush” in this case was slightly lost on me—I’m used to a makeup landscape so flooded with tools that there’s no longer any one brush that could be described as “regular” or exceptionally “brushy.” The Joseph-Magnin-branded makeup brush set I acquired contains a brush with stiff bristles that resembles a very tiny hairbrush; with this being the one brush I didn’t intuitively recognize, I have a feeling that this is what she meant.⁵⁹

I replaced the fluid liner in this list with two shades of cake eyeliner. The “pot” or “inkwell” style of fluid eyeliners, featuring a small reservoir of product and a long, thin brush attached to the cap in a somewhat similar fashion to a nail polish bottle, are particularly tricky to use for a cut crease due to the awkward length of the brush and the opacity of the product. The brush of a fluid liner requires the user to grip it from the bottle cap at the very end, giving the user minimal control over the brush tip. A standard brush, conversely, allows the user to grip closer to the ferrule. This isn’t a big problem when applying liner along the lashes since the tip of the lashes act as a sort of barrier for the brush tip to rest against, but it does give the wearer significantly less control when applying a line freehand. Finally, fluid liners are meant to be completely

⁵⁸ Brown 214.

⁵⁹ This sort of brush can also be seen in the “Pattie’s Beauty Box” tutorial featured in the final portion of this paper being used to apply mascara as well as in the DuBarry ad in fig. 5.

opaque in one swipe, producing a particularly harsh line that's difficult to blend or fix in the event of a mistake.

Brown's list was meant for the truly "makeup clueless" and was intended as a starting point from which one could build a more personalized set of tools and products to suit their own tastes. I have never used a stick eyeshadow or cake eyeliner before I used them in these experiments; while I do have fairly significant experience applying makeup in general, I'm coming to these specific products and techniques with relatively little frame of reference as to how they're supposed to be applied.

I tried to follow a rough but consistent protocol with all three of the looks I attempted in this process. All my vintage products were sourced from internet resale sites. Since I'm largely using products in cream or wax formulas, the ability to fully sanitize these products disallowed me from using vintage products directly on my face, thus requiring me to find the closest modern analogues to these products as I could. While Lisa Eldridge in her Biba series uses vintage products directly on her model's face with a thick cream forming a barrier between the product and the model's skin, Eldridge also only uses powder formulas, which can be sanitized with alcohol. In order to compare the old products to new ones on the market, I applied the old product on the back of my hand and went to Sephora (in the case of the stick shadow) and a local theatrical makeup store (in the case of the cake liner) with a long test swatch on my hand. I then applied the new products in the same way next to the old product to compare, let both products dry on my hand, then did a "smudge test" by running my finger across both swatches at once to examine how they performed while dry. In the case of the cake liners, I applied the vintage product on my hand using water as a mixing medium, but due to limitations regarding being able to mix an in-store tester product with water (i.e., I can't go dumping water on some poor

retailer's testers,) I brought the vintage product with me, compared the dry textures of both products in-store, and compared the products mixed with water at home. Of course, there are shortcomings with this, particularly in the case of the cream products, as there's no way to tell how or if the product's formula deteriorated over time.

For the sake of consistency, I used the same base layer in all of the attempted looks. To do this, I applied a cream concealer all over the lid with a finger and set it with Coty Airspun face powder using a half-inch-diameter face brush. One could also use a sponge or puff that's packaged along with concealer or powder. This step allows for a uniform color across the lid (mine tend to get a bit red,) and a slightly smoother application.

A. Look One: A Soft Crease using Stick Eyeshadow



Figure 5: A 1967 Ad for the DuBarry Paint-By-Numbers System, Including Instructions for a Stick Shadow in the Crease⁶⁰

My first attempt to recreate a cut crease with period-accurate materials took inspiration from the DuBarry paint-by-numbers kit, which attempted to help the user recreate a diffused, mature

⁶⁰ *Seventeen*, February 1967

crease using a stick eyeshadow.⁶¹ Failing being able to find a DuBarry stick eyeshadow, I armed myself with a Revlon stick shadow from the era I found on eBay. Stick eyeshadow formulas have changed quite a bit over the past several decades, acquiring a slippery, silicone-heavy texture that allows for far greater blendability. Moreover, stick eyeshadows don't nearly have the same popularity that they held in the 1960s, which made my options for modern analogs rather limited. The closest equivalent I could find was the Laura Mercier Caviar Stick in the shade "cocoa," which was a close match in color and the shape of the product "bullet" if not necessarily in its packaging (*fig. 6, fig. 7.*) The Revlon stick is a matte, muted, midtone-to-deep warm brown that matches the deep brown seen on the model in the DuBarry ad. The packaging for the Revlon stick is heavy gold and smaller than a modern stick shadow at about three inches in length and a third of an inch in diameter, with the product itself being about a quarter-inch diameter. This appears to be standard for stick shadow packaging for the time—advertisements throughout the decade for stick shadows by Max Factor, Avon, and DuBarry all feature packaging of a similar material and size. The product could still be smudged on the back of my hand, the formula remaining relatively soft, but it couldn't be described as "slippery" in the way the Laura Mercier is upon initial application. The smell, bearing an uncanny resemblance to that of an old crayon, suggests a formula with a significant quantity of wax.

Figure 6 (left:) Comparing the packaging of the two stick shadows, with the 1960s Revlon stick shadow on the left and the Laura Mercier Caviar Stick on the right.

Figure 7 (right:) Comparing how the stick shadows look when applied to skin, with the vintage Revlon on the left and Laura Mercier on the right. They're a lot more similar on my hand than you'd think just by looking at them in the tube!

The new Laura Mercier shadow, on the other hand, is half the weight and over twice the length of the old shadow, though the products are roughly equal in diameter. This shade is very

⁶¹ Corson 571.

slightly darker than the Revlon, with a very slight pearlescence. The modern formula is slightly more pigmented than the 60s one. The new formula is silicone-based, though it does also contain wax, and it has a very high degree of slip as compared to the Revlon. While this allows for a few more seconds of time to blend the product out as compared to the Revlon, the two products behave nearly identically once they've dried down. In promotional images for the Caviar Stick, it's usually displayed as being used for smokey eyes, which prioritize extensive blending as opposed to the precise placement necessary for a cut crease. While I expect that the Revlon shadow has dried out significantly since its manufacture, I still believe that this formula would have been significantly stiffer than the Laura Mercier regardless due to the Revlon's lack of silicone.

The metal outer tube of the vintage products is a bit heavier compared to the plastic tubes of the present day, allowing for a bit more hand stability; however, what one loses in stability is made up for in the greater maneuverability of the lighter packaging of the newer product. While the metal packaging is more stable, it's also bulkier, making it significantly more difficult to apply to the inner corner of the eye socket regardless of how fat the actual stick of cream shadow within is. The shape of some of the Revlon stick is slightly more pointed, which appears to be standard for the era. This would allow for greater precision in placing a cut crease—at least at first. Really, the point would nevertheless be blunted to the same domed shape as the Caviar Stick within a couple of uses. Other stick shadows at the time, like those made by Yardley and Covergirl, were shaped similarly to a bullet lipstick, which would've been difficult for any sort of precise application whatsoever. However, these were also usually in frosty pastel shades that

wouldn't be used in the crease anyway, generally being used as a light wash of color across the entire lid.⁶²

I applied the stick shadow using a light hand in an arc about a quarter of an inch above my natural crease and tapered it out to just past the tail of my eyebrow. While the line was thicker than I expected, applying it did, in fact, create a (slightly rough) cut crease. However, as expected, it was both unwieldy to try and maneuver the stick into the inner corner of the eye and was particularly difficult to make both sides even. The formula did blend out reasonably well with a very gentle swipe of a finger, but I'm still skeptical that the relative stiffness of the 1960s shadow would have allowed for such an ease of blending—or, for that matter, of such a smooth application. The amount of pressure required to apply or blend a stiffer formula would have disturbed the concealer-powder layer underneath and would have been more liable to “skip,” thus creating a jagged, uneven line as it caught on the skin of the lid. One way the issue of blending could have been worked around was by sleeping in one's makeup and reapplying over the smudged, slept-in makeup. While nowadays this would be considered so unhygienic as to be unthinkable, that doesn't mean it's ineffective. However, my attempt to do this resulted in the makeup completely rubbing off on my pillowcase overnight.

⁶² While Revlon was a midmarket brand at the time, metal packaging would've been fairly standard across price points despite it being seen as luxurious now. As of 1964, for example, Avon's stick shadows were packaged in metal and sold for \$1 each, or around \$9 adjusted for inflation.



Figure 8: A cut crease using a stick eyeshadow

Applying a cut-crease to oneself with a stick shadow requires a rather idiosyncratic way of positioning the body and a particularly intimate understanding of the structure of one's own face. If there's any sort of looseness to the skin of your eyelid or browbone, you're forced to work against it. In order to prevent the shadow from skipping on the eyelid on the same side as my dominant hand, I had to reach over the top of my head, around the side of my face, and press my finger to my right temple to maintain adequate skin tension. Moreover, to maintain the light pressure necessary to accurately place the line, I continually found myself holding the shadow stick by its end in order to both keep myself from using too much pressure and be able to see the inner corner of my eye. Holding the 1960s packaging to my eye, the shortness of the tube meant

that there was no way to hold the stick without it blocking my view of the inner corner of my eye.

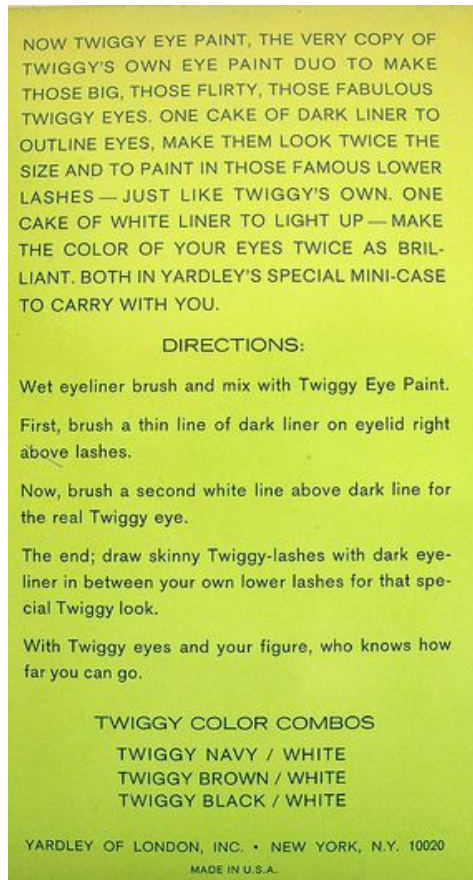
The line made with the stick shadow held up for about four hours before it began to break down (which was about three hours longer than I expected, given the very smudgy nature of the product on first application.) However, while the shadow and liner themselves held up just fine, the concealer-powder layer underneath began to break down after only two hours. This leaves three courses of action: to simply let it be what it is, to remove the whole thing and reapply from scratch, or to retouch just the portion of makeup on the eyelid that is breaking down.

This question of wear time is one of those areas where the formula one chooses means a world of difference. A “soft” (e.g. blendable, lipstick-like) cream formula would likely be prone to breaking up, migrating, and creasing with wear, which would ruin the sharpness and precision of a cut crease over the course of a day. On the other hand, “waterproof” formulations, which were also sold by Revlon, tend to be purposefully difficult to smudge or move, and I doubt that the “no-budge” shadows of the 60s were any different in that regard than similar formulations of the present day. The problem with a “no-budge” formula, it turns out, is that it doesn’t budge. If you apply it wrong the first time, it’s that much harder to fix. To correct eye makeup, one typically uses an oil-based solvent on a cotton bud or tissue. A stiff “waterproof” formula would require a fair amount of pressure or scrubbing to remove, whereas a lipstick-like formula would thin out and smear, both of which would make it difficult to spot-correct such a precise eye look.

Retouching the lines of such a precise look is a precarious endeavor. To retouch the eyelid, one could simply blend out the creases with a finger every so often in a Sisyphean battle against their own anatomy, but this runs the risk of smudging any eyeliner near the lash line or, indeed, the crease if you’re not extremely careful. Moreover, after enough swipes with a finger, there

comes a point where you're no longer redistributing the makeup across the lid and instead are just wiping that makeup off.

B. Look Two: A Mod Look with Cake Liner, As Recommended By Yardley Cosmetics



*Figure 9: Instructions on the back of the Yardley Twiggy Eye Paint packaging.*⁶³

The formula for the Twiggy Eye Paint is not particularly revolutionary, nor is the product's plastic housing beyond the fact that a black and white liner were packaged together in one container. The intrigue of the Eye Paint lies, rather, in its outer box, which features instructions for how the buyer can achieve a “real Twiggy eye” (*fig. 9*.) A Twiggy-branded powder eyeshadow/cake liner duo manufactured by Yardley around 1967 would have been available in the US for \$2 and explicitly intended for a mod-style, youthful eye look.⁶⁴ The duo features two matte shadows in a stark white and either a navy, brown, or black.⁶⁵ The packaging is tiny, with the two dime-size pans sitting next to each other. The result of the instructions on the back

⁶³ Vané Michelle, “Twiggy Eye Paint by Yardley,” Photograph. Flickr. November 28, 2011. <https://flic.kr/p/aMpp6t>

⁶⁴ Eldridge 169.

⁶⁵ The Eye Paint I used as a reference was in brown, as was the modern Graftobian equivalent. Both of them are more of a neutral off-black than the warm coconut-husk shade of the stick shadows.

doesn't actually resemble anything like the round cut crease we associate with the "Twiggy look" today, being a simple dark cat-eye liner with a line of white stacked on top. It's a far more subtle look than the cut crease, accommodating a larger range of skill levels and, regardless of whether it was the express intention of the Yardley marketers or not, skin tones. The Twiggy eye was a bit paradoxical in its representation in the media—while tutorials for similar looks to Twiggy's cut crease were being distributed to young teenagers in fan magazines, a *Life* profile of the model mentions Twiggy's eye makeup as taking her two hours to complete. The "two hour" comment is likely a gross exaggeration that nonetheless serves to perpetuate the idea that the cut crease is an unattainably difficult look. The Yardley eye paint, then attempts to find a breezier, less-intimidating happy medium—"with Twiggy eyes and your figure," it says, "who knows how far you can go."

In all, my Twiggy eyes got reasonably far in spite of my decidedly untwiggy figure. I attempted both the recommended double-layered liner look as well as the cut crease in look 3 with the cake liner, and the cut crease was, in fact, more successful than the recommended double-layered liner. Cake liners are slightly hard to come by nowadays; white cake liner in particular is no longer sold in drugstores, nor is it sold at specialty makeup retailers like Sephora or Ulta. The closest equivalent I could find to the Yardley Eye Paints was the cake liners made by theatrical makeup brand Graftobian, which performed nearly identically to the Yardley test swatch. Whereas the Yardley liners came packaged together, the Graftobian liners were packaged in far larger pans that came in separate compacts (*fig. 10.*)

Figure 10 (left:) Clounterclockwise from the top right-- Bdeillum Tools 710 Liner Brush, Yardley Twiggy Eye Paint in Brown/White, Graftobian Cake Liner in Espresso, and Graftobian Cake Liner in Stark White

Figure 11 (right:) From top to bottom-- Twiggy Eye Paints applied with water, Graftobian Cake Liners applied with water, and Graftobian Cake Liners applied with saliva.

The instructions on the packaging for the Yardley Eye Paint assume the user already owns a liner brush, so I chose to use a Bdeillum Tools 710, which has a similar pointed shape to brushes sold by Avon as well as those included with some Revlon products during that time period.⁶⁶ Cake eyeliner uses either water or saliva to moisten the brush, with either method having its pros and cons (*fig. 11.*)⁶⁷ As with sleeping in one's makeup, the use of saliva as a mixing medium is now largely considered controversial due to it being rather unhygienic. However, the relative viscosity and enzymes in saliva do result in a thicker, smoother texture than using water, and it's far easier to control the wetness of the brush by feel with the very immediate feedback from your tongue rather than having to do it by sight and blotting against your hand when using water. As such, I attempted the look once using water and once with saliva, sanitizing the cake with alcohol in between applications. However, I admittedly did not have the stomach to test-swatch the nearly-sixty-year-old Yardley Twiggy Eye Paint with saliva.

If the cake liner method is complicated and potentially unhygienic compared to using a powder eyeshadow, then why use it? The pigmentation necessary to create a diffuse, yet dark line for a powder eyeshadow would likely come from a powder that's densely pigmented. These shadows tend to be quite messy, dropping pigment onto the mobile lid and even the cheeks which will then smudge when the user tries to remove it, ruining any makeup that may already be on that area of the face. The lack of product fallout in Lisa Eldridge's Biba example is the result of an exceptionally deft hand and light touch. A less-pigmented shadow, while requiring a

⁶⁶ It also looks quite similar to the brush that the eponymous model is munching on in "The Arrival of Twiggy," though I can't tell from the photo whether that brush is a professional makeup brush or a paintbrush.

⁶⁷ Eldridge 162.

Few, if any, mass-media tutorials actively recommend using saliva as a mixing medium for cake-format makeup products; however evidence of its popularity as a technique dates back to the popularity of cake-based mascara from the late 19th century to the 1950s, where the format of a cake mascara was colloquially referred to as a "spit and brush."

bit less finesse, would conversely require a significant amount of layered product and blending to achieve. A cake liner, meanwhile, is different from a powder shadow in that its texture is stiffer and waxier, allowing the pigment to better emulsify with a liquid mixing medium. This allows for a far more durable line that is less likely to smudge after the product is absorbed by the skin. Using a mixing medium and cake liner allows the user a great amount of control over the opacity of the product with minimal fallout or a level of blending that would require more brushes than a non-professional makeup wearer in the 60s was likely to own.

The method described on the packaging of the Eye Paint, with the lashline lined with the darker color with a line of white on top, was tricky but not impossible. However, one has to be particularly diligent about washing the brush between colors unless you want a line of brown with a line of taupe on top. With the Yardley packaging having such small pans so close together, I have a feeling that the colors muddled very quickly with regular use.



Figure 12: My attempt at recreating a "Twiggy Eye" using the instructions on the back of Yardley's Twiggy Eye Paint cake liner box. This is the attempt using saliva as a mixing medium.

Part of the draw of cake liner is its variable texture wherein its opacity and viscosity are determined by how much liquid is used, not dissimilar to watercolor paint. With a more traditional single line of eyeliner, this helps keep the look from appearing too harsh. However, with a style that requires this level of precision and is reliant on the visual punch of contrasting colors, it's all too easy to mess up your layers or end up with a patchy line. Neither the Yardley nor the Graftobian liners layered well over themselves, and both were prone to patchiness when I attempted to build opacity with them. It was far easier and more convenient to control the wetness of my brush with the saliva method, but it was difficult (not to mention a bit gross-feeling) to get the brush wet enough to create a sufficiently opaque line. The water method, on the other hand, had the opposite problem: the brush was often far too wet to produce anything resembling a line at all, simply providing a vague smudge of color that reacted oddly with the powder base layer. If I blotted the brush enough for it to not sheer out too much, the brush would then be too dry. I used a small bowl of water to dip my brush in for the water method, and if I didn't thoroughly blot the brush bristles or diligently wipe off the ferrule a bead of water would come dangerously close to dripping down the brush and onto my eyelid, nearly ruining my work.

C. Look Three: A Mod Look with Cake Liner, Loosely Based On "Pattie's Beauty Box"



Figure 13: Pattie Boyd applying her makeup in the September 1965 "Pattie's Beauty Box" column in 16 Magazine.

A cut crease using cake liner was both the least elegant technique and most successful result of the three attempted looks. The tutorial I initially consulted, a reprint of a 1965 “Pattie’s Beauty Box” installment initially published in teen fan magazine *16*, advised the reader to use a “lush, creamy cake eye-shadow” and a firm liner brush to “gently brush on the eye shadow from that point, carefully arching the line slightly upwards and keeping it just above the first crease in your eyelid.”⁶⁸ However, the most effective technique I discovered in this endeavor happened when I went “off-script,” so to speak, and used my own intuitive understanding of the products to supplement the information in the tutorials. In a moment of sheer lizard-brained curiosity I

⁶⁸ “1960s Eye Makeup Tips—Pattie Boyd” GlamourDaze, April 1, 2019. <https://glamourdaze.com/2013/04/1960s-eye-makeup-tips-from-sixties-model-pattie-boyd.html>.

applied the white cake liner by licking my finger, jamming it into the cake, and distributing the liner over the entirety of my mobile lid with my fingertip. This proved surprisingly effective, producing a relatively even, if not fully opaque background (*fig. 13*) It's not a technique I've seen recommended in any tutorial, yet it's a short enough leap of logic that I can't imagine I'm the first person to ever do it. It's a small but telling indication that while the makeup tutorials of the time were a major way of conveying makeup techniques, they were limited in this by the way they were inscribed by—and often used to affirm and police— standards of propriety and “acceptable” feminine behavior. “Pattie’s Beauty Box” doesn’t even outright state to moisten the brush with saliva; the text, in its vagueness, neither confirms nor denies that one should do so.



Figure 14: A Pattie Boyd-inspired cut crease using white cake liner as a base and saliva as a mixer.

Applying the deep brown with the thin liner brush provided far more control in the inner corner of the eye than the stick shadow and lasted far longer than the stick shadow. I don't have nearly as much of a defined crease as Boyd did, and instead have a significant amount of space

between my crease and eyebrow, so my cut crease sat a bit higher on the browbone than Pattie Boyd recommended. It took several attempts for me to reapply a line in the crease to sharpen it without the product underneath pilling up. In order to get a thicker “swoop” to the apex of the cut crease’s arch, I found it easiest to use a sort of rolling motion with the side of the brush bristles, creating a thinner line with the tip of the brush at the inner corner that thickened at the midpoint of the eye. Copying this motion with one of the square brushes in the Joseph Magnin brush set proved to be significantly more difficult than with the round brush I used for the actual look; the short, light handles of the Magnin brushes wouldn’t have allowed for the rapid repositioning of my hand and the resultant shift in the brush’s center of gravity that allowed me to apply the line in very few strokes when using a longer-handled brush. While this would be less of an issue with powder products, which can be more easily blended out, the Magnin set doesn’t include any brushes that would be more suitable for using this technique with creams or liquids, thus requiring the buyer to supplement the set with other brushes.

This look was handily the most long-wearing of the three, with the thick texture of the white cake liner preventing creasing until the six-hour mark. However, it’s also the most visually unsubtle and would largely be the sort of look confined to young women going on outings. The technique is also extremely limited in the sorts of skin tones it’s suitable on. The white liner has a bit of a chalky texture to it when applied over the lid like this; while it looks passable on my very light skin, it could easily look ashy or overly stark on any darker a skin tone.

In the case of both the stick shadow and the cake liner, to touch up any creasing of the base layer without disturbing the cut-crease or lash line requires intense patience and keen perception; executing such a feat is only made easier by using the right size of brush. With the brushes commonly available in the 1960s, one would likely either have to wash and dry a small liner

brush or attempt to touch up an arc with a square- or almond-shaped brush, which is a rather tedious endeavor. I, personally, couldn't hack it without reaching for a modern, rounded concealer brush. The cake liner in particular requires a great deal of pressure or friction to smudge back into place; if the product by some miracle doesn't pill up, you're still left with several minutes of residual eyeball discomfort as your best-case scenario.

If one has something like their DuBarry paint-by-numbers kit to hand, then perhaps retouching this makeup is only a nuisance and not an ordeal; however, if you're out to dinner and only have a compact and powder brush intended for retouching broad areas of the face, it's not a reasonable expectation. All this is compounded with the likelihood that, by the time your eyeshadow has had a chance to break down, you are likely to be wearing a full face of makeup complete with foundation and false lashes that will doubtlessly also be disturbed in the process.

The late 1960s saw a deluge of novelty products aimed to help the non-professional makeup wearer replicate a professional makeup application themselves—the aforementioned "paint-by-numbers" sets, dual-toned lipsticks meant to imitate a sophisticated contour job— but these products were rarely adopted into wide use, just as novelty products rarely achieve mainstream popularity now. Rather, the balance of precision and speed necessary to use these products as advertised simply required the consumer to develop and master a different skillset to the one required for a more traditional application. Of course, this "quick-and-easy" approach would be at the direct expense of being complementary to the user's existing facial structure, and is also often counterintuitive when being applied to the contours of a real face.⁶⁹ Even when I tried my best to recreate the crease shapes in my reference images, I couldn't recreate either of the styles

⁶⁹ Corson 571. In a characteristically biting editorial aside, the author mentions the results of everyday people's experiences with the DuBarry paint-by-numbers system as being "not always so successful," the implication being that readers of the first edition knew *exactly* what he meant.

without unconsciously widening and flattening out the arc slightly to better follow the contour of my eyesocket.

In regard to professional makeup, no matter how good or awful you are at it, applying cosmetics to someone else's face requires an entirely different skillset and understanding of tools than applying makeup on yourself. It's far easier to achieve good symmetry, for example, when you're not so close to a mirror that you have to constantly move back and forth to compare one eye to another, to say nothing of being able to leave your glasses on if you wear them. The makeup artist applying cosmetics to a model's face is similarly less limited in the types of brushes they can use, as the length of your brush isn't as dependent on being able to fit between your face and the mirror. The inward turn of the wrist when applying makeup with a brush does somewhat limit the range of motion one can have as compared to the more neutral wrist position of applying makeup to another person; however, what you gain in expressiveness of brushstroke can be at the expense of hand stability. It's all too easy to unthinkingly rest your wrist on a model's cheekbone as you try to apply fine detail to their eye or lean in far too close to their face, both of which can be uncomfortable for everyone involved.

While recreating a cut crease with era-appropriate materials was far from impossible, it certainly required more finesse and had far more shortcomings to work around than my experiences recreating the same looks with modern tools. The best results occurring when I went "off-script," so to speak, and incorporated my experiential understanding of the tools and products I was working into the instructions stated in the how-to content I used as a guide.

V. Conclusion

When I sat there in front of a mirror at 16 trying to copy what I'd seen in pictures of Jean Shrimpton, I had no idea that I was more-or-less doing the same thing Twiggy did 45 years prior. I just wanted to be Jean Shrimpton however I could hack it. The makeup landscape has changed immensely in the past ten to fifteen years; an entire generation of makeup wearers have learned their craft with greater access to tools products, and information than ever before. Techniques that were once the realm of the professional makeup artist are now standard for everyday street wear, and instruction and advice from professional makeup artists is available at one's convenience online. Conversely, the magazines that once held an outsized role in dictating makeup trends and teaching techniques have been supplanted by a much broader range of information available on the Internet. The structures and institutions that makeup scholarship frequently takes for granted as common knowledge aren't easy referents for new generations familiar with this new collective experience of learning and making.

Recreating 1960s looks with 1960s tools and products made apparent the ingenuity and skill that recreating a “professional” look with amateur tools required. While advertising and mass-media tutorials are vital sources in studying makeup of the area, the shortcomings that people consuming this product experienced and the workarounds they devised are important pieces of information that get lost in the mix.

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