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ETYMOLOGY OF COSMETICS TERMS IN ENGLISH

KOSMĒTIKAS TERMINU ETIMOLOĢIJA ANĢĻU VALODĀ

BACHELOR THESIS

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Anotācija

Kosmētika ir nozare ar saviem terminiem, taču tos reti pētī no etimoloģijas skatu punkta. Bakalaura darba mērķis bija veikt kosmētikas terminu analīzi, lai noteiktu to izcelsmi, un lai uzzinātu dominējošās tendences kosmētikas terminu darināšanā noteiktā laika periodā. Galvenās pētījuma metodes bija literatūras apskats un 26 kosmētikas terminu kvalitatīva analīze. Hipotēze tika apstiprināta: tika noskaidrots, ka nozīmes sašaurināšana kopumā bija populāra terminu darināšanas metode; tika atklāts, ka sufiksācija un salikteņu darināšana bija izteiktas kosmētikas terminu darināšanas metodes noteiktos laika periodos. Tika secināts, ka tam par iemeslu bija straujā skaistumkopšanas industrijas attīstība, kā rezultātā bija nepieciešams radīt vienkārši lietojamus un saprotamus terminus.

Atslēgas vārdi: terminoloģija, termins, kosmētika, skaistumkopšanas industrija, kvalitatīvā analīze

Abstract

Cosmetics is a subject field with its own terms, yet they are seldom studied from the point of view of etymology. The purpose of the Bachelor Thesis was to conduct an analysis of cosmetics terms to determine their origin, and to find out the prevailing trends in cosmetics term formation in a specific time period. The main methods of research were literature review and qualitative analysis of a sample of 26 cosmetics terms. The hypothesis was validated: narrowing of meaning was identified as a popular method of cosmetics term formation in general; suffixation and compounding were discovered to be distinct methods of cosmetics term formation in specific periods of time. It was concluded that the reason for this was the rapid development of the beauty industry which resulted in the need to create terms which would be easy to use and understand.

Keywords: terminology, term, cosmetics, beauty industry, qualitative analysis

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Introduction

Beauty has always been a tantalizing challenge for humanity and over time the perception of beauty has undergone considerable transformations. Therefore, enhancing one's beauty has been the concern of humankind since its dawn. Some beauty rituals and cosmetics products of the past seem bizarre and even deadly, while others are embraced and handed down from generation to generation.

Whatever the standard of beauty may be at a given period of time, it has a distinctive look, created by the cosmetics products available at that time. However, trends in beauty of a given time are also a reflection of culture, lifestyle, and society. The technological advancements and socio-cultural changes of the late 19th- early 20th century changed the world forever, and it was only a matter of time before beauty practices were taken a step further and fostered into an industry.

Indeed, the history of modern cosmetics began at the dawn of the 20th century, and since then cosmetics has undergone dramatic change; it is available virtually everywhere and in every price range. However, today colour cosmetics or make-up is associated with more than just cosmetics products; it is an enormous industry with a powerful influence on all walks of life, especially the performance arts, fashion, and media. Consequently, the professionals involved in the beauty industry have developed a terminology of make-up.

The author of the paper has previously conducted research in this field, research on the methods of term formation in professional make-up. One of the most important conclusions was that cosmetics terms are created, using well-known linguistic units from the general English lexicon, and for this reason many terms are not recognized as such. Consequently, it was discovered that make-up terms are seldom studied from the point of view of linguistics and etymology: they are taken for granted as designations for certain concepts.

The above has allowed formulating the following research **hypothesis**: the etymological analysis of cosmetics terms reveals the prevailing trends in term formation in a specific time period.

The **goal** of this paper is to conduct an analysis of cosmetics terms in order to determine the circumstances of their origin. The foundation of the theoretical part of the research is the theories by Maria Teresa Cabré, Ernest Klein, Geoffrey Jones, and James Bennett; the most important source of information during the analysis of terms was the *Oxford English Dictionary*.

The main **methods of research** employed in the Bachelor Thesis are literature review – theoretical analysis of relevant resources pertaining to the research theme – and qualitative analysis of a sample of terms pertaining to the research area.

The following enabling objectives have been identified:

- 1) Examination of theoretical sources on terminology;
- 2) Study of theoretical sources on term formation;
- 3) Study of theoretical sources on etymology as a branch of linguistics;
- 4) Review of theoretical sources on the history of beauty industry;
- 5) Identification of factors impacting on the emergence of the beauty industry;
- 6) Compilation of a list of cosmetics terms;
- 7) Etymological analysis of a sample of 26 cosmetics terms;
- 8) Categorization of terms according to the methods of term formation;
- 9) Formulation of relevant conclusions.

The outline of the paper:

Chapter 1 presents an overview on earlier findings regarding terms and terminology, gives an overview of the main views on terminology as expressed by several notable scholars, and considers the major methods of term formation. In this chapter the nature of the term is established.

Chapter 2 discusses the concept of etymology.

Chapter 3 documents the emergence of cosmetics as a subject field by revealing the development of the beauty industry through historical facts.

Chapter 4 presents findings of the etymological analysis of cosmetics terms.

1. OVERVIEW ON THEORETICAL ASPECTS OF TERMINOLOGY

Every language constantly changes and develops as advancements in culture and society lead to the creation of new phenomena and notions, all of which need to be fitted with suitable linguistic means. In this respect people are given two main options how to refer to a particular lexical unit: *word* or *term*. However, terms do not appear to be very different from words when the two are considered from a formal or semantic point of view; for example, they are similar semantically in the sense that both words and terms are linguistic units ‘with the property of referring to an element in reality’ (Cabré, 1998: 81). Therefore, it is necessary to devote Chapter 1 to the analysis of the available theories on terminology in order to determine the main characteristics of the term, and to establish a starting point for the present Bachelor Thesis, as its focal point is the analysis of cosmetics *terms*.

Simply put, a term is a specific language unit and it can be said that a term is ‘a word or phrase used to describe a thing or to express a concept, especially in a particular kind of language or branch of study’ (*Oxford Dictionary of English*, 2013). Nevertheless, a term can be often regarded only as a word (or a particular meaning of a polysemous word), one which is identified as complicated or foreign due to a lack of knowledge in the field where the term in question is used. Consequently, one might say that there is no such thing as cosmetics *terms*, the argument being that everyone already knows what *foundation* and *eye shadow* means, so they are merely words, not terms.

Obviously, although it is a quite popular opinion, it is incorrect. As indicated by Adelina Gómez González-Jover in *Meaning and Anisomorphism in Modern Lexicography* (2006), terms have different degrees of specialization: they depend on the discourse in which they are used, and one should not consider terms as exclusively ‘univocal and highly technical’ (González-Jover, 2006: 22). The following paragraphs will provide more information regarding terminology (in this sense, ‘the discipline concerned with the study and compilation of terms’ (Cabré, 1998: 1)) and the nature of terms.

1.1. Overview on Development and Approaches to Terminological Research

It has to be said that after an intensive analysis of the available material on terminology, one may become inclined to think that most of the work done in the field lacks real purpose, and it is sufficient to make broad generalizations about what constitutes a term. For example, the use of the word *term* in phrases such as *glossary of volleyball terms* already implies that one is about to deal with a number of language units which have a special function in a

particular field, which leads one to think that the word *term* may be merely used by convention to refer to those types of units and no further research is necessary.

Indeed, terminology appears to be a rather controversial topic, as several scholars, including Juan C. Sager and Rita Temmerman argue that terminology at present does not meet all the necessary requirements to be called a scientific discipline (Temmerman, 2000: 2, 23). In Cabré's opinion the reason for this is simple: a lack of a convincing theoretical basis; after all, the field of terminology is comparatively new, its beginnings date back to the 1950s, less than a century ago (Cabré, 1998: 1, 2). However, many scholars believe in a future for terminology, and they maintain that terminology is a prospective subject field, albeit complicated and multifaceted. L'Homme, Heid, and Sager point out in *Terminology During the Past Decade (1994–2004)* (2003) that

‘it is a thriving field of enquiry with a growing number of applications in all spheres where language and specialized knowledge have to be organized and managed together’ (L'Homme, Heid, and Sager, 2003: 160).

It is interesting that one of the main problems in the field of terminology is related to the differentiation between the concepts *word* and *term*, the term being the main object of research (L'Homme, Heid, and Sager, 2003: 153). Needless to say, virtually any dictionary will give a definition of *term*, but the concept has proven to be unexpectedly ambiguous and fascinating (L'Homme, Heid, and Sager, 2003). Thus, the development of a cohesive theoretical foundation or framework of terminology is still in progress; it is necessary to be thorough and willing to look at as many approaches as possible, even if they are similar or overlap (Cabré, 2003: 194). Numerous scholars devoted to the field have contributed to establishing some sort of clarity regarding the research done in terminology, as seen in *Terminology During the Past Decade (1994–2004)* (L'Homme, Heid, and Sager, 2003).

1.1.1. The Vienna School: Principles and Critiques

Although terminology is known to have been established by Austrian-born Eugen Wüster, and the principles of terminology and terminology standardization which he unveiled in the 1950s are considered to be the foundation of terminology, in recent years his views have been thoroughly reviewed by several modern-day scholars (Cabré, 1998: 2). They have concluded that Wüster's theory – referred to as *traditional terminology* or *the Vienna school* – cannot be considered the theoretical backbone of the field, because, as Cabré puts it, Wüster describes what terminology *should* be, but not what it *is* (Temmerman, 2000: 2, 16; Cabré, 2003: 167). In reality, argues Cabré, the function of theory is the opposite: ‘a theory is an attempt to

describe and explain a phenomenon, [and] it is not directed toward any practical application' (Cabré, 2003: 190).

Research undertaken by Cabré, Temmerman, and González-Jover as well as by other scholars in the field (e.g. Sager) shows that the academic circle has not been entirely satisfied with the principles established by Wüster and his followers. Temmerman in her work *Towards New Ways of Terminology Description: The Sociocognitive Approach* (2000) looks at the critiques of a number of scholars, including Sager and Cabré (Temmerman, 2000; see pp 22-31), yet Temmerman's own critique (ibid.: 16), where she opposes each of the five principles of the Vienna school with modern-day observations, is one of the most comprehensive. The following is a summary of the comparative analysis done in her work. According to the Vienna school,

- 1) 'Terminology begins with the concept' (Temmerman, 2000; 4);
- 2) Concepts are unambiguous and can be placed in a 'logically or ontologically structured concept system' (ibid.: 16);
- 3) 'A concept is ideally defined in an intensional definition¹' (ibid.: 16);
- 4) Terms are univocal: 'a concept is referred to one term and one term only designates one concept' (ibid.: 16);
- 5) 'The concept/term is permanent' (ibid.:16).

Temmerman, however, observes that

- 1) Language plays a fundamental part 'in the creation [...] of categories' (ibid.: 16);
- 2) Many concepts are ambiguous, flexible and difficult to put in logical categories (ibid.: 8);
- 3) In many cases it is impossible 'to create a meaningful intensional definition [for a concept]' (ibid.: 10);
- 4) 'Polysemy and synonymy are necessary and inevitable' in terminology (ibid.: 14);
- 5) Terms, meanings, and categories change and evolve (ibid.: 16).

Those who seek to change, review, or complement the principles of traditional terminology have agreed that most of them are incorrect and too rigid; they are prescriptive in nature and, as already mentioned, they do not portray terminology for what it is, but rather introduces guidelines which to follow in order to achieve an ideal use of terminology (Temmerman, 2000: 30). This sense of striving for the ideal in Wüster's work is said to be due to his background; he was a businessman and an engineer, focused mainly on the field of

¹ *Intension* refers to 'the properties that define a word or concept. An intensional definition of a class will correspondingly specify the properties that something must have to be a member of it' (*The Concise Oxford Dictionary of Linguistics*, 2007)

standardization, his prime goal being the standardization of the use of technical and scientific terms (Temmerman, 2000: 11).

1.1.2. Terminology as a Part of Linguistics

Thus, until recently, the two basic opinions regarding the term were that it is either

- a) ‘a component of a conceptual system’ in which case or a lot of work is put into ‘how a term distances itself from the word’ (the Vienna school) (ibid.: 154), or
- b) ‘a lexical unit with a given meaning that occurs in corpora’ (L’Homme, Heid, and Sager, 2003).

Before introducing a third option, one which will be discussed later in this paper, one must also become acquainted with the second. In *Theories of Terminology: Their Description, Prescription, and Explanation* (Cabr , 2003) Cabr  invites the reader to look at terminological units from the viewpoint of linguistic theory as well, where ‘terms behave like words’ (L’Homme, Heid, and Sager, 2003: 154). In this context, terminological units are units of special meaning, and consequently any lexical unit has potential of being a terminological unit: it has to be used in a particular context (Cabr , 2003: 190):

A lexical unit is by itself neither terminological nor general, but [it] is general by default and acquires special or terminological meaning when this is activated by the pragmatic characteristics of the discourse (Cabr , 2003: 190).

Cabr  points out that a look at terminological units from this angle explains ‘how lexical units circulate between general and specialised discourse and how terminological units circulate between different domains’. (Cabr , 2003: 190).

At this point it is possible to identify two ends of the spectrum: at one end there is traditional terminology which seems to be influential yet flawed, and on the other end is the inclusion of terminology into linguistics, something which is not entirely accepted by the scholars who see the potential in terminology as a separate discipline.

1.1.3. The Communicative Aspect of the Term

Returning to the critique of traditional terminology (and moving on to the third approach to studying terms), some of the aspects that several scholars do not agree with, including Sager, Cabr , and Temmerman, are the attempt to distance terminology from linguistics (Cabr , 2003: 167), the disregard for the communicative aspect of terms, and the lack of discussion regarding the use of terms in discourse (Temmerman, 2000: 21). As concerns the

investigation of the complexity of the term, Sager and Cabré are those who have provided immense contributions. It was Sager who first introduced the communicative aspect into the discussion of the term (in 1990), until then, the focus was on the cognitive and linguistic aspects (Temmerman, 2000: 23). In *Theories of Terminology: Their Description, Prescription, and Explanation* (Cabré, 2003), Cabré offers a comprehensive explanation of this approach.

Cabré, too, recognizes that the term (or *terminological unit*) is an element which consists of three parts, that is, the cognitive, the linguistic, and the communicative, or in other words: the concept, the term, and the situation (Cabré, 2003: 7, 183). However, she continues that simply naming these aspects alone is not sufficient to justify the uniqueness of the concept of the term: '[the aspects] fulfil restricted conditions' (Cabré, 2003: 183). Without adding specificity via these restrictions, it is impossible to underline the peculiarities of the term; the cognitive, linguistic, and communicative components are elements of the word as well (ibid.: 183). This structure of the term is also mentioned in *Terminology: Theory, Methods, and Applications* (Cabré, 1999); however, in *Theories of Terminology* (Cabré, 2003), it seems to be expressed more concisely and with greater reinforcement.

So, as concerns the cognitive component, terms 'depend on a thematic context', they have a certain place in a 'conceptual structure' and their meaning is determined by this place (Cabré, 2003: 184). Moreover, 'their meaning is explicitly fixed' and 'considered a property of the unit', and the terms are 'fixed, recognized, and disseminated with the help of the expert community' (Cabré, 2003: 184). In the given case, in actual fact, the basis of Wüster's ideas is retained, namely that terms belong in a structure of concepts, and they have an explicit meaning.

From the point of their linguistic component, terms 'are lexical units' which can have 'lexical and syntactic structure' (Cabré, 2003: 184). Cabré continues that '[terms] as lexical structures exploit all the devices of word formation and the processes of acquiring new units', and 'may formally coincide with units belonging to general discourse' (ibid.: 184). Terms can be 'nouns, verbs, adjectives or adverbs or nominal, verbal, adjectival or adverbial structures', and 'they belong to one of the broad semantic categories: entities, events, properties or relations' (ibid.: 184). Finally, 'their meaning is discreet within a special subject' which 'is extracted from the set of information of a lexical unit', and the syntactic combinability of terms 'is restricted on the basis of the combinatory principles of all lexical items of a language' (ibid.: 184). Here, however, we can observe the introduction of a new view, one that allows certain flexibility which cannot be found in the theory proposed by the Vienna

school. The term is identified as having features that are defined within the context of linguistics.

With regard to their communicative component, terms ‘occur in specialised discourse’ and ‘formally adapt to this type of discourse according to their thematic and functional characteristics’ (ibid.: 184). Lastly, terms ‘are acquired through a learning process and are handled by specialists in their field’, and ‘they are basically denotative (which does not exclude connotations)’ (ibid.: 184).

It can be remarked that the communicative aspect of the term is an efficient complement to the theory produced by Wüster; the importance of context and communication is felt in all three aspects (needless to say, especially in the third – novel – aspect), and the features of the term described by Cabré are not as immobile. This obvious amelioration of the theory goes hand in hand with the observations presented by Temmerman: the term is acknowledged as having linguistic relevance and concepts are flexible, in other words, they are context-dependent and subject to change.

1.2. Cabré’s Research in Terminology and *The Theory of Doors*

The examination of theoretical sources on terminology brings to the foreground the name of Maria Teresa Cabré whose contribution is, undoubtedly, among the most influential; a minor indicator of this could be the fact that other scholars make reference to her work.

Terminology: Theory, Methods, and Applications (Cabré, 1998) is one of Cabré’s most significant publications; it offers a clear overview of the history of terminology and documents her growing awareness of the multifaceted nature of terminology. The best follow-up research study, in fact, another published work of Cabré’s – *Theories of Terminology: Their Description, Prescription, and Explanation* (Cabré, 2003). Consequently, the two above titles are among main sources of information used in the study of the concept *terms* in the present Bachelor Thesis.

In *Terminology During the Past Decade (1994–2004)* (2003), the authors state that there are a number of ways how to approach the process of defining of the term (the three most important approaches have been already mentioned and illustrated) (L’Homme, Heid, and Sager, 2003: 154). The author of the present Bachelor Thesis has found Cabré’s research in particular to be the most comprehensive and suitable (ibid.: 154). As stated earlier, it is influenced by the work of Sager, and it acknowledges the many-faceted nature of the term; Cabré has expressed her view in a very interesting and straightforward way.

In Cabré's book *Terminology: Theory, Methods, and Applications* (1998), one of the most important ideas communicated is that the term is a part of a special language (Cabré, 1998: 114), and to define the concept *term* means to define *special language*.

Notwithstanding the rewarding study of Cabré's work for the purpose of the present research the question still remains whether it is possible to talk about terminology and terms without the constant repetition of such phrases as *special language*, *specific field*, or *professionals*. It means that another look at the definition of the concept *term* is required. An answer can be found in the more recent publications of M. T. Cabré.

In Cabré's book *Theories of Terminology: Their Description, Prescription, and Explanation* published in 2003 (Cabré, 2003), the discussion regarding the nature of terms and their function seems much more evolved and comprehensible; the separate treatment of special languages is redundant in this piece, although it is difficult to say whether it was due to its inappropriateness, or Cabré's decision to temporarily abandon the use of this concept. Instead, she uses the phrases *specialised discourse* and *specialised communication* to refer to the environment and circumstances in which terms are coined and used (Cabré, 2003: 188).

In *Theories of Terminology* (2003) Cabré seems to sum up what she had been saying in her previous work, and introduces her view on the term, one which she calls *the theory of doors* (ibid.: 187). The foundation of the theory is the idea discussed previously that the terminological unit consists of three parts, that is, the cognitive, the linguistic, and the communicative (the concept, the term, and the situation) (ibid.: 187). As stated by Cabré, the essence of her proposed model is that it

attempts to represent the plural, but not simultaneous, access to the object; and in such a way that, whether starting from the concept or the term or the situations, the central object, the terminological unit, is directly addressed (ibid.: 187).

The theory can be easily explained by expanding the analogy used in its name. Simply speaking, the term is represented by the image of 'a house with several entrance doors' and when one enters the house, 'the internal arrangement of rooms is not altered, what does change is the way one chooses to get there' (ibid.: 187).

In other words, one must always keep in mind the multidimensionality of the term; moreover, 'each one of the three dimensions, while being inseparable in the terminological unit, permits a direct access to the object' (ibid.: 187). For example, if one were to choose to analyse terms by focusing on their linguistic component, it must be remembered that they 'do not lose their cognitive and social nature' (ibid.: 187).

In sum, it can be said that nowadays there are three major ways of approaching the term: a) that of traditional terminology where the term is a part of a conceptual system; b) that of linguistics, where the term is a lexical unit which acquires terminological characteristics

when used in specific discourse; c) that which is based on communication sciences and sociolinguistics where the term is a multifaceted unit which must be analysed, taking into consideration its cognitive, linguistic, and communicative elements.

The author of the present Bachelor Thesis finds the third approach to be the most comprehensive and relevant. Thus, having looked at the various approaches of defining the term, the research will continue with a brief overview of the main principles of term formation.

1.3. Methods of Term Formation

It was already mentioned that according to Cabré, '[terms] as lexical structures exploit all the devices of word formation and the processes of acquiring new units' (2003: 184). Thus, when looking at the methods of *term formation*, these methods can be also found in *word formation*, 'the process of creating new words from the material available in the language after certain structural and semantic formulas and patterns' (Sankin, 1979: 109). Indeed, this definition is identical to that of term formation; however, it is important to substitute the word *words* for *terms*: if these two notions are not to be used interchangeably, the same rule needs to be observed when referring the processes of creating new language units.

Cabré reveals there are three main groups of term formation methods: formal, functional, and semantic (Cabré, 1998: 92). Most of these methods are the same as in general word formation; therefore, they can be examined in greater detail, although in the context of lexicology².

1.3.1. Formal Methods of Term Formation

The two main formal methods of term formation are as follows: 'the combination of morphemes and words' and 'the formal modification of existing units by means of truncation processes', e.g. initial abbreviation, acronymy, and clipping (Cabré, 1998: 92). For the purpose of this research only the first category of formal methods will be considered; this category includes affixation, compounding, and creation of phrases (Cabré, 1998: 92; Sankin, 1979: 114).

Affixation is the formation of lexical units 'by adding derivational affixes to stems', and it can be further subdivided, depending on the location of the affix; the types of affixation

² For a comprehensive overview of the methods of word formation in English see Veisbergs, 2001.

most frequently used in term formation are prefixation (*ad-join*), suffixation (*process-or*), or a combination of both (*un-constitution-al*) (Sankin, 1979: 114; Cabré, 1998: 92).

Another significant method of term formation is compounding, the combining of ‘two or more lexical bases to create a new lexeme’ (Cabré, 1998: 92). The compounds resulting from this process can be written in solid form (e.g. *keyboard*), open form (e.g. *real estate*), or with hyphens (e.g. *electro-dynamic*) (*The Oxford Companion to the English Language*, 1992: 245; Darling, 1996; Khidekel, 1979: 174). In term formation, there are three principal ways of compounding: 1) combining of native contemporary forms, e.g. *greengrocer*; 2) combining of neoclassical forms (Greek and Latin), e.g. *electrolyte*; 3) combining of native contemporary forms and neoclassical forms, e.g. *bio-science* (Cabré, 1998: 93).

The formation of phrasal units also involves the combining of lexical units; the new lexical unit is created from an organized syntactic combination of words, e.g. *random access memory* (*ibid.*: 93).

1.3.2. Functional Methods of Term Formation

The two main processes which need to be discussed in relevance to the functional methods of term foundation are conversion and lexicalization (Cabré, 1998: 93).

Conversion (or *zero derivation*) is ‘the use of a word, normally one part of speech as another part of speech without any change in form’ (Veisbergs, 2001: 122). Consequently, conversion is considered ‘a functional change of a word’ (Veisbergs, 2001: 122). The following are some examples of conversion: *blastoff* (verb into noun), *pigeon hole* (noun into verb), *supersonic* [aircraft] (adjective into noun) (Cabré, 1998: 93, Veisbergs, 2001: 124).

Lexicalization is the conversion of an inflected (grammatical) form of a word into a new word with a different meaning and grammatical use, for example *works* (=factory), *arms* (=weapons), *looks* (=appearance) (Cabré, 1998: 93; Veisbergs, 2001: 168).

1.3.3. Semantic Methods of Term Formation

It is explained in *Terminology: Theory, Methods and Applications* (Cabré, 1998: 93) that semantic modification ‘leads to a new unit that is an original association of a designation and a concept that only has meaning in a special subject area’. It can be concluded that the result of this modification is homonymy, not polysemy. (*ibid.*: 230).

Cabré indicates that terms that result from semantic modification are classified, taking into consideration ‘provenance of the base form, and the type of semantic modification

produced in the process' (ibid.: 93). When analysing terms according to provenance ('the place of origin or earliest known history of something' (*Oxford Dictionary of English*, 2013)), it is established that the two primary sources are 'the general language lexicon and the terminology of other special subjects' (Cabr , 1998: 93).

Regarding terms, the most significant types of semantic modification are as follows: the extending of meaning, the narrowing of meaning, and the change of meaning (Cabr , 1998: 93). Here are some examples to illustrate the aforementioned phenomena:

- Extending (widening) of meaning
Interface (Veisbergs, 2001: 97): 'A device or program enabling a user to communicate with a computer (in computing)' (*Oxford Dictionary of English*, 2013); → 'A point where two systems, subjects, organizations, etc. meet and interact'. (*Oxford Dictionary of English*, 2013)
- Narrowing of meaning
Printer (Cabr , 1998: 94): 'A person or business engaged in printing; a [...] device that prints' (*The Collins English Dictionary*, 2013) → 'An output device for printing results on paper (in computing)' (*The Collins English Dictionary*, 2013)
- Change of meaning
Washer (Cabr , 1998: 94): 'A person or thing that washes' (*The Collins English Dictionary*, 2013) → 'Any flat ring of rubber, felt, metal, etc, used to provide a seal under a nut or in a tap or valve seat' (*The Collins English Dictionary*, 2013).

1.3.4. Borrowing and Loan Translation as Methods of Term Formation

In *Terminology: Theory, Methods and Applications* (Cabr , 1998) Cabr  briefly touches upon borrowing and loan translation as methods of term formation; she explains that the essence of these methods is the incorporation of units from one language code into another (Cabr , 1998: 94). The difference between the two methods is that borrowing means 'taking over a word or expression' while retaining its spelling, e.g. *hors d'oeuvre*, whereas loan translation refers to 'translating the components of a foreign word' as in the case of the English word *wintergreen*, which is a loan translation of the Dutch *wintergroen* (ibid.: 94).

Thus, having considered the main aspects of terminology and studied the nature of the term and the principal methods of term formation, the present research can continue with an overview on the theoretical aspects of etymology.

2. OVERVIEW ON THEORETICAL ASPECTS OF ETYMOLOGY

As it will be revealed in the final chapter, the focal point in the present research is the etymological analysis of cosmetics terms; for this reason it is necessary to present the basic notions regarding etymology. Thus, Chapter 2 will briefly discuss etymology and its main purposes as a discipline.

One of the simplest definitions of etymology is given by David Crystal in his 1995 book *The Cambridge Encyclopedia of the English Language*: ‘etymology is the study of lexical history’ (Crystal, 1995: 136). He expands this definition by saying that etymology ‘investigates the original lexemes, the affinities they have had to each other, and how they have changed in meaning and in form to reach their present state’ (ibid., 136). Furthermore, Crystal adds that etymology will always have a place in the domain in linguistics, because people are interested in knowing about the origin of words: from personal names, place names and common nouns to idioms, abbreviations, proverbs, etc. (ibid., 136).

Crystal points out that one of the fundamental aspects of etymology is the study of semantic change in linguistic units (Crystal, 1995: 138). There are several types of semantic change (some of which also coincide with the methods of term formation as seen in the previous chapter), yet there are four basic categories:

- 1) extension/generalization, (see *extending (widening) of meaning*, 1.3.3.) (ibid.: 138);
- 2) narrowing/specialization (see *narrowing of meaning*, 1.3.3.) (ibid.: 138);
- 3) amelioration (‘a lexeme develops a positive sense of approval’, e.g. *lean* was once used to describe someone emaciated, whereas nowadays it suggests physical fitness and attractiveness) (ibid.: 138);
- 4) pejoration/deterioration (‘a lexeme develops a negative sense of disapproval’, e.g. the Middle English word *villein* was a neutral word for *serf*, but the Modern English *villain* has negative connotations) (ibid.: 138).

Arguably one of the most intriguing areas of etymology is folk etymology (or popular etymology) which deals with ‘popular but mistaken accounts of the origin of words or phrases’ (Crystal, 1995: 139; *Oxford Dictionary of English*, 2013). Crystal mentions the word *sirloin* as a good example of folk etymology (Crystal, 1995: 139). The *sir* in *sirloin* is derived from the French word *sur* (meaning *above*); when the word *sirloin* was introduced in the Middle English period, those ‘unused to French [...] etymologized [*sur*] to *sir*’, and a legend was conceived to support it – ‘an English king found this joint of meat so splendid that he gave it a knighthood’ (ibid.: 139).

Ernest Klein adds an interesting perspective to the concept of etymology in his work *A Comprehensive Etymological Dictionary of the English Language* (1966). In the introduction he talks about the function of etymological dictionaries and reveals what he considers to be the main purpose of etymology. Firstly, Klein correctly observes that English belongs to the family of Indo-European languages, and that in the process of ‘tracing any word to its source, an etymological dictionary must take into consideration all the important cognates of this word in other Indo-European languages’ (Klein, 1996: ix). He stresses the fact that in order to understand the history of a word, the word must be compared ‘with as many correspondences as possible’ (ibid.: ix)

Secondly, Klein draws attention to the fact that words are not merely elements of a language, they are ‘also the history of the people speaking it’ (ibid.: x). He figuratively refers to words as ‘milestones along the way leading to the majestic Palace of Human Knowledge’ and describes language as a mirror which reflects the development of mankind (ibid.: x). He finishes this train of thought by saying that ‘tracing words to their origin [is the] tracing of civilization and culture to their real roots’ (ibid.: x). In relation to terms, however, Klein maintains that ‘the history of a word is at the same time the history of the thing denoted or the idea expressed by that word’; therefore, ‘the history of the technical terms of any branch of science we also give the history of that branch of science itself’ (ibid.: x).

It must be mentioned that the practical analysis of the present Bachelor Thesis (Chapter 4) is based on the aspects of etymology mentioned above. The analysis of the origin of cosmetics terms is, in fact, a combination of linguistic analysis and historical research: as stated by Klein, language cannot be separated from history. For this reason the following chapter will be a brief overview of the eventful history of the beauty industry.

3. EMERGENCE OF THE BEAUTY INDUSTRY

3.1. Cosmetics as an Industry and a Subject Field

Having examined the theoretical aspects of terminology and etymology, it is now necessary to transition to the discourse of cosmetics³. In the 21st century one cannot deny or ignore the existence of the billion-dollar beauty industry⁴ that has become an important part of the daily life of millions of people worldwide, and, on a larger scale, an integral constituent of the global economy reaping huge profits (*History of Cosmetics*, 2013).

Consequently, an industry so prominent is run by professionals, from chemists and pharmacists creating new cosmetic formulations to professional make-up artists. In her research *Casting Race: A History of Make-up Technology in the United States Film Industry, 1890—1940* (1998) Jennifer H. Miller makes a just observation regarding make-up in order to underline its technical aspect:

make-up is a technology [...] in that it is a product of science, consisting of combinations of chemical compounds that have been manufactured in a laboratory [where] make-up standards [are] developed, elaborate controls [are] designed for make-up's use, and make-up shades [are] created [...] (Miller, 1998: 4).

Therefore, following the above statement by Miller and the discussion of the subject matter presented in Chapter 1, it can be concluded at this point that the field of cosmetics, just as any subject field, has its own set of terminology. Interestingly, it would appear that the linguistic units referring to the concepts related to cosmetics could not be considered as terms without the emergence of the industry and the subject field. Thus, a study of cosmetics terminology firstly means a study of the history of the beauty industry. The aim of this chapter is to present a short history of the development of the beauty industry, particularly in the West, and to trace the lines of development how beauty practices which have existed for centuries have transformed into the cosmetics products known today – sold at virtually any store, beautifully packaged, posing no threat or causing no hazard for health and life and ready for use.

It should be remembered that the beauty industry ‘has health and hygiene at one end and artifice at the other’ (Jones, 2010: 8). In view of the vastness of the subject matter and the volume constraints of the Bachelor Thesis, the present research will focus on the opposite end to health and hygiene that can be designated in a multitude of ways, including *make-up*,

³ *Cosmetics* – ‘a preparation applied to the body, especially the face, to improve its appearance’; *make-up* – coloured cosmetics ‘such as powder, lipstick, etc, applied to the face to improve its appearance’ (*Oxford Dictionary of English*, 2013). In the present Bachelor Thesis the terms *cosmetics* and *make-up* will be used interchangeably as the umbrella term *cosmetics* includes make-up (but not vice versa).

⁴ a term widely used to refer to the cosmetics industry, also by Jones (2010).

decorative cosmetics, colour cosmetics, and even artifice (Jones, 2010: 8). For the sake of the conciseness of the research study the author has chosen to highlight only some key events that have helped shape the cosmetics industry over time. Furthermore, the development of the industry is illustrated with details concerning primarily those cosmetics products applied to the face to improve skin tone, i.e., powder, grease paint, and foundation, although a similar *storyline* could be developed about other products, e.g. lipstick.⁵

It must also be mentioned that it would be an arduous and inefficient undertaking to consider every aspect of the development of the beauty industry for the present research (not only the founding of notable cosmetics companies, improvements in cosmetic formulations, and fashion trends, but the impact of socio-economic processes (e.g. the two World Wars) on the beauty industry and the changes of the role of women in society). Therefore, for further information, it is advisable to consult the works cited in this paper, including the online articles and timeline created by James Bennett found on *cosmeticsandskin.com* and Geoffrey Jones' book *Beauty Imagined: A History of the Global Beauty Industry* (2010) which has proven to be one of the most substantial sources of information. The development of an industry as versatile and complex as the beauty industry is not a subject that can be easily unravelled and explained; nevertheless, Jones (2010) has managed to review its evolution systematically, chronologically, and with great precision.

3.2. Status of Cosmetics before the Victorian Age

According to Jones, when evaluating the role of cosmetics in the lives of people nowadays, it is somewhat unbelievable that the origins of cosmetics products that they use 'lie primarily in knowledge of the scents and healing properties of plants, flowers, and herbs', the use of which centuries ago 'was bound by [...] religious and cultural beliefs' (Jones, 2010: 1). Someone living in the Western society of the 21st century may find it astonishing that the cosmetics products used today are based on 'domestic knowledge and local crafts' (Jones, 2010: 44). Moreover, before the 19th century the production and use of cosmetics products were, for the most part, done at home (ibid.: 44). Jones points out that

few, if any, of the products marketed by today's industry can be regarded as truly new conceptually, even if their composition and presentation are of more recent origin (2010: 4).

Indeed, the use of products to help people enhance their appearance and appeal can be traced back to 'virtually every pre-industrial society', including the ancient Egyptians,

⁵ See *Appendix 2* for a selection of important developments in cosmetics, taken from Bennett's (2013) *Cosmetic Timeline*. For the complete timeline, see *References*, Bennet, J. (2013a) 'Cosmetic Timeline'.

Greeks, and Romans, to name a few (ibid.: 4). Before the rise of the beauty industry, people used a variety of simple cosmetics products such as kohl, rouge, powders, and oils (*Encyclopædia Britannica*, 2013a). However, as said in the online edition of the *Encyclopædia Britannica*, ‘cosmetics disappeared from much of Europe with the fall of the Roman Empire in the 5th century AD, [and] a revival did not take place until the Middle Ages’ when crusaders brought cosmetics and perfume back from their travels in the Middle East (*Encyclopædia Britannica*, 2013a).

However, ‘cosmetics reappeared in Europe [...] in the Renaissance’ and the use of make-up products in particular was quite extensive; but if any products were used, there was a possibility that it was a health hazard due to their toxic ingredients, e.g. lead and copper (*Encyclopædia Britannica*, 2013a; *History of Cosmetics*, 2013; *The Personal Care Products Council*, 2013). It is said in *Beauty Imagined* (2010) that Western society of the 19th century became increasingly aware of the negative side effects of the use of make-up products, and this is one of the main reasons why they lost their former popularity (Jones, 2010: 62). Eventually, ‘pale and clear skin, blushing cheeks, and a natural appearance became the norms of female beauty in the West’, and the use of decorative cosmetics was frowned upon (ibid.: 62). Queen Victoria declared the use of make-up products improper, and ‘the use of *face painting* and other cosmetic devices became associated with prostitutes or, at best, actresses’ (ibid.: 62; *The Personal Care Products Council*, 2013).

However, the world was changing, and a time would soon come when cosmetics would no longer be associated with ‘people making creams in their kitchens, or small pharmacies making concoctions for their customers’ (Jones, 2010: 2).

3.3. Development of the Beauty Industry

3.3.1. Socio-economic Climate of the 19th Century

The Western world of the 19th century experienced a series of life-changing transformations that had an impact on the existing attitude towards the status of cosmetics products in society as well. One of the greatest achievements of the period was ‘the introduction of electricity into industry and domesticity’ which facilitated manufacturing, transportation, and agriculture (Klišāns, 2005: 4; Blūma et al, 1999: 189). This development required technical improvements that were to be achieved through scientific research (Blūma et al, 1999: 189). Consequently, scientific discoveries also lead to the development of the chemical industry which, in turn, affected the production of chemical substances, colouring agents, and pharmaceuticals (Klišāns, 2005: 5).

Furthermore, the growth of industry resulted in the urbanization and industrialization of cities: people moved to cities to find work in factories (Blūma et al, 1999: 180). A new social class was emerging – the middle class – which included people who had acquired reasonable wealth and power (e.g. factory owners, merchants, and professionals), and had more leisure time than the working class (Blūma et al, 1999: 180; *Encyclopædia Britannica*, 2013b). The general improvement of the quality of life and the demand for the mass-produced commodities saw the rise of the consumer culture: manufacturers began to develop ways in which to attract buyers, and recognized the importance of the design, packaging, and promotion of their products (Klišāns, 2005: 10).

3.3.2. Perfume Trade

In *Beauty Imagined* (2010) Jones begins the story of the beauty industry with perfumery; as in the case of cosmetics products, he stresses the fact that perfumery as a craft ‘has an ancient and global heritage’; however, it was ‘reinvented during the course of the nineteenth century into a capitalist industry’ (Jones, 2010: 15). The reason behind this could be the developments in technology and society mentioned above which created the impression that the commercialization and mass-production of perfume (and other beauty products) was the future. It can be assumed that perfume was a good starting point for the beauty industry – as it was mentioned earlier, during the 19th century the use of cosmetics products was still somewhat controversial.

As indicated by Jones (2010), the beginnings of the modern perfume industry are found in France, a country famous for the opulent lifestyle of its aristocracy during the 17th century:

When the craft of perfumery re-entered Europe from the Islamic world, perfume was in time diffused elsewhere, and during the second half of the seventeenth century the trade in perfumery developed strongly in France (Jones, 2010: 16).

The perfumery trade became well-established, and it was no easy task to become a master perfumer; it required immense technical skills to create fragrances (ibid.: 16). It is interesting that the French Revolution in 1789 did not have a profound negative impact on the perfume trade, even though perfume was associated with the king and his court (ibid.: 16). Instead, the temporary disdain for perfume functioned as the first step of making perfumery into an expansive industry: perfumers ‘began to seek broader retail markets at home and [abroad]’ (ibid. 16).

At the beginning of the 19th century, however, ‘a new generation of perfumers started to appear’ (Jones, 2010: 18). They were keen on maintaining the link between perfume and prestige while introducing a ‘new commercial awareness’ (ibid.: 18). Jones (2010) singles out Eugène Rimmel and Pierre- François-Pascal Guerlain as some of ‘the most creative figures’ among the new entrepreneurs (Jones, 2010: 18, 19). Without question, 19th century French perfume-makers set the benchmark for the perfume industry in other Western countries (ibid.: 18, 19).

Moreover, people lived in a fast-paced age of technology – the appearance of photography and cinema as well as the development of advertising meant that it was no longer enough to merely smell good, it was necessary to look good (ibid.: 44; Klišāns, 2005: 5, 10). As a result of this, ‘new commercial products and services emerged in the modern era to help beautify one’s hair, skin, and face’ (Jones, 2010: 44).

3.3.3. Impact of Technical Innovation and the Introduction of *Greasepaint*

As time progressed, people were being introduced to ‘unprecedented opportunities to look at themselves’, and the 19th century may be regarded as a turning point attitudes towards one’s appearance, self-awareness, and ways in which to present oneself in public (Jones, 2010: 44). This is a result of some of the comparatively small-scale innovations of the time as well. For example, in 1835 a German chemist Justus von Liebig invented a process which eased the production of mirrors: mirrors could be ‘manufactured on a much larger scale, and for the first time in history ordinary people could buy a mirror’ which meant that more and more people could have a better look at themselves’ (ibid.: 44; *Mirror History*, 2013).

The use of gas (later – electricity) as a source of light was another important technical advancement that had a noticeable effect on the emerging cosmetics industry: people no longer had to depend on flickering candlelight to illuminate spaces, and people could simply see clearer, which also affected the operation of theatres (Jones, 2010: 44). In one of his articles on his website *cosmeticsandskin.com*, a very informative and well-cited source on the history of cosmetics, James Bennett (2013c) writes that

by the 1840s most theatres in the Western world had adopted gas lighting in preference to candles or oil lamps. Gas was brighter [and] made the stage more visible. The improved lighting made many existing stage techniques unusable (Bennett, 2013c).

Naturally, stage make-up was affected as well: the previously used powder cosmetics was not enough to enhance the actors’ features onstage. Although there were experiments with greasy substances (i.e. mixing powder pigments with grease) to create a product which

would be more intensely pigmented and long-lasting than powder, a proper solution was not found for several decades (Bennett, 2013c). The situation changed in the 1870s when the German opera singer and chemist Ludwig Leichner started a make-up business and ‘pioneered grease paints in stick form, inventing the proprietary name *greasepaint*’ (Bennett, 2013c; Jones, 2010: 63). Leichner’s products soon gained popularity and were ‘demanded internationally’ (Bennett, 2013c). The greasepaint had better coverage and pigmentation than powders, and was easier to use (ibid.: 2013c).

Bennett (2013c) draws attention to the fact that ‘although greasepaint was not designed as a general make-up, and did not replace face powder and rouge, [...] some adventurous actresses used it as a lipstick, mascara or eye shadow when such things were generally unavailable’ (Bennett, 2013c). By doing so, ‘they stretched the boundaries of what was considered acceptable. Where they led others would follow’ (ibid., 2013c). Jones (2010) agrees, saying that

the makers of theatrical make-up such as [...] Leichner became significant forces behind the building of socially acceptable cosmetics through their creation of fashionable brands which in time could be diffused to the wider population (Jones, 2010: 52).

However, the use of make-up was not only a matter of social acceptance; it must be reminded that it was a matter of health as well. In order to generate demand for cosmetics, manufacturers needed to improve the quality of their products and assure consumers that they were safe to use (Jones, 2010: 62). Thus, the 19th century saw the introduction of several beauty products which were improvements of their previously existing unhealthy variants. To give a few examples, Eugène Rimmel was the first to introduce a ‘factory-made, non-toxic mascara’, and in 1866 American Henry Tetlow discovered that zinc oxide could be used as ‘a good and harmless face powder’ (ibid.: 19, 63). Needless to say, all of these products were altered as time went by and they were substituted with even better variations. Nevertheless, manufacturers of cosmetics had made the first profound statements that mass-produced beauty products should be harmless and available to everyone.

3.4. 20th Century and Onwards: The Cinema, Max Factor, and the Success of the Beauty Industry

As the story goes on, it is safe to say that the beauty industry continued to flourish, and by the beginning of the 20th century it was certain that it would not be stopped. The industry continued to be influenced by technological advancements and the shift of values in society.

‘Motion pictures as an industry and artistic pursuit’, or *cinema*, was a combination of both: by 1927 the first full-length talking picture appeared, and spectators began to search for new standards of beauty in the film actors (*World Encyclopaedia*, n.d.). Consequently, it can be asserted that the development of the film industry went hand in hand with the beauty industry.

In *Casting Race* (1998), Miller explains that during the period from the 1890s until the 1930s, which can still be referred to as the initial stage of cinematic make-up, ‘theatrical make-up was introduced into the film industry and subsequently modified in accordance with the unique demands of the film medium’ (Miller, 1998: 12). There were two main reasons: firstly, theatre greasepaint made it ‘impossible to appear natural in close-ups’ and the heat from the lamps on set made the make-up uncomfortable to wear (*ibid.*: 119; *Encyclopædia Britannica*, 2013c). Secondly, the colour range designed for theatre ‘failed to meet the quite different requirements of motion-picture lighting and film emulsions’ (*Encyclopædia Britannica*, 2013c). Eventually this approach to make-up in film – the attempt to modify theatre make-up for use on film – was abandoned, and it was necessary to develop make-up made ‘specifically for use in the film industry’ (Miller, 1998:12).

When reviewing the development of make-up in the 20th century, it is imperative to mention the immense contribution of Max Factor. As mentioned in *The American Beauty Industry Encyclopedia* (Willet, 2010) his work had an astounding impact on the beauty industry as well as the film industry; what is more, legend has it that Max Factor was the man who coined the term *make-up* to refer to his products (Willet, 2010: 191, 202).

Polish-born Max Factor immigrated to the United States in 1904, and moved to Los Angeles in 1909, where he founded his cosmetics company. (Willet, 2010: 202). Eventually he began to create products designed specifically for on-screen use, and in 1910 he developed a precursor to modern-day foundation – a semiliquid greasepaint ‘available in a wide range of skin tones [...] that would not crack [or cake] under the harsh studio lights’ (*ibid.*: 191, 202; *Encyclopædia Britannica*, 2013c). In response to the introduction of panchromatic film and incandescent lighting in the 1920s, Factor created a new line of make-up called *panchromatic make-up* which would suit the new technology; his success won him a special Academy of Motion Picture Arts and Sciences Award in 1928 (*Encyclopædia Britannica*, 2013c).

Actors soon began using his innovative products off-screen, and women desired to resemble their favourite movie starlets, so Factor launched the *Society Make-up* line in the 1920s to make his cosmetics innovations available outside theatre and film (*ibid.*, 2003; Willet, 2010: 203). In 1937 Max Factor introduced his famous *Pan-Cake Make-up* which was ‘adapted for colour film [and advertising]’ and it became one of the best-selling make-up products in history (Willet, 2010: 203).

The link between cinema and make-up in the 20th century shows why Miller remarks that over time ‘cinematic make-ups [constructed], perpetuated, and contained specific notions of race, as well as notions of gender and beauty’ (Miller, 1998: 6). Ultimately, cosmetics began to stand on their own: other members of the industry such as Helena Rubinstein and Elisabeth Arden made notable contributions, and women of all ages began to wear make-up in public (*History of Cosmetics*, 2013; Bennett, 2013a). Science and technology keeps advancing, and cosmetics manufacturers have not ceased to introduce new and exciting innovations (starting with Max Factor’s *Lip Gloss* in 1930 and ending with the HD foundations of the 21st century by companies like *Make Up For Ever*).

In recent years, there has been another significant development in cosmetics which is connected with the expansion of the Internet. Since its launch in 2005, the website *YouTube* has become an encyclopaedia of cosmetics (Chen, 2010). *YouTube* features thousands of beauty tutorials made by so-called *beauty gurus*: professional make-up artists and self-taught enthusiasts who share their knowledge in applying make-up (Addley, 2009; Chen, 2010). Thus, the beauty industry seems to have become even more accessible to the public; these days the tips and tricks of make-up artistry can be easily found online. (Lempereur, n.d.).

Thus, cosmetics exists as a subject field, yet its terminology has not been compiled and studied like the terminology of other fields, because it is so well known to the general public; furthermore, the field of cosmetics is closely connected with the media, and it would appear that numerous terms have become de-terminalized, i.e., they have been become a part of the general language due to their frequent use. The analysis of the origin of make-up terms may reveal certain trends in term formation in the given field of industry and potentially identify emerging patterns in developing terminology pertaining to cosmetics industry.

The subsequent etymological analysis of cosmetics terms will be undertaken by applying Maria Teresa Cabré’s approach discussed in Chapter 1.3., that is, *the theory of doors*. This approach is particularly useful when analysing the terms of a subject field which is new and constantly changing. The *theory of doors* gives the opportunity to look at the term as a complex, multifaceted unit without fear of focusing on one aspect of the term and abandoning others; all three elements of the terminological unit in question – the concept, the term, and the situation (keeping in mind the peculiarities and restrictions discussed in chapter 1.1.3) – will be examined within the frame of a comprehensive analysis.

4. ETYMOLOGICAL ANALYSIS OF COSMETICS TERMS

Having examined the theoretical foundation of the present Bachelor Thesis, the research will continue with the practical part, the etymological analysis of cosmetics terms. The empirical analysis of the origins of cosmetics terms undertaken within the frame of the present research covers a sample of 26 terms. The main criteria for selecting terms for analysis was their frequent present-day use

- 1) in the production of cosmetics products by such renowned companies as *Max Factor*, *MAC*, *Make Up For Ever*, and *Estée Lauder*;
- 2) in the press, especially in fashion magazines such as *Vogue* and *Elle*;
- 3) by professionals in the field of cosmetics: a) celebrated make-up artists, for example, Lisa Eldridge, Charlotte Tilbury, and Pat McGrath, and make-up artists-turned-entrepreneurs such as Bobbi Brown; b) other experts who work in the media, predominantly make-up artists and so-called *beauty gurus* on *YouTube*).

Furthermore, it was important to create a selection of terms which include terms which are used to refer not only to well-known cosmetics products (e.g. *lipstick*), but also techniques of make-up application (e.g. *to blot*), tools and instruments (e.g. *palette*), etc.

In most cases the term in question is, from the point of view of linguistics and etymology, a separate sense of a well-established polysemous word of the English language. Thus, the aim of the analysis was to study the origin and development of the *original word* in question and try to determine the time and circumstances when it became the linguistic component of the cosmetics term known today. The analysis was founded on the ideas discussed in Chapters 1 and 2 by Cabré and Klein, that a term is a complex unit to be studied from several angles, and the etymological study of words is also a study of history.

During the study of the selected terms it became evident that certain trends can be observed regarding their etymology. Consequently, to make the analysis more systematic and for the convenience of the overview, the terms have been classified into 5 categories, which also reflect important details of the etymology of the terms: 1) terms originating from the vocabulary of an art or a craft (e.g. painting and sculpture), 2) terms originating from the vocabulary of technology, 3) terms originating from the vocabulary of anatomy, 4) terms originating from other sources, and 5) terms of obscure origin.

The main source of information regarding word etymologies was the online version of the *Oxford English Dictionary (OED Online)* which is considered to be the newest edition of the dictionary. However, it must be mentioned that the focus of the analysis is the origin of cosmetics terms; therefore, derivatives (e.g. *concealer*) are treated without focusing attention

to the etymology of their affixes. In addition, in compounds where the first component refers to a part of the body, such as *lipstick*, *eye shadow*, etc. only the second component is analysed: the reason for the use of the first component is self-explanatory. In addition, it was important to remain within the study of the term as much as possible, therefore the etymological roots of the *original word* will not be considered.

Furthermore, it must be pointed out that the analysis is, in fact, a combination of the information found in the *OED Online* (including quotations which illustrate the use of a word), the information found in the sources mentioned previously (i.e. the criteria for selecting the terms), sources on the history of cosmetics, and the conclusions drawn by the author as well as her personal experience. It was discovered that the dictionary was a reliable source, yet quite a lot of language facts and peculiarities have not been acknowledged and registered. However, the *OED* is a work in progress and it was pleasant to discover that there have been some valuable cosmetics-related additions to the *OED* since its 2nd edition in 1989.

4.1. Terms Originating from the Vocabulary of an Art or a Craft

The first category includes terms which have originated from the vocabulary of an art or a craft: *palette*, *highlighter*, *eye shadow*, *contour* (verb (v)), *sculpt*, *graphic*, *blot* (v), *primer*, *nail lacquer/nail varnish/ nail polish*, *bronzer*, *make-up*. The cosmetics terms seem to have been adopted from these sources for the sake convenience and due to the similarity in the concepts expressed by the two lexical units in question. Indeed, it seems natural that cosmetics professionals have embraced the units discussed below as part of their vocabulary.

4.1.1. Terms Originating from the Vocabulary of Painting

Palette is a frequently used term in cosmetics, used to refer to the variety of colours of a certain product, for example: ‘*Pure Colour* five colour eyeshadow palette’ (*Estée Lauder Online*, 2013), or a container for cosmetics products, the contents of which are chosen by the user: ‘*Pro Palette* [...] A double-sided *Pro Palette* that accommodates two inserts. See-through lid lets you view shade choices [...]’ (*M·A·C Cosmetics NA*, 2013b). According to the *OED*, the English word *palette* has been in use since the 17th-18th century⁶, and it comes from the French word *palette* (*OED Online*, 2013). Consequently, some of the meanings of the

⁶ The figures in this research are approximate, as they are based on the quotations in the *OED*; it is said in the *OED* that the dictionary provides the earliest available printed example of a given meaning (*Oxford English Dictionary*, 1989: xiv).

French word have transferred to English, including ‘painter’s palette’ and a ‘range of colour used by a painter’ (*OED Online*, 2013). As Pablo Manzoni writes in his 1979 book *Instant Beauty*, ‘just as a painter needs his brushes, paints, and palette to create, so does the make-up artist’ (Manzoni, 1979: 213). Thus, it is clear why the unit *palette* was borrowed and altered in meaning; what is more, it would appear that the term began to be used around the 1970s-1980s, when the manufacturing of make-up (esp. eye shadow) palettes became more popular; evidence for this can be found by studying vintage cosmetics ads – before the 1970s-1980s eye shadow colours were sold separately⁷.

Another make-up term where the origin of the term can be associated with painting is *highlighter*. In the beauty industry, *highlighter* is used to refer to a light-coloured make-up product applied which to an area of the face, usually the high points of the face, e.g. on the top of the cheekbone, to make it stand out (Gately, 1996: 249; Davis and Hall, 2008: 78). Furthermore, the word *highlight* is often used as a verb, to refer to the process of using such a product in order to make the high points of the face more prominent.

When considering the etymology of the word *highlighter*, it seems that the first task would be to, firstly, omit the suffix *-er*, and then analyse it as a compound – *high* (adjective) + *light* (noun (n)). According to the *OED*, the adjective *high* has been used in English in its primary meaning – ‘of great or considerable upward extent [...]; extending far upward’ – since the 9th century; the meaning ‘of great amount, degree [...]; great, intense, extreme [...]’ has been recorded since the 15th century (*OED Online*, 2013). Concerning the word *light*, it is said in the *OED* that the primary meaning of *light*, ‘opposed to darkness’, is registered in English in the 10th century; the meaning related to art, i.e. ‘light or illuminated surface, as represented in a picture [...]; any portion of a picture represented as lighted up’ dates back to the first half of the 17th century (*ibid.*, 2013).

Highlight as a compound noun is registered in the mid-17th century, used in painting to refer to ‘any of the brightest parts of a subject or a representation of it’, and from then on it is also used in photography and cinematography, where the interplay of shadow and light is crucial (*OED Online*, 2013). Furthermore, *highlight* eventually (around the 1930s) began to be used as a verb in the meaning ‘to bring into prominence, [...] to draw attention to’ (*OED Online*, 2013). The examination of information provided in the *OED* allows concluding that *highlight* both as a verb and noun began to be used more extensively in the context of cosmetics around the mid-20th century; a use of the noun used in the context ‘a bright tint in the hair’ is already registered in 1941: ‘one can bring out high-lights on every shade of hair

⁷ For examples of advertisements see *Appendix 3*.

[..]' (*OED Online*, 2013). Furthermore, a dictionary of theatre terms published in 1952 gives the following definition of the verb *highlight*: 'highlight, in make-up, to accentuate cheekbones and other features and [...] contrast the shade, on the face' (*OED Online*, 2013). Further derivation of the word *highlight* may be connected with the emergence of the word *highlighter* in the meaning 'a marker pen which overlays a printed word, etc. with a transparent (usu. fluorescent) colour, leaving it legible and emphasized' (*OED Online*, 2013). As revealed in an online article of *The New York Times*, the highlighter was introduced in the 1963 (Greenbaum and Rubinstein, 2012), and the use of the verb to *highlight* in the meaning 'to use a highlighter pen' followed later in the decade (*OED Online*, 2013).

It is difficult to say whether or not the vocabulary of cosmetics at the time was influenced by the increasing use of the word *highlighter*, but derivatives of the word *highlight* were on their way to become the basis of the terminology of cosmetics. This can be observed in the following quotes taken from a 1972 edition of *Vogue* magazine and a 1999 edition of *Elle* magazine: 'New Pure Pearl-Light Everywhere Colour for highlighting round the eyes', '[...] highlighter for a natural-looking glow' (*OED Online*, 2013).

Eye shadow is a widely-used compound which seems to be distantly related with art and painting. According to the *OED*, the word *shadow* was first used in the 12th century, and in its primary meaning, that is, 'comparative darkness' (*OED Online*, 2013). Since then *shadow* has developed other meanings, including that which pertains to art: 'the darker part of a picture, [also] the colour used in the tincture of such a part' (*ibid.*, 2013). This usage of *shadow* is recorded in the late 15th century and still exists today, although in this context the word *shadow* is more often substituted with *shade* (*ibid.*, 2013).

Nevertheless, it can be assumed that *eye shadow* has been derived from the previously mentioned meaning. It is rather interesting that *eye shadow* is used to refer to the make-up product 'applied to the eyelids or around the eyes' rather than the effect created by using it (*ibid.*, 2013). Although the *OED* indicates that some of the first uses of the term *eye shadow* are registered in the 1930s, there are recorded uses which precede this decade: in his *Cosmetic Timeline* James Bennett mentions that Elizabeth Arden introduced eye make-up products, including eye shadow, in her salons in 1913, and in 1916 Max Factor added two new products to his cosmetics line: *Eye Shadow* and *Eyebrow Pencil* (Bennett, 2013a; *OED Online*, 2013).

The origin of the make-up term *bleeding* (sometimes *bleed*) is linked to the vocabulary of dyeing (the dyeing of textile products), although there is a connection with painting as well; for this reason *bleeding* has been included in this subcategory. Furthermore, one may assume that the term has originated from the vocabulary of anatomy; however, the following

analysis reveals that the connection between *bleeding* and the vocabulary of anatomy is too distant, and it would be erroneous to place the term in any other category.

Bleeding has been derived from the noun *bleed*, a conversion of the verb *to bleed* (*OED Online*, 2013). The verb is first recorded around the 11th century in the sense ‘to emit, discharge, or “lose blood”’; since then the verb has acquired a number of meanings, including that which pertains to the process of dyeing: ‘to “run” or become diffused when wetted’ (or, in other words ‘to seep into an adjacent colour or area’) (*OED Online*, 2013; *Oxford Dictionary of English*, 2013). The use of this meaning of the verb *bleed* dates back to the mid-19th century (*ibid.*, 2013). Subsequently, the nouns *bleed* and *bleeding*, meaning ‘the seeping of a dye or colour into an adjacent colour or area’, have also emerged (*OED Online*, 2013; *Oxford Dictionary of English*, 2013).

The meaning behind the term *bleeding* deserves more attention; the term is used in reference to the application of lipstick or other coloured lip product. Lipstick bleeding occurs when lipstick is applied to the lips and the colour moves out of the natural lip-line, leaving a smeared effect. Thus, one can observe the similarity between the term used in cosmetics and the term pertaining to the practice of dyeing. The use of the make-up term can be illustrated by a quote from a *YouTube* video by make-up artist Charlotte Tilbury: ‘[a lip pencil] holds the gloss and holds the lipstick, and stops it from bleeding’ (Tilbury, 2013).⁸

4.1.2. Terms Originating from the Vocabulary of Drawing/Writing

As revealed in the *OED*, the first recorded meaning of the word *graphic*– ‘drawn with a pencil or pen’ – is from the early 17th century and now obsolete, but several other senses used today are related to it nevertheless: ‘of or pertaining to drawing or painting; graphic arts’; ‘pertaining to the use of diagrams, linear figures, or symbolic curves’ (recorded since the 18th century) (*OED Online*, 2013).

Accordingly, the word used in this meaning has influenced terminology of cosmetics; the term *graphic* is thus used to refer to make-up looks which feature sharp lines and linear, geometrical elements. It was not possible to find information on the use of the make-up term in the past, but nowadays it is common.

The modern-day use of the term can be illustrated by a quote from an article on the website of *Vogue UK*: ‘Geometric lines at *Mary Katrantzou*, feline flicks at *Lanvin* and tiny

⁸ It was not possible to determine the approximate time of the emergence for three cosmetics terms in the analysis: *bleeding*, *graphic* (4.1.2.) and *wearable* (4.1.6.)

triangles at *Erdem* - graphic black liner played a starring role on the autumn/winter 2012-13 catwalks' (Niven, 2012).

The term *blot* is rather frequently used in the industry, as in 'to blot the lips after applying lipstick', or designations of items such as *blotting paper* and *blotting powder* (Eldridge, 2012a). The verb *blot* is commonly used to refer to the process of removing excess lipstick from the lips and removing or *blotting* excess oil from the skin. As in the case with *graphic*, the origins of the cosmetics term are found in the vocabulary of writing and drawing.

It is indicated in the *OED* that both the English verb and noun *blot* date back to the 15th century (*OED Online*, 2013). It would appear that the first recorded meaning of *blot* (v) is 'to spot or stain with ink or other discolouring liquid or matter'; despite the fact that the compound *blotting paper* has been in use as early as the 16th century, the use of the verb *blot* in the sense 'to dry with blotting-paper' is registered only in the mid-19th century (ibid., 2013). It is difficult to find any sources which document the use of *blot* in relation to cosmetics, but one of the earliest recordings among printed cosmetics manuals can be found in Eleanore Helen Brodie King's 1948 manual *Glorify Yourself* where she discusses the technique of blotting lipstick to achieve a long-lasting effect (King, 1948: 40).

The origins of compounds the second element of which is the word *pencil* (e.g. *lip pencil* and *eye pencil*) can also be considered to be the craft of writing/drawing. The use of the word *pencil* in the English language dates back to the 14th century, and it was first used in the sense 'a paintbrush made with fine hair tapered to a point' (*OED Online*, 2013). In the 16th century the word began to be applied in the sense it is most known for today: '[an] instrument for writing or drawing, consisting of a slender stick of graphite [...] enclosed in a long thin cylindrical piece of wood' (*OED Online*, 2013).

Pencil in the meaning pertaining to cosmetics – 'a pencil containing kohl or some other colouring matter used to give emphasis to the eyes, lips, etc' – began to be used in the late 19th century, at a time when make-up was still closely associated with theatre, but slowly began to gain the interest of the general public (see chapter 3.3.3.) (*OED Online*, 2013). Here is one of the first recorded uses of *pencil* as in 'cosmetics product', taken from an 1888 issue of *Pall Mall Gazette*: 'He only used such materials as [are] in every actor's make-up box—grease-paint, rouge, lining-pencil, [etc.]' (*OED Online*, 2013).

The use of the compounds *lip pencil* and *eye pencil* is registered at the beginning of the 20th century, thus one can assume that cosmetics manufacturers quickly realized the necessity for variety in make-up pencils; here is an early example of the use of the compound

eye pencil, taken from a 1902 edition of *The Westminster Gazette*: ‘Sticks of grease~paint, eye-pencils, lip salve’ (*OED Online*, 2013).

4.1.3. Terms Originating from the Vocabulary of Sculpture

Contour (v) and *sculpt* are terms which have been adopted from sculpture. They are similar, yet not entirely synonymous. In cosmetics, to *contour* means to shade the face with a rather dark and matte make-up product ‘in order to make the contours of the face more prominent’. (Davis and Hall, 2008: 78). To *sculpt* means to transform the contours of the face with a combination of products, including highlighter and blusher (for the treatment of *blusher*, see 4.3.). The *OED* states that the use of the English verb *contour* dates back to the late 19th century, whereas the use of the noun is recorded in the 17th century (*OED Online*, 2013). Furthermore, the noun is of French and Italian origin, ‘introduced as a term of painting and sculpture’ in the sense ‘the outline of any figure’ (*OED Online*, 2013).

According to the *OED*, *sculpt*, meaning ‘to sculpture’ has been in use since the 19th century, and it is a back formation of *sculptor* (recorded since the first half of the 17th century) (ibid., 2013). *Sculpt* in the sense ‘to shape, form, mould’ has been in use only since the 20th century (ibid., 2013). Keeping in mind that the term *highlight* (v) has been in use at least since the 1950s (see analysis of *highlighter*) and the terms *highlight*, *contour*, and *sculpt* are often used together, one can assume that the three make-up terms are of approximately the same age. The following is a modern-day example of the use of *sculpt*, taken from the website of the famed make-up artist Lisa Eldridge: ‘The transformative effect of sculpting and highlighting a face is something that always blows me away [...]’ (Eldridge, 2012b).

4.1.4. Terms Originating from the Vocabulary of Carpentry/Metalwork

It can be presumed that the cosmetics terms in the following set have originated from the vocabulary of carpentry: *primer*, *nail lacquer/nail varnish/nail polish*, and *bronzer*. The word *primer* is derived from the verb *to prime*; the sense ‘to cover (wood, canvas, metal, etc.) with a preparatory coat of paint [...]’ has been used since the 1560s (*OED Online*, 2013). The noun *primer*, defined by the *OED* as ‘a substance or mixture used to prime wood, metal, canvas, etc.; a coat or layer of this’, has been in use since the mid-17th century (*OED Online*, 2013).

Not surprisingly, the cosmetics term *primer* refers to a product with a similar function, i.e., to prepare a surface (the skin); a primer ‘evens out the texture of the skin, keeps the makeup smooth, adds longevity to makeup, and protects the skin underneath’ (Davis and Hall,

2008: 73). The cosmetics term is relatively new, the same as the product; according to make-up forums on the Internet, such as *makeupalley.com*, the term *primer* has been in use since the early 2000s (*MUA Inc*, 2013).

Nail polish/nail varnish/nail lacquer are terms of colour cosmetics which are also worthy of study. Firstly, all three terms refer to the same cosmetics product: ‘varnish applied to the fingernails or toenails to colour them or make them shiny’ (*Oxford Dictionary of English*, 2013). The difference is in the use of these linguistic units: *polish* is used mainly by American English speakers, and *varnish* is used by speakers of British English (however, nowadays speakers of BrE also tend to use the AmE variant; this trend is also reflected in the naming of cosmetics products, for example, the London-based company *Rimmel* refers to their nail products as *nail polish* (*Coty Inc.*, 2013b; *Oxford Dictionary of English*, 2013).

These days the phrase *nail lacquer*, however, due to its classic and perhaps glamorous appearance and sound in comparison to the other terms, is used most often as a product name rather than a designation of the product itself; it is favoured by high-end cosmetics brands such as *MAC* and *Dior* in order to signal the quality and status of their product (*M·A·C Cosmetics NA*, 2013a; *Christian Dior Couture*, 2013). However, it is likely that years ago *nail lacquer* was a common way to refer to the product, as seen in this quote from Angela Carter’s 1993 book *The Magic Toyshop*, found in the British National Corpus: ‘It was a soft-looking, plump little hand with pretty, tapering fingers the nails of which were tinted with a faint, pearly lacquer’ (The British National Corpus, 2007).

As the terms *nail polish/varnish/lacquer* are identical in meaning, only the most popular unit – *nail polish* will be subject to closer analysis. According to the *OED*, the first meanings of the word *polish* (n), supported by quotes from literature from the late 16th – early 17th century, were ‘refinement, culture; elegance of manner’ and ‘the action or an act of polishing [...], smoothness [and] gloss produced by friction or the application of a coating to a surface’ (*OED Online*, 2013). Furthermore, the noun *polish* appeared in the English language later than the verb; the meaning ‘to make smooth (and usually glossy) by friction’ dates back to the 14th century (*OED Online*, 2013).

Returning to the noun *polish*, the meaning ‘a substance used for polishing, [..] applied to a surface to produce [...] a smooth (and usually glossy) coating or appearance’ appeared quite late, in the 19th century (ibid.). Consequently, the compound *nail polish* dates back to the early 20th century, at a time when nail care was getting increasingly more attention from the cosmetics industry and the first commercial nail polishes appeared (Bennett, 2013a; *OED Online*, 2013).

Bronzer is a cosmetics term which refers to ‘a cosmetic applied to the skin to simulate a sun tan’ (*The Collins English Dictionary*, 2013); furthermore, this term appears to have been adopted from the vocabulary of carpentry and/or metalwork. The word *bronzer* has been derived from the verb *bronze*, a conversion of the homonymous noun (*OED Online*, 2013). Both the English noun and verb *bronze* date back to the 17th-18th century (ibid., 2013).

The primary meaning of the English verb *bronze* is ‘to give a bronze-like surface or appearance to (metal, wood, etc.) by any mechanical or chemical process’ and one of the first recorded uses of this meaning is from 1645 (ibid., 2013). The meaning ‘to make like bronze in colour; to brown’ is recorded in the 18th century, and *bronze* was eventually used to refer to the suntanned, bronze-coloured appearance of the skin, as seen in this quote from 1792: ‘The bald veteran..richly bronz'd by many a summer sun’ (ibid., 2013). Over time the use of *bronze* in this meaning became more widespread, and nowadays the online version of *The Oxford Dictionary of English* indicates that one of the meanings of *bronze* is ‘to make (a person or part of the body) suntanned’ (*Oxford Dictionary of English*, 2013).

It is interesting that the word *bronzer* in the meaning ‘a cosmetic applied to the skin [...] to give the appearance of a suntan’ has been included in the *OED* only in 2006 as a ‘draft addition’ despite the fact that it has been used since the 1960s (*OED Online*, 2013). The following is an example of use of *bronzer* taken from *The Chicago Tribune*, December 1966: ‘Revson has [a cream] called “Face Bronzer”. It gives the illusion of a tan.’ (ibid., 2013). Nowadays bronzer is a key product in the beauty industry, and the term is explicit and frequently used.

4.1.5. Terms Originating from the Vocabulary of Theatre

The term *make-up* (occasionally also spelled *make-up/make up*; in the present Bachelor Thesis the *OED* spelling is used) itself has its roots in the vocabulary of a craft, in this case – theatre acting. Firstly, the unit is composed of two elements: *make* (v) and *up*; as said in the *OED*, the use of *make* dates back to the 12th century, and the phrasal verb *make up* is already recorded in the 14th century (*OED Online*, 2013). The noun *make-up* is comparatively new as it is registered in the 19th century, and several of its meanings, including ‘cosmetics’ are based on the senses of the phrasal verb (*OED Online*, 2013). It can be assumed that the noun is based on the phrasal verb in the meaning ‘to prepare’ (ibid., 2013).

According to the *Oxford English Dictionary*, there are several developments in the use *to make up* as in *to prepare*; around the 16th – 17th century *to make up* was used in the following context: ‘to attire (a person) suitably for receiving guests’ (ibid., 2013). This is

listed as the first development, and the use of *to make up* in this meaning is now obsolete (ibid., 2013). It is possible that the other developments, namely the meanings ‘to prepare, put in order (a bed) for a particular occasion; to put (a room) in order [...]’ as well as ‘to prepare [...] for a theatrical performance or other public appearance by means of an appropriate costume, [...] cosmetics’ appeared in the language simultaneously (early 19th century) and possibly on the basis of the first development (. (ibid., 2013).

Thus, the nominal unit *make-up* is derived from the phrasal verb; furthermore, it will be demonstrated below that *make-up* in the sense of ‘cosmetics’ can be considered to be a product of 19th century theatre slang: it can be assumed that those working in theatre began using the phrasal verb as a noun (ibid., 2013). The definition of the noun *make-up* in the *OED* is as follows: ‘the action or process of making up with cosmetics, etc.; the work involved in doing this; (also) an instance [...] of making up’ (*OED Online*, 2013). The following *OED* quote taken from an 1880 book *Amateur Acting* reflects that *make-up* was initially associated with theatre: ‘What, in theatrical parlance, is called the “make-up”. This has reference to the alteration made to the appearance of the face, so as to indicate youth, age, or character’ (ibid., 2013).

The examination of the whole dictionary entry shows that during the late 19th century the word *make-up* slowly began to be used out of the theatre environment to refer to both ‘an appearance of face, dress, etc., adopted for a theatrical performance or other public appearance’, and ‘cosmetics, theatrical paint, etc., as used in making up the face, etc.’ (*OED Online*, 2013). Eventually, the stabilization of the use of the word *make-up* instead of *cosmetics* or *face paint* lead to the establishment of a number of compounds based on the word *make-up*, such as *make-up room*, *make-up kit*, *make-up bag*, etc (ibid., 2013). Thus, *make-up* has become a proper term and it has, to a certain extent, replaced *cosmetics* in modern-day use; as seen in the media, nowadays *cosmetics* is most often used to refer to make-up and skincare, whereas *make-up* is used to refer specifically to ‘coloured cosmetics’ (see footnote page 15). Consequently, this analysis gives the impression that perhaps Max Factor was not the man responsible for the coinage of the term *make-up* (see page 21).

Lipstick is one of the most well-known units within the framework of cosmetics terminology. As in the case of *eye shadow* and *eye/lip pencil*, the first element of the compound will not be analysed. The first recorded uses of the word *stick* in English are in the meaning of ‘a short piece of wood’, and the earliest example given in the *OED* dates back to c1000 (*OED Online*, 2013). The transferred use of ‘a piece of material rolled, moulded, or cut for convenience of use into a long and slender form like that of a stick’ has been used to refer to *sticks* of various substances since the 15th century (*OED Online*, 2013).

It can be speculated that the origin of the compound *lipstick* is related to the evolution of theatre make-up and its subsequent influence on the developing beauty industry. As stated in the *OED*, the word *lipstick* began to be used around the 1880s, some forty years before the introduction of the first push-up type and swivel-type lipstick containers (Bennett, 2013a). It can be assumed that the early lipsticks were intended for use by theatre actors and packaged in a similar fashion as the stick greasepaint of the late 19th century; consequently the make-up product intended for use on the lips was named by analogy (Bennett, 2013c).

Mascara, the term for a product for darkening eyelashes, has also been coined alongside developments in theatre make-up. In an online article titled *Water Cosmetique (Mascaro)* James Bennett (2013e) provides a detailed history of the product based on credible sources; this history also reveals the fascinating origin of the term *mascara*. Bennett starts with the fact that Eugène Rimmel (see page 20) is often named the originator of mascara, most likely because one of Rimmel's products – the first non-toxic, factory-made mascara – became so popular that to this day “rimmel” is the word for mascara in several languages’ (e.g. Turkish) (Bennett, 2013e; *Coty Inc.*, 2013a).

However, Bennett points out that the predecessor to Rimmel's mascara, his product *water cosmetique*, ‘was developed to be used on men's moustaches not women's eyelashes’ (ibid., 2013). In Rimmel's time, the mid-19th century, ‘moustaches and beards were very fashionable [...] and there were a wider variety of products’ for styling them, including dyes and non-permanent colourants such as pomades and water cosmetiques (ibid., 2013e).

Actors, actresses and other performers needed to change their appearance for stage purposes; therefore, products such as water cosmetiques were often used in theatre make-up (ibid., 2013e). According to Bennett, ‘when water cosmetique was used as theatre make-up it was often referred to as “mascaro”’, a term based on the Spanish *mascara* (‘a stain, mask’) and/or Italian *maschera* (meaning ‘mask’) (Harper, 2012; ibid., 2013e). The product was used to colour head and facial hair, but occasionally also eyebrows and eyelashes (ibid., 2013e).

Bennett writes that ‘by 1900 eyelash cosmetics were also being used outside of the theatre’, and French cosmetic manufacturers, including Rimmel, started selling water cosmetique (*mascaro*) (ibid., 2013e). Around 1910 water cosmetique/mascaro ‘also began to be called “mascara”’, evidently as a result of the ‘increased use of eye make-up by women in the general population’ (ibid., 2013e). By the end of the 1930s the term *mascara* was quite well-established in the English-speaking world (this is also confirmed by the *OED*); some companies, however, did not follow the trend (for example, until 1950 Elizabeth Arden was using the term *cosmetique* to refer to her brand's cake mascara) (*OED Online*, 2013; Bennett,

2013e). Thus, the term *mascara* has lost all association with theatre and ‘the original moustache colourant’; it has become the means of referring to one of the most widely-used cosmetics products of the past century (Bennett, 2013e).

4.1.6. Terms Originating from the Vocabulary of Fashion

It is debatable whether fashion can be considered as a kind of art; nevertheless, for the sake of convenient categorization in this research, fashion has been placed under the category *art*. Among the selected terms, however, only one term was discovered to have been originated from fashion – *wearable*. On the surface this unit seems simple, yet it is a proper cosmetics term with peculiarities of use and interesting origins.

Wearable is composed of the verb *wear* and the suffix *-able*; thus, the first task is to examine the history of *wear*. According to the OED, the use of the word *wear* in its primary meaning, ‘[...] to be dressed in; to be covered [...] with; to have on’, has been recorded since the late 9th century (*OED Online*, 2013). The word has acquired other meanings, including ‘to allow (one's hair, beard) to grow in a specified fashion’ which has been in the English language from approximately the 12th century (*ibid.*, 2013). Furthermore, as confirmed by the *Oxford Collocations Dictionary*, this use of *wear* has also extended to the word *make-up* (as well as words designating individual make-up items, such as *mascara* and *lipstick*), e.g. ‘[...] Jennifer Lawrence shows off her flawless complexion as she wears minimal make-up to *The Great Gatsby* premiere’ (*Oxford Collocations Dictionary*, 2002; Bull, 2013).

The word *wearable* itself, meaning ‘capable of being worn; fit or suitable to be worn’ dates back to the 16th century; initially the word was used in reference to clothing (*OED Online*, 2013). Nowadays, however, the linguistic component of this word is seen in *wearable*, a common term in the fashion and beauty industries; however, it can be assumed that the use of the term in the fashion industry precedes its use in the context of cosmetics.

Thus, the term *wearable* is used to describe clothing and make-up (or even a hairstyle) which is comfortable to wear in everyday situations; the opposite of a wearable look would be a runway or editorial make-up look (such looks are created for fashion shows and photo shoots). These make-up looks are quite often abstract, theatrical, or created with products which are not comfortable. To give an example of this, here are a couple of modern-day uses of *wearable* (the first quote is in reference to clothing): ‘Here’s our guide to the top 10 most essential and wearable trends from the spring runways’ (Gustashaw, 2012); ‘If you like the more avant-garde, green and blue [lipsticks] have been spotted on the runways [...], but the more wearable reds and oranges [...] will be the real hits’ (Pyle, 2008).

4.2. Terms Originating from the Vocabulary of Technology

The history of cosmetics shows that cosmetics terms can emerge simultaneously with certain technological advancements; a modern-day cosmetics term which belongs to this group is *HD*, as in *HD foundation*. *HD (high-definition)* is a frequently used word combination in the modern age; it is used to refer to the sharpness and detail produced by video/photo cameras, broadcast systems, and television equipment (*OED Online*, 2013).

In regard to the word definition⁹, it is explained in the *OED* that the sense of ‘[...] the condition of [...] being definite, in visual form or outline; [...] the defining power of a lens or optical instrument, i.e. its capacity to render an object or image distinct to the eye’ appears to be relatively new, examples of its use date back only to the mid- 19th century (*ibid.*, 2013). *Definition* in the meaning of ‘the degree of distinctness of the details in a photograph, film, television picture, etc.’ has been in use in the English language since the late 19th century (*ibid.*, 2013). Initially, it was used in photography; later along with the dawn of television and computer technologies in the 20th century, the word became more widespread and was used in certain compounds, namely *high-definition* and *low-definition*. (*OED Online*, 2013).

Journalist Claire Coleman writes that the success of HD images has had a significant influence on make-up artists and anyone who needs to be in front of a camera. (Coleman, 2009). The reason for this is simple: ‘every change in texture [is] visible’ and it requires ‘new formulations that [can] seamlessly cover wrinkles and imperfections’ (Coleman, 2009). As of 2008, such formulations are available; this development in cosmetics, one that responds to the requirements of new image technology, resembles the preceding developments and trends, for example the introduction of Max Factor’s panchromatic make-up in the 1920s, make-up that was introduced along with panchromatic film (see page 21) (Chang, 2012). Consequently, to ease the task of finding designations for products, the designation of the respective technological innovation is transferred to the make-up product, e.g. *HD foundation*, *HD primer*, *HD powder*, etc. (*Make Up For Ever*, 2013a; *OED Online*, 2013).

4.3. Terms Originating from the Vocabulary of Anatomy

As it will be demonstrated in this subchapter, there are cosmetics terms which have been *borrowed* from the vocabulary of anatomy, including *complexion*, *blusher*, *nude*. Again, the *borrowing* of lexical items has been done for convenience’s sake. Despite of this, the widespread use of these items in the field of cosmetics has established them as terms.

⁹ For commentary on *high* see *highlight*, 4.1.1.

As revealed in the *OED*, the first recorded meanings of the word *complexion* are now obsolete; starting with the 14th century and even until the 19th century *complexion* was a term used in physiology and natural philosophy (*OED Online*, 2013). The word was used to refer to ‘the combination of supposed qualities (cold or hot, and moist or dry) in a certain proportion, determining the nature of a body, plant, etc.’ or ‘temperament’ (*ibid.*, 2013).

The use of the meaning in reference to skin, i.e. ‘the natural colour, texture, and appearance of the skin, esp. of the face’ is recorded from approximately the 16th century; furthermore, this meaning of *complexion* also retained elements of the sense mentioned above as it was believed that ‘the colour of the face indicated temperament or health’ (Harper, 2012; *OED Online*, 2013). However, it would appear that eventually the theories regarding the connection between the human body and types of temperament were abandoned, and the word *complexion* was used to refer only to the appearance of the skin (*OED Online*, 2013).

Nowadays *complexion* is a very common term in make-up and skincare; it collocates with a number of adjectives to refer to the condition of the skin, e.g. *clear, flawless, fresh, glowing, healthy, smooth, fair, rosy, dull*, etc. (*Oxford Collocations Dictionary*, 2002). Furthermore, *complexion* seems to be a keyword in the advertising of cosmetics products which promise to eliminate imperfections and create perfect-looking skin; this can be observed in the following description of a *Max Factor* foundation taken from *Vogue.co.uk*: ‘The formula includes soft minerals and is balanced to remain ultra-fine, enhancing your complexion and leaving skin radiant’ (Cox, 2008).

The next term to be discussed is *blusher*. The *Oxford Dictionary of English* defines the cosmetics term *blusher* as follows: ‘a cosmetic of a powder or cream consistency used to give a warm colour to the cheeks’ (*Oxford Dictionary of English*, 2013). As in the case of *nail polish/nail varnish*, there are differences in use: *blusher* is considered to be the BrE variant, and *blush* is used by speakers of AmE (*ibid.*, 2013). Furthermore, *blusher* is an interesting term, because the concept it refers to has more or less remained the same throughout the centuries, but the linguistic unit has changed: during the 18th-19th century and for some time during the 20th century the term commonly used for cosmetics for use on the cheeks was *rouge* (*OED Online*, 2013).

The unit *blusher* is composed of the verb *blush* and the suffix *-er*; as stated in the *OED*, the earliest recorded senses of *blush* are ‘to shine forth’ and ‘to cast a glance, give a look’, however, both of these senses are now obsolete (*OED Online*, 2013). The meaning ‘to become red in the face, [...] to “colour up”’ is registered in the mid-15th century (*ibid.*, 2013). Consequently, *blusher* derives from the sense ‘to colour up’, and according to the *OED*, the

term *blusher* has been in use since the mid-20th century (ibid., 2013). To give an example, here is a quote from an advertisement in a 1965 edition of *Vogue* magazine: ‘Ultima II’ blushing creme... You can do no wrong with this ‘transparesscent’ blusher—it is so blendable, so edgeless, so atmospheric in texture’ (ibid., 2013).

The last term in this category is *nude*. This make-up term is quite popular nowadays, and it is used to describe make-up looks and products which are natural and flesh-toned, for example ‘A [...] nude eye palette will allow vibrant pink lips to stand-out [...]’ (Morgan, 2008). Upon the study of the *OED* it seems that the term has derived from the following meaning of *nude*: ‘of a person or a part of the human body, or its representation in art, etc.: wearing no clothes, naked, bare’ (*OED Online*, 2013). This meaning of the word has been in use since the early 19th century; however, in the early 20th century the word *nude* acquired the meaning ‘of a pinkish beige colour; flesh-coloured’ (ibid., 2013).

After examining a number of cosmetics manuals of the 1970s -1990s¹⁰, it would appear that the use of the adjective *nude* in relation to cosmetics is relatively new. Thus, it can be assumed that the rise of the popularity of *nude* in cosmetics may be connected with the emergence of the natural make-up trend in the 1990s where focus was on natural, flesh-toned colours (for more on the trend see Johnson, 2010).

4.4 Terms Originating from Other Sources

A number of cosmetics terms in this analysis appear to have no obvious connection with the vocabulary of any craft; however, as it will be demonstrated in the paragraphs to come, these terms can be categorised according to other criteria.

4.4.1. Common Words Denoting Function

As the title implies, the cosmetics terms in this category are based on common words which imply a certain function: *foundation* and *concealer*. In other words, these terms are based on well-known words of the general English lexicon because these well-established words clearly express the function and basic properties of the concepts behind the terms.

The first term to be analysed is *foundation*, a cosmetics product which is used as a base to even out the skin tone on the face before applying other products. Foundation is arguably the most important cosmetics product in the beauty industry as the appearance of a

¹⁰ Manzoni, 1979; Jackson, 1988; Madry and Place, 1989; Aucoin, 1999

flawless complexion is the core of any make-up look; in an interview for *Vanity Fair* iconic make-up artist Pat McGrath adds that ‘wearing a perfect foundation that provides the best complexion is important [...]’ (Volpe, 2013).

As concerns the etymology of the term *foundation*, it is evident that the term is derived from the homonymous lexeme in general English. According to the *OED*, the word *foundation* has been used in English since approximately the 14th century (*OED Online*, 2013). The first registered meaning of foundation is ‘the action of founding or building upon a firm substructure; the state or fact of being founded’, and over time the word has acquired several other meanings, including ‘the solid ground or base on which an edifice or other structure is erected’ which dates back to the 16th century (*ibid.*, 2013).

It is said in the *OED* that the transferred meaning of ‘that upon which any structure is built up; a body or ground upon which other parts are overlaid’, used in various technical uses, is recorded in the 19th century (*OED Online*, 2013). Consequently, this meaning of *foundation* is what facilitated the emergence of the make-up term. The use of *foundation* in reference to cosmetics is recorded in the early 20th century, at the dawn of the beauty industry (*ibid.*, 2013). However, the term was initially used attributively, e.g. *foundation cream*, *foundation lotion*, *foundation make-up* (*ibid.*, 2013). The *OED* gives the following quote from a 1935 book *Beauty Adorned* as an example of early use of the term: ‘a greaseless foundation-cream as a base’ (*ibid.*, 2013). Furthermore, the information provided in the *OED* indicates that *foundation* began to be used on its own around the 1960s (*ibid.*, 2013).

The second term in this category is *concealer*, described by Davis and Hall as ‘a makeup product used to even out skin tone, and cover blemishes, scars, bruising, discoloration, and circles under the eyes’ (Davis and Hall, 2008: 75). Unlike many other cosmetics terms, *concealer* is included in the *Oxford English Dictionary*: as of 2004 it is listed in the online version as a ‘draft addition’ (*OED Online*, 2013). A definition is provided, although it is not as precise as the definition offered by Davis and Hall: ‘a cosmetic preparation for covering skin blemishes, esp. on the face’ (*ibid.*, 2013).

The term is derived from the English verb *conceal* which, according to the *OED*, has been used since the late 13th century in the meaning ‘to keep from the knowledge or observation of others, refrain from disclosing or divulging [...]’ (*ibid.*, 2013). Later, in the 17th century, the verb acquired the meaning ‘to put, remove, or keep out of sight or notice; to hide.’ Thus, it is evident why this particular word was selected to name a product which hides imperfections of the skin. However, in order to reveal the origin of the term *concealer*, it is necessary to consider the history behind the product.

According to James Bennett's article *Covermark* on his website *Cosmetics and Skin*, *concealer* was not the term initially used to describe the product. The predecessor to concealer was introduced in 1931 (in lotion form), the product name being the same as the brand, *Covermark* (Bennett, 2013b). The founder of the brand, U.S.-born Lydia O'Leary, 'suffered from a large, raspberry-coloured birthmark [...] that covered half of the left-hand side of her face'; she thus 'developed *Covermark* to "cover this mark" and in doing so introduced the world to an new class of cosmetics' (Bennett, 2013b).

Bennett writes that in 1936 the original *Covermark* lotion was replaced with 'a more functional cream', and O'Leary advertised her product as being suitable for both serious skin blemishes like birthmarks and burns and minor defects like dark under-eye circles, thus 'making *Covermark* the first product to appear on the market specifically designed as an all-purpose concealer' (ibid., 2013b).

Bennett's website provides several images of advertisements of *Covermark* products and product descriptions given by O'Leary herself from the 1930s-1950s, and the word *concealer* cannot be found in any of them (ibid., 2013b). However, in an advertisement for the *Covermark Spot-Stick* the product is referred to as *cover-up*, and *conceal* was one of the verbs O'Leary used to describe the properties of her products (ibid., 2013b).

It can be assumed that a turning point for the term *concealer* was the release of Helena Rubinstein's concealing product *Conceal* in 1942 (in addition, the *OED* confirms that one of the first uses of *concealer* can be found in a 1942 *New York Times* article (*OED Online*, 2013)). Evidently at that point it was necessary to give a proper designation to a cosmetics product of such growing importance, and *concealer* was a logical choice (ibid., 2013b). Since then *concealer* has become one of the key terms in cosmetics.

4.4.2. Common Words Denoting Visual Phenomena

The term in this category is *shimmer*. In cosmetics, shimmer is used to refer to a very fine powder with light-reflecting properties; it is used in a variety of make-up products, e.g. eye shadow, blusher, foundation, highlighter, etc. In an article for *Elleuk.com* make-up artist Daniel Sandler gives an example of the use of *shimmer*: 'don't apply too much shimmer or highlighter onto cheekbones as it reflects a lot of light from the camera flash [...]' (Gorman, 2011). Furthermore, *shimmer* is not to be confused with *glitter* – 'tiny pieces of sparkling material used for decoration' (*Oxford Dictionary of English*, 2013). Shimmer is very fine and used to illuminate certain areas of the skin, whereas glitter is comparatively coarse and used to add embellishment to a make-up look.

As in the case of all cosmetics terms in this research, *shimmer* is derived from its homonymous counterpart in the general English word stock. The *OED* reveals that the noun *shimmer*, meaning ‘a shimmering light or glow; a subdued tremulous light’ is recorded since the first half of the 19th century, and it is a conversion of the verb *shimmer* which dates back to the 12th century (*OED Online*, 2013). There is no record of any other meaning of the noun *shimmer* in the *OED*; it can be assumed that a separate meaning of the noun with reference to tiny light-reflecting particles was created by analogy with the coinage of the noun *glitter* in the meaning ‘tiny pieces of shiny decorative material’ (*The Collins English Dictionary*, 2013).

Similar to the noun *shimmer*, *glitter* is a nominalised verb; according to the *OED*, the verb *glitter*, meaning ‘to gleam, sparkle’, has been used in English since the 15th century, and the noun (‘glittering or sparkling light’) entered the language in the 17th century (*OED Online*, 2013). However, in 1934 Henry Ruschmann, a machinist from New Jersey, U.S.A., invented ‘a way to grind up plastics’ which resulted in the production of tiny pieces of material; allegedly it was Ruschmann who called this substance *glitter* (Mangum, 2007; Barnes, 2011). Eventually glitter was used in fashion design and cosmetics; as the first major trends of wearing cosmetics containing shimmer started appearing in the 1930s it can be suspected that it was necessary to differentiate the true glitter from a substance creating a more subtle sheen (*Glamour Daze*, 2013).

After a study of vintage cosmetics advertisements of the 1950s-1970s (available from Internet sites such as *vintageadbrowser.com*) it can be observed that the word *shimmer* in descriptions of make-up products began to be used around the 1960s, but by the 1970s *shimmer* was already used as a noun, i.e., to describe a type of make-up product (*Maybelline*, 1979: ‘choose from dozens of shades – four different shimmers’)¹¹.

However, it must be noted that during the 1960s-1990s words like *frosted* and *pearl-* were also used to describe make-up products with shimmer in order to emphasize essence of pearl as the main ingredient which adds sheen to cosmetics (Bennett, 2013d). Nowadays these words are very rarely used and *shimmer* (and *shimmery*) has become a frequently used term in the beauty industry.

4.5. Terms of Obscure Origin

There are a few units among the selected terms which are widely used in the beauty industry, yet their origin is quite obscure and it is difficult to find information about them; these units are *crease* (n) and *crease* (v), and *powder*.

¹¹ See *Appendix 3* for a selection of advertisements

The analysis of the noun and verb *crease* has revealed that these terms are separate, yet related. The difference between the terms is that the noun is primarily used in relation to the application of eye make-up and verb is used to describe the properties of certain cosmetics products. First of all, the *crease of the eyelid* or simply the *crease* is a term used to refer to the upper part of the upper eyelid, where the skin forms a defined line/fold of skin. When it comes to the application of eye make-up, the crease is an important reference point; the term is most often used by make-up artists to explain where to apply a product. The following is an example of use taken from legendary make-up artist Kevyn Aucoin's book *Making Faces*: '[Apply] soft brown cream eye shadow in the crease of the eyelid. [...] Blend well.' (Aucoin, 1999: 48).

As mentioned previously, *to crease* is used to characterise the properties (and quality) of cosmetics products, especially eye make-up products such as cream eye shadows. When an eye shadow *creases*, it means it has gathered in the crease of the eyelid, creating the appearance of poorly applied or worn-in make-up. Consequently, this verb has also become something of a cosmetics advertising buzzword: cosmetics companies always guarantee that their eye make-up products are long-lasting and do not crease, as seen in the product descriptions of *Make Up For Ever* and *Bobbi Brown*: 'Eye Prime [allows] the eye make-up to last longer with a no crease, no fade result', 'Velvety-smooth formula that goes on easily - and lasts all day without creasing or smearing' (*Bobbi Brown Online*, 2013; *Make Up For Ever*, 2013b).

As concerns the origin of the two terms discussed above, both of them have stemmed from the same source, the English word *crease*. It is said in the *Oxford English Dictionary* that the actual origin and early history of the word is unknown, and, in fact, it cannot be established 'whether the noun or the verb had priority' (*OED Online*, 2013). Both the noun and the verb have been registered since the late 16th century; the first recorded sense of the noun is 'the line or mark produced on the surface of anything by folding; a furrow in a surface, such as is caused by folding; a fold, wrinkle [...]', and that of the verb is 'to make a crease or creases [...], to wrinkle, to fold in a crease' (*ibid.*, 2013).

However, it is difficult to determine the time and circumstances when *crease* began to be used in the context of make-up application. In a number of cosmetics manuals of the first half of the 20th century¹² (most of them stage make-up, however) there is no mention of the word *crease* in the contexts discussed above; however, as mentioned in Richard Corson's 1972 book *Fashions in Make-up*, the unit *eyelid crease* was used in the early 1960s (Corson, 1972: 552). An example of usage can be found in a 1961 edition of *Vogue* magazine: 'Then,

¹² Holland, 1927; Chalmers, 1930

with a coloured grease shadow, draw a line just at the eyelid crease, [...] and blend it slightly upward – leaving the actual lid and bone-area near the brow uncoloured [...]’ (ibid.: 552). It may be assumed that this was one of the first proper uses of the word *crease* (n) in reference to the concrete area of the eye; consequently, the use of *crease* (n) can be located in the make-up manuals of the late 1970s, 1980s, and onwards¹³. Consequently, the term *crease* (v) can be believed to have emerged during this time period as well.

Powder is one of the fundamental cosmetics products, one that has been used for centuries; it has been said that the use of face powder is one of the oldest cosmetics practices, and it dates as far back as Ancient Greece (Long, 2010).

In the case of *powder*, it would appear that the emergence is closely connected with the historical developments of cosmetics (see page 17). It is revealed in the *OED* that the English word *powder* is borrowed from the French *poudre* (*OED Online*, 2013). In order to fully understand the way *powder* entered the English language, it is necessary to consider the etymology of the French word; according to the *OED* the primary meaning of *poudre* - ‘dust’ – dates back to the early 12th century, and the meaning ‘finely ground substance’ was acquired at the end of the century (*OED Online*, 2013). Furthermore, *poudre* began to be used in the meaning ‘medicinal powder’ in the 13th century, and the meaning of ‘cosmetic in powder form’ appeared a century later (ibid., 2013).

In the English language the word *powder* was first used in reference to ‘solid matter in the form of dry particles’ and also dust or ashes (approx. the 14th century); in the mid-14th century powder was used to designate ‘a medical substance formulated as a powder, [originally] for external application’, but the meaning ‘a cosmetic in the form of a powder’ is recorded in only the early 16th century (*OED Online*, 2013).

It can be believed that the cosmetics term *powder* entered the English language at the time when the European trend of using cosmetics products reached England; although it is merely a speculation, it would appear that the trend of using face powder had been established in France for a considerable time. However, there is no real evidence that the English borrowed the practice of using cosmetics from the French. Thus, it is difficult to determine the actual circumstances due to the challenge of finding credible sources which provide detailed information on the cosmetics practices in Europe during the 13th-16th century. Nevertheless, the use of *powder* in reference to cosmetics endured, and today powder remains one of the most important products in the beauty industry.

¹³ Manzoni, 1979; Jackson, 1988; Madry and Place, 1989

4.6. Results of the Analysis

To summarize, the etymological analysis of Chapter 4 contained the following elements: the study of the existing linguistic unit (what could be referred to as the *original word*) from which the cosmetics term in question is derived; identification and description of the concept expressed by the term, complemented with examples of use (which also illustrates the communicative/situational aspect of the term) and the circumstances in which the cosmetics term emerged (historical facts)¹⁴.

In order to position the performed research in relevance to the hypothesis of the present Bachelor Thesis, the key facts of the etymological analysis were organized in a table (see Table 4.1. below), and each studied unit was evaluated according to the methods of term formation listed in Chapter 1. The results are as follows: 13 out of 26 terms have been created via narrowing of meaning; 4 terms have been created as a result of suffixation; 4 terms have been created via compounding of native contemporary forms; 2 terms have been created as a result of conversion, 1 term has been formed with change of meaning, 1 term is the result of extending of meaning, and 1 term is a loan translation.

Table 4.1. Methods of term formation among the analysed units

Term	Time of use of <i>original word</i>	Emergence of cosmetics term	Method of Term Formation
1. <i>Powder</i> (n)	14 th century	16 th century	Narrowing of meaning (NOM)
2. <i>Foundation</i>	14 th -19 th century	Early 20 th century	NOM
3. <i>Blot</i> (v)	19 th century	Mid-20 th century	NOM
4. <i>Contour</i> (v)	19 th century	Mid-20 th century	NOM
5. <i>Sculpt</i>	20 th century	Mid-20 th century	NOM
6. <i>Crease</i> (n)	16 th century	Mid-20 th century	NOM
7. <i>Palette</i>	17 th – 18 th century	1970s – 1980s	NOM
8. <i>Nude</i>	20 th century	1990s	NOM
9. <i>Primer</i>	17 th century	2000s	NOM
10. <i>Graphic</i>	17 th century	<i>No data</i>	NOM
11. <i>Bleeding</i>	19 th century	<i>No data</i>	NOM
12. <i>Wearable</i>	16 th century	<i>No data</i>	NOM
13. <i>Bronzer</i>	18 th century	Mid-20 th century	Suffixation
14. <i>Concealer</i>	19 th century	Mid- 20 th century	Suffixation
15. <i>Blusher</i>	15 th century	Mid-20 th century	Suffixation
16. <i>Highlighter</i>	17 th century	Late 20 th century	Suffixation
17. <i>Lipstick</i>	15 th century	Late 19 th century	Compounding

¹⁴ See *Appendix 1* for an overview of the analysis

18. <i>Eye/lip pencil</i>	16 th century	Late 19 th – early 20 th century	Compounding
19. <i>Nail polish</i>	19 th century	Early 20 th century	Compounding
20. <i>Eye shadow</i>	12 th century	Early 20 th century	Compounding
21. <i>HD</i> [e.g. <i>HD foundation</i>]	20 th century	Late 2000s	Compounding
22. <i>Make-up</i>	16 th – 17 th century	Late 19 th century	Conversion
23. <i>Shimmer</i> (n)	19 th century	Mid-20 th century	Conversion
24. <i>Crease</i> (v)	16 th century	Mid-20 th century	Change of meaning
25. <i>Complexion</i>	14 th century	16 th century	Extending of meaning
26. <i>Mascara</i>	19 th century	Early 20 th century	Loan translation

Thus, it would appear that the hypothesis proposed at the beginning of the research has been validated: although narrowing of meaning appears to have been a popular method of cosmetics term formation over time (starting with *powder* in the 16th century and in several other cases throughout the late 19th-20th century), suffixation using the suffix *-er* (*bronzer*, *concealer*, *blusher*) seems to have been one of the prevailing methods of term formation in the mid-20th century.

The emergence of the above cosmetics terms coincides with the emergence of the concepts/cosmetics products in the beauty industry, with the exception of *blusher*, the unit which replaced *rouge* (a term which was probably considered to be outdated). Thus, it would appear that it existing linguistic means (the verbs *bronze*, *conceal* and *blush*) were combined with the suffix ‘denoting a person or thing that performs a specified action or activity’ (*Oxford Dictionary of English*, 2013) in order to clearly express the function of the new cosmetics products (e.g. concealer *conceals* imperfections on the skin).

It was also possible to single out a trend in term formation during the time period of the late 19th – early 20th century; at this time several notable cosmetics products were introduced to consumers, including lipstick, nail polish, lip/eye pencil and eye shadow. Furthermore, all of these terms have been created through compounding native contemporary forms. More importantly, however, the first element of each compound is a word which refers to the part of the body; this leads one to believe that in the early days of the beauty industry it was important to specify for what purpose (part of the body) the product in question is intended.

Thus, having completed the empirical analysis of the research, the present Bachelor Thesis can be drawn to a close with an overview of the most relevant conclusions.

Conclusions

The goal of this Bachelor Thesis was to conduct an analysis of cosmetics terms in order to determine the circumstances of their origin, and the following hypothesis was proposed: the etymological analysis of cosmetics terms reveals prevailing trends in term formation in a specific time period. To be able to conduct a successful research on the etymology of cosmetics terms, the first step was to establish a solid theoretical foundation which included the study of theories on terminology and etymology. The following are the most relevant conclusions from the first two theoretical chapters of the present Bachelor Thesis.

The concept of the term, the main object of research in terminology, is difficult to define; therefore the development of a cohesive framework of terminology is still in progress. There are several approaches to defining the term, and it is essential to study as many approaches as possible. One of the first attempts at establishing a theory of terminology was done by Eugen Wüster, known as *traditional terminology* or the *Vienna school*. Modern-day scholars agree that Wüster's theory is insufficient as it sets unattainable goals for terminology.

Some of the most notable contributors to terminology have been Sager, Temmerman, and Cabré. Based on their research and conclusions, three major ways of approaching the term can be identified today: a) that of the Vienna school, where the term is a part of a conceptual system; b) that of linguistics, where the term is regarded as a lexical unit which acquires terminological characteristics when used in specific discourse; c) that which is based on communication sciences and sociolinguistics where the term is a multifaceted unit which must be analysed, taking into consideration its cognitive, linguistic, and communicative elements. The author of this paper holds the opinion that the third approach, as formulated by Cabré in her *theory of doors*, the most comprehensive and relevant.

In regards to the means of creating new terms, the methods of term formation are can be divided into the following categories: formal, functional, and semantic. To the first category belong such methods as affixation, compounding, creation of phrases, and truncation. The main functional methods of term formation are conversion and lexicalization. The semantic methods of term formation are as follows: extension of meaning, narrowing of meaning, and change of meaning.

Etymology, or the investigation of lexical history, is concerned with the origin of words, the way they influence one another throughout their use, and the way they change in form and meaning over time. Ernest Klein stresses the fact that the history of language cannot be separated from the history of mankind; he also adds that the etymological analysis of the terms of any field area also, in fact, a history of that subject field.

The next step of the research was to reveal the principal historical facts in relation to the emergence of the beauty industry as the study of cosmetics-related terminology would lack perspective without it. It was concluded that without the emergence of the beauty industry, cosmetics could not be regarded as an extensive subject field with a network of terms; it can be speculated that cosmetics would merely be a pastime pursued at home. The rise of the beauty industry and the development and commercialization of cosmetics products was a complex process which occurred alongside the scientific and technical advancements and socio-cultural changes during the 19th century. The progress in photography, advertising, and, in particular, film made a profound impact on cosmetics as well.

The final step was to compile a sample of cosmetics terms which would be analysed according to the selected approach to defining the term and the etymological theories expressed by Klein and Crystal. The empirical analysis of the origins of cosmetics terms covered a sample of 26 terms. The main criterion for selecting the terms for analysis was their present-day use by professionals of the industry.

The etymological analysis of the cosmetics terms proved to be quite challenging, as each term was approached from several viewpoints, according to Cabré's theory. The starting point of the analysis of each term was the study of the linguistic aspect. Next, each term was provided with descriptions of the concept behind the term in order to determine the reasons why the concept was given a designation which was already associated with another concept. It was revealed that the cosmetics-related concepts were named on the basis of similarity: the concept expressed by the term and the concept expressed by an existing word in English had certain similarities. Thus, the cognitive aspect of each term was also considered.

Through the study of the Oxford English Dictionary and several other sources it was, in most cases, possible to reveal the approximate time of the emergence of the make-up terms and how they were used. Furthermore, in order to confirm that the modern-day terms are indeed used by professionals in the industry, the terms were often provided with relevant examples from veritable sources, thus illustrating the communicative aspect of the terms.

It must be added that for most of the terms their origin could be defined as mostly linguistic: a cosmetics concept was given a name which was convenient, easy to use, and already existed in the English language. However for some terms, such as *mascara*, *concealer*, *make-up*, and *shimmer* the origin of the term had a lot to do with the history of the concept behind the term.

The hypothesis proposed at the start of the research was validated; it was possible to identify trends of term formation among the selected cosmetics terms in specific time periods. The first obvious trend was suffixation using the suffix *-er* during the mid-20th century.

Although narrowing of meaning was also a popular method of term formation during this time period, it was observed that this method was used in other time periods as well, therefore it was not regarded as a distinct trend. The units created with suffixation were *bronzer*, *concealer*, and *blusher*; the etymological analysis of the first two terms revealed that they emerged approximately at the same time as the respective concepts/products in cosmetics. The unit *blusher*, however, was a term introduced to replace the outdated unit *rouge*.

The second trend was compounding during the late 19th – early 20th century (*lipstick*, *nail polish*, *eye shadow*, *eye/lip pencil*). Again, it can be assumed that the terms emerged approximately at the same time as the respective cosmetics products. It must be noted that the first element of each of these compounds refers to a part of the body which indicates that the names for the cosmetics products were chosen to be easy to remember and unambiguous.

Overall, the reason for the above trends in cosmetics term formation might be the fact that the beauty industry during the mentioned time periods developed at a fast pace: it can be assumed that it was simply necessary to create terms which would be easy to use and understand, cosmetics being a subject field which influences almost everyone, not just professionals. Consequently, the preferred approach was to use well-known existing lexical units and modify them in order to create suitable names for cosmetics items.

Furthermore, it was possible to identify other trends in the origin of the selected cosmetics terms: the categorisation of terms revealed that numerous cosmetics terms (in categories 4.1. – 4.3.) are based on lexical units from the terminologies of other subject fields; additionally, most of the terms originate from the vocabulary of an art or a craft, or the vocabulary of anatomy.

It was also interesting to discover that several terminological units in the field of cosmetics have had significant changes over time, namely the cases of *shimmer* (a term which was once substituted with *pearl(y)* and *frost(y)*), *blusher* (previously – *rouge*), and *mascara* (which was once referred to as *water cosmetique*). This proves that the subject field evolves with the terminology, and that the terminology of cosmetics is quite flexible.

It must be mentioned that the research was extremely stimulating yet very challenging due to limited sources of information; it is likely that the research could have been more precise and detailed if there were better access to various databases of cosmetics advertisements, manuals, and fashion magazines which also include information about cosmetics products, trends, and members of the beauty industry. Furthermore, if it were possible to extend the scope of the research and add more terms to the analysis, the end results of such a research might reveal other noticeable trends in the formation of cosmetics terms.

Theses

1. The concept of the term, the main object of research in terminology, is difficult to define; therefore, there are several approaches to defining the term, and it is essential to study multiple approaches.
2. The first major theory of terminology by Eugen Wüster has been deemed insufficient by modern-day scholars as the theory seems overly prescriptive.
3. The three major ways of approaching the term that can be identified today are: a) that of the Vienna school, b) that of linguistics, c) that which is based on communication sciences and sociolinguistics.
4. The most comprehensive approach to defining the term is that which is based on communication sciences and sociolinguistics where the term is a multifaceted unit which must be analysed, taking into consideration its cognitive, linguistic, and communicative elements.
5. The approach in terminology based on communication sciences and sociolinguistics is also supported by the scholar Maria Teresa Cabré in her *theory of doors*.
6. The principal methods of term formation can be divided into the following categories: formal, functional, and semantic.
7. Etymology, the investigation of lexical history, cannot be separated from the history of mankind; therefore the etymological analysis of a given subject field is also the history of that subject field.
8. The study of cosmetics-related terminology is unproductive without the study of the history of the beauty industry;
9. Without the emergence of the beauty industry, cosmetics could not be regarded as being an extensive subject field with a network of terms.
10. The rise of the beauty industry and the development of cosmetics products was a complex process which occurred simultaneously with the scientific and technical advancements and socio-cultural changes during the 19th century.
11. It is possible to identify two distinct trends of cosmetics term formation: suffixation using the suffix *-er* in the mid-20th century, and compounding using native contemporary forms in the late 19th-early 20th century.
12. It can be assumed that suffixation and compounding emerged as trends in cosmetics term formation due to the rapid development of the beauty industry which created the necessity to coin new and easily understandable terms using existing linguistic means.

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Appendix 1

Overview of the Etymological Analysis of Cosmetics Terms

1. *Palette*

Approx. 17th-18th century, *palette*: ‘painter’s palette’, ‘range of colour used by a painter’ (*OED Online*, 2013) → cosmetics term approx. 1970s-1980s; the variety of colours of a certain product, a container for cosmetics products, the contents of which are chosen by the user.

2. *Highlighter*

Approx. 17th century, *highlight*: (n) ‘any of the brightest parts of a subject or a representation of it’ (*OED Online*, 2013) → approx. 1930s, *highlight* (v): ‘to bring into prominence [...], to draw attention to’ (*ibid.*, 2013) → cosmetics term approx. mid-20th century; a light-coloured make-up product applied to an area of the face, usually the high points of the face, e.g. on the top of the cheekbone, to make it stand out (Gately, 1996: 249; Davis and Hall, 2008: 78).

3. *Eye shadow*

Approx. 15th century, *shadow*: ‘the darker part of a picture, [also] the colour used in the tincture of such a part’ (*OED Online*, 2013) → cosmetics term approx. early 20th century; cosmetics product ‘applied to the eyelids or around the eyes’ (*ibid.*, 2013).

4. *Bleeding*

Approx. 19th century, *bleed*: ‘to seep into an adjacent colour or area’ (*Oxford Dictionary of English*, 2013) → cosmetics term (time of emergence unknown); *lipstick bleeding* – when lipstick is applied to the lips and the colour moves out of the natural lip-line, leaving a smeared effect.

5. *Graphic* (adj)

Approx. 18th century, *graphic*: ‘of or pertaining to drawing or painting; graphic arts’; ‘pertaining to the use of diagrams, linear figures, or symbolic curves’ (*OED Online*, 2013) → cosmetics term (time of emergence unknown); *graphic make-up*: a make-up look which features sharp lines and linear, geometrical elements.

6. *Blot* (v)

Approx. 19th century, *blot*: ‘to dry with blotting-paper’ (*OED Online*, 2013) → cosmetics term approx. mid-20th century; to blot: to remove excess lipstick from the lips, to remove excess oil from the skin.

7. *Eye/lip pencil*

Approx. 16th century, *pencil*: '[an] instrument for writing or drawing, consisting of a slender stick of graphite [...] enclosed in a long thin cylindrical piece of wood' (ibid., 2013) → cosmetics term approx. late 19th -early 20th century; 'a pencil containing [...] colouring matter used to give emphasis to the eyes, lips, etc' (ibid., 2013).

8. *Contour* (v)

Approx. 17th century, *contour* (n): 'of painting and sculpture', 'the outline of any figure' (*OED Online*, 2013) → cosmetics term approx. mid-20th century; to shade the face with a rather dark and matte make-up product 'in order to make the contours of the face more prominent'. (Davis and Hall, 2008: 78).

9. *Sculpt*

Approx. 19th century *sculpt*: 'to sculpture', 20th century 'to shape, form, mould' (*OED Online*, 2013) → cosmetics term approx. mid-20th century; to transform the contours of the face with a combination of products, including highlighter and blusher.

10. *Primer*

Approx. 17th century, *primer*: 'a substance or mixture used to prime wood, metal, canvas, etc.; a coat or layer of this' (*OED Online*, 2013) → cosmetics term approx. early 2000s; a product which 'evens out the texture of the skin, keeps the makeup smooth, adds longevity to makeup, and protects the skin underneath' (Davis and Hall, 2008: 73).

11. *Nail polish*

Approx. 19th century, *polish*: 'a substance used for polishing, [...] applied to a surface to produce [...] a smooth (and usually glossy) coating or appearance' (*OED Online*, 2013) → cosmetics term approx. late 19th -early 20th century; 'varnish applied to the fingernails or toenails to colour them or make them shiny' (*Oxford Dictionary of English*, 2013).

12. *Bronzer*

Approx. 17th century *bronze* (v): 'to give a bronze-like surface or appearance to (metal, wood, etc.) by any mechanical or chemical process', approx. 18th century 'to make like bronze in colour; to brown' (*OED Online*, 2013) → cosmetics term approx. mid-20th century; 'a cosmetic applied to the skin to simulate a sun tan' (*The Collins English Dictionary*, 2013).

13. *Make-up*

Approx. 16th - 17th century, *make up* (v) 'to prepare', 'to attire (a person) suitably for receiving guests' (*OED Online*, 2013) → approx. early 19th century, 'to prepare [...] for

a theatrical performance or other public appearance by means of an appropriate costume, false hair, cosmetics' (ibid., 2013) → *make-up* (n), based on phrasal verb, late 19th century theatre slang; cosmetics term approx. late 19th century, 'cosmetics used [...] generally' (ibid., 2013).

14. *Lipstick*

Approx. 15th century, *stick*: 'a piece of material rolled, moulded, or cut for convenience of use into a long and slender form like that of a stick' (*OED Online*, 2013) → [early lipsticks packaged in similar fashion as stick greasepaint used in theatres in the late 19th century] cosmetics term approx. late 19th century, cosmetics product intended for use on lips (Bennett, 2013c).

15. *Mascara*

Eugène Rimmel's product *water cosmetique*, approx. mid-19th century (Bennett, 2013e) → use of water cosmetique as theatre make-up, referred as "mascaro", based on the Spanish *mascara* ('a stain, mask') and/or Italian *maschera* (meaning 'mask') (Harper, 2012; Bennett, 2013e) → popularity of *mascaro* outside theatre approx. early 20th century, *mascaro* becomes *mascara* as a result of the 'increased use of eye make-up by women in the general population' (Bennett, 2013).

16. *Wearable*

Approx. 16th century, *wearable*: 'capable of being worn; fit or suitable to be worn' (in reference to articles of clothing) (*OED Online*, 2013) → cosmetics term (time of emergence unknown); a *wearable* make-up look: comfortable to wear in everyday situations; the opposite of a wearable –a runway or editorial make-up look, created for a fashion show or photo shoot.

17. *HD* [*foundation, powder*]

Approx. 19th century, *definition*: 'the degree of distinctness of the details in a photograph, film, television picture, etc.' (*OED Online*, 2013) → dawn of television and computer technologies in the 20th century, formation of compounds *high-definition* and *low-definition* (ibid., 2013) → cosmetics term late 2000s, to refer to cosmetics formulations 'that [can] seamlessly cover wrinkles and imperfections' (Coleman, 2009).

18. *Complexion*

Approx. 14th century, *complexion*, a term in physiology and natural philosophy 'the combination of supposed qualities (cold or hot, and moist or dry) in a certain proportion, determining the nature of a body, plant, etc;' or 'temperament' (*OED Online*, 2013) → 16th century 'the natural colour, texture, and appearance of the skin,

esp. of the face; orig. as showing the ‘temperament’ or bodily constitution’ (*OED Online*, 2013) → eventual abandonment of theories regarding the human body and temperament (*ibid.*, 2013) → cosmetics term to refer only to the appearance of the skin (*ibid.*, 2013).

19. *Blusher*

Approx. 15th century, *blush*: ‘to become red in the face, [...] to “colour up”’ (*OED Online*, 2013) → cosmetics term approx. mid-20th century; ‘a cosmetic of a powder or cream consistency used to give a warm colour to the cheeks’ (*Oxford Dictionary of English*, 2013).

20. *Nude*

Approx. 19th century, *nude*: ‘of a person or a part of the human body, or its representation in art, etc.: wearing no clothes, naked, bare’ (*OED Online*, 2013) → early 20th century ‘of a pinkish beige colour; flesh-coloured’ (*ibid.*, 2013) → cosmetics term approx. 1990s; used to describe make-up looks and products which are natural and flesh-toned (Johnson, 2010).

21. *Foundation*

Approx. 14th century, *foundation*: ‘the action of founding or building upon a firm substructure; the state or fact of being founded’ (*OED Online*, 2013) → 16th century ‘the solid ground or base on which an edifice or other structure is erected’ (*ibid.*, 2013) → 19th century ‘that upon which any structure is built up; a body or ground upon which other parts are overlaid’ (*ibid.*, 2013) → cosmetics term approx. early 20th century; a base to even out the skin tone on the face before applying other products (*ibid.*, 2013).

22. *Concealer*

Approx. 13th century, *conceal*: ‘to keep from the knowledge or observation of others, refrain from disclosing or divulging [...]’ (*OED Online*, 2013) → 17th century ‘to put, remove, or keep out of sight [...]; to hide’ (*ibid.*, 2013) → launch of product cosmetics product *Covermark*, launch of cosmetics product *Conceal* (Bennett, 2013b) → cosmetics term approx. mid-20th century; ‘a makeup product used to even out skin tone, and cover blemishes, scars, bruising, discoloration, and circles under the eyes’ (Davis and Hall, 2008: 75).

23. *Shimmer* (n)

Approx. 19th century, *shimmer* (n): ‘a shimmering light or glow; a subdued tremulous light’ (*OED Online*, 2013) → created by analogy with the coinage of the noun *glitter* in the meaning ‘tiny pieces of shiny decorative material’ (*The Collins English*

Dictionary, 2013) → cosmetics term approx. mid-20th century; a very fine powder with light-reflecting properties, used in a variety of make-up products.

24., 25. *Crease* (n, v)

Approx. 16th century, *crease* (n): ‘the line or mark produced on the surface of anything by folding; a furrow in a surface, such as is caused by folding; a fold, wrinkle [...]’, *crease* (v): ‘to make a crease or creases [...], to wrinkle, to fold in a crease’ (*OED Online*, 2013) → cosmetics terms approx. mid-20th century; noun: the upper part of the upper eyelid, where the skin forms a defined line/fold of skin. Verb: when an eye shadow *creases*, it has gathered in the crease of the eyelid, creating the appearance of poorly applied or worn-in make-up.

26. *Powder*

Approx. 14th century, *powder*: ‘solid matter in the form of dry particles’ (*OED Online*, 2013) → cosmetics term approx. 16th century; ‘a cosmetic in the form of a powder’ (*ibid.*, 2013).

Appendix 2

Selections from Bennett's (2013) *Cosmetic Timeline (1779 – 1968)*

- 1779 Swedish druggist, Dr Karl Wilhelm discovers glycerine.
- 1780 William Addis of Clerkenwell makes the first toothbrush similar to the modern form.
- 1789 *Pears Transparent Soap* first produced and sold by Andrew Pears.
- 1841 New Hampshire artist John Goffe Rand patents the first collapsible metal tube.
- 1846 Theron T. Pond, a pharmacist from Utica, New York, begins selling *Golden Treasure*, a homeopathic remedy he had developed from witch hazel.
- 1863 Bourjois develops a compact rouge by baking a powder/water mixture in a round mould.
- 1866 Henry Tetlow introduces *Swan Down Face Powder*, the first commercial face powder to contain zinc oxide.
- 1870 *Vaseline Petroleum Jelly* introduced by the Chesebrough Manufacturing Company.
- 1873 Leichner introduces greasepaints into theatres.
- 1890 Daggett & Ramsdell market their *Perfect Cold Cream*, a mineral oil cream.
- 1892 First edition of *Vogue* published (U.S.).
- 1893 Dr. Charles Browne Fleet introduces *ChapStick* a petroleum-based lip balm.
- 1894 Johnson & Johnson introduces *Johnson's Baby Powder*.
- 1898 B. J. Johnson starts making *Palmolive* soap.

- 1900 *Cream Elcaya* vanishing cream launched by the Elcaya Company Ltd.
- 1901 Safety razor developed by Gillette.
- 1903 Powder shampoo developed by Hans Schwarzkopf.
R. W. Moore patents a spray dispenser for perfume.
- 1904 Pond's Extract Company introduces *Pond's Extract Vanishing Cream* and *Pond's Extract Cold Cream*.
- 1905 First permanent wave introduced by Charles Nessler in London.
Beiersdorf (a German personal care company) markets *Nivea* soap.
- 1906 Pure Food and Drugs Act (U.S.) passed.
American Perfumer and Essential Oil Review established (U.S.).
- 1907 First safe synthetic hair-colour formula developed by Eugène Schueller (becomes *L'Oréal*).
- 1908 A cellulose product called *Newskin* introduced – may have been the inspiration for nail polish.
- 1909 Beiersdorf markets *Lobello*, a lip balm in stick form.
- 1910 Roger & Gallet (founded in France 1806) produced a lip salve, an early form of lipstick.
- 1913 Perfumery and Essential Oil Record journal established (U.K.).
- 1911 First temporary make-up departments used on Hollywood film lots.
Nivea Cream launched by Beiersdorf.
- 1912 *Lashbrow*, an early mascara, introduced by *Lashbrow Laboratories*.

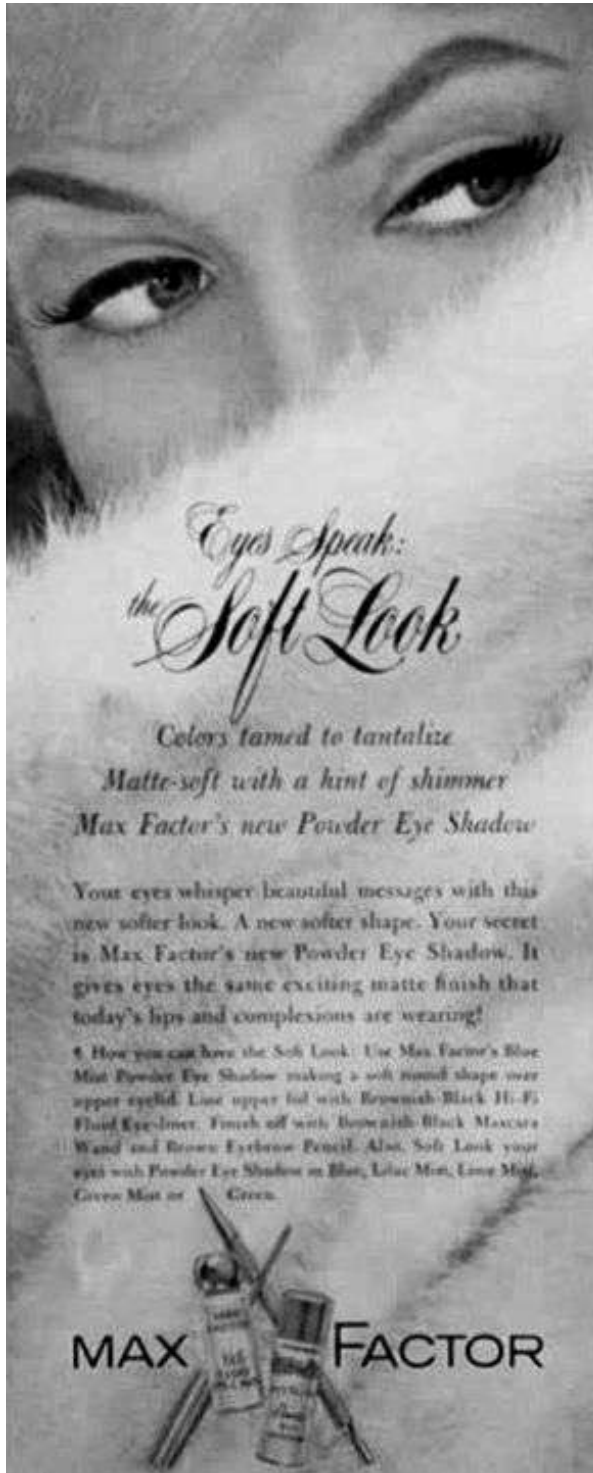
- 1914 Max Factor introduces 'flexible greasepaint' (*Supreme Greasepaint*), cream greasepaint for motion pictures in 12 graduated shades.
Elizabeth Arden introduces eye make-up, including eye shadow, into her salons in the U.S.
- 1915 First American metal lipstick container (push up type) launched by Maurice Levy.
- 1916 Artificial pearl essence extracted from herring scales.
Elizabeth Arden starts her own product line.
Cutex introduces a line of manicure products including nail rouge.
Max Factor introduces eye shadow and eyebrow pencil into his make-up line.
- 1917 *Maybell Laboratories* launches *Maybelline*, a cake mascara.
Cutex introduces the first commercial nail polish.
- 1918 Max Factor develops his *Color Harmony* principle.
- 1919 France passes Cosmetic Ingredients Quality Control Bill.
Max Factor introduces false eyelashes using human hair.
- 1920 Max Factor introduces the *Color Harmony* line.
- 1921 Chanel launches Chanel No. 5.
Max Factor introduces his *Face Powder Brush*.
- 1923 Gemey introduces *Dernière Touche*, the first compact face powder.
Gemey introduces *Fluid Make-up*, the first fluid foundation in a tube.
First swivel lipstick patented by James Bruce Mason Jr.
Kurlash, a tool for curling eyelashes, invented by William Beldue.
- 1925 Max Factor releases *Supreme Nail Polish*.
- 1927 Chemist Paul Baudecroux introduces *Rouge Baiser* indelible lipstick (France).
Max Factor begins nationwide distribution of *Society Make-up* (U.S.).
Cutex introduces Cuticle Cream and Cuticle Oil.

- 1928 Max Factor develops *Panchromatic Make-up* for black and white films.
Chanel develops her first sun lotion.
- 1929 Max Factor receives an *Oscar* for make-up.
Maybelline produces its first eyeliners, eyebrow pencils and eye shadows.
- 1930 Max Factor develops his first lip gloss.
- 1931 Lydia O’Leary introduces *Cover Mark*, a blemish concealer cream.
- 1933 First soap-free shampoo, *Dopal*, introduced.
- 1934 Max Factor introduces *Liquid Nail Enamel*.
- 1936 Elizabeth Arden launches *Eight Hour Cream*.
- 1937 Max Factor introduces *Pan-Cake*, the first water-soluble matte make-up, developed for Technicolor.
Cleansing pads first introduced into the U.S.
- 1938 Dorothy Gray adds vitamin A to their emollient creams.
Shulton introduces *Old Spice* for men.
Food, Drug and Cosmetics Act passed (U.S.).
- 1939 FDA tells U.S. cosmetic firms to stop using terms like *skin food*, *tonic food*, *tissue tonic*, or similar which imply that the skin will be nourished.
Helena Rubinstein launches first commercial water-proof mascara.
Revlon begins matching nail polish and lipstick.
- 1945 Helena Rubinstein releases *Conceal*, a concealer in light and dark shades.
- 1958 *Max Factor* introduces the mascara wand.
- 1968 Estée Lauder launches the *Clinique* line of cosmetics.

Appendix 3

Cosmetics Advertisements (1960s – 1980s)

Sources: collections of vintage advertisements on *vintageadbrowser.com* (Lensen, 2010), and *pinterest.com* (Pinterest Inc., 2013)



*Eyes Speak:
the Soft Look*

*Colors tamed to tantalize
Matte-soft with a hint of shimmer*

Max Factor's new Powder Eye Shadow

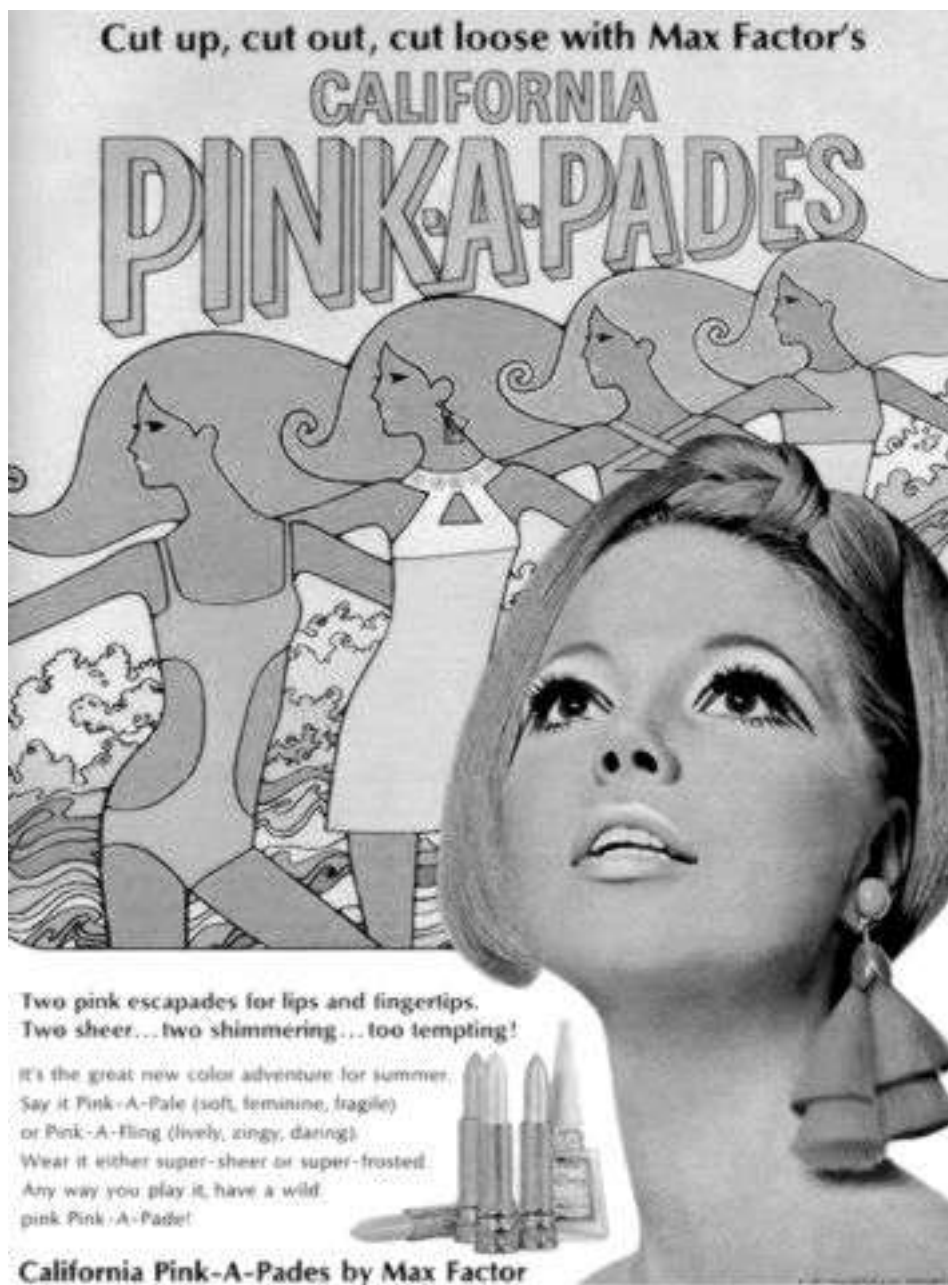
Your eyes whisper beautiful messages with this new softer look. A new softer shape. Your secret is Max Factor's new Powder Eye Shadow. It gives eyes the same exciting matte finish that today's lips and complexions are wearing!

• How you can have the Soft Look: Use Max Factor's Blue Mist Powder Eye Shadow making a soft round shape over upper eyelid. Line upper lid with Brownish-Black H-F Fluid Eye-liner. Frunch off with Bone-ash-Black Mascara Wand and Brown Eyebrow Pencil. Also, Soft Look your eyes with Powder Eye Shadow in Blue, Lilac Mist, Lane Mist, Green Mist or Green.

MAX FACTOR

Max Factor, 1962: 'Colors tamed to tantalize. Matte-soft with a hint of shimmer. Max Factor's new Powder Eye Shadow'.

Cut up, cut out, cut loose with Max Factor's
**CALIFORNIA
PINK-A-PADES**



Two pink escapades for lips and fingertips.
Two sheer...two shimmering... too tempting!

It's the great new color adventure for summer.
Say it Pink-A-Pale (soft, feminine, fragile)
or Pink-A-Fling (lively, zingy, daring).
Wear it either super-sheer or super-frosted.
Any way you play it, have a wild
pink Pink-A-Pade!

California Pink-A-Pades by Max Factor

Max Factor, 1967: 'Two pink escapades for lips and fingertips. Two sheer..two shimmering. Too tempting!'

'New! Pearly Ultra Frost is here!

Maybelline captured the glowing radiance of pearls and pressed it into the powder... to give your eyes extra gleam. Long-lasting gleam... new Pearly Ultra Frost has a built-in base so it clings, stays smooth, lower after hours. Nobody out-shines Maybelline.

Our pearliest frostiest eye shadow ever.



Maybelline
The makeup / beauty giant

Maybelline, 1976: 'Our pearliest frostiest eye shadow ever'.

COLORS THAT CLING

They won't blow away!
 Maybelline creates four powder shadow formulas that stay. And stay!
 You can prove it yourself. Blow on the applicator and see how the color clings.

A built-in moisturizing base makes these colors go on smooth and last long.
 Choose from dozens of shades—four different shimmers. They're all waterproof colors that cling. Beautiful.

Ultra Frost
 A gentle, frosty glow

Ultra Velvet
 Soft, rich matte beauty

Pearly Ultra Frost
 Our pearliest & frostiest

Two Tone Ultra Frost
 Color plus highlighter in one

Maybelline
 Fine color and quality of care

© 1979, Maybelline Co.

Maybelline, 1979. 'Choose from dozens of shades – four different shimmers'.

They feel smooth as cream.
A whole new wardrobe of newly-rich eyeshadows. Eighteen fashion-right shades! They glide on airy light, yet feel smooth as cream. Yours to mix or match: soft, subtle Ultra Velvets . . . shimmering Ultra Frosts. See your plain eyes come alive—
in a twinkling—with

**New Ultra Velvet and
Ultra Frost Powder Shadows**

by *Maybelline*
The finest in eye make-up, yet sensibly priced.

It's as if a spoonful of cream has been poured into each powder-patty.

Single eye shadows by *Maybelline*, 1970s.

Maybelline creates the
BLOOMING COLORS BOUTIQUE.

Color collections, color combinations, color coordinated by experts. That's the Blooming Colors Boutique. 4 shadow shades in each kit give you so many combinations your eyes can go anywhere in style! Each shade is super alone, or use two, three, or four to shadow, contour and highlight. 6 different kits: soft Plum Frost (on model), Bunch of Colors (Frosts, Mattes), Golddigger Frost, Blooming Browns, Blooming Blues.

Maybelline®
blooming colors

Maybelline®

Maybelline eye shadow palettes, 1980s.

If you have oily skin
this is for you.
New Stay-Fresh Eye Shadow.
Crease resistant, color-true.

Go for the
Max Factor

MAX FACTOR COSMETICS

Stay-Fresh[™]
Crease Resistant Eye Shadow.

© 1980 MAX FACTOR COSMETICS INC.

Max Factor, 1980s: 'Crease resistant, color-true'.

Dokumentārā lapa

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Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

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Darbu pieņēma:

Darbs aizstāvēts bakalaura gala pārbaudījuma komisijas sēdē

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