

ESTTA Tracking number: **ESTTA610445**

Filing date: **06/17/2014**

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

Notice of Opposition

Notice is hereby given that the following parties oppose registration of the indicated application.

Opposers Information

Name	Benefit Cosmetics LLC		
Entity	Limited Liability Company	Citizenship	Delaware
Address	225 Bush Street San Francisco, CA 94104 UNITED STATES		

Name	Benefit Cosmetics LLC		
Granted to Date of previous extension	07/05/2014		
Address	22 Bush Street 20th Floor San Francisco, CA 94104 UNITED STATES		

Attorney information	David Donahue Fross Zelnick Lehrman & Zissu, P.C. 866 UN Plaza New York, NY 10017 UNITED STATES ddonahue@fzlj.com, ykarzoan@fzlj.com, aleipsic@fzlj.com Phone: 212 813 5900		
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Applicant Information

Application No	86150767	Publication date	05/27/2014
Opposition Filing Date	06/17/2014	Opposition Period Ends	06/26/2014
Applicant	Anastasia Beverly Hills, Inc. 438 North Bedford Drive Beverly Hills, CA 90210 UNITED STATES		

Goods/Services Affected by Opposition

Class 016. First Use: 2010/04/01 First Use In Commerce: 2010/04/01 All goods and services in the class are opposed, namely: Stencils for use in applying makeup and shaping the eyebrow
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Applicant Information

Application No	86150772	Publication date	05/06/2014
Opposition Filing Date	06/17/2014	Opposition Period Ends	07/05/2014
Applicant	Anastasia Beverly Hills, Inc.		

	438 North Bedford Drive Beverly Hills, CA 90210 UNITED STATES
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Goods/Services Affected by Opposition

Class 008. First Use: 2010/05/25 First Use In Commerce: 2010/05/25 All goods and services in the class are opposed, namely: Tweezers

Grounds for Opposition

The mark is merely descriptive	Trademark Act section 2(e)(1)
The mark comprises matter that, as a whole, is functional	Trademark Act section 2(e)(5)
Other	The diagram that composes Applicant's Proposed Mark is merely informational in nature, does not uniquely identify Applicant's goods or services, and is incapable of serving any source-identifying function. Applicant's Proposed Mark also does not meet the requirements for registration as a mark under Sections 1, 2 and 45 of the Lanham Act, 15 U.S.C. §§ 1051, 1052 and 1127.

Attachments	Signed Notice of Opposition with Exhibits A-C (F1470760x96B9E).pdf(3097726 bytes) Notice of Opposition Exhibits D-E (F1469731x96B9E).pdf(4711140 bytes)
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Certificate of Service

The undersigned hereby certifies that a copy of this paper has been served upon all parties, at their address record by First Class Mail on this date.

Signature	/ddonahue/
Name	David Donahue
Date	06/17/2014

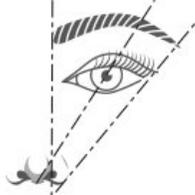
IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

In the Matter of: Application Serial No. 86/150,772
Mark:



Published in the *Official Gazette* on May 6, 2014

Application Serial No. 86/150,767
Mark:



Published in the *Official Gazette* on May 27, 2014

BENEFIT COSMETICS LLC,

Opposer,

v.

ANASTASIA BEVERLY HILLS, INC.,

Applicant.

Opposition No. _____

CONSOLIDATED NOTICE OF OPPOSITION

Opposer, BENEFIT COSMETICS LLC (“Opposer”), a Delaware limited liability company located at 225 Bush Street, San Francisco, California, believes that it will be damaged by registration of the mark shown in Application Serial Nos. 86/150,772 and 86/150,767 for all identified goods in International Classes 8 and 16, respectively, and hereby opposes same. As grounds for the opposition, Opposer, through its attorneys, Fross Zelnick Lehrman & Zissu, P.C., alleges as follows:

1. Founded more than three decades ago, Opposer is a world-famous cosmetics company that offers a wide array of beauty products and services throughout the world, including the United States.

2. Since 1976, Opposer has offered a variety of brow-grooming services and products across the United States and throughout the world.

3. Opposer owns and operates numerous cosmetics counters across the country at which Opposer's licensed estheticians and cosmetologists provide brow treatments, including brow grooming and brow shaping, under Opposer's federally registered, incontestable BROWBAR and BENEFIT trademarks.

4. In addition to Opposer's brow treatment services, Opposer offers several brow-grooming products for sale, including BROW ZINGS brow-shaping kits, BROWS A-GO-GO brow-shaping kits, SPEED BROW quick-set brow gel, and GIMME BROW brow-volumizing fiber gel, among others.

5. Opposer also owns the copyright in the book *Raising Eyebrows: Your Personal Guide to Fabulous Eyebrows*, which it offers for sale throughout the United States. The book, among other things, includes brow-shaping and brow-grooming advice and illustrations.

6. Opposer's brow grooming and shaping services and products are a core part of its business.

7. For many years, Opposer has employed a variety of brow-mapping techniques to determine the ideal points at which the client's eyebrow should begin, reach its highest arch, and end. In connection with these techniques, Opposer has developed and used brow-mapping diagrams and illustrations that use imaginary lines to identify these points by reference to a person's nose, eyes and eyebrows. A representative sample

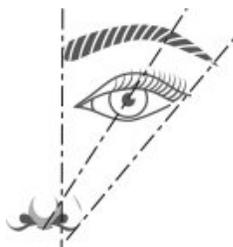
of the brow-mapping diagrams and illustrations used by Opposer are attached as **Exhibit**

A.

8. Brow-mapping diagrams and illustrations of this type are ubiquitous in the beauty industry and are widely used by estheticians and cosmetologists and in cosmetology schools and training materials.

9. Upon information and belief, Applicant Anastasia Beverly Hills, Inc. (“Applicant”) has a place of business at 438 North Bedford Drive, Beverly Hills, California 90210.

10. On December 23, 2013, Applicant filed Application Serial Nos. 86/150,772 and 86/150,767 (together, the “Applications”), each seeking to register the mark shown below:



(“Applicant’s Proposed Mark”).

11. The “Description of the Mark” set forth in the Applications is as follows:

The mark consists of a portion of a face showing only the tip of the nose, both nostrils, an eye with eyelashes and an eyebrow with a dotted line running vertically from the tip of the eyebrow through the right nostril, a second dotted line running slightly to the right of the arch of the eyebrow to just beneath the tip of the nose, and a third dotted line running from beneath the right nostril to the end of the eyebrow.

12. The Applications seek registration of Applicant’s Proposed Mark for the following goods: “Tweezers” in International Class 8, and “Stencils for use in applying makeup and shaping the eyebrow” in International Class 16. Application Serial No.

86/150,767 claims first use in commerce on April 1, 2010, and Application Serial No.

86/150,772 claims first use in commerce on May 25, 2010.

13. Applicant's Proposed Mark is a version of a classic diagram that has been widely used in the cosmetics industry as a pedagogical tool for mapping and shaping eyebrows since long before Applicant's claimed date of first use. A representative sample of similar diagrams that, upon information and belief, were used on third-party websites prior to Applicant's earliest claimed first use date of April 1, 2010 are attached as **Exhibit B**.

14. Brow-mapping diagrams of the same type as Applicant's Proposed Mark also have been used in cosmetology schools and in training guides for estheticians. A representative excerpt from a cosmetology text is attached as **Exhibit C**. Such brow-mapping diagrams are didactic devices that show estheticians how to shape eyebrows.

15. Opposer has used brow-mapping diagrams and illustrations of the same type as Applicant's Proposed Mark since before Applicant's earliest first use date of April 1, 2010.

16. Upon information and belief, Applicant was founded by Anastasia Soare ("Soare").

17. Upon information and belief, Soare owns a majority stake in Applicant and serves as Applicant's President.

18. Soare owns three patents and two pending patent applications for products and methods relating to brow shaping. These patents and patent applications are as follows: U.S. Patent No. 8,015,981 "Stencils and gauging device for aesthetically pleasing eyebrow shaping" (the "981 Patent"); U.S. Patent No. 8,342,190 "Stencils and gauging device for aesthetically pleasing eyebrow shaping" (the "190 Patent"); U.S.

Patent No. 8,505,552 “Golden ratio eyebrow overlay device” (the “552 Patent”); U.S. Patent Application No. 13/692,804 “Method of Using an Eyebrow Stencil Holder” (the “804 Application”); and U.S. Patent Application No. 13/692,768 “Eyebrow Stencil Holder” (the “768 Application”). Copies of each patent and each application are attached as **Exhibit D**.

19. Soare’s ’981 Patent, ’190 Patent, ’552 Patent, ’804 Application and ’768 Application each claim an invention relating to eyebrow stencils—i.e., the goods covered by one of Applicant’s Applications. Soare’s ’552 Patent, claims an invention related to “eyebrow shaping techniques and related devices.”

20. Each of the patents and patent applications owned by Soare discloses or describes a product or method of mapping eyebrows that is highly similar to or the literal equivalent of the diagram that composes Applicant’s Proposed Mark.

21. For example, the ’552 Patent contains the figure shown below as illustration of the claimed invention:

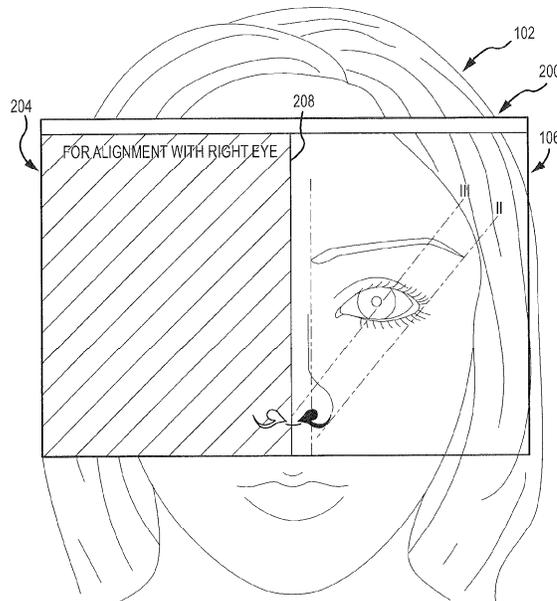


FIG.2

22. The patents and patent applications owned by Soare as referenced herein are strong evidence of the functionality of Applicant's Proposed Mark.

23. Upon information and belief, Applicant's Proposed Mark is intended to be a visual depiction of a brow-mapping technique that Applicant refers to as the "Golden Ratio."

24. Upon information and belief, Applicant's advertising materials, including its website, tout the utilitarian advantages of the Golden Ratio technique. An excerpt from Applicant's website is attached as **Exhibit E**.

25. Applicant's Proposed Mark is functional in that it reflects a particular utilitarian brow-mapping technique or method.

26. Opposer and others in the beauty and cosmetics industry would suffer a significant non-reputation-related disadvantage if Applicant were granted a monopoly over use of Applicant's Proposed Mark.

27. Therefore, Applicant's Proposed Mark is functional under Section 2(e)(5) of the Lanham Act, U.S.C. § 1052(e)(5), and cannot be registered as a mark.

28. Because Applicant's Proposed Mark has a utilitarian and functional purpose, it cannot be appropriated exclusively by Applicant and cannot serve as a trademark of Applicant. Registration of such a utilitarian and functional design is inconsistent with the rights of Opposer and other third parties to make functional use of the same or similar designs.

29. Alternatively, Applicant's Proposed Mark is merely a descriptive diagram that describes Applicant's method for mapping eyebrows. The diagram that composes Applicant's Proposed Mark is merely informational in nature, does not uniquely identify

Applicant's goods or services, and is incapable of serving any source-identifying function. Further, Applicant's Proposed Mark has not acquired distinctiveness.

30. Applicant's Proposed Mark is unregistrable under Section 2(e)(1) of the Lanham Act, 15 U.S.C. § 1052(e)(1).

31. Applicant's Proposed Mark does not meet the requirements for registration as a mark under Sections 1, 2 and 45 of the Lanham Act, 15 U.S.C. §§ 1051, 1052 and 1127.

32. Opposer has a strong interest in preserving its right to use brow-mapping diagrams in public-facing materials, both at its cosmetics counters and on and inside packaging for its brow-related products, without fear that Applicant will attempt to enforce Applicant's Proposed Mark against such use.

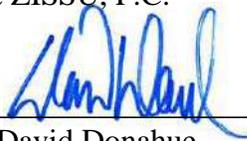
33. By reason of the foregoing, Opposer is likely to be harmed by registration of Applicant's Proposed Mark.

WHEREFORE, Opposer respectfully prays that this opposition be sustained and that the Applications be denied.

Dated: New York, New York
June 17, 2014

Respectfully submitted,

FROSS ZELNICK LEHRMAN
& ZISSU, P.C.

By:  _____

David Donahue
Anna Leipsic

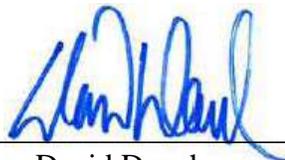
866 United Nations Plaza
New York, New York 10017
(212) 813-5900

Attorneys for Opposer

CERTIFICATE OF SERVICE

I hereby certify that I caused a copy of the Notice of Opposition to be served by prepaid, first-class mail on this 17th day of June, 2014, upon Applicant's correspondent of record at the following address:

JEFFREY M. SMITH, ESQ.
KRISTEN L. FANCHER, ESQ.
GREENBERG TRAURIG LLP
3333 PIEDMONT RD. NE, STE. 2500
ATLANTA, GEORGIA 30305-1780



David Donahue

EXHIBIT A

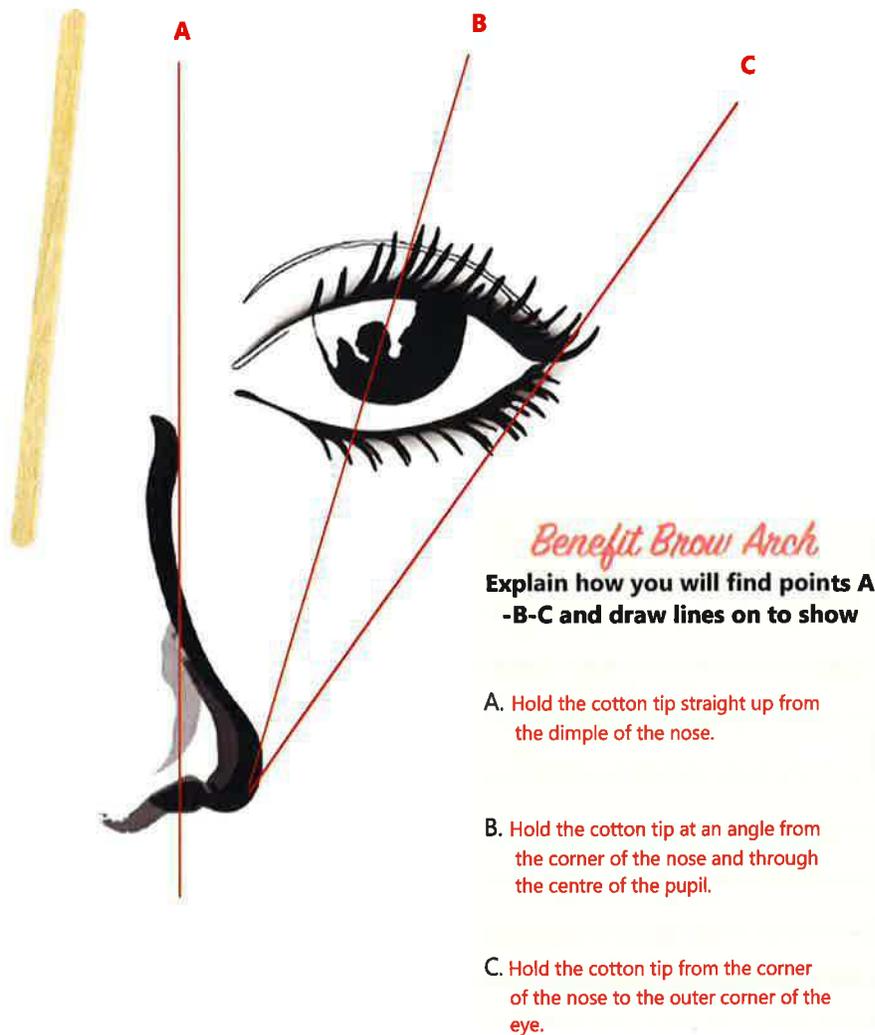
benefit

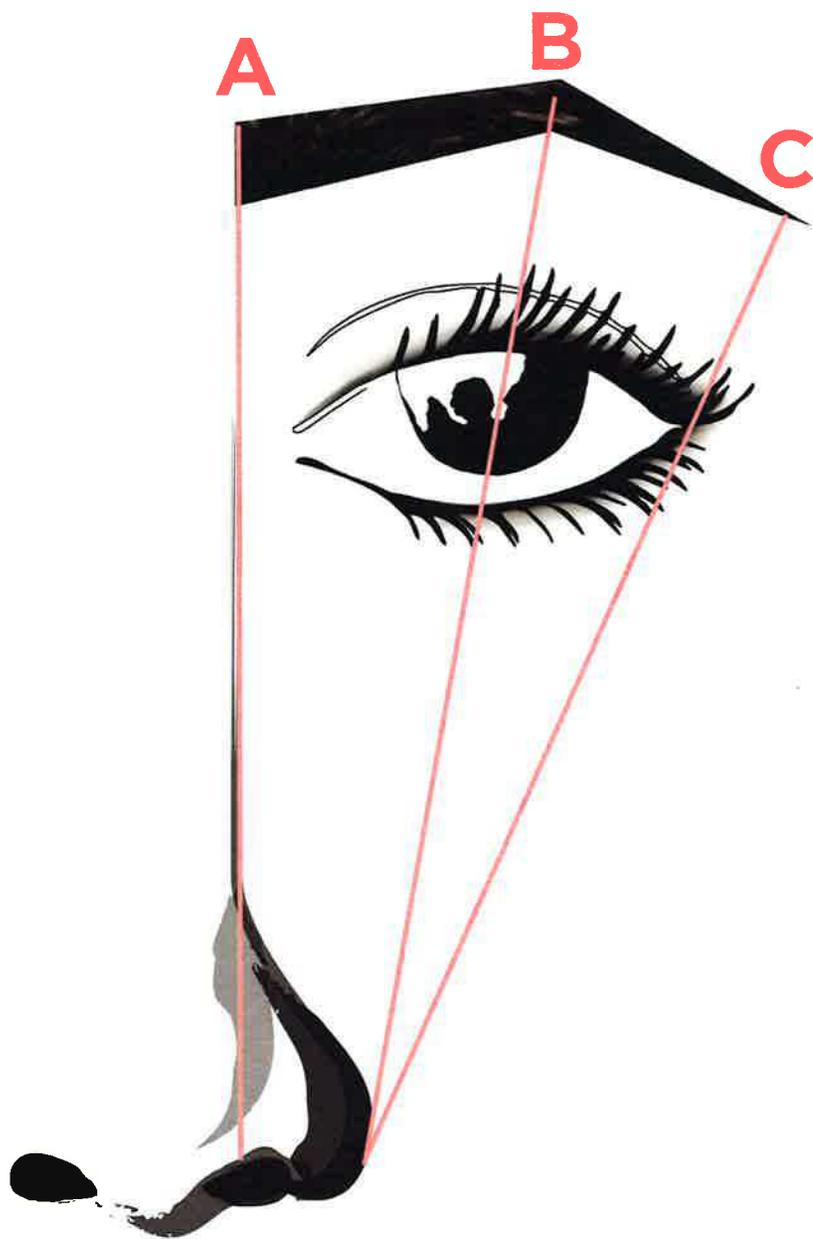
ABC BROW MAPPING TECHNIQUE

benefit

Brow Mapping is a term that we use to describe how we get the best shape for our customers brows.

It's a very simple technique and something you may already be familiar with!





Benefit Brow Arch

- A** Starts at the inside groove of the nose and goes straight up along the side of the bridge.
- B** The brow arches at the outside corner of the nose through the center of the pupil.
- C** The brow ends where the corner of the nose and the corner of the eye meet



A

B



C

Benefit Brow Arch

A- Starts from the groove of the nose and goes straight up.

B- The brow arches at the edge of the iris.

C- The brow ends where the corner of the nose and the corner of the eye meet.



The Benefit Brow Graph

How to draw the graph:

1. The top line: At the top of the brow, draw one line from point A to point B.
2. Draw another line at the top of the brow from point B to point C.
3. The lower line: At the bottom of the brow, draw one solid line from point A to point C, arching the line slightly upward at point B.

Image 1: A perfect benefit BROW GRAPH

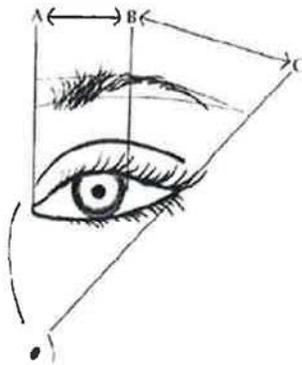
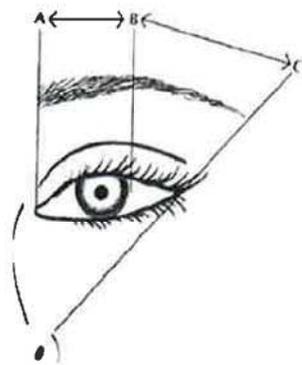


Image 2: The end result: THE BENEFIT BROW.



seRViCe pRoCeDURe

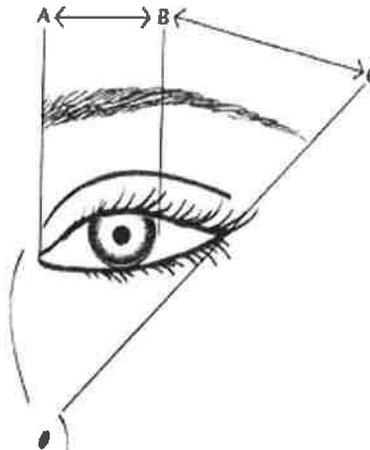
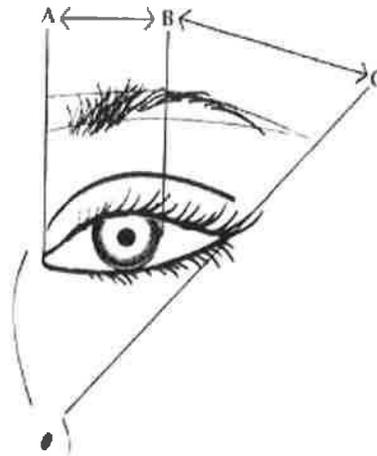
The bRoW GRaph

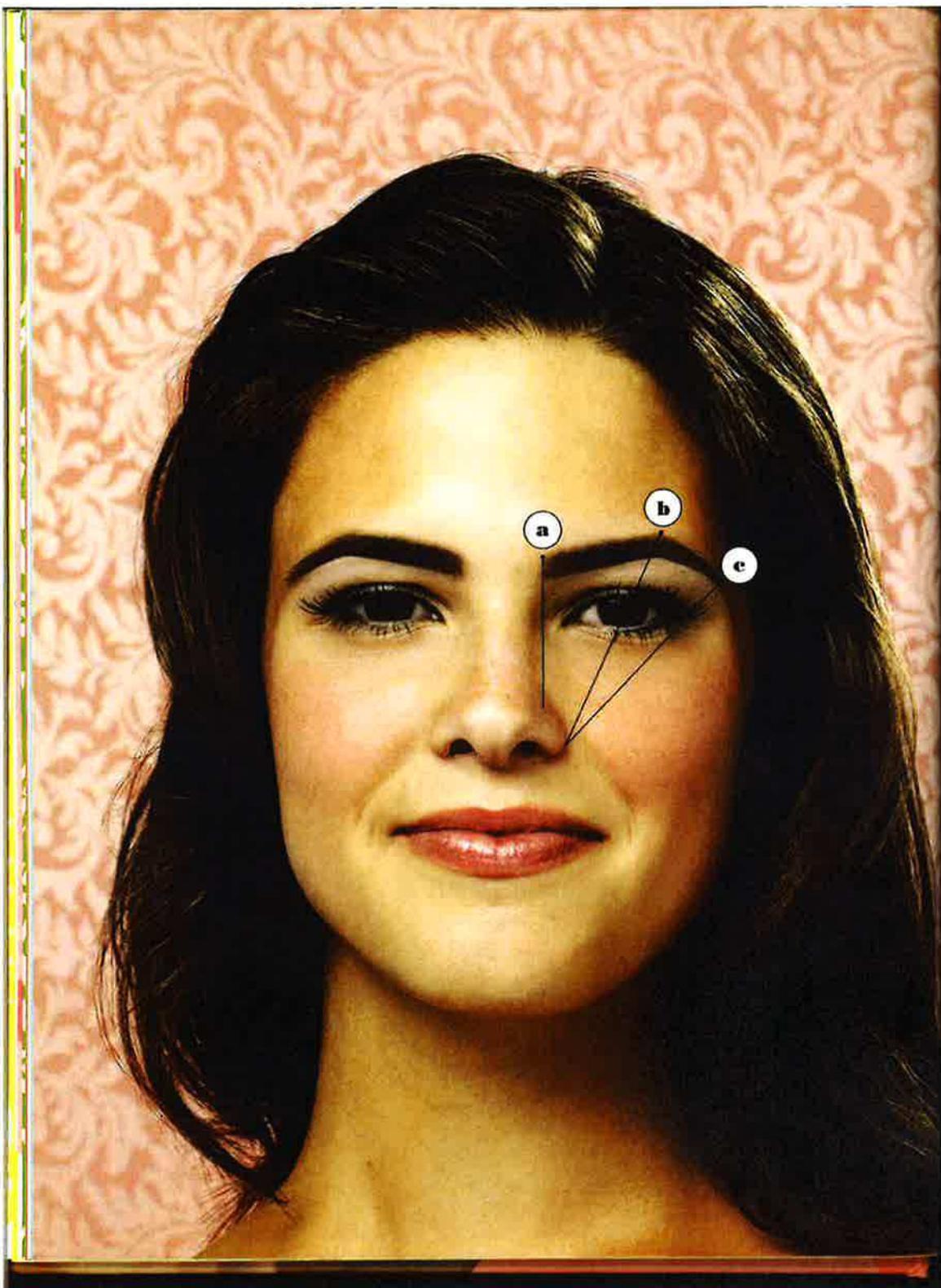
how to draw the graph:

- The top line: *At the top of the brow, draw one line from point A to point B.
- Draw another line at the top of the brow from point B to point C.
- The lower line: *At the bottom of the brow, draw on solid line from point A to point C, arching the line slightly upward at point B.

Image : A perfect benefit BROW GRAPH

Image : The end result: THE BENEFIT BROW.





BROW-SHAPING *Basics*

(LOOK BUT DON'T TOUCH!)

Now let's get even closer to the mirror and learn the basic principles for shaping the eyebrow. If you're holding tweezers, drop them right now! Seriously. This is the *just browsing* section.

The basics for shaping your brow are as easy as **a b c**.

WHAT YOU NEED: A mirror you can get close to, plenty of natural light, and a pencil, chopstick, or any other thin, straight-edged object that's easy to hold and not too sharp.

Be sure to look straight ahead into that mirror during all this. (No Facebook profile shots, please!) You may look super alluring glancing up or to the side—but not now. Your brows need your undivided attention!



point a is the start of the brow.

point b is the highest point of the arch.

point c is the end of the brow.

FINDING YOUR NATURAL POINT A

WHAT YOU DO: Hold the pencil along the side of the bridge of your nose, resting it in the dimple where the nostril begins, with the pencil pointing straight up. Where that line extends to the eyebrow is your natural Point A, the best spot for your brow to start. Now try it yourself in the mirror.

WHAT DO YOU SEE? If the start of your brow is right on your natural Point A, then you don't need to change a thing. But if your brow starts beyond your natural Point A or doesn't quite extend enough to reach it, great news: You've got an opportunity for brow improvement!

1. Unfold the Brow Mapping tool and align each extension to identify the **Start**, the **Arch**, and the **End** of every brow.

I. The dotted line should travel straight up from the dimple of the nose to the front section of the brow.

II. Align the second extension; the dotted line begins at the edge of the nose and passes through the center of the pupil.

III. The dotted line on the third extension extends from the edge of the nose towards the outer corner of the eye.



EXHIBIT B



[the makeup](#) [the artist](#) [the portfolio](#) [the appointment](#) [contact](#)

« Rainbow Connection, November 2009 The Perfect Match... Lipstick Match, That Is »

2010: The Year of the Brow!

It takes only a split second for someone to create a judgement about you based solely on how you look. It is well worth a little extra time to look in the mirror and make a true and objective determination about the image you want to project. One of the most overlooked details is the eyebrow.

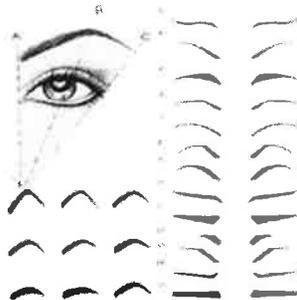
Let's be clear here; your eyebrows frame your face! They accentuate your personality and either add dimension or distraction to your look. The ungroomed brow can make you look dowdy, tired and even careless! Finding the right shape and color takes a little extra time and effort. If you are going to take the time to put makeup on your face... make the time to address your eyebrows. And if you are one who prefers to go without makeup... it's even more important to keep your brows shaped and well groomed!

Brows are created in a multitude of shapes, widths and lengths. They also provide emphasis on your emotion or demeanor. So choosing the right shape for you is as important as choosing your hair style and color. If you are unsure of what brow style would be right for you, it's best to clean up and enhance your natural shape. It's easy to do yourself if you have the right tools: a good pair of tweezers, a magnifying mirror, a white or light colored eye pencil to mark out the brows you want to eliminate.

"Traditionally", the shape of your brows should begin, arch and end following three simple guide lines.

1. Begin: From the side of the base of your nose straight up connecting to the inner corner of your eye.
2. Arch: From the same place as #1 and this time crossing the outside edge of your pupil.
3. End: From the same place again and creating the line to the outside corner of your eye.

(see illustration)



Having your brows professionally shaped is fairly inexpensive (\$15 - \$20). Make sure you find an Aesthetician with lots of experience in shaping eyebrows. If you are uncomfortable at all, ask for tweezing rather than waxing or other type of hair removal. It may take longer but it lessens the chance of a mistake.

I challenge you all to make a point to look at people's eyebrows. Take a moment

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to look at your own. Really look at them and decide if there is room for a little improvement and then take the plunge.. You will be amazed at the difference it makes!

Tags: bridal makeup, brides, brows, custom makeup, eyebrow shaping, eyebrows, eyes, makeup, makeup artist, makeup artistry, makeup tips

This entry was posted on Thursday, February 11th, 2010 at 9:42 am and is filed under Makeup Tips and Tricks, Uncategorized. You can follow any responses to this entry through the RSS 2.0 feed. Both comments and pings are currently closed.

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Home > Beauty > EYEBROW 101

BEAUTY

EYEBROW 101

How to achieve the perfect brow shape for your face

May 12, 2008 Flare Staff

EYEBROW 101

How to achieve the perfect brow shape for your face



The eyebrows frame the face, so shaping them correctly makes all the difference. Follow our basic eyebrow 101 tutorial and your brows will instantly transform your face and eyes.

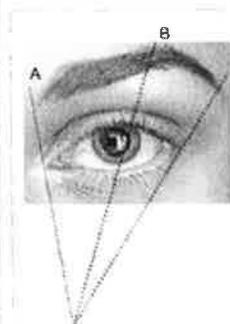
[Click here](#) to get started
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[GETTING STARTED](#)

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Getting Started

1. Start off with clean eyebrows. Using a gentle makeup remover, swipe a cotton pad over each brow until it wipes clean.
2. See the diagram above. If you cannot find your natural brow shape, let this be your guide.
3. Measure out where the brow starts (A)
4. Now measure where your arch should be (B). It should line up with the iris of you eye.

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5. Now measure where your eyebrow should end (C).
6. Start marking it off with white liner.
7. Now eliminate excess hair by drawing over them. This is a preview of how your eyebrows will look before you begin removing the hair. The white eyeliner serves as a wonderful guide, so pluck only outside and ON the white eyeliner, but not inside it. Be careful and take your time.
8. Wash off the white eyeliner, and do a spot check and tweeze off any excess hair.
9. Fill it in with the eyebrow powder with an angled brush. Rule of thumb, if you have dark hair go 3 shades lighter, if you are blonde go 2-3 shades darker.
10. Now your eyebrows should be perfectly shaped without overplucking! The whole process takes very little time.

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The Perfect Eyebrow Shape



ROUND
 Makes a face appear rounder. It softens features

and emphasizes the heart in the heart shaped face.

CELEBRITIES

Gwyneth Paltrow, Julia Roberts, Lisa Kudrow, Linda Evangelista, Madonna, Pam Anderson, Sharon Stone, Madonna



ANGLED

Great for those wanting a face lift. People will see you as more youthful and they won't know why.

CELEBRITIES

Ashley Judd, Cameron Diaz, Demi Moore, Famke Janssen, Gillian Anderson, Marilyn Monroe, Uma Thurman



SOFT-ANGLED

Similar to above, but its peak is softer, more subtle, and feminine. Shapes in this catalog have often been referred to as "perfect" brow shapes.

CELEBRITIES

Cindy Crawford, Elizabeth Taylor, Jewel, Jennifer Aniston, Nicole Kidman, Niki Taylor, Tyra Banks, Grace Kelly



CURVED

The eyebrow defaults here to a thoughtful expression giving a more professional look. This shape is lovely for all face shapes and should not be overlooked.

CELEBRITIES

Janet Jackson, Kirstie Alley, Raquel Welch, Salma Hayek, Sandra

Bullock Sophia Loren

FLAT

Perfect for those with a long face—its horizontal lines make the face appear shorter and more oval. A flat shape creates a very natural look.

CELEBRITIES

Brooke Shields, Helena Christensen, Julia Ormond

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Pro Eyebrow Tips & Tricks

What's in style—thin or thick eyebrows?

The natural eyebrow is back for fall—nothing too thin or dramatically arched.

What are the most important rules to keep in mind when

getting your eyebrows done?

Do not overpluck. Thin eyebrows tend to age a woman.

What's a big no-no when it comes to plucking eyebrows?

Waxing—you can never be as precise as you can by tweezing or threading. And too much space in between. Eyebrows should be approximately 1/2" apart in between.

What do you recommend for too much brow hair?

Trimming—but not straight across. Cross-cross the scissors after you brush your hair upwards to achieve a natural, full brow.

What an eyebrow trick to get a more youthful look?

Lightening the brows will instantly take years off your face.

Tips provided by Franchie Pir of PIR Cosmetics and Damone Roberts.

FIRST

..

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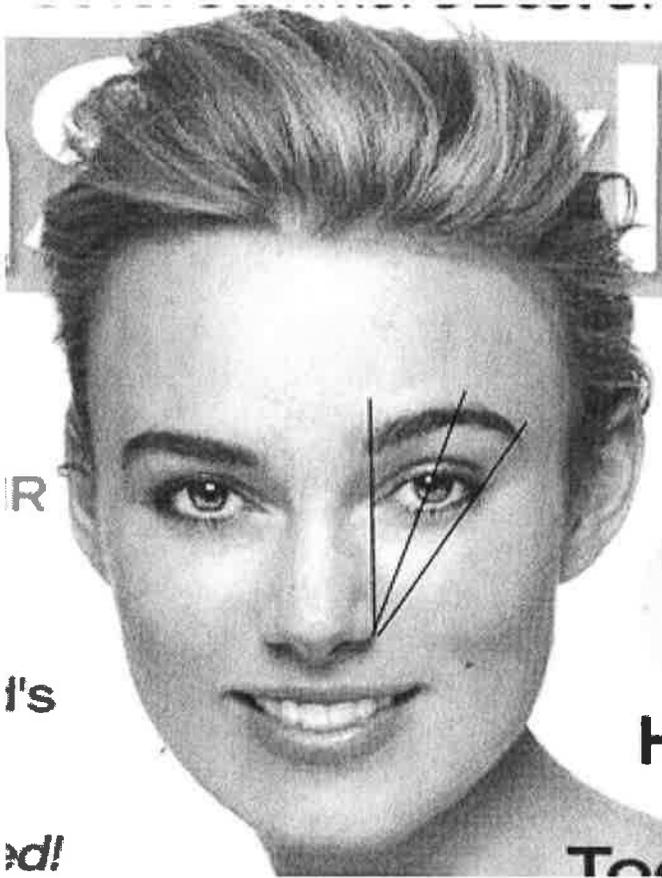
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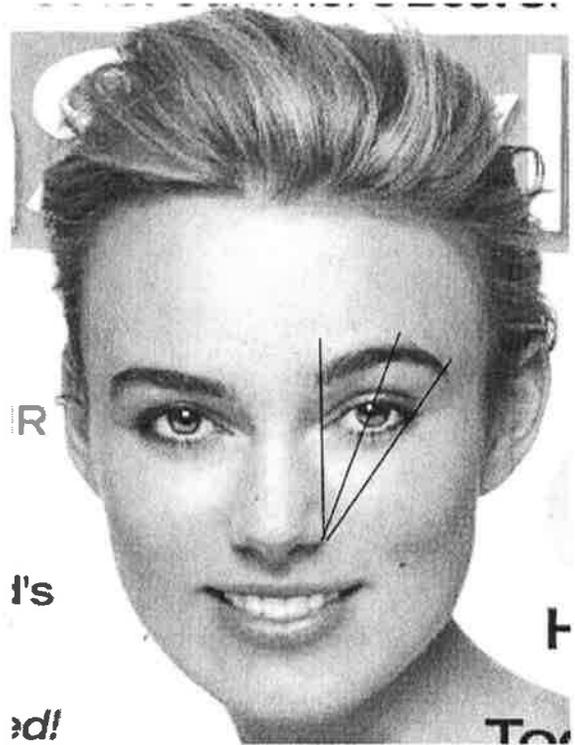
examiner.com

High Brow: Your guide to perfect eyebrows

August 21, 2009



A



Christina Holm-Sandok
Minneapolis Spa Treatments Examiner

well-shaped brow makes the difference between looking okay...and looking amazing. A great brow shape should enhance your facial features, make you look younger and give you an instant facelift. Two local brow experts (Leah Simon-Clarke with

Extrados Salon & Spa and Lola with Lili Salon) help explain what defines beautiful eyebrows.

What makes a great brow?

"Although we can make minor variations on the thickness, shape and overall

design of a brow, I always go back to the fact that if you truly look at the

hair growth direction, thickness and bone structure, the natural shape will

pop out at you. We truly are born with the guideline of the best eyebrow

for each of us."

Leah Simon-Clarke, Extrados Salon

"Eyebrows are a natural frame for the face. You will only notice eyebrows that are badly shaped, colored or way too thin. It is important to start in the inner corner of your eye and end at a diagonal with the outer corner of your eye."

Lola, Lili Salon

Three Steps to Achieving Great Brows:

1 - COMPLEMENT: Our experts both agree that your eyebrows should frame your face shape and complement your features. Examine your face shape – is it square, long, oval or round? Lola from Lili Salon says it is very important that your brows be "proportional." If your face is round, have the tail of your brows extend as far as possible. Balance is important. For example, if you have strong features, you should have a strong brow to create balance. If your eyes are large ... your brows should be, too. The highest point of your arch should be in line with the outer part of your iris. This is true for every brow shape. Does your face shape play a role?

Round face – Needs a bit more arch to balance out the shape. If the brow is too round, it makes the face appear even rounder. A bit more arch will add length to the face shape.

Square face – Needs a little curve to the brow. Too many angles accentuate the angles on the face. Softening the eyebrow will actually soften the shape of a square face.

Oval face – Oval face shapes tend to be longer. You also want to watch the angles of the eyebrow shape and make sure the lift on the arch is not too high.

Heart-Shaped face – With a heart-shaped face, you have a bit more option to do slightly different variations to the brow shape. If it tends to be longer in shape from forehead to chin, use some of the tips for an oval shape. If it is a bit more round, make sure the shape is not too round – and so on. Most importantly, look at what you have been given naturally and go with what you see in the shape. In the end, it's all about balance and using your natural brow as a guideline.

2 – COLOR:

Do you want to drastically change the color? This should be a conversation you have with a brow specialist, but brow color can greatly enhance a person's appearance. Leah Simon-Clarke explains that “typically an eyebrow shape can be up to two shades darker on blondes, so you may want your brows to be the shade of a brunette's hair. Because many brunettes (and blondes and redheads, too) color their hair, their eyebrows can have an ashy tone in comparison to the color of their hair.” The appropriate color can actually brighten your face and enhance your eye color.

3 – ENHANCE:

Tools are your key to the finishing touches. Should you use a pencil, gel or pomade? It varies for each person. For a light fill or to make your brow line more dramatic, try a pencil. If you simply want to add fullness, stick with a powder. For big gaps or sparse brows, pomades are your friend. Leah Simon-Clarke stresses that “NATURAL is the key.” Further advice: “Don't use your eyeliner as an eyebrow pencil – and for that matter, do not use your eye shadow to fill in your eyebrows, either. Eyebrow products are made specifically for eyebrows, and can go from hair to skin and look softer. Whatever product you choose, make sure to use very soft wispy motions when applying.”

Here are a few brow products to try:

COLOR, CORRECT & CONTOUR: Dior eyebrow pencil, \$25, Cos Bar, Neiman Marcus

GROOM & SHAPE: MAC brow set gel, \$14, Cos Bar, Neiman Marcus, Macy's

FILL IN & TAME: Smashbox brow powder, \$24, Cos Bar, Neiman Marcus, Macy's

Our brow experts and resources:

Leah, Extradados Salon & Spa,

612.920.0227

Lola, Lili Salon,

952.935.5000

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HOW TO: SHAPE THE PERFECT EYEBROW

04 September 2009 by [Lindsey](#) in [Beauty Tips and Tricks](#), [Beauty Tips and Tricks Eyes How-To's](#) · [2 Comments](#)



SHAPING THE PERFECT EYEBROW FOR YOUR FACE SHAPE

MANY WOMEN SERIOUSLY UNDERESTIMATE THE POWER OF AMAZING EYEBROWS. THEY ARE THE FRAMES OF YOUR FACE! IT'S TIME TO STOP AIMLESSLY PLUCKING AND START SHOWING THEM A LITTLE RESPECT. CHECK OUT THE FOLLOWING STEPS TO MAKING YOUR OWN EYEBROWS RED CARPET WORTHY:

SHARING:

CREATING THE PERFECT SHAPE CAN DEFINITELY BE THE MOST DIFFICULT PART OF YOUR QUEST FOR BETTER BROWS. "DO I TWEeze, WAX, THREAD?" ARE THE FIRST QUESTIONS THAT ALWAYS COME TO MIND. I HIGHLY

RECOMMEND VISITING AN EYEBROW SPECIALIST TO GET IT DONE RIGHT THE FIRST TIME..AND NO, I'M NOT TALKING ABOUT THE WOMEN WHO ALSO DO YOUR NAILS.

IF YOU DECIDE TO GO THE DIY ROUTE, I PERSONALLY PREFER TWEEZING. NEVER SHAVE YOUR EYEBROWS. EVER.

FOLLOW THESE EASY STEPS TO CREATING A GREAT BROW SHAPE FOR YOUR FACE

1. START NOTICING WHICH TYPE OF BROWS YOU LIKE. LOOKING THROUGH MAGAZINES, AND GOOGLING CELEBRITIES ARE EXCELLENT WAYS TO GET REFERENCES FOR YOUR OWN EYEBROWS. CHECK OUT MY LIST OF BEST CELEBRITY EYEBROWS [HERE](#) FOR SOME GREAT EXAMPLES.

2. TO START THE SHAPING PROCESS YOU WILL NEED A BROW COMB, OR SPOOLIE, AND A GOOD PAIR OF TWEEZERS. COMB YOUR BROWS TO LAY ALL THE HAIR IN ONE DIRECTION AND SMOOTH IT OUT, IF YOU HAVE NEVER SHAPED YOUR EYEBROWS BEFORE, THEY MIGHT BE A LITTLE OUT OF CONTROL, SO THIS STEP IS IMPORTANT.



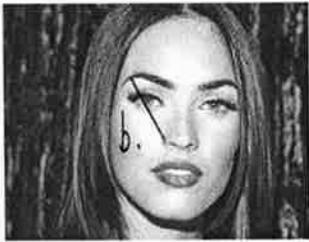


3. NEXT, YOU NEED TO DETERMINE WHERE THEY START, WHERE THEY END AND WHERE YOUR ARCH SHOULD BE. TAKE A LOOK AT THE MEGAN FOX PICTURE ABOVE. LINE "A" SHOWS YOU WHERE YOUR EYEBROW SHOULD START. TAKE A PENCIL, OR ANYTHING WITH A STRAIGHT EDGE AND ALIGN IT STRAIGHT FROM THE CORNER OF YOUR NOSE UP TO YOUR EYEBROW, WHEREVER THE PENCIL HITS YOUR BROW IS AN INDICATOR OF WHERE YOU EYEBROW NEEDS TO START.

TIP FOR WIDE SET EYES. YOU CAN GIVE THE ILLUSION OF CLOSER SET EYES BY ALLOWING YOUR EYEBROWS TO EYEBROWS START FURTHER IN.

TIP FOR CLOSE SET EYES AND WIDE NOSES. GIVE YOURSELF THE ILLUSION OF WIDER SET EYES (AND A SLIMMER NOSE!) BY STARTING YOUR LINE AT THE MIDDLE OF YOUR NOSTRIL, AND TWEEZING FURTHER IN.

REMEMBER, BEAUTY TIPS ARE NOT SET IN STONE, IF YOU FEEL THAT SOMETHING MAY NOT LOOK RIGHT ON YOU, ALTER IT!



4. NOW, IT'S TIME TO DETERMINE WHERE YOUR ARCH SHOULD BE. TAKE THE SAME PENCIL OR STRAIGHT EDGE AND LOOK STRAIGHT AHEAD IN A MIRROR, ALIGN THE PENCIL DIAGONALLY SO THAT IT STARTS AT THE CORNER OF YOUR NOSE, AND SKIMS THE OUTSIDE OF YOUR IRIS (NOT LITERALLY). SEE LINE "B" ON MEGAN'S FACE. THIS IS WHERE YOUR ARCH SHOULD BE. WHEN CREATING YOUR ARCH, MAKE SURE YOU KEEP IN MIND WHAT TYPE OF BROW YOU ARE GOING FOR, MAKING TOO MUCH OF AN EXTREME ARCH WILL MAKE YOU LOOK CONSTANTLY MAD OR SURPRISED.

TIP FOR ROUND FACES: IF YOU HAVE A ROUND FACE, AN ARCHED BROW LOOKS BEST. IT PULLS YOUR FACE UPWARD GIVING THE ILLUSION OF A MORE OVAL SHAPE. LONGER BROWS ARE ALSO FLATTERING ON ROUNDED FACES.

TIPS FOR HEART-SHAPED FACES: HEART SHAPED FACES USUALLY LOOK GOOD WITH ANY TYPE OF BROW, AVOID SUPER STRAIGHT ONE.

TIPS FOR SQUARE FACES: IF YOU HAVE A SQUARE FACE, SOFTEN IT WITH MORE NATURAL BROWS, HIGH ARCHES OR STRAIGHT BROWS THAT CAN MAKE YOUR ANGULAR FACE LOOK EVEN MORE SQUARE.



5. TO DETERMINE WHERE YOUR BROW SHOULD END, TAKE YOUR PENCIL, START AT THE CORNER OF YOUR NOSE AND PLACE IT DIAGONAL. THIS TIME SKIMMING THE VERY OUTSIDE CORNER OF YOUR EYE. SEE LINE "C".

6. NOW THAT YOU'VE GOT YOUR DIMENSIONS DOWN, IT IS TIME TO START PLUCKING! HOLD YOUR TWEEZERS AT A 45 DEGREE ANGLE AND START TWEEZING. A GOOD TIP IS TO TAKE A WHITE EYELINER PENCIL (WET AND WILD MAKES A REALLY CHEAP ONE, 99 CENTS), AND TRACE AN OUTLINE OF HOW YOU WANT YOUR BROW TO LOOK. THEN, WHATEVER YOU DO, DO NOT PLUCK INSIDE THE WHITE LINES! IF YOU WANT TO FORGET THE WHITE PENCIL, START PLUCKING RANDOM STRAYS, MAKING YOUR WAY UP TO THE BROW, GO SLOW, AND PULL ONE BY ONE, MAKE SURE TO STEP BACK SEVERAL TIMES AS YOU GO AND LOOK IN THE MIRROR FROM FARTHER AWAY, AND AT DIFFERENT ANGLES. DON'T FORGET YOUR UNIBROW, IF YOU HAVE ONE. NEVER CUTE

THE BEST ADVICE YOU WILL EVER GET:

DO NOT LET YOURSELF GET TWEAZE HAPPY, THE FIRST TIME I HELD A PAIR OF TWEEZERS, MY BEAUTIFUL FULL EYEBROWS WENT FROM CATERPILLARS TO LITTLE WORMS. I THOUGHT IT LOOKED AMAZING AT THE TIME, BUT I WAS 10, I STILL REGRET THAT DAY BECAUSE MY EYEBROWS HAVE TAKEN YEARS TO GROW BACK. SO MANY WOMEN THAT I WORK WITH HAVE THE SAME STORY, YOUR EYEBROWS DO NOT GROW AS FAST AS THE OTHER HAIR ON YOUR BODY. GO SLOW AND STOP BEFORE YOU THINK YOU'RE FINISHED.



SOME THINGS TO REMEMBER:

- IF YOU HAVE NATURALLY THICK, UNRULY EYEBROWS, IT'S PROBABLY BEST TO KEEP THEM FULL. IF YOU MAKE THEM TOO THIN, YOU WILL HAVE A HELL OF A TIME KEEPING UP WITH IT.
- IF YOU'RE NEW TO TWEEZING, SLANTED TIP TWEEZERS WILL PROBABLY WORK BEST. YOU HAVE MORE CONTROL AND LESSEN THE RISK OF PINCHING YOURSELF.
- THERE IS A MYTH OUT THERE THAT YOU SHOULDN'T TWEETZE ABOVE YOUR EYEBROW. THIS IS NOT TRUE. GROOMING THE ABOVE IS JUST AS IMPORTANT AS BELOW. ONLY IF YOU NEED IT.
- MAKE SURE YOU HAVE ENOUGH LIGHT!
- DO NOT OVERPLUCK!!

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[Beauty Tips and Tricks Eyebrows](#) Megan Fox

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LINDSEY



I am a freelance makeup artist in Los Angeles working mainly in print and television. Makeup and traveling are my passion and my heart resides at La Isla De Los Monos Monkey Rescue Center in the Peruvian Amazon.

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9 COMMENTS



Kelli Garner

I enjoy this site, it is worth me coming back

[Reply]



Lindsey Reply:

October 8th, 2009 at 5:30 pm

Thank you! Please do. ☺

Lindsey

[Reply]

[October 1, 2009](#)



Kathie

Thanks so much for this! I know this may be a late comment, but I found this super useful while I plucked mine. Sadly, I plucked it strangely before I took any online advice (don't know what I was thinking), but this helped a lot after it grew back a little bit. I'm so sad eyebrows grow so slowly, even now mine look un-even and strange!

[Reply]



Lindsey Reply:

December 31st, 2009 at 11:02 pm

Glad it could help you out a bit, even if it was a bit late ☺ I have a post coming up about filling in your brows so stay tuned for that one!

[Reply]

[December 29, 2009](#)



Christy

I have a slightly unusual problem. I got into a car wreck when I was younger, and so I have a scar on my left eyebrow where the hair doesn't grow past the inner corner of my eye (ends just past the little teardrop). I noticed that on the red guidelines that the arrow stops where my brows do-but hers extend past the line closer to her nose. Will my eyebrows look fine if they stop at that red line? (I also have slightly wide-set eyes). I've always wondered this. Help!!

[Reply]



Lindsey Reply:

January 23th, 2010 at 1:52 pm

Hi Christy,
If your eyebrow begins where the red line on my diagram is, then they are starting in the perfect place!

Women with wider set eyes have the option of extending their brows further past the tear-duct, and it can help to create the illusion of closer set eyes, but it is by no means necessary. It's a matter of preference for you! If you decide you want to see how it would look if your eyebrows extended past the red line, try using eye powder to fill them in. When filling in over your scar, lay down a bit of eyebrow wax first, and then apply the powder. The wax will help the product stick over the smoothness of your scar.

I hope this was able to answer your question. Let me know if you have any more ☺

[Reply]

[January 25, 2010](#)



TSwain

Hey very nice blog!!....I'm an instant fan, I have bookmarked you and I'll be checking back on a regular ...See ya

[Reply]

February 1, 2010



Emilia Garza

Hi, I really like your diagram it is very accurate and easy to use. I actually have a similar problem to Lindsey's. I have a scar just past the a line going to the left and it is very noticeable. hair will not grow on it, I have hair above and below the scar. How can I hide it so I look like I have fuller brows?

[Reply]



Lindsey Reply:

December 11th, 2013 at 3:22 pm

Hi Emilia!

Try using a brow wax over the scar and then fill in your eyebrow like normal. The wax will create a surface that the product can stick to. Many companies sell wax/powder duos (smashbox, anastasia, urban decay, laura mercer). Hope this helps!

[Reply]

November 10, 2013

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Jessica Allison
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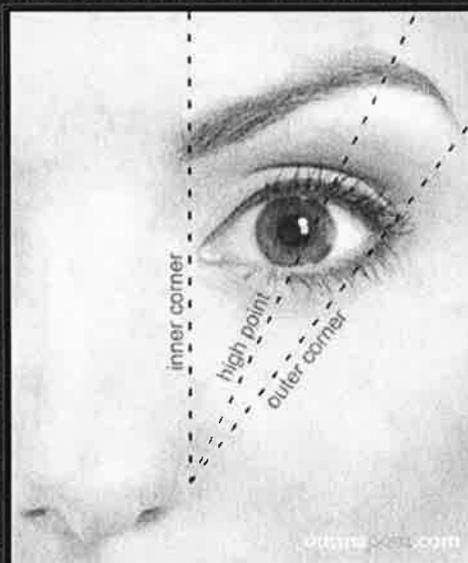
WEDNESDAY, DECEMBER 9, 2009

Eye Brow 101: The Ideal Shape

The perfect brow is a bit like the comfortable stiletto. It's rumoured to exist, but you could easily spend your entire life trying to find it with little success.

Brows are probably the most important overlooked feature on the face. They frame the eye; providing structure and balance. The right brow shape can not only make they eyes seem larger, and more lifted, it can actually change the appearance of the face itself. A round brow can soften an angular face. Flat, shorter brows can help those with long faces look softer and rounder. Though it's important to work with the shape you were given, there are a few simple guidelines that can help you make the most of what you've got.

The easiest way to figure out the proportions of your brows is to grab a pencil or makeup brush and use it as a visual guide. The following picture illustrates the "ideal" brow shape. Universally flattering, it can be worn by a variety of face shapes to create a cleaner, more groomed, brighter eye. Here's how to get them, in three simple steps:



Step One

The *Inner Corner*- this is where your brow should begin. Using your pencil, lay it against the nostril on the same side as the eye you're

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AND I AM...?



JESSICA

I'm a freelance makeup artist in Cincinnati, Oh. I believe that makeup should be fun, a way to express your beauty and your creativity. To me, there are very few rules in makeup; it should make you feel like a stronger, more powerful, more confident version of yourself. I am the anti-diva: I'll never shoot you a veiled insult as a way of getting what I want- it's your face!

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measuring. The pencil should go straight up, intersect the inner corner of your eye, and go up onto your brow. The point at which the pencil lies on your brow is where your eye brow should begin. If you're coming up short, consider filling in a bit with a brow pencil. If you're coming in any closer toward the other brow, grab your tweezers and pull the errant hairs one by one until you're at your desired point.

Step Two

The *High Point* of the arch. Keeping your pencil against your nostril as before, angle it so that the pencil goes across your eye to the outside of your pupil, and over on to the brow. The part where the pencil intersects your brow should be the highest point of your brow. The area between the inner corner (Step 1) and the highpoint of the arch (Step 2) should all be pretty much the same thickness, it is at the high point that the brow should begin to slope down and slightly taper off.

Step Three

The *Outer Corner*- again, start with the pencil along your nostril. Angle it toward your temple so that the pencil lines up with the outer corner of your eye and reaches outward. The point where the pencil touches your brow is where it should end. As you can see, the model in the picture falls a bit short, as do I. I like to use an angled brush and a brow powder to extend the line of my brow a bit.

So, there you have it. In parting, there is one thing I feel like I need to mention. I poured through several hundred stock images searching for a model with perfect brows to use for the diagram above, and what I found was that NO ONE, including the model I used, has perfect brows. Technically, this model's brows are too close together, and not long enough. Does that mean they're not beautiful, or that she looks hopelessly out-of-proportion? Of course not. Remember- guidelines are just that, follow them as closely as your shape allows, and take the tweezing slow!

You might also like:



Quick Tip:Don't Pluck Amok!



Drugstore Dupe:MAC Penultimate Brow Marker Vs.NYX Eyebrow ...



Eye of the Day: Weeping Cherry Blossom

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2 COMMENTS :



Ashwini said...

Great post. I personally leave my brows up to the pros. I get

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them threaded, which doesn't leave burn marks like waxing. I just stumbled across your blog and am loving it so far!

<http://clearlybeautiful.blogspot.com/>

DECEMBER 11, 2009 AT 5:39 PM



Jessica said...

Ashwini-

So glad you're liking the blog! I hope you'll feel free to leave any questions or comments, I'm happy to answer as many questions as possible, and welcome suggestions on how to make your blog-going experience even better!

BTW, Like Ashwini mentioned, Threading is a great option for those that are a bit wary of trying brow maneuvers at home- I've tried it myself. Though claims that threading is painless are just plain silly (it pulls hair out at the root, like waxing, and in my opinion, is similar on the discomfort scale) it could be a good alternative for people who have sensitivities to wax.

I feel like I should mention, no waxer worth her salt should ever burn a client! That's a sign that either the person isn't knowledgeable about the product she's using, or is too busy triple booking clients to notice that her warmer is too hot! Either way, say goodbye to repeat business!

DECEMBER 19, 2009 AT 2:15 AM

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EXHIBIT C

CLIENT

Date _____

Name _____

Address _____

City _____

Have you been waxed before? _____

1. Have you been waxed before? _____

2. Please _____

logist.

Hair Removal CHAPTER 17 417

ING PROCEDURES

Review of waxing procedures to review before performing the procedure.

Preparation

Cover the client with a gown, disposable panties, or other item, depending on the procedure. Draping is important for client's modesty. Follow the instructor's or manufacturer's directions.

Close the client's eyes. Completely remove any makeup from the area. Cleanse the area with a gentle cleanser. Follow with a preparation solution. Allow the area to dry for a few minutes. Some states require the use of client eyepads before some services such as waxing or tweezing.

Apply the skin thoroughly with pre-epilation solution such as witch hazel or astringent. Powder is applied if a moist area needs to be dried (underarms). Powder can also protect the skin and make hairs more visible. However, it can interfere with waxing if too much powder is applied. Do not use talcum powder. Many talcs contain fragrances and other particles that can cause an allergic reaction. Cornstarch is a good alternative.

- **Excess body hair.** Trim any thicker or longer hair areas with scissors before applying wax. This allows the wax to adhere better with less trauma to the follicles and is more comfortable for the client. Trim hair to no shorter than 1/2".

Wax Application

Applications are either soft wax used with strips or hard wax without strips.

Soft wax. Dip the end of a small spatula into the warm wax. Following the direction of the hair growth, apply a very thin coat along the area to be waxed. Be careful not to drip wax on areas that are not being waxed.

Hard wax. Dip a spatula into the wax and apply it first in the opposite direction, then in the same direction of the hair growth in a smooth or figure-eight pattern over the area to be waxed. Apply to the thickness of a nickel. Apply a thicker area on the end to pull up with, lifting it up to make a tab that can be grasped between the thumb and index finger. Wait a few moments for the wax to set up. If hard wax becomes too dry or cool, it will be brittle and break off when you attempt to remove it.

Hard wax is a slower method, and the technician has to wait for the applied wax to set. With experience, one should be able to apply the second application to another part of the area, (although not immediately adjacent) while waiting for the first application to set. Remove the first application, then the second, otherwise it becomes slow (not cost efficient), laborious and uncomfortable for the client.

Wax Removal

The most important points in wax removal techniques are to hold the skin taut and to remove it quickly while pulling parallel to the skin.

Soft wax. Apply muslin or Pellon® evenly and with light pressure. Rub the strip firmly in the same direction as the wax application. Do not use too much pressure, or you could cause bruising. Leave approximately 1" of muslin or Pellon free to grip for removing. Hold the skin tight next to the end you will be pulling, and remove the wax quickly with one continuous pull in the direction opposite the hair growth. If the end of the hair is pointing to the left, pull to the right. Because follicles do not grow vertically, but at an angle, the hair is "popped" out at an angle. The pulling method and direction are critical. When pulling, keep the strip parallel to the skin without lifting.

Follow through on the pull to avoid slowing down. Do not pull straight up, or you will remove skin or cause bruising or the hair to break off. Immediately after you remove the strip, place your other hand quickly over the area and apply pressure to block the nerves from sensing pain.

Hard wax. Follow the previous steps, only without the strips. Once the wax has set, grasp the thick edge between the thumb and index finger. Pull off the wax in the appropriate direction according to instructions. Immediately put your other hand over the area to soothe nerve endings. Visually check the area with the magnifying light. All hair should have been removed in the pull. Remove any residual hair with tweezers. If there are ingrown hairs, pointed tweezers can be used to remove them.

Post-Wax Product Application

Remove residual wax with a wax remover made for the skin. Gently apply to the waxed area, removing any wax residue. Rub with a cotton pad to remove excess wax and product. Apply an after-wax soothing product (azulene or aloe) as directed. Some after-wax products have too much alcohol or other irritating ingredients and are not always soothing. Even some aloe vera products can be irritating. After waxing, open, irritated follicles are susceptible to more irritation. Keep epilated areas clean and free from any debris. If you are applying a hair growth inhibitor cream, follow the manufacturer's directions.

Post-Wax Clean-Up

Follow all sanitation procedures. Give the client post-wax instructions and precautions. Prepare the station for the next service.

Eyebrows

Correctly shaped eyebrows have a strong, positive impact on the overall attractiveness of the face (Figure 17-18). The natural arch of the eyebrow follows the top of the orbital bone, or the curved line above the eye socket. Most people have hair growth both above and below the natural line. These hairs can be removed to give a cleaner, more attractive appearance.

As with any procedure, always perform a client consultation before tweezing or waxing the eyebrows. Determine the client's wishes as to final eyebrow shape. If you remove too much hair, it will generally grow back, but the regrowth process takes a long time. You will also end up with an unhappy client who

CAUTION!

To avoid injuring or irritating the client's skin, remember these important points about the wax removal technique: You must hold the skin tight, remove the wax quickly, and not pull upward when removing the wax strip. Always pull parallel to the skin's surface.

ACTIVITY

Before attempting the actual wax application, practice a mock application. Using a mannequin head or other body part, pretend you are applying and pulling off wax for a real client. Use a pencil or practice applicator to roll on the wax, and then apply scotch or masking tape as a practice strip to pull off of the area.

Here's a Tip

To calm down the skin for sensitive clients, apply a cool, wet cotton pad to waxed areas.

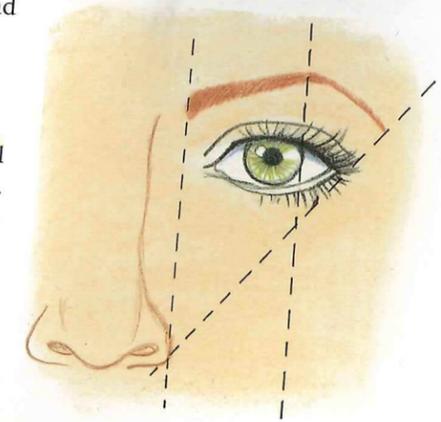


Figure 17-18 Brow shaping guidelines.

EXHIBIT D



US008015981B2

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Soare

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(45) **Date of Patent:** **Sep. 13, 2011**

(54) **STENCILS AND GAUGING DEVICE FOR AESTHETICALLY PLEASING EYEBROW SHAPING**

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(*) Notice: Subject to any disclaimer, the term of this patent is extended or adjusted under 35 U.S.C. 154(b) by 701 days.

(21) Appl. No.: **12/012,007**

(22) Filed: **Jan. 29, 2008**

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Related U.S. Application Data

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(51) **Int. Cl.**
A45D 40/30 (2006.01)

(52) **U.S. Cl.** **132/216; 132/319; 132/213; 101/127**

(58) **Field of Classification Search** **132/200, 132/213, 216, 214, 319; 101/127**

See application file for complete search history.

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* cited by examiner

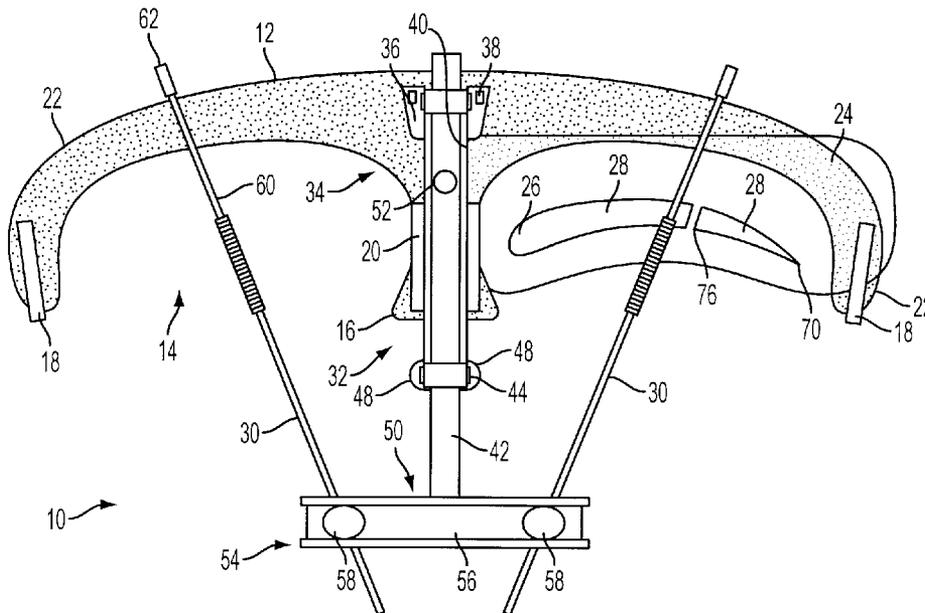
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(57) **ABSTRACT**

A novel gauging device and associated stencils facilitate the shaping of eyebrows according to a Golden Ratio standard. The gauging device is adapted to be placed over a woman's face and maintained in a fixed position relative to her eyes and nose. A nosepiece and knobs are adjusted such that a lower end of a guide rod may be rotated about various points relative to the nose and held in predetermined angles relative to the nose and eyes, possibly supported magnetically on a lower track adjacent the nostrils and an upper track above the eyebrows. An eyebrow stencil is held in a desired position relative to the previously positioned guide rod, which facilitates convenient application and symmetrical shaping, preferably with frictional clamps for permitting the stencil to be shifted in place so that a particular portion of the stencil is properly aligned with the guide rod after the guide rod has been aligned with an appropriate Golden Ratio marking on the stencil. Each stencil may be provided with more than one set of such markings to accommodate not only different eyebrows of different sizes, but also to adjust the eyebrow's ideal Golden Ratio "High Point" to complement facial proportions (preferably represented by a single Facial Ratio Value or "FRV" that takes into account several different measured ratios) that deviate substantially from an ideal Golden Ratio. A slim tab between the upper and the lower edges of the stencil cut-out preferably provides a convenient reference mark for the "High Point" of the unadjusted cut-out.

3 Claims, 5 Drawing Sheets



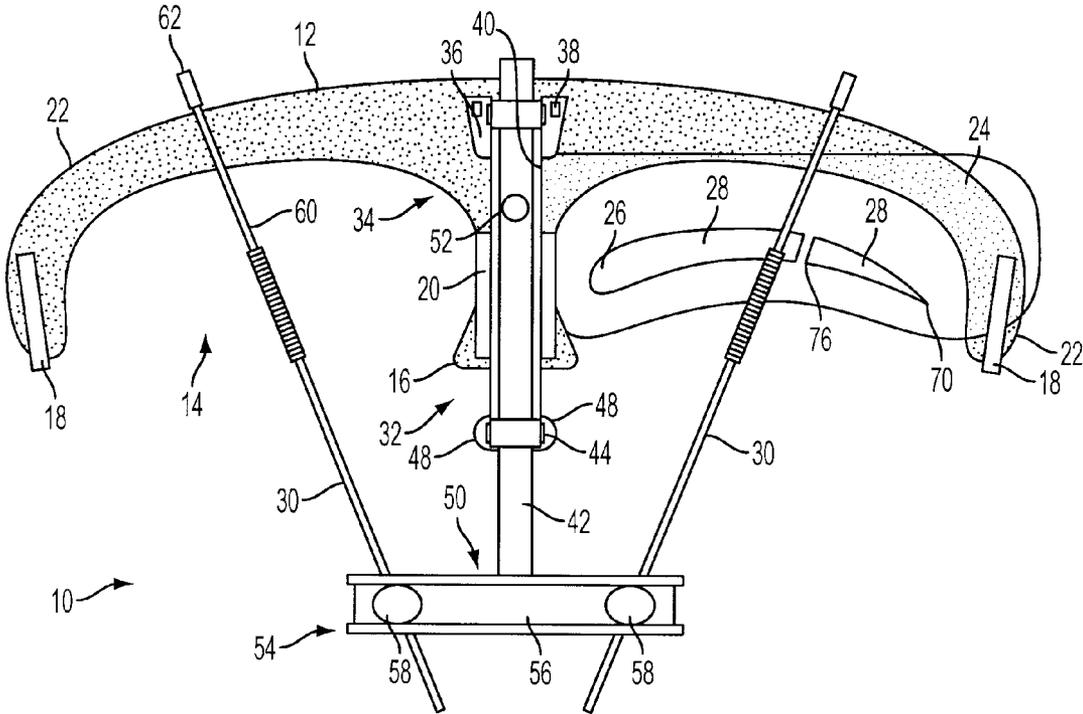


FIG. 1

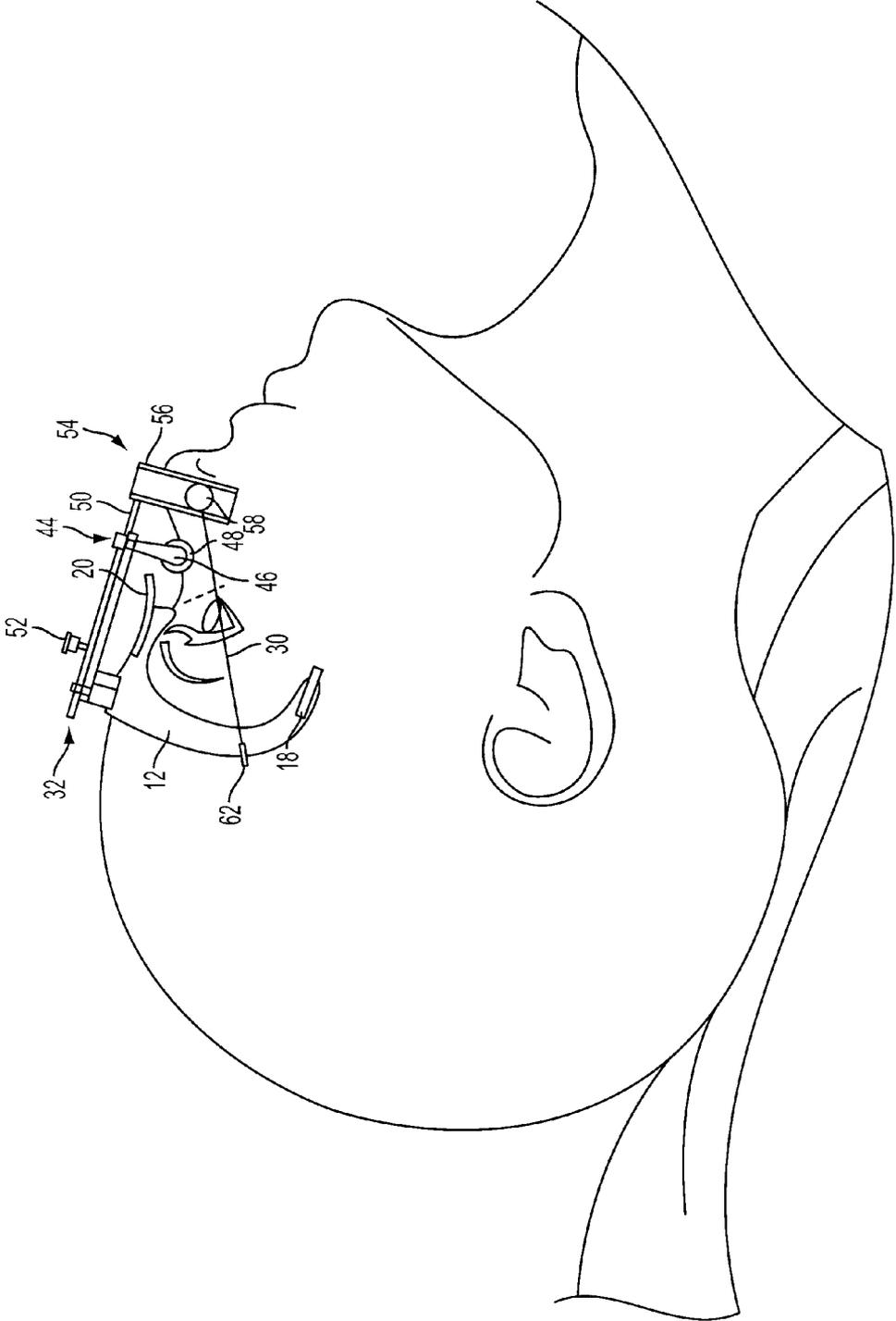


FIG. 2

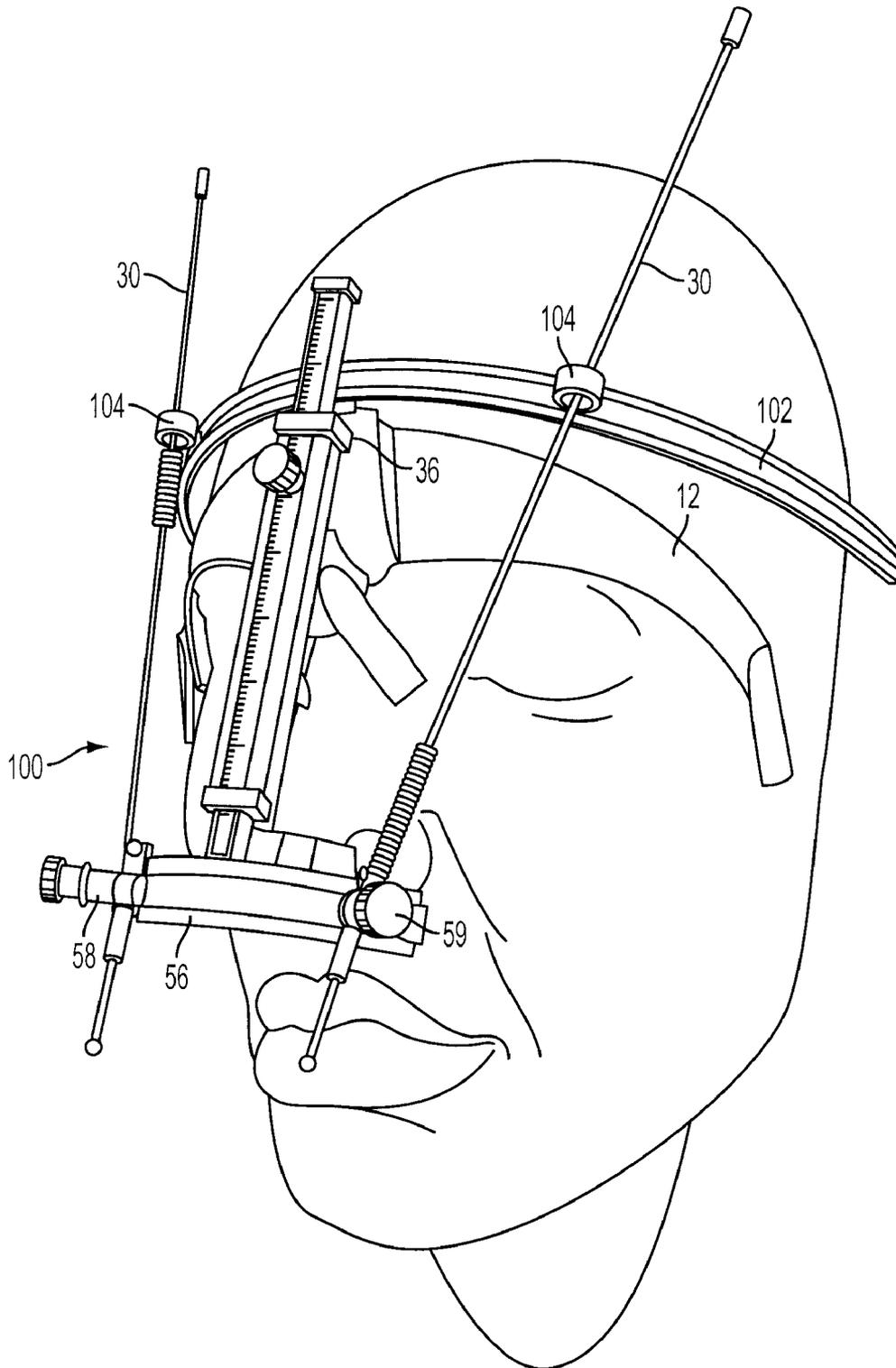


FIG. 3

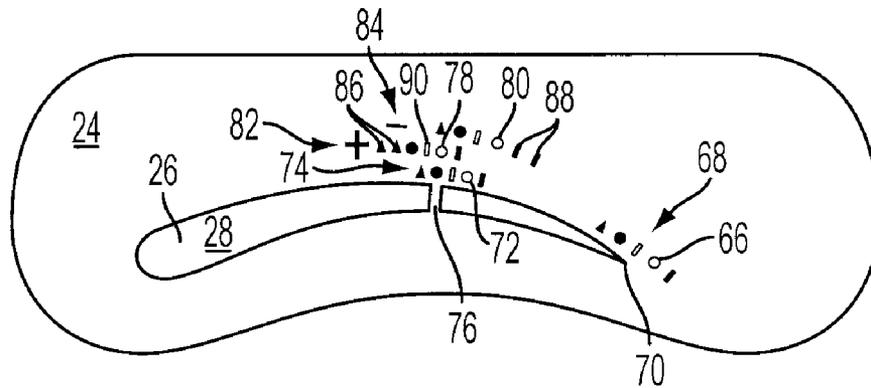


FIG. 4

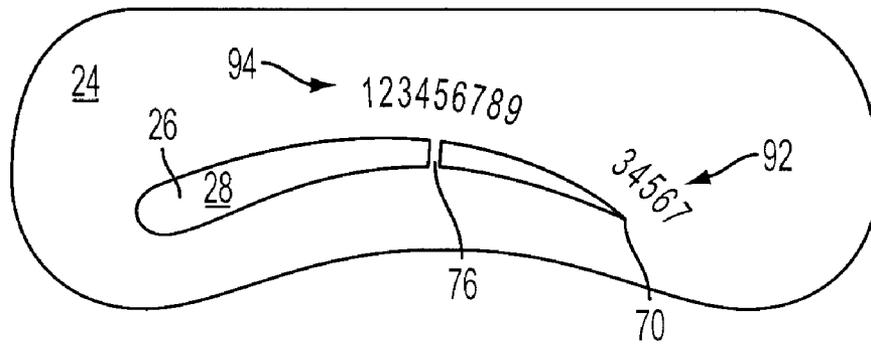


FIG. 5

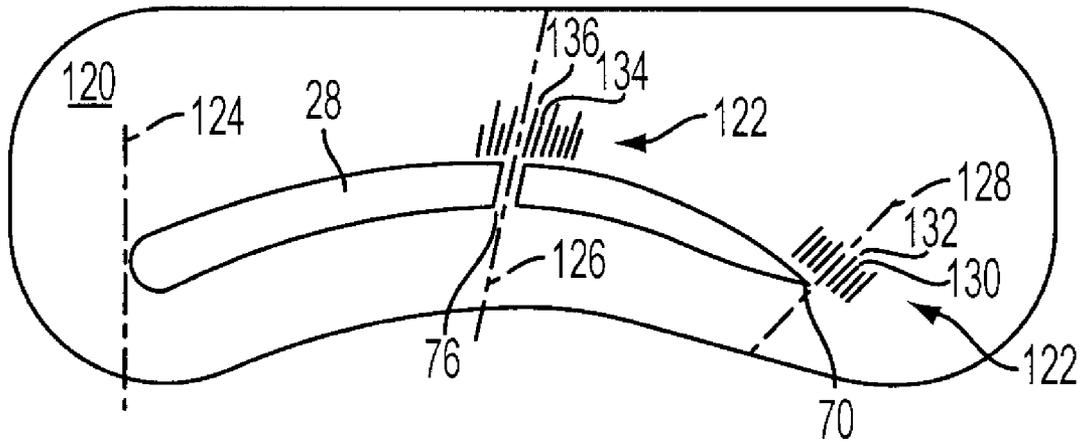


FIG. 6

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STENCILS AND GAUGING DEVICE FOR AESTHETICALLY PLEASING EYEBROW SHAPING

CROSS REFERENCE TO RELATED APPLICATIONS

This application is a continuation-in-part of my similarly titled application Ser. No. 11/840,966 filed 19 Aug. 2007, which is hereby incorporated by reference in its entirety.

BACKGROUND

1. Technical Field

The present invention relates to cosmetic devices and, more particularly, to eyebrow shaping techniques and related apparatus.

2. Exemplary Prior Art and its Limitations

The Golden Ratio is a proportion universally found in Nature, expressed in the arrangement of branches along the stems of plants, in the placement of the shell spirals in snails, and in the features of the human body. The Golden Ratio is usually denoted by the Greek letter ϕ ('phi'), and it expresses the relationship that the sum of two quantities is to the larger quantity as the larger is to the smaller (its numerical approximation is 1.618033989). Leonardo da Vinci and many other great artists have used the Golden Ratio in their works, as it is believed to result in proportions that are not only natural but also especially pleasing aesthetically. Hence, their idea of a "perfect" face would conform to the Golden Ratio ϕ in various proportions including:

Head Height (Scalp-to-Chin) divided by Head Width (Temple-to-Temple);

Horizontal distance between Outer-edges-of-Eyes divided by Length-of-Mouth;

Horizontal distance between Center-of-Eyes divided by Width-of-Nose;

Vertical distance from Hairline-to-Chin divided by Hairline-to-Nosetip; and

Vertical distance from Eyeline-to-Lips divided by Eyeline-to-Nosetip.

Similarly, the inventor has determined that on a "perfect" face, the High Point ("HP") of the eyebrow arch between its Starting Point ("SP") adjacent the nose and its End Point ("EP") adjacent the temple would divide the eyebrow arch at precisely the Golden Ratio point between the SP and the EP (SP-to-HP divided by HP-to-EP= ϕ). The inventor has also observed that when the SP is on an imaginary guide line running vertically through the middle of the respective nostril, the EP on a second imaginary guide line running from the outer edge of the nostril through the outside end of the eye and the HP is located on an intermediate imaginary guide line extending from the center of the nose through the iris at the center of a woman's eye, there is an optimal match between her eyebrows and her other facial features. Although such a placement of the HP will typically be at the Golden Ratio only for a "perfect" face, it will also result in an aesthetically pleasing adjustment to the Golden Ratio when the other facial proportions (and in particular the size and location of the eyes relative to the other facial features) are less than "perfect". In practice these imaginary guide lines exist in three dimensional space and are prone to parallax errors. Stencils are commercially available which are provided with eyebrow cut-outs divided at the Golden Ratio point that provide a limited number of aesthetically pleasing eyebrow shapes for use on many different faces; however because each stencil has a fixed size and shape of cut-out, for a significant number of

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women the corresponding SP, EP and HP positions on the stencil will not fall exactly on the above-described properly placed SP, EP and HP guide lines. Moreover, not all eyes are perfectly sized and positioned in accordance with the Golden Ratio proportions. Accordingly a skilled beautician will constantly reposition the stencil as she is tracing the stencil cut-out, such that the SP, EP, and HP of the stencil are close to the desired locations on her client's face as the respective portion of the stencil cut-out is being traced. Obviously a beautician of lesser skill will have not only difficulty in determining the proper SP, EP, and HP locations on the client's face, but will also have difficulty in maintaining a smooth curve as the stencil is being repositioned and in maintaining symmetry between the two eyebrows.

TECHNICAL OVERVIEW AND PREFERENCES

The present invention enables even a relatively unskilled beautician to quickly and accurately determine the shape of the eyebrows according to the Golden Ratio standard.

In accordance with one aspect of the invention, a gauging device is provided with a mask-like headband, a vertically adjustable nosepiece extending downwardly from the headband for supporting at least one horizontally relocatable pivotable knob at its lower end, and a guide rod extending upwardly from the pivotable knob and adapted to be rotated with the knob. The gauging device is adapted to be placed over a woman's face (who will typically be in a supine position on a comfortable recliner with the back of her head supported on a padded horizontal headrest) with the headband resting over the forehead, high enough to leave the eyebrows exposed, and with the nosepiece providing additional support to maintain the gauging device in a fixed position relative to the woman's face, possibly secured by optional earpieces and/or straps. In use, the nosepiece and knobs are positioned such that the operator may conveniently rotate the guide rod about a desired point relative to the client's nose. For example, when determining the SP, the knob may be positioned at the bottom of the nose at the middle of the respective nostril, but may be slid horizontally across the lower portion of the nosepiece to the outermost edge of the nostril for determining the EP and then slid horizontally to the center of the nose for determining the HP. Once the pivot axis has been thus positioned relative to the woman's nostril, the guide rod may then be rotated relative to the client's eye and nose to thereby establish the proper location of the SP, EP and/or HP on the respective eyebrow. For example, for the SP the guide rod is preferably vertical (i.e., parallel to the nose bridge), for the EP it is lined up with the outermost edge of the respective eye, and for the HP it passes directly over the center of the eye (i.e., through the pupil at the center of the iris).

In an exemplary embodiment, the adjustable nosepiece preferably has a generally inverted T-shaped configuration and includes a vertical nose length bar adapted to extend from the forehead to the tip of the nose, and a curved horizontal angle bracket made of a suitable ferrous material that is adapted to surround the lowermost portion of the nose and that provides a track for supporting at least one repositionable magnetic knob and associated rotatable guide rod.

Preferably, the gauging device is adapted to hold an eyebrow stencil in a desired position relative to the previously positioned guide rods, which facilitates convenient application and symmetrical shaping. In the disclosed exemplary embodiment, friction clamps are attached to each side and to the center of the headband in such a way that enables one or more selected eyebrow stencils to be easily mounted, posi-

tioned, repositioned (if necessary) and then dismantled. In particular, the use of frictional clamps permits the stencil to be shifted in place so that a particular portion of the stencil is properly aligned with the guide rod after the guide rod has been aligned with a corresponding portion of the eyebrow.

In accordance with another aspect of the invention, improved eyebrow stencils are provided with Golden Ratio markings. A graduated EP scale is preferably imprinted adjacent the nominal EP of the cut-out which provides a reference EP offset which is used to locate a corresponding HP Golden Ratio offset on a graduated HP scale adjacent the nominal HP, for example by positioning the SP of the stencil over the client's ideal SP, then reading an EP offset marking on the stencil that is aligned with the client's ideal EP and reflects the extent to which the stencil's EP is initially offset from the client's EP, and then finding a corresponding ideal HP offset marking adjacent the stencil's HP that reflects an ideal Golden Ratio HP for that EP offset. The result is an adjusted HP which is located at a true Golden Ratio between the client's SP and EP.

In a preferred embodiment hereinafter referred to as a Golden Ratio Stencil ("GRS"), more than one set of such Golden Ratio HP offset markings are provided, so that if it is determined that a particular client's face has facial proportions (preferably represented by a single Facial Ratio Value or "FRV" that takes into account several different measured ratios) that deviate substantially from an ideal Golden Ratio, an adjusted Golden Ratio HP can be selected that also takes into account the client's actual FRV. The markings may comprise readily identifiable colors, shapes, numbers, letters, or other symbols or sequences of symbols, and different sets of otherwise identical markings may be spatially separated into different rows each corresponding to a different set of facial proportions, such that for each distinctive EP offset marking, there may be a corresponding HP offset marking in each of several readily identifiable sets of HP offset markings, to thereby identify for each EP offset, not only an ideal Golden Ratio HP offset, but also several different adjusted Golden Ratio HP offsets each corresponding to a different set of facial proportions. In an alternative embodiment, rather than simply dividing the possible facial proportions into a few categories each associated with a different Golden Ratio offset scale, each such category is assigned a numerical value which identifies the sequential location of the adjusted HP offset relative to the ideal HP offset, in which case only the ideal HP offsets need be explicitly marked, and only one HP offset scale is marked on the stencil. For example, the EP offset markings could be the sequential numbers 2 through 9, and the different FRVs could be assigned integer values between -2 and +2 (a so-called Simplified FRV or "SFRV") with SFRV=0 representing a range of FRVs that are close to the ideal (i.e., within one half of a standard deviation, SFRV=-1 representing a range of FRVs centered about a standard deviation of -1, SFRV=-2 representing a range of FRVs centered about a standard deviation of -2, et cetera, whereby once the ideal Golden Ratio HP offset marking has been located on the stencil corresponding to the selected EP marking for that client, the adjusted Golden Ratio HP offset can be readily located that is displaced to the right or left of that ideal marking in a direction and by an amount corresponding to that client's SFRV.

In a presently preferred embodiment of Golden Ratio Stencil (GRS), the stencil is fabricated from a clear, soft, non-irritating plastic, with an arched cut-out in the middle that provides an opening for the shaping of the eyebrow. Since the two eyebrows are mirror images, the same cut-out can be turned over for use on the other eye. These GRS cut-outs

preferably come in various shapes (such as Petite Arch, Slim High Arch, Medium Arch, or High Arch) and are accordingly marked, to thereby accommodate almost every particular type of eyebrow. A slim Golden Ratio tab forms a bridge between the upper and the lower edges of the cut-out, so as to prevent the stencil from losing its shape during make-up application. In addition, this tab could also function as a convenient reference mark for the unadjusted HP between the SP and the EP of the GRS cut-out.

BRIEF DESCRIPTION OF THE DRAWINGS

FIG. 1 is a schematic front view of an exemplary eyebrow gauging apparatus with a conventional eyebrow stencil clamped on one side.

FIG. 2 is side view of the eyebrow gauging apparatus of FIG. 1 mounted on a client's head with a rotatable guide rod positioned over a key point on the client's eyebrow.

FIG. 3 is a three-quarter view of an alternative embodiment of the eyebrow gauging apparatus of FIG. 1, mounted on a client's head with the upper end of the rotatable guide rod magnetically supported on an upper track above the client's eyebrow.

FIG. 4 is a plan view of an exemplary Medium Arch Golden Ratio Stencil that has been provided with a representative set of HP offset markings comprising multiple symbols and multiple groupings of such symbol, it being understood that the individual symbols and groupings of symbols have been selected for ease of comprehension and reproduction and that a preferred embodiment is not limited to the precise representations shown.

FIG. 5 is a plan view of an exemplary Medium Arch Golden Ratio Stencil that has been provided similar to that in FIG. 4, but with a representative set of HP offset markings comprising numerical symbols arranged in a single numerical sequence of such symbols, whereby knowledge of a SFRV or other similar HP offset integer for a particular client permits an adjusted HP offset to be readily located on the stencil relative to an ideal HP offset marking.

FIG. 6 is similar to FIG. 5 but shows an alternative embodiment in which the numerical markings are replaced with long and short index marks.

DETAILED DESCRIPTION OF A PREFERRED EMBODIMENT AND CERTAIN EXEMPLARY ALTERNATIVES

Referring to the accompanying drawings, one preferred embodiment of a gauging device **10** for use with the present invention is depicted in FIG. 1. Device **10** is built around a shaped headband **12**, made out of a flexible material such as leather, rubber, or silicone, that could be fitted around one's forehead much like a demi face mask, but with oval-shaped holes **14** that extend to the bottom of headband **12** and that expose not only the eyes but the entire orbital area including the eyelids and eyebrows. The headband **12** features an integrated vertical middle section **16**, approximately 1-inch long, that is shaped to fit around one's nose and further secure the apparatus into place.

There are stencil clamps **18,20** attached to the headband **12**, two side clamps **18** on the outer ends **22**, and at least one center clamp **20** on the vertical middle section **16**. When eyebrow stencils **24** are used, they are to be inserted (slid) through these clamps **18,20**. The stencils can move in either direction (left-right, up-down) and they can be manually shifted and adjusted into an initial position where most of the eyebrow can be seen through the stencil cut-out. The stencils

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are then slightly repositioned into their ideal place where the inner edge 26 of the cut-out 28 is flush with the angle guide rod 30 in its SP position, according to the method described below. Preferably, two center clamps 20 are provided, on each side of the vertical headband section 16; alternatively, the width and placement of a single center clamp 20 relative to the headband 12 allows for two eyebrow stencils to be used at the same time. Although the same stencil 24 could be used successively on each side of the face, using two stencils and working on both eyebrows simultaneously facilitates a more symmetrical shaping and a more optimal application of make-up on both eyebrows.

A nose bracket 32 is also attached to the headband 12. The nose bracket 32 runs alongside the nose and it comprises a top section 34, a fastening assembly 36, that is attached to the headband 12 with two small screws 38, a bracket 40 that runs parallel to the nose and allows the nose assembly bar 42 to slide through it, and a nose-holding block 44. As best seen in FIG. 2, the nose-holding block 44 consists of two small arched arms 46 attached on either side of the bottom of the metal bracket 40, with soft pads 48 on the ends. These pads come to rest on the nose and provide soft cushioning as the eyebrow gauging device 10 is secured safely to one's face.

A sliding assembly 50 in the shape of an inverted T is attached to the nose bracket top section 34 by means of a holding screw 52. This inverted-T assembly includes a nose-length bar 42 that is made to fit through the nose bracket 40 and is able to slide up and down to the position desired. The bottom portion 54 of the inverted-T sliding assembly 50 is attached to the nose-length bar 42 and comprises an angle bracket 56, two pivot knobs 58, and two angle guide rods 30. This sliding assembly is adjusted until the angle bracket 56 lines up with the bottom of the nose, and then it is fastened in place with the holding screw 52. The angle bracket 56 curves around the nose and it allows the adjustable pivot knobs 58 to slide along its curvature into the desired position around the nostrils. The angle guide rods 30 are in turn attached to the pivot knobs 58. In an exemplary embodiment, the curved horizontal angle bracket is made of a suitable ferrous material that provides a track for supporting at least one repositionable magnetic knob 58 and associated rotatable guide rod 30. The pivot knob 58 would rest at the middle of the nostril when determining the SP, at the edge of the nostril when determining the EP, or at the tip of the nose when determining the HP. The upper ends 60 of the angle guide rods 30 come to rest on the headband 12, and they have a soft rounded tip 62 to ensure safe handling. The angle guide rods 30 can move along perpendicular planes: they can be turned clockwise or counterclockwise by the angle knobs 58 along the facial planes, or they can move away and towards the face to facilitate easy gliding along the angle bracket 56. For example, for the SP the guide rod 30 is preferably vertical (i.e., parallel to the nose bridge), for the EP it may be lined up with the outermost edge of the respective eye, and for the HP it may pass directly over the center of the eye (i.e., through the pupil at the center of the iris). As shown in FIG. 2, the client is preferably in a supine position with gravity keeping gauging device 10 in position on the client's forehead and nose while the pivot knobs 58 and guide rods 60 are being manipulated. In other embodiments (not shown) a similar function can be provided by optional earpieces and/or ear straps which attach headband 12 to the client's ears, or by forming headband 12 from a more rigid material and extending the end portions 22 rearwardly and inwardly (possibly connected by an optional elastic band) such that headband 12 is pressed tightly against the client's temples.

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FIG. 3 shows an alternative embodiment 100 of the eyebrow gauging apparatus 10 of FIG. 1 which further comprises an upper track 102 secured to headband 12 and nose bracket 36 such that track 102 extends across the client's forehead above the eyebrows. Each rotatable guide rod 30 passes through a respective magnetic bearing 104 which is magnetically repositioned on track 102 to thereby maintain the upper part of the rotatable guide rod 30 at its chosen location (SP, HP, or EP), which provides additional stability during use.

The Golden Ratio Stencils

A preferred embodiment of an eyebrow stencil 24 adapted for use with the present invention is depicted in FIG. 4. It should be understood that the cut-outs 28 of the illustrated stencil are based on a stencil sold by Anastasia Beverly Hills under the designation "Medium Arch", but that numerous variations are possible, both to accommodate different facial types (for example, High Arch and Petite Arch) and to conform to current trends in fashion (for example, brows that are fuller or thinner than that illustrated). Moreover, the illustrated cut-outs are merely exemplary and the actual shape of cut-outs is not part of the present invention, it being preferable that a number of different stencils be available to accommodate the subjective preferences of the beautician and her client. In any event, even when more than one size and shape of stencil cut-out is available, it is to be expected that the client's eyebrow will not precisely cover the opening in the stencil, with some eyebrows being slightly longer than the cut-out, while others will be shorter. The SP is first determined by laying out an imaginary vertical line that runs through the middle of the respective nostril and finding the client's SP point where the vertical line intersects the eyebrow line, preferably using the gauging devices 10 of FIG. 1 or FIG. 2. The appropriate stencil (Petite Arch, High Arch, etc) is then applied over the eyebrow (by hand or with the use of a special stencil holder, such as the gauging device 10), with the blunt inner end 26 of the cut-out 28 aligned with the previously determined SP. Next, the ideal EP of the eyebrow is determined by laying out an imaginary line connecting the edge of the respective nostril and the outer edge of the respective eye. The EP is the point where this line intersects the eyebrow arch. The EP is visible under the clear stencil and it will fall on (or very close to) one of the symbols 66 on the graduated EP scale 68 marked alongside the upper edge of the GRS cut-out, near the tapered outer end 70. A matching symbol 72 of a graduated HP scale 74, also placed alongside the upper edge of the cut-out but closer to the Golden Ratio Tab 76, will determine the Golden Ratio HP. That is, on a "perfect" face, the thus selected HP will split the eyebrow arch at precisely the Golden Ratio point. Accordingly, after the portion of the stencil cut-out 28 adjacent to the SP has been used to shape the inner portion of the eyebrow, the stencil is then positioned with Golden Ratio Tab 76 aligned with the thus-selected HP, whereupon the middle portion of the eyebrow arch may be properly shaped, and then, with the stencil positioned with the tapered outer end 70 of the cut-out aligned with the previously identified EP (e.g., EP symbol 66), the outer portion of the eyebrow is appropriately shaped.

Each client's face is preferably assigned a numerical value for its proportions, to be known as the Facial Ratio Value ("FRV"), prior to applying the eyebrow stenciling method described above. This is determined by calculating four different values for the facial proportions (two horizontal, and two vertical) and then finding the mean value of these four numbers. The two horizontal factors are: Distance between Outer-edges-of-Eyes divided by Length-of-Mouth, and Distance between Center-of-Irises divided by Width-of-Nose.

The two vertical factors are: Hairline-to-Chin divided by Hairline-to-Nosetip, and Eyeline-to-Lips divided by Eyeline-to-Nosetip. The mean for these four values is calculated using this formula:

$$\bar{x} = \frac{1}{N} \sum_{i=1}^N x_i = \frac{x_1 + x_2 + \dots + x_N}{N}$$

where \bar{x} is the Facial Ratio Value, x_i are the four values, and $N=4$.

On a “perfect” face all these values equal ϕ , so naturally their mean would also be ϕ . By measuring a random population sample of more than 300 subjects it has been determined that Facial Ratio Values vary from ϕ in most cases, but the mean value of all Facial Ratio Values combined is a very close approximation of ϕ . This random sample of population is statistically expected to reflect the population at large, with a very narrow margin of error. This means that ϕ is the “expected value” for any randomly selected Facial Ratio Value, so the “standard deviation” of the random sample in relation to ϕ may be calculated by using the following formula:

$$\sigma = \sqrt{\frac{1}{N} \sum_{i=1}^N (x_i - \bar{x})^2}$$

where σ is the standard deviation, x_i are the Facial Ratio Values, $\bar{x}=\phi$, and $N=300+$

It has been found that σ closely approximates 0.1, which means that any Facial Ratio Value between 1.518 and 1.718 would be within one standard deviation from the ideal ϕ . Facial Ratio Values between 1.418 and 1.517, and between 1.719 and 1.818 would be within two standard deviations from ϕ . According to Chebyshev’s statistical formula, in a normally distributed population, it is to be expected that about 68% of the values (in this case Facial Ratio Values) would be within one standard deviation of the mean (in this case ϕ), while about 95% of the population would be within two standard deviations.

A beautician may find it practical to assign a single Simplified Facial Ratio Value integer to each client, as these would be easy to remember (or filed for future reference) and one would only have to calculate a client’s facial proportions just once. As such, a client would be assigned a Simplified Facial Ratio Value (“SFRV”) from -2 to $+2$, as follows:

SFRV = 0 if the Facial Ratio Value ranges

$$\text{from } 1.57 \text{ to } 1.67 \left(\phi \pm \frac{\sigma}{2} \right);$$

SFRV = -1 if the Facial Ratio Value ranges

$$\text{from } 1.47 \text{ to } 1.56 \left(\phi - \sigma \pm \frac{\sigma}{2} \right);$$

SFRV = +1 if the Facial Ratio Value ranges

$$\text{from } 1.68 \text{ to } 1.77 \left(\phi + \sigma \pm \frac{\sigma}{2} \right);$$

SFRV = -2 if the Facial Ratio Value ranges

$$\text{from } 1.37 \text{ to } 1.46 \left(\phi - 2\sigma \pm \frac{\sigma}{2} \right);$$

-continued

SFRV = +2 if the Facial Ratio Value ranges

$$\text{from } 1.78 \text{ to } 1.87 \left(\phi + 2\sigma \pm \frac{\sigma}{2} \right).$$

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There are two general cases to be considered. If it is determined by measurement that a face displays a close approximation of Golden Ratio proportions then the HP is determined as described above. If, however, the client’s facial proportions deviate from ϕ , it should be determined whether those proportions are substantially (by more than one half of a standard deviation) above or below the Golden Ratio (i.e., SFRV is not equal to zero). The SP and the EP are found on the eyebrow by following the method above. The HP is then determined on the GRS by corresponding symbols **78,80** on either of the two rows **82,84** of graduated markings (which use an expanded and a contracted version of the Golden Ratio to locate the HP) which are preferably placed above and parallel to the previously described normal graduated HP scale **74**.

The markings on these two additional upper rows are placed along imaginary arches on either side of the Golden Ratio Tab, and they mark one and two degrees of standard deviation one way or the other. For practical purposes the preferred embodiment of this present invention shows only a one standard deviation marking (e.g. white circle **78,80**) for four out of the five reference points, and it shows both the one and two standard deviation markings for the outer reference points: the two black triangles **86** at the left end of row **82**, and the two black rectangles **88** at the right end of row **84**. Row **82** directly above normal graduated HP scale **74** the markings for the positive standard deviations, while the third graduated row **84** further above comprises markings associated with the negative standard deviations. In the illustrated embodiment, the spacing between adjacent EP reference symbols **68** is such that for a given HP, it corresponds to a 1σ difference in the ratio between HP and EP. Thus, the HP offset is required for a face which has proportions that differ from “normal” by 2σ would be approximately the same as that for a face with 1σ proportions and an EP offset that is only one marking away.

Accordingly, it is not necessary to provide yet another set of graduated scales **82,84** for 2σ faces, the 1σ scales are also used for 2σ faces, but selecting an adjacent HP offset symbol, whereby the HP location for a 2σ face is offset by one additional mark. For example, if white circle **66** designates the EP on a $+2\sigma$ face, rather than selecting white circle **78** on the $+1\sigma$ scale **82**, white rectangle **90** to its left is selected which results in an HP closer to the midpoint between the SP and EP and thus a higher ratio of EP to HP. In effect by adding only one more marking (at the positive end) the same scale **82** can accommodate both $+1\sigma$ and $+2\sigma$ faces.

Similarly, as shown in FIG. 5, simply by replacing the symbolic EP and ideal HP offset scales **68,78** with numerical EP and HP offset scales **92,94** and adding two additional reference markings at each end of the numerical HP scale **92** (corresponding to the maximum and minimum 1σ and 2σ HP offsets) it would be possible to combine all three scales into a single scale. In that case, the ideal HP offset marking (e.g., number **4** on HP scale **94**) corresponding to the client’s EP offset marking (e.g., number **4** on EP scale **94**) is selected as before and if the client’s face is a 0σ it is used without any modification, but for a -1σ face it is further offset towards the SP **26** (for example to number **3** on HP scale **94**) and for $+1\sigma$ face it is further offset towards the EP **70** (for example to number **5** on HP scale **94**). In either case, the space occupied by a single symbol preferably corresponds to a one sigma deviation, and the space occupied by two adjacent symbols

preferably corresponds to a two sigma deviation. In the particular example illustrated, this is conveniently accomplished by simply summing the EP numerical offset and the SFRV to thereby determine the HP numerical offset.

An alternative embodiment of a Golden Ratio Stencil is shown in FIG. 6. Although conceptually similar to the FIG. 4 and FIG. 5 embodiments, this modified stencil 120 uses a sequence 122 of alternating long and short index marks on either side of a nominal HP or EP, with the nominal SP, HP, and EP each being indicated with a respective vector 124, 126, 128 that indicates the corresponding orientation of the angle guide rod 30. As was true for the numerical scales of FIG. 5, the EP offset is noted (for example the first short index mark 130 to the right of the first long index mark 132 to the right of the EP vector 128) and a corresponding offset for the HP (the first short mark 134 to the right of the first long mark 136 to the right of the HP vector 126) is then found on HP scale 122. Again, adjustments to accommodate an SFRV other than zero can be made by selecting an HP offset that is displaced from the nominal offset by a corresponding number of index positions.

Since the illustrated embodiments of a Golden Ratio Stencil have markings that will accommodate FRVs that deviate from normal by at least two standard deviations, it will provide accurate guidelines for almost the entire population.

Various other alterations, modifications, and additions can be made to the present invention, with respect to the number, function and shape of the individual parts and/or the choice of materials, including but not limited to the number of the markings, placement, colors and symbols used, stencil design, size and shape of stencil cut-outs. All such variations that are within the scope of the appended claims, whether or not incorporated in the described examples, form part of the present invention.

The invention claimed is:

1. In an eyebrow stencil having an exemplary eyebrow arch cut-out with an exemplary Starting Point ("SP") adjacent a blunt inner end of the cut-out, an exemplary End Point ("EP") adjacent a tapered outer end of the cut-out, and an exemplary High Point ("HP") positioned between the exemplary SP and the exemplary EP, the improvement comprising:

a set of EP offset markings adjacent the exemplary EP for determining a preferred EP offset corresponding to a difference between an exemplary SP to EP distance defined by the stencil cut-out and a preferred SP to EP distance defined by preferred SP and EP locations;

at least one set of HP markings adjacent the exemplary HP for determining a preferred HP location; and

means for associating each of the EP offset markings with a corresponding different one of the HP markings, such that when the stencil is placed with the exemplary SP over the preferred SP location, the preferred EP offset marking is over the preferred EP location and its associated HP marking is over the preferred HP location;

wherein each of the EP offset markings corresponds to at least three different HP markings, including a first corresponding marking for an ideal Golden Ratio (Simplified Facial Ratio Value ("SFRV") is 0) a second corresponding marking for a positive SFRV, and a third corresponding marking for a negative SFRV.

2. The improved eyebrow stencil of claim 1 further comprising at least two additional sets of HP markings, including a set of positive HP markings for positive SFRV and a set of negative HP markings for negative SFRV.

3. The improved eyebrow stencil of claim 1 wherein the spacing between adjacent HP markings corresponds to a difference of one standard deviation in Facial Ratio Values, whereby two adjacent HP markings may correspond to the same EP offset marking, but for different SFRVs.

* * * * *



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Soare

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(45) **Date of Patent:** **Jan. 1, 2013**

(54) **STENCILS AND GAUGING DEVICE FOR AESTHETICALLY PLEASING EYEBROW SHAPING**

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(*) Notice: Subject to any disclaimer, the term of this patent is extended or adjusted under 35 U.S.C. 154(b) by 0 days.

(57) **ABSTRACT**

A novel gauging device and associated stencils facilitate the shaping of eyebrows according to a Golden Ratio standard. The gauging device is adapted to be placed over a woman's face and maintained in a fixed position relative to her eyes and nose. A nosepiece and knobs are adjusted such that a lower end of a guide rod may be rotated about various points relative to the nose and held in predetermined angles relative to the nose and eyes, possibly supported magnetically on a lower track adjacent the nostrils and an upper track above the eyebrows. An eyebrow stencil is held in a desired position relative to the previously positioned guide rod, which facilitates convenient application and symmetrical shaping, preferably with frictional clamps for permitting the stencil to be shifted in place so that a particular portion of the stencil is properly aligned with the guide rod after the guide rod has been aligned with an appropriate Golden Ratio marking on the stencil. Each stencil may be provided with more than one set of such markings to accommodate not only different eyebrows of different sizes, but also to adjust the eyebrow's ideal Golden Ratio "High Point" to complement facial proportions (preferably represented by a single Facial Ratio Value or "FRV" that takes into account several different measured ratios) that deviate substantially from an ideal Golden Ratio. A slim tab between the upper and the lower edges of the stencil cut-out preferably provides a convenient reference mark for the "High Point" of the unadjusted cut-out.

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Related U.S. Application Data

(60) Division of application No. 12/012,007, filed on Jan. 29, 2008, now Pat. No. 8,015,981, which is a continuation-in-part of application No. 11/840,986, filed on Aug. 19, 2007, now abandoned.

(51) **Int. Cl.**
A45D 7/00 (2006.01)

(52) **U.S. Cl.** **132/200**; 101/127

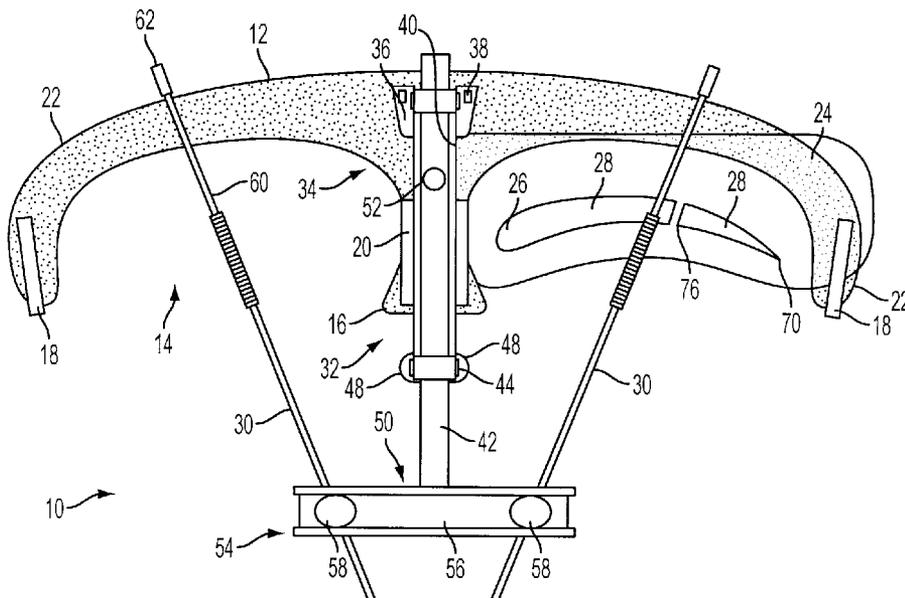
(58) **Field of Classification Search** 132/200, 132/213, 216, 214, 319; 101/127
See application file for complete search history.

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4 Claims, 5 Drawing Sheets



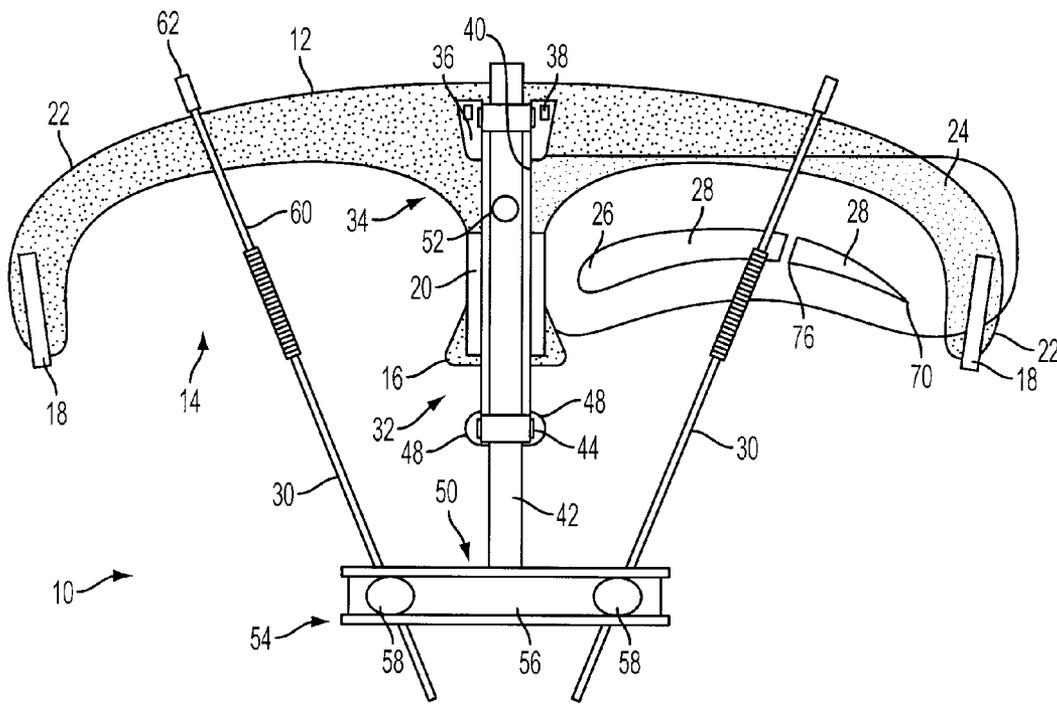


FIG. 1

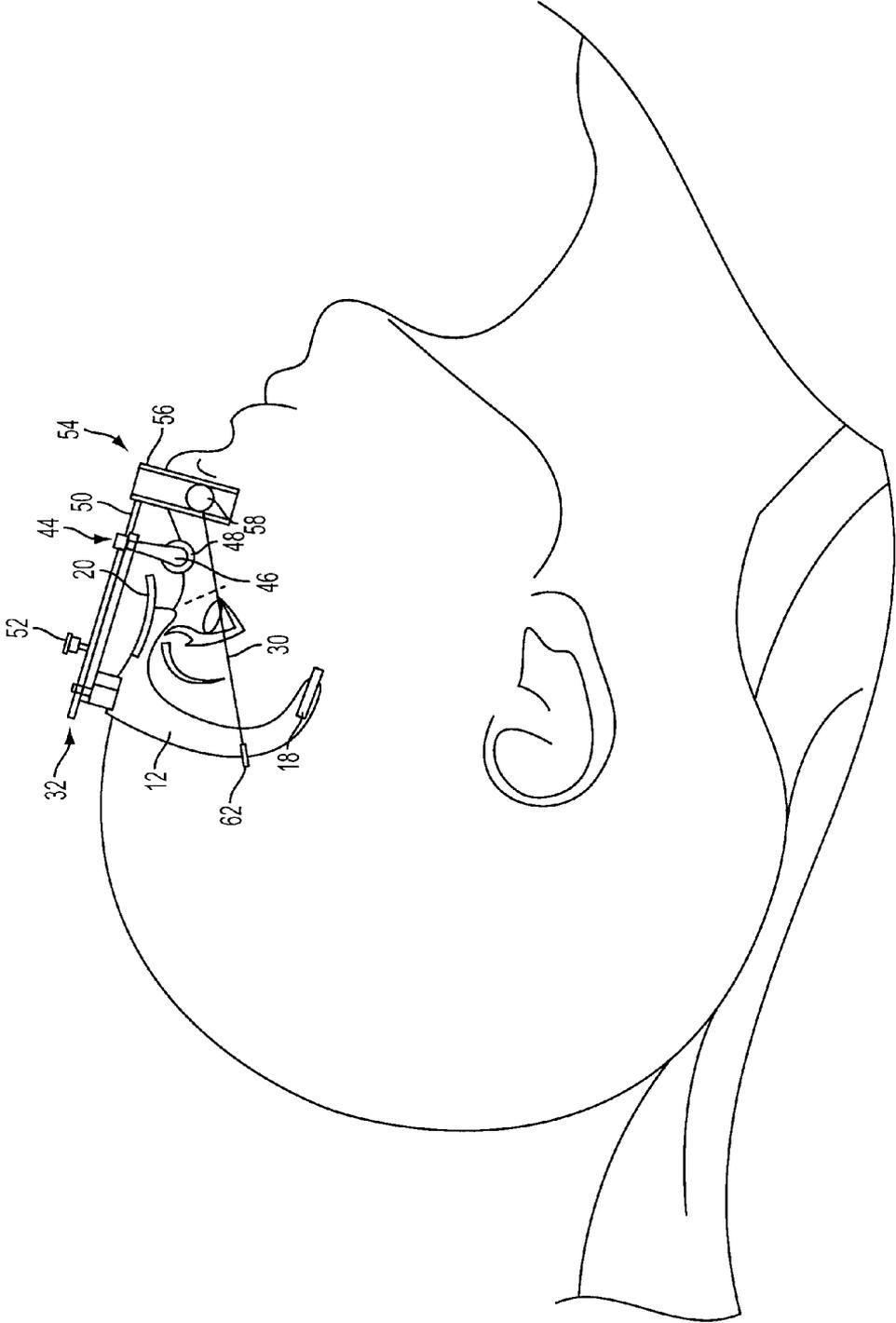


FIG. 2

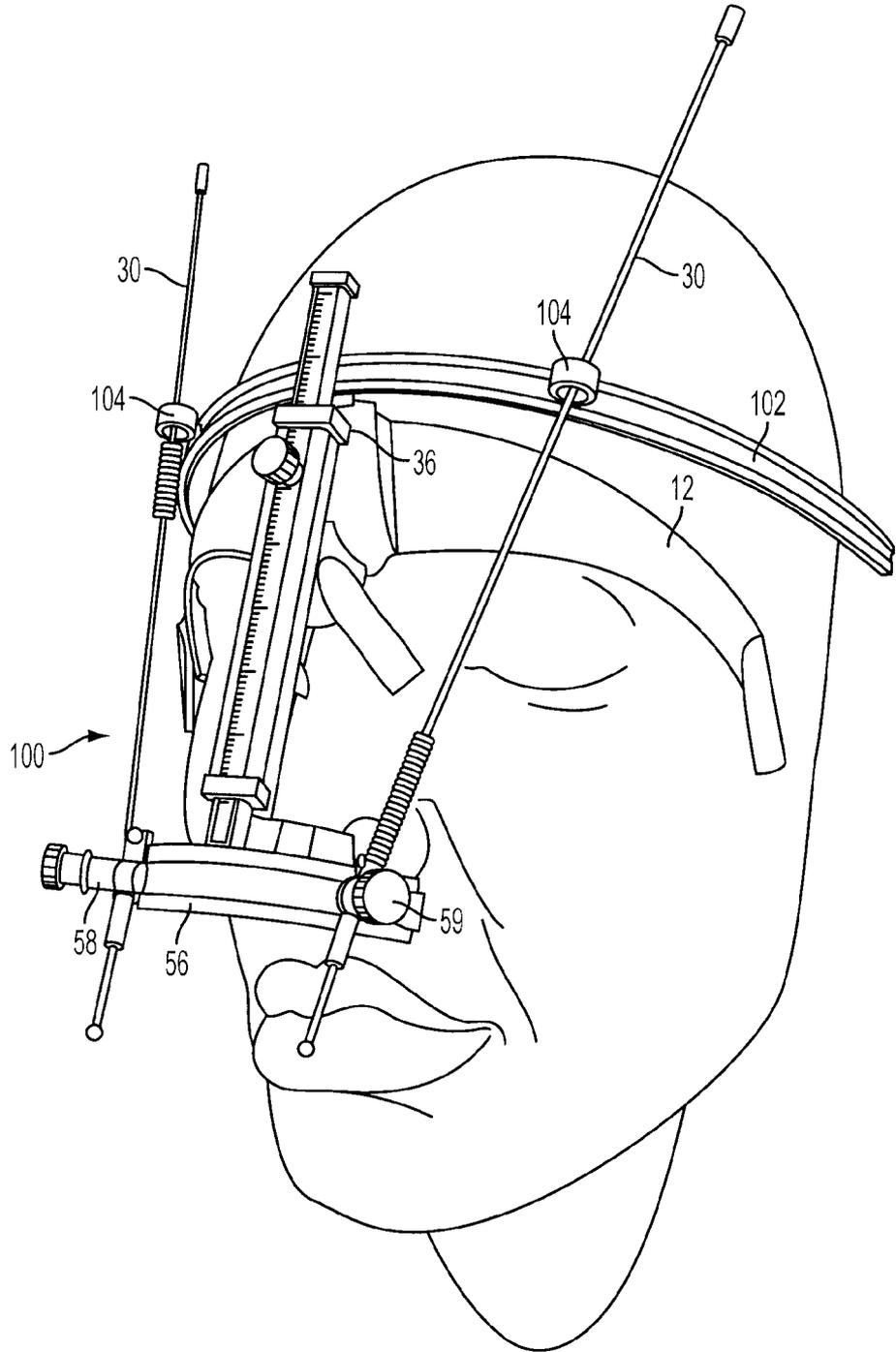


FIG. 3

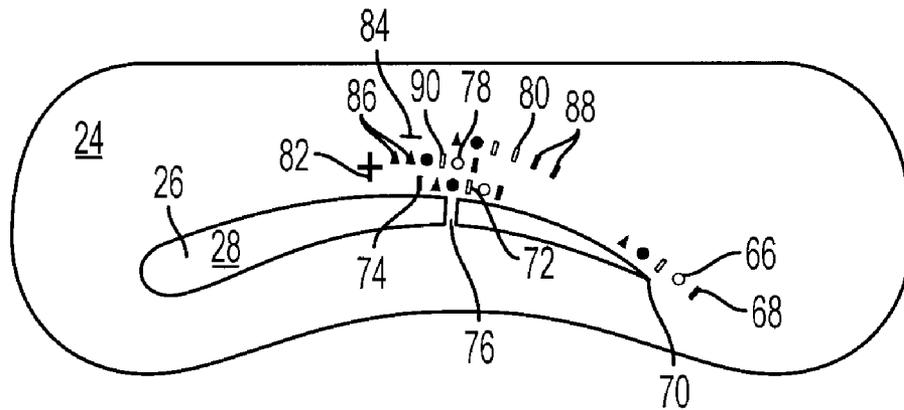


FIG. 4

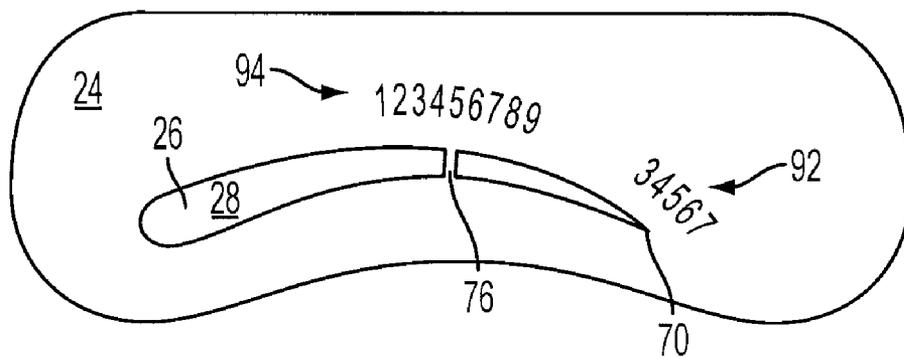


FIG. 5

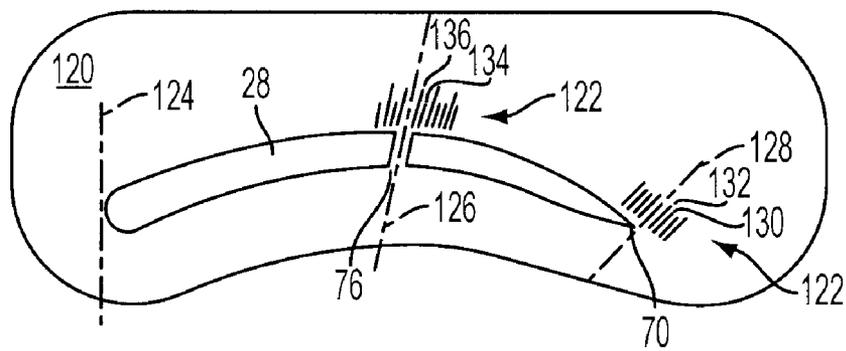


FIG. 6

STENCILS AND GAUGING DEVICE FOR AESTHETICALLY PLEASING EYEBROW SHAPING

CROSS REFERENCE TO RELATED APPLICATIONS

This application is a divisional of application Ser. No. 12/012,007 filed 29 Jan. 2008, which is a continuation-in-part of application Ser. No. 11/840,966 filed 19 Aug. 2007. Those prior applications are both hereby incorporated by reference in their entirety.

BACKGROUND

1. Technical Field

The present invention relates to cosmetic devices and, more particularly, to eyebrow shaping techniques and related apparatus.

2. Exemplary Prior Art and its Limitations

The Golden Ratio is a proportion universally found in Nature, expressed in the arrangement of branches along the stems of plants, in the placement of the shell spirals in snails, and in the features of the human body. The Golden Ratio is usually denoted by the Greek letter ϕ ("phi"), and it expresses the relationship that the sum of two quantities is to the larger quantity as the larger is to the smaller (its numerical approximation is 1.618033989). Leonardo da Vinci and many other great artists have used the Golden Ratio in their works, as it is believed to result in proportions that are not only natural but also especially pleasing aesthetically. Hence, their idea of a "perfect" face would conform to the Golden Ratio ϕ in various proportions including:

Head Height (Scalp-to-Chin) divided by Head Width (Temple-to-Temple);

Horizontal distance between Outer-edges-of-Eyes divided by Length-of-Mouth;

Horizontal distance between Center-of-Eyes divided by Width-of-Nose;

Vertical distance from Hairline-to-Chin divided by Hairline-to-Nosetip; and

Vertical distance from Eyeline-to-Lips divided by Eyeline-to-Nosetip.

Similarly, the inventor has determined that on a "perfect" face, the High Point ("HP") of the eyebrow arch between its Starting Point ("SP") adjacent the nose and its End Point ("EP") adjacent the temple would divide the eyebrow arch at precisely the Golden Ratio point between the SP and the EP (SP-to-HP divided by HP-to-EP= ϕ). The inventor has also observed that when the SP is on an imaginary guide line running vertically through the middle of the respective nostril, the EP on a second imaginary guide line running from the outer edge of the nostril through the outside end of the eye and the HP is located on an intermediate imaginary guide line extending from the center of the nose through the iris at the center of a woman's eye, there is an optimal match between her eyebrows and her other facial features. Although such a placement of the HP will typically be at the Golden Ratio only for a "perfect" face, it will also result in an aesthetically pleasing adjustment to the Golden Ratio when the other facial proportions (and in particular the size and location of the eyes relative to the other facial features) are less than "perfect". In practice these imaginary guide lines exist in three dimensional space and are prone to parallax errors. Stencils are commercially available which are provided with eyebrow cut-outs divided at the Golden Ratio point that provide a limited number of aesthetically pleasing eyebrow shapes for

use on many different faces; however because each stencil has a fixed size and shape of cut-out, for a significant number of women the corresponding SP, EP and HP positions on the stencil will not fall exactly on the above-described properly placed SP, EP and HP guide lines. Moreover, not all eyes are perfectly sized and positioned in accordance with the Golden Ratio proportions. Accordingly a skilled beautician will constantly reposition the stencil as she is tracing the stencil cut-out, such that the SP, EP, and HP of the stencil are close to the desired locations on her client's face as the respective portion of the stencil cut-out is being traced. Obviously a beautician of lesser skill will have not only difficulty in determining the proper SP, EP, and HP locations on the client's face, but will also have difficulty in maintaining a smooth curve as the stencil is being repositioned and in maintaining symmetry between the two eyebrows.

TECHNICAL OVERVIEW AND PREFERENCES

The present invention enables even a relatively unskilled beautician to quickly and accurately determine the shape of the eyebrows according to the Golden Ratio standard.

In accordance with one aspect of the invention, a gauging device is provided with a mask-like headband, a vertically adjustable nosepiece extending downwardly from the headband for supporting at least one horizontally relocatable pivotable knob at its lower end, and a guide rod extending upwardly from the pivotable knob and adapted to be rotated with the knob. The gauging device is adapted to be placed over a woman's face (who will typically be in a supine position on a comfortable recliner with the back of her head supported on a padded horizontal headrest) with the headband resting over the forehead, high enough to leave the eyebrows exposed, and with the nosepiece providing additional support to maintain the gauging device in a fixed position relative to the woman's face, possibly secured by optional earpieces and/or straps. In use, the nosepiece and knobs are positioned such that the operator may conveniently rotate the guide rod about a desired point relative to the client's nose. For example, when determining the SP, the knob may be positioned at the bottom of the nose at the middle of the respective nostril, but may be slid horizontally across the lower portion of the nosepiece to the outermost edge of the nostril for determining the EP and then slid horizontally to the center of the nose for determining the HP. Once the pivot axis has been thus positioned relative to the woman's nostril, the guide rod may then be rotated relative to the client's eye and nose to thereby establish the proper location of the SP, EP and/or HP on the respective eyebrow. For example, for the SP the guide rod is preferably vertical (i.e., parallel to the nose bridge), for the EP it is lined up with the outermost edge of the respective eye, and for the HP it passes directly over the center of the eye (i.e., through the pupil at the center of the iris).

In an exemplary embodiment, the adjustable nosepiece preferably has a generally inverted T-shaped configuration and includes a vertical nose length bar adapted to extend from the forehead to the tip of the nose, and a curved horizontal angle bracket made of a suitable ferrous material that is adapted to surround the lowermost portion of the nose and that provides a track for supporting at least one repositionable magnetic knob and associated rotatable guide rod.

Preferably, the gauging device is adapted to hold an eyebrow stencil in a desired position relative to the previously positioned guide rods, which facilitates convenient application and symmetrical shaping. In the disclosed exemplary embodiment, friction clamps are attached to each side and to

the center of the headband in such a way that enables one or more selected eyebrow stencils to be easily mounted, positioned, repositioned (if necessary) and then dismounted. In particular, the use of frictional clamps permits the stencil to be shifted in place so that a particular portion of the stencil is properly aligned with the guide rod after the guide rod has been aligned with a corresponding portion of the eyebrow.

In accordance with another aspect of the invention, improved eyebrow stencils are provided with Golden Ratio markings. A graduated EP scale is preferably imprinted adjacent the nominal EP of the cut-out which provides a reference EP offset which is used to locate a corresponding HP Golden Ratio offset on a graduated HP scale adjacent the nominal HP, for example by positioning the SP of the stencil over the client's ideal SP, then reading an EP offset marking on the stencil that is aligned with the client's ideal EP and reflects the extent to which the stencil's EP is initially offset from the client's EP, and then finding a corresponding ideal HP offset marking adjacent the stencil's HP that reflects an ideal Golden Ratio HP for that EP offset. The result is an adjusted HP which is located at a true Golden Ratio between the client's SP and EP.

In a preferred embodiment hereinafter referred to as a Golden Ratio Stencil ("GRS"), more than one set of such Golden Ratio HP offset markings are provided, so that if it is determined that a particular client's face has facial proportions (preferably represented by a single Facial Ratio Value or "FRV" that takes into account several different measured ratios) that deviate substantially from an ideal Golden Ratio, an adjusted Golden Ratio HP can be selected that also takes into account the client's actual FRV. The markings may comprise readily identifiable colors, shapes, numbers, letters, or other symbols or sequences of symbols, and different sets of otherwise identical markings may be spatially separated into different rows each corresponding to a different set of facial proportions, such that for each distinctive EP offset marking, there may be a corresponding HP offset marking in each of several readily identifiable sets of HP offset markings, to thereby identify for each EP offset, not only an ideal Golden Ratio HP offset, but also several different adjusted Golden Ratio HP offsets each corresponding to a different set of facial proportions. In an alternative embodiment, rather than simply dividing the possible facial proportions into a few categories each associated with a different Golden Ratio offset scale, each such category is assigned a numerical value which identifies the sequential location of the adjusted HP offset relative to the ideal HP offset, in which case only the ideal HP offsets need be explicitly marked, and only one HP offset scale is marked on the stencil. For example, the EP offset markings could be the sequential numbers 2 through 9, and the different FRVs could be assigned integer values between -2 and +2 (a so-called Simplified FRV or "SFRV") with SFRV=0 representing a range of FRVs that are close to the ideal (i.e., within one half of a standard deviation, SFRV=-1 representing a range of FRVs centered about a standard deviation of -1, SFRV=-2 representing a range of FRVs centered about a standard deviation of -2, et cetera, whereby once the ideal Golden Ratio HP offset marking has been located on the stencil corresponding to the selected EP marking for that client, the adjusted Golden Ratio HP offset can be readily located that is displaced to the right or left of that ideal marking in a direction and by an amount corresponding to that client's SFRV.

In a presently preferred embodiment of Golden Ratio Stencil (GRS), the stencil is fabricated from a clear, soft, non-irritating plastic, with an arched cut-out in the middle that provides an opening for the shaping of the eyebrow. Since the

two eyebrows are mirror images, the same cut-out can be turned over for use on the other eye. These GRS cut-outs preferably come in various shapes (such as Petite Arch, Slim High Arch, Medium Arch, or High Arch) and are accordingly marked, to thereby accommodate almost every particular type of eyebrow. A slim Golden Ratio tab forms a bridge between the upper and the lower edges of the cut-out, so as to prevent the stencil from losing its shape during make-up application. In addition, this tab could also function as a convenient reference mark for the unadjusted HP between the SP and the EP of the GRS cut-out.

BRIEF DESCRIPTION OF THE DRAWINGS

FIG. 1 is a schematic front view of an exemplary eyebrow gauging apparatus with a conventional eyebrow stencil clamped on one side.

FIG. 2 is side view of the eyebrow gauging apparatus of FIG. 1 mounted on a client's head with a rotatable guide rod positioned over a key point on the client's eyebrow.

FIG. 3 is a three-quarter view of an alternative embodiment of the eyebrow gauging apparatus of FIG. 1, mounted on a client's head with the upper end of the rotatable guide rod magnetically supported on an upper track above the client's eyebrow.

FIG. 4 is a plan view of an exemplary Medium Arch Golden Ratio Stencil that has been provided with a representative set of HP offset markings comprising multiple symbols and multiple groupings of such symbol, it being understood that the individual symbols and groupings of symbols have been selected for ease of comprehension and reproduction and that a preferred embodiment is not limited to the precise representations shown.

FIG. 5 is a plan view of an exemplary Medium Arch Golden Ratio Stencil that has been provided similar to that in FIG. 4, but with a representative set of HP offset markings comprising numerical symbols arranged in a single numerical sequence of such symbols, whereby knowledge of a SFRV or other similar HP offset integer for a particular client permits an adjusted HP offset to be readily located on the stencil relative to an ideal HP offset marking.

FIG. 6 is similar to FIG. 5 but shows an alternative embodiment in which the numerical markings are replaced with long and short index marks.

DETAILED DESCRIPTION OF A PREFERRED EMBODIMENT AND CERTAIN EXEMPLARY ALTERNATIVES

Referring to the accompanying drawings, one preferred embodiment of a gauging device 10 for use with the present invention is depicted in FIG. 1. Device 10 is built around a shaped headband 12, made out of a flexible material such as leather, rubber, or silicone, that could be fitted around one's forehead much like a demi face mask, but with oval-shaped holes 14 that extend to the bottom of headband 12 and that expose not only the eyes but the entire orbital area including the eyelids and eyebrows. The headband 12 features an integrated vertical middle section 16, approximately 1-inch long, that is shaped to fit around one's nose and further secure the apparatus into place.

There are stencil clamps 18,20 attached to the headband 12, two side clamps 18 on the outer ends 22, and at least one center clamp 20 on the vertical middle section 16. When eyebrow stencils 24 are used, they are to be inserted (slid) through these clamps 18,20. The stencils can move in either direction (left-right, up-down) and they can be manually

shifted and adjusted into an initial position where most of the eyebrow can be seen through the stencil cut-out. The stencils are then slightly repositioned into their ideal place where the inner edge 26 of the cut-out 28 is flush with the angle guide rod 30 in its SP position, according to the method described below. Preferably, two center clamps 20 are provided, on each side of the vertical headband section 16; alternatively, the width and placement of a single center clamp 20 relative to the headband 12 allows for two eyebrow stencils to be used at the same time. Although the same stencil 24 could be used successively on each side of the face, using two stencils and working on both eyebrows simultaneously facilitates a more symmetrical shaping and a more optimal application of make-up on both eyebrows.

A nose bracket 32 is also attached to the headband 12. The nose bracket 32 runs alongside the nose and it comprises a top section 34, a fastening assembly 36, that is attached to the headband 12 with two small screws 38, a bracket 40 that runs parallel to the nose and allows the nose assembly bar 42 to slide through it, and a nose-holding block 44. As best seen in FIG. 2, the nose-holding block 44 consists of two small arched arms 46 attached on either side of the bottom of the metal bracket 40, with soft pads 48 on the ends. These pads come to rest on the nose and provide soft cushioning as the eyebrow gauging device 10 is secured safely to one's face.

A sliding assembly 50 in the shape of an inverted T is attached to the nose bracket top section 34 by means of a holding screw 52. This inverted-T assembly includes a nose-length bar 42 that is made to fit through the nose bracket 40 and is able to slide up and down to the position desired. The bottom portion 54 of the inverted-T sliding assembly 50 is attached to the nose-length bar 42 and comprises an angle bracket 56, two pivot knobs 58, and two angle guide rods 30. This sliding assembly is adjusted until the angle bracket 56 lines up with the bottom of the nose, and then it is fastened in place with the holding screw 52. The angle bracket 56 curves around the nose and it allows the adjustable pivot knobs 58 to slide along its curvature into the desired position around the nostrils. The angle guide rods 30 are in turn attached to the pivot knobs 58. In an exemplary embodiment, the curved horizontal angle bracket is made of a suitable ferrous material that provides a track for supporting at least one repositionable magnetic knob 58 and associated rotatable guide rod 30. The pivot knob 58 would rest at the middle of the nostril when determining the SP, at the edge of the nostril when determining the EP, or at the tip of the nose when determining the HP. The upper ends 60 of the angle guide rods 30 come to rest on the headband 12, and they have a soft rounded tip 62 to ensure safe handling. The angle guide rods 30 can move along perpendicular planes: they can be turned clockwise or counterclockwise by the angle knobs 58 along the facial planes, or they can move away and towards the face to facilitate easy gliding along the angle bracket 56. For example, for the SP the guide rod 30 is preferably vertical (i.e., parallel to the nose bridge), for the EP it may be lined up with the outermost edge of the respective eye, and for the HP it may pass directly over the center of the eye (i.e., through the pupil at the center of the iris). As shown in FIG. 2, the client is preferably in a supine position with gravity keeping gauging device 10 in position on the client's forehead and nose while the pivot knobs 58 and guide rods 60 are being manipulated. In other embodiments (not shown) a similar function can be provided by optional earpieces and/or ear straps which attach headband 12 to the client's ears, or by forming headband 12 from a more rigid material and extending the end portions 22 rearwardly and

inwardly (possibly connected by an optional elastic band) such that headband 12 is pressed tightly against the client's temples.

FIG. 3 shows an alternative embodiment 100 of the eyebrow gauging apparatus 10 of FIG. 1 which further comprises an upper track 102 secured to headband 12 and nose bracket 36 such that track 102 extends across the client's forehead above the eyebrows. Each rotatable guide rod 30 passes through a respective magnetic bearing 104 which is magnetically repositioned on track 102 to thereby maintain the upper part of the rotatable guide rod 30 at its chosen location (SP, HP, or EP), which provides additional stability during use. The Golden Ratio Stencils

A preferred embodiment of an eyebrow stencil 24 adapted for use with the present invention is depicted in FIG. 4. It should be understood that the cut-outs 28 of the illustrated stencil are based on a stencil sold by Anastasia Beverly Hills under the designation "Medium Arch", but that numerous variations are possible, both to accommodate different facial types (for example, High Arch and Petite Arch) and to conform to current trends in fashion (for example, brows that are fuller or thinner than that illustrated). Moreover, the illustrated cut-outs are merely exemplary and the actual shape of cut-outs is not part of the present invention, it being preferable that a number of different stencils be available to accommodate the subjective preferences of the beautician and her client. In any event, even when more than one size and shape of stencil cut-out is available, it is to be expected that the client's eyebrow will not precisely cover the opening in the stencil, with some eyebrows being slightly longer than the cut-out, while others will be shorter. The SP is first determined by laying out an imaginary vertical line that runs through the middle of the respective nostril and finding the client's SP point where the vertical line intersects the eyebrow line, preferably using the gauging devices 10 of FIG. 1 or FIG. 2. The appropriate stencil (Petite Arch, High Arch, etc) is then applied over the eyebrow (by hand or with the use of a special stencil holder, such as the gauging device 10), with the blunt inner end 26 of the cut-out 28 aligned with the previously determined SP. Next, the ideal EP of the eyebrow is determined by laying out an imaginary line connecting the edge of the respective nostril and the outer edge of the respective eye. The EP is the point where this line intersects the eyebrow arch. The EP is visible under the clear stencil and it will fall on (or very close to) one of the symbols 66 on the graduated EP scale 68 marked alongside the upper edge of the GRS cut-out, near the tapered outer end 70. A matching symbol 72 of a graduated HP scale 74, also placed alongside the upper edge of the cut-out but closer to the Golden Ratio Tab 76, will determine the Golden Ratio HP. That is, on a "perfect" face, the thus selected HP will split the eyebrow arch at precisely the Golden Ratio point. Accordingly, after the portion of the stencil cut-out 28 adjacent to the SP has been used to shape the inner portion of the eyebrow, the stencil is then positioned with Golden Ratio Tab 76 aligned with the thus-selected HP, whereupon the middle portion of the eyebrow arch may be properly shaped, and then, with the stencil positioned with the tapered outer end 70 of the cut-out aligned with the previously identified EP (e.g., EP symbol 66), the outer portion of the eyebrow is appropriately shaped.

Each client's face is preferably assigned a numerical value for its proportions, to be known as the Facial Ratio Value ("FRV"), prior to applying the eyebrow stenciling method described above. This is determined by calculating four different values for the facial proportions (two horizontal, and two vertical) and then finding the mean value of these four numbers. The two horizontal factors are: Distance between

Outer-edges-of-Eyes divided by Length-of-Mouth, and Distance between Center-of-Iris divided by Width-of-Nose. The two vertical factors are: Hairline-to-Chin divided by Hairline-to-Nosetip, and Eyeline-to-Lips divided by Eyeline-to-Nosetip. The mean for these four values is calculated using this formula:

$$\bar{x} = \frac{1}{n} \sum_{i=1}^N x_i = \frac{x_1 + x_2 + \dots + x_N}{N}$$

where \bar{x} is the Facial Ratio Value, x_i are the four values, and $N=4$.

On a "perfect" face all these values equal ϕ , so naturally their mean would also be ϕ . By measuring a random population sample of more than 300 subjects it has been determined that Facial Ratio Values vary from ϕ in most cases, but the mean value of all Facial Ratio Values combined is a very close approximation of ϕ . This random sample of population is statistically expected to reflect the population at large, with a very narrow margin of error. This means that ϕ is the "expected value" for any randomly selected Facial Ratio Value, so the "standard deviation" of the random sample in relation to ϕ may be calculated by using the following formula:

$$\sigma = \sqrt{\frac{1}{N} \sum_{i=1}^N (x_i - \bar{x})^2}$$

where σ is the standard deviation, x_i are the Facial Ratio Values, $\bar{x}=\phi$, and $N=300+$

It has been found that σ closely approximates 0.1, which means that any Facial Ratio Value between 1.518 and 1.718 would be within one standard deviation from the ideal ϕ . Facial Ratio Values between 1.418 and 1.517, and between 1.719 and 1.818 would be within two standard deviations from ϕ . According to Chebyshev's statistical formula, in a normally distributed population, it is to be expected that about 68% of the values (in this case Facial Ratio Values) would be within one standard deviation of the mean (in this case ϕ), while about 95% of the population would be within two standard deviations.

A beautician may find it practical to assign a single Simplified Facial Ratio Value integer to each client, as these would be easy to remember (or filed for future reference) and one would only have to calculate a client's facial proportions just once. As such, a client would be assigned a Simplified Facial Ratio Value ("SFRV") from -2 to +2, as follows:

SFRV=0 if the Facial Ratio Value ranges from 1.57 to 1.67

$$\left(\phi \pm \frac{\sigma}{2}\right);$$

SFRV=-1 if the Facial Ratio Value ranges from 1.47 to 1.56

$$\left(\phi - \sigma \pm \frac{\sigma}{2}\right);$$

SFRV=+1 if the Facial Ratio Value ranges from 1.68 to 1.77

$$\left(\phi + \sigma \pm \frac{\sigma}{2}\right);$$

SFRV=-2 if the Facial Ratio Value ranges from 1.37 to 1.46

$$\left(\phi - 2\sigma \pm \frac{\sigma}{2}\right);$$

SFRV=+2 if the Facial Ratio Value ranges from 1.78 to 1.87

$$\left(\phi + 2\sigma \pm \frac{\sigma}{2}\right).$$

There are two general cases to be considered. If it is determined by measurement that a face displays a close approximation of Golden Ratio proportions then the HP is determined as described above. If, however, the client's facial proportions deviate from ϕ , it should be determined whether those proportions are substantially (by more than one half of a standard deviation) above or below the Golden Ratio (i.e., SFRV is not equal to zero). The SP and the EP are found on the eyebrow by following the method above. The HP is then determined on the GRS by corresponding symbols **78,80** on either of the two rows **82,84** of graduated markings (which use an expanded and a contracted version of the Golden Ratio to locate the HP) which are preferably placed above and parallel to the previously described normal graduated HP scale **74**.

The markings on these two additional upper rows are placed along imaginary arches on either side of the Golden Ratio Tab, and they mark one and two degrees of standard deviation one way or the other. For practical purposes the preferred embodiment of this present invention shows only a one standard deviation marking (e.g. white circle **78,80**) for four out of the five reference points, and it shows both the one and two standard deviation markings for the outer reference points: the two black triangles **86** at the left end of row **82**, and the two black rectangles **88** at the right end of row **84**. Row **82** directly above normal graduated HP scale **74** the markings for the positive standard deviations, while the third graduated row **84** further above comprises markings associated with the negative standard deviations. In the illustrated embodiment, the spacing between adjacent EP reference symbols **68** is such that for a given HP, it corresponds to a 1σ difference in the ratio between HP and EP. Thus, the HP offset is required for a face which has proportions that differ from "normal" by 2σ would be approximately the same as that for a face with 1σ proportions and an EP offset that is only one marking away.

Accordingly, it is not necessary to provide yet another set of graduated scales **82,84** for 2σ faces, the 1σ scales are also used for 2σ faces, but selecting an adjacent HP offset symbol, whereby the HP location for a 2σ face is offset by one additional mark. For example, if white circle **66** designates the EP on a $+2\sigma$ face, rather than selecting white circle **78** on the $+1\sigma$ scale **82**, white rectangle **90** to its left is selected which results in an HP closer to the midpoint between the SP and EP and thus a higher ratio of EP to HP. In effect by adding only one more marking (at the positive end) the same scale **82** can accommodate both $+1\sigma$ and $+2\sigma$ faces.

Similarly, as shown in FIG. 5, simply by replacing the symbolic EP and ideal HP offset scales **68,78** with numerical EP and HP offset scales **92,94** and adding two additional reference markings at each end of the numerical HP scale **92** (corresponding to the maximum and minimum 1σ and 2σ HP offsets) it would be possible to combine all three scales into a single scale. In that case, the ideal HP offset marking (e.g., number **4** on HP scale **94**) corresponding to the client's EP offset marking (e.g., number **4** on EP scale **94**) is selected as before and if the client's face is a 0σ it is used without any modification, but for a -1σ face it is further offset towards the SP **26** (for example to number **3** on HP scale **94**) and for $+1\sigma$ face it is further offset towards the EP **70** (for example to

number 5 on HP scale 94). In either case, the space occupied by a single symbol preferably corresponds to a one sigma deviation, and the space occupied by two adjacent symbols preferably corresponds to a two sigma deviation. In the particular example illustrated, this is conveniently accomplished by simply summing the EP numerical offset and the SFRV to thereby determine the HP numerical offset.

An alternative embodiment of a Golden Ratio Stencil is shown in FIG. 6. Although conceptually similar to the FIG. 4 and FIG. 5 embodiments, this modified stencil 120 uses a sequence 122 of alternating long and short index marks on either side of a nominal HP or EP, with the nominal SP, HP, and EP each being indicated with a respective vector 124, 126, 128 that indicates the corresponding orientation of the angle guide rod 30. As was true for the numerical scales of FIG. 5, the EP offset is noted (for example the first short index mark 130 to the right of the first long index mark 132 to the right of the EP vector 128) and a corresponding offset for the HP (the first short mark 134 to the right of the first long mark 136 to the right of the HP vector 126) is then found on HP scale 122. Again, adjustments to accommodate an SFRV other than zero can be made by selecting an HP offset that is displaced from the nominal offset by a corresponding number of index positions.

Since the illustrated embodiments of a Golden Ratio Stencil have markings that will accommodate FRVs that deviate from normal by at least two standard deviations, it will provide accurate guidelines for almost the entire population.

Various other alterations, modifications, and additions can be made to the present invention, with respect to the number, function and shape of the individual parts and/or the choice of materials, including but not limited to the number of the markings, placement, colors and symbols used, stencil design, size and shape of stencil cut-outs. All such variations that are within the scope of the appended claims, whether or not incorporated in the described examples, form part of the present invention.

The invention claimed is:

1. A method to categorize a person's facial proportions, comprising:

determining at least one horizontal facial proportion between at least two horizontal distances across the person's face;

determining at least one vertical facial proportion between at least two vertical across the person's face;

calculating a mean of the thus determined horizontal and vertical facial proportions to thereby determine a Facial Ratio Value ("FRV"); and

comparing the FRV with the Golden Ratio.

2. The method of claim 1, wherein:

at least two of said horizontal distances are selected from Outer-edges-of-Eyes, Length-of-Mouth, Centers-of-Irises and Width-of-Nose; and

at least two of said vertical distances are selected from Hairline-to-Chin, Hairline-to-Nosetip, Eyeline-to-Lips, and Eyeline-to-Nosetip.

3. The method of claim 1, wherein the comparing step further comprises determining the FRV for each of a random sample of faces to thereby determine a numeric value for one standard deviation of the thus determined random FRVs from the Golden Ratio; and assigning a Simplified FRV ("SFRV") representative of zero to a FRV within half of the thus determined standard deviation from the Golden Ratio, assigning a positive integer SFRV to a FRV that is greater than the Golden Ratio by more than said half of a standard deviation, and assigning negative integer SFRV to a FRV that is less than the Golden Ratio by more than said half of a standard deviation.

4. The method of claim 3, wherein the SFRV is assigned as follows:

0 if the FRV ranges from 1.57 to 1.67;

-1 if the FRV ranges from 1.47 to 1.56;

+1 if the FRV ranges from 1.68 to 1.77;

-2 if the FRV ranges from 1.37 to 1.46); and

+2 if the FRV ranges from 1.78 to 1.87.

* * * * *



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(12) **United States Patent**
Soare

(10) **Patent No.:** **US 8,505,552 B1**

(45) **Date of Patent:** **Aug. 13, 2013**

(54) **GOLDEN RATIO EYEBROW OVERLAY DEVICE**

(76) Inventor: **Anastasia Soare**, Beverly Hills, CA (US)

(*) Notice: Subject to any disclaimer, the term of this patent is extended or adjusted under 35 U.S.C. 154(b) by 0 days.

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USPC **132/216**; 132/319; 434/100

(58) **Field of Classification Search**
USPC 132/216, 214, 319; 434/100, 94, 434/87, 88

See application file for complete search history.

(56) **References Cited**

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* cited by examiner

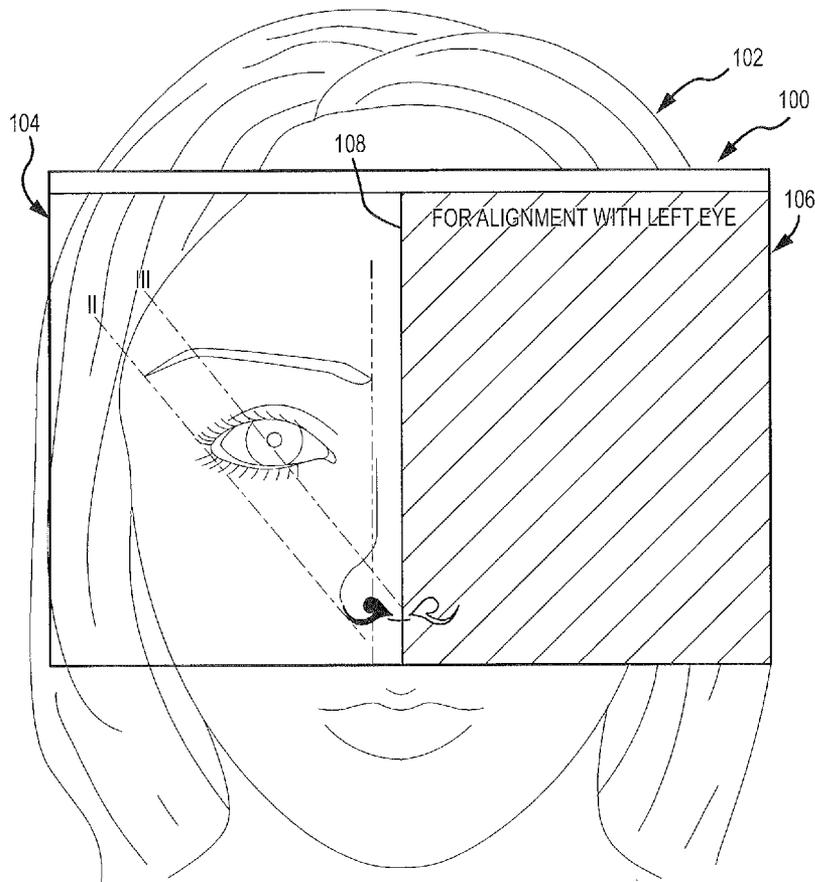
Primary Examiner — Rachel Steitz

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(57) **ABSTRACT**

An overlay is superimposed over an image of a person's face. This overlay has a transparent portion separated from an opaque portion by a vertical edge, a nostril marker on the transparent first portion, and a mark centered along the edge indicating placement of a nose tip centered along the edge. The overlay has a first straight guide line in the transparent portion passing vertically through the nostril marker, a second straight guide line preferably at about a 40° angle from the first line passing through an outer edge of the nostril marker, and a third straight guide line at about a 38° angle from the first line passing through the person's nose tip to provide Golden Ratio orientation for the person's eyebrow. The overlay can be a decal or it may be electronically generated for superposition over an electronic image of a person's face.

20 Claims, 4 Drawing Sheets



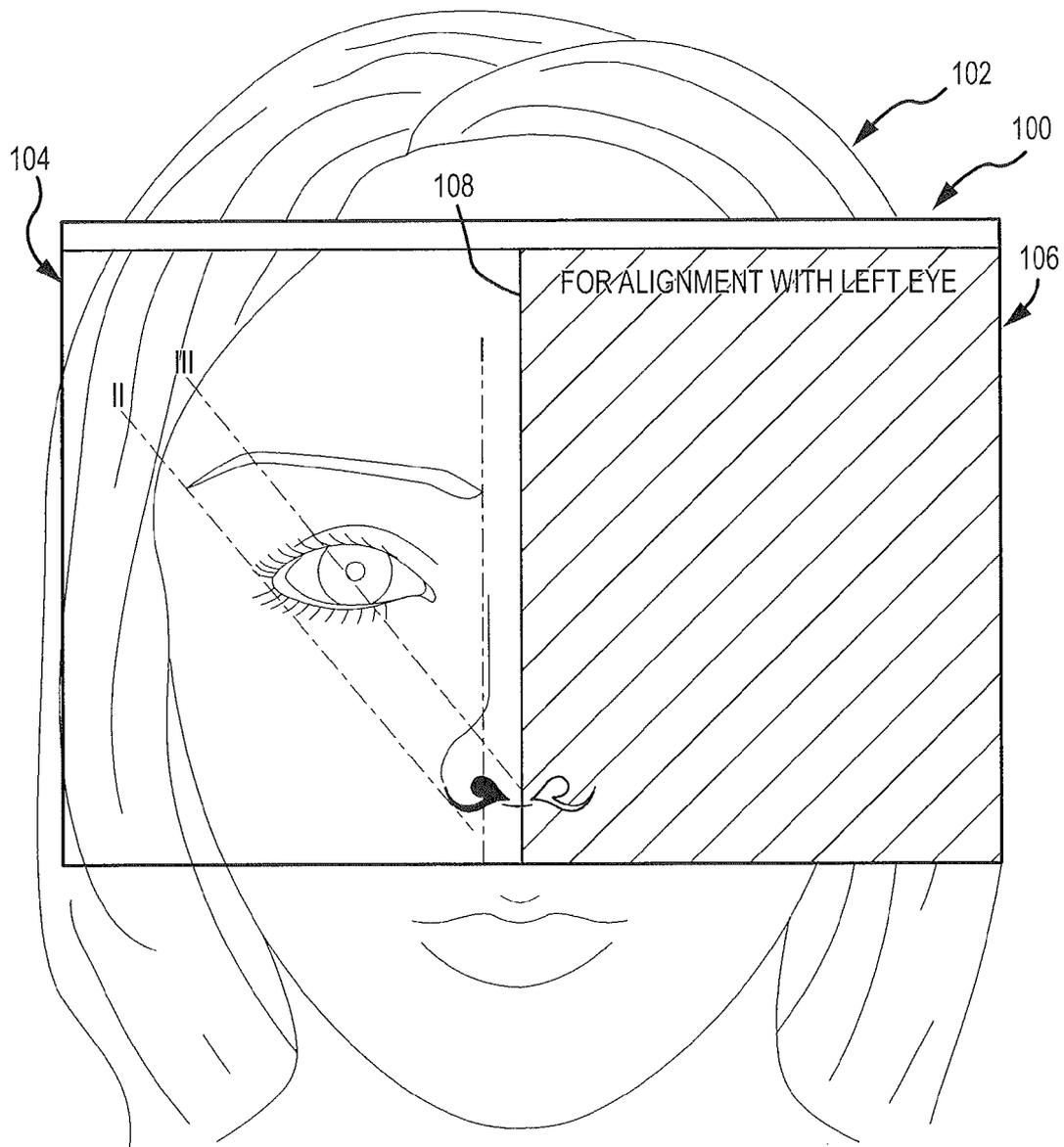


FIG. 1

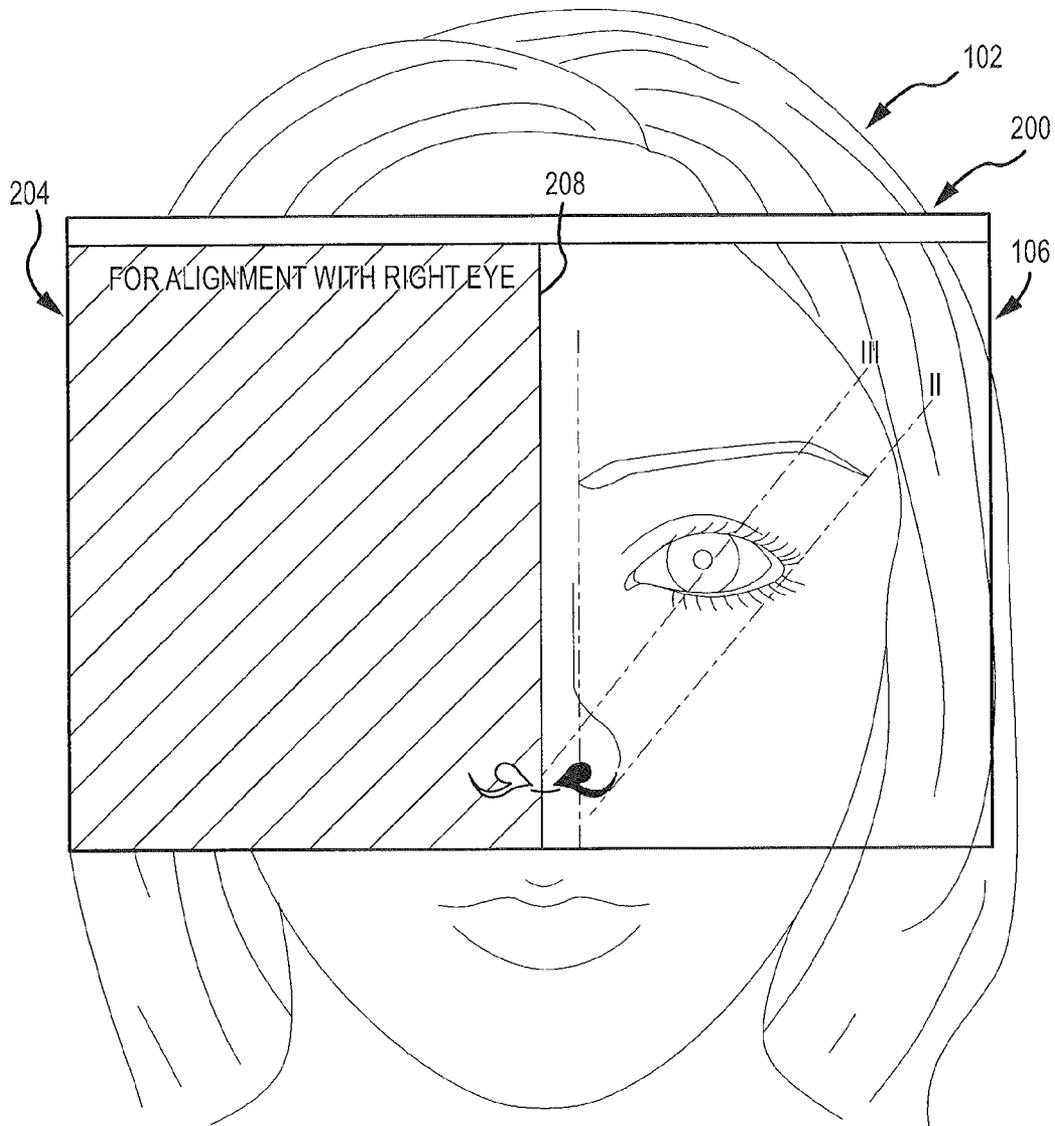


FIG. 2

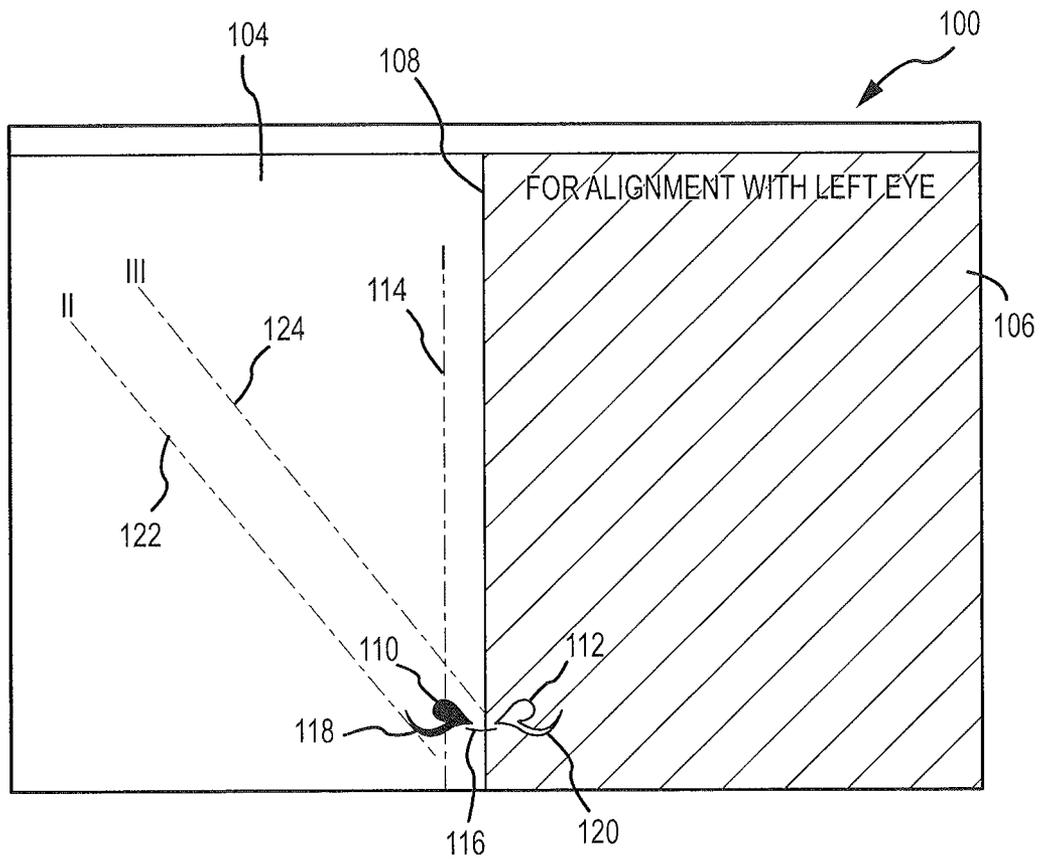


FIG. 3

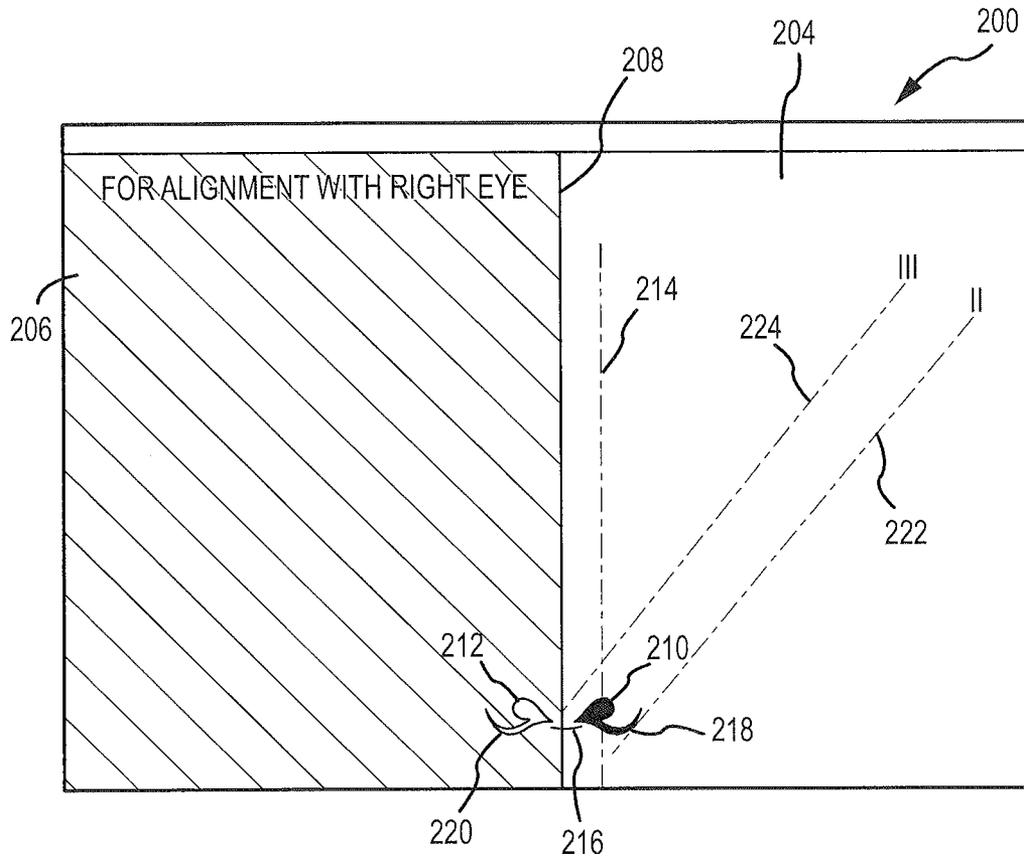


FIG. 4

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GOLDEN RATIO EYEBROW OVERLAY DEVICE

CROSS REFERENCE TO RELATED APPLICATIONS

This application is related to U.S. Pat. No. 8,015,981, issued on Sep. 13, 2011, entitled Stencils and Gauging Device for Aesthetically Pleasing Eyebrow shaping, the content of which is hereby incorporated by reference in its entirety.

BACKGROUND OF THE DISCLOSURE

This disclosure relates to cosmetic devices, and in particular to eyebrow shaping techniques and related devices. The Golden Ratio is often denoted by the Greek letter ϕ ('phi'). It expresses a relationship that the sum of two quantities is to the larger quantity as the larger is to the smaller (its numerical approximation is 1.618033989). The Golden Ratio is a proportion universally found in Nature, expressed in the arrangement of branches along the stems of plants, in the placement of the shell spirals in snails, or in the features of the human body. The Golden Ratio is widely believed to be a natural principle related to the laws of equilibrium. Many great artists have proportioned their works according to the Golden Ratio, as it is believed to be aesthetically pleasing. Hence, a "perfect" face would display Golden Ratio proportions such as these: Distance from Top-of-the-head to Chin divided by Width-of-head equals ϕ ; Length-of-Lips divided by Width-of-Nose equals ϕ ; Outside distance between Eyes divided by Length-of-Lips equals ϕ ; etc. It follows that, on a "perfect" face, the high point (HP) of the eyebrow would divide the eyebrow arch at precisely the Golden Ratio point between the starting point of the eyebrow (SP) and the ending point of the eyebrow (EP) (SP-to-HP divided by HP-to-EP= ϕ).

SUMMARY OF THE DISCLOSURE

One embodiment of a device in accordance with the present disclosure includes an overlay adapted to be superimposed over an image of a person's face. This overlay has a transparent first portion separated from an opaque second portion by a vertical edge, a nostril marker on the transparent first portion, and a mark centered along the edge indicating placement of a nose tip centered along the edge. The overlay has a first straight guide line in the first portion passing vertically through the nostril marker, a second straight guide line in the first portion at an angle from the first line passing through an outer edge of the nostril marker, and a third straight guide line at an angle from the first line and spaced from the second line passing through the mark indicating the nose tip.

The angle between the first guide line and the second guide line may be determined for each individual following the method described in Paragraph 15 below. Likewise, the angle between the first guide line and the third guide line may be determined for each individual following the method described in Paragraph 15 below. Alternatively, the lines and angles may be determined according to other methods or variations of the method outlined in Paragraph 15 below. The overlay may be an electronic image overlay on an electronic display device, such as a cell phone display, a tablet computer, a laptop, a desktop personal computer display or any other display. Alternatively, the overlay may be a sheet made of plastic or another suitable material that can be removably attached to or otherwise displayed on a mirror surface, such as a makeup mirror. The overlay may come with the vertical line

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already drawn on it. The position of the other two lines may be determined according to the each individual's facial proportions. The method by which these two angled lines would be drawn may vary. In one embodiment, they may be drawn with a black sharpie directly onto the overlay. In another embodiment, one may determine what the angles are and input the corresponding values into an application running on a computing device. Yet in another embodiment, one may use lines, strips or strings movably attached to the overlay or a similar arrangement.

One embodiment of the device in accordance with the present disclosure may include a first and a second overlay each adapted to be superimposed over an image of a person's face. In this embodiment, each of the overlays has a transparent first portion separated from an opaque second portion by a vertical edge, a nostril marker on the transparent first portion; and a mark indicating placement of a nose tip centered along the edge, a first straight guide line in the first portion passing vertically through the nostril marker, a second straight guide line in the first portion at an angle from the first line passing through an outer edge of the nostril marker, and a third straight guide line at an angle from the first line and spaced from the second line passing through the mark indicating the nose tip.

In such an embodiment the transparent portion of the first overlay is on the left of the second portion so that a right half of the image of the person's face is hidden when the first overlay is superimposed over the image of the person's face. The transparent portion of the second overlay is on the right of the second portion so that a left half of the image of the person's face is hidden when the second overlay is superimposed over the image of the person's face.

The angle between the first guide line and the second guide line may be determined for each individual following the method described in Paragraph 15 below. Likewise, the angle between the first guide line and the third guide line may be determined for each individual following the method described in Paragraph 15 below. Alternatively, the lines and angles may be determined according to other methods or variations of the method outlined in Paragraph 15 below. The overlay may be an electronic image overlay on a display device or it may be a plastic sheet that can be removably attached to a mirror surface.

An embodiment in accordance with this disclosure includes a first and a second overlay each adapted to be superimposed over an image of a person's face. Each of the overlays has a transparent first portion separated from an opaque second portion by a vertical edge, a nostril marker on the transparent first portion; and a mark indicating placement of a nose tip centered along the edge. The overlay transparent portion has a first straight guide line in the first portion passing vertically through the nostril marker, a second straight guide line in the first portion at an acute angle from the first line passing through an outer edge of the nostril marker, and a third straight guide line at an acute angle from the first line and spaced from the second line passing through the mark indicating the nose tip. The transparent portion of the first overlay is on the left of the second portion so that a right half of the image of the person's face is hidden when the first overlay is superimposed over the image.

The transparent portion of the second overlay is on the right of the second portion so that a left half of the image of the person's face is hidden when the second overlay is superimposed over the image. The locations and orientations of the first guide line and second guide line in each of the overlays

may be determined pursuant to the method described in Paragraph 15 below or a similar method that may be understood by those skilled in the art.

Further features, advantages and characteristics of the embodiments of this disclosure will be apparent from reading the following detailed description when taken in conjunction with the drawing figures.

DESCRIPTION OF THE DRAWINGS

FIG. 1 shows a right eyebrow alignment overlay device in accordance with the present disclosure over an image, such as in a mirror, or on an iPad, of a person's face.

FIG. 2 shows a left eyebrow alignment overlay device in accordance with the present disclosure over the image of the person's face shown in FIG. 1.

FIG. 3 is a separate view of the right eyebrow alignment overlay device shown in FIG. 1.

FIG. 4 is a separate view of the left eyebrow alignment overlay device shown in FIG. 2.

DETAILED DESCRIPTION

When the starting point (SP) of a person's eyebrow is on an imaginary guide line (IGL1) running vertically through the middle of the respective nostril, the end point of that eyebrow (EP) on a second imaginary guide line (IGL2) running from the outer edge of the nostril through the outside end of the respective eye and the eyebrow high point (HP) is located on an intermediate imaginary guide line (IGL3) extending from the center of the nose through the iris at the center of the eye, there is an optimal match between the eyebrows and the other facial features. Although such a placement of the high point (HP) will typically be at the Golden Ratio only for a "perfect" face, such an eyebrow placement will also result in an aesthetically pleasing adjustment to a person's face when facial proportions are less than "perfect". The guidance overlay device in accordance with the present disclosure, shown in FIGS. 1-4 contains a set of lines that closely approximates the IGL1/IGL2/IGL3 described above.

Embodiments in accordance with the present disclosure enable even a relatively unskilled person to quickly and accurately determine the location and shape of her eyebrows according to the Golden Ratio standard. One exemplary embodiment of the present disclosure is a right eyebrow overlay device 100 that is placed over or appears over an image 102 of a person's face as is shown in FIG. 1. The image 102 of the person's face may be reflection in a mirror or it may be a displayed photographic image of the person's face on a display device such as on a laptop display, desktop computer display, tablet computer or cell phone screen. A view as in FIG. 1 of a left eyebrow overlay device 200 is shown over the image 102 of the person's face in FIG. 2. FIGS. 3 and 4 present separate views of devices 100 and 200 respectively.

The device overlay 100 (FIGS. 1 and 3) for a person's left eye includes a first clear or transparent portion 104 separated from an opaque second portion 106. As is best shown in FIG. 3, the first and second portions are separated along a vertical dividing edge 108. An outline of exemplary nostril locators 110 and 112 are outlined on either side and centered on the vertical dividing edge 108 near the bottom of the overlay 100. A nose tip line 116 is centered between the exemplary nostril locators 110 and 112. Exemplary nostril ends 118 and 120 extend outward from each of the nostril locators 110 and 112 respectively.

A vertical dashed guide line (IGL1) 114 is positioned parallel to the vertical edge in the transparent portion 104. This

line 114 passes through the center of the exemplary nostril locator 110. A second dashed guide line (IGL2) 122 extends at an acute angle from the guide line 114 along the outer edge of the exemplary nostril end 118. This second dashed line is at an angle of between about 35° and 45°, more preferably between 38° and 42°, and is most preferably is positioned at an angle of about 40° from the vertical guide line 114.

A third guide line (IGL3) 124 extends at an acute angle from the guide line 114 through the very tip of the exemplary nose, which is marked by the intersection of the third guide line 124 with the edge 108 and which would be spaced above the nose tip line 116 by about 0.2-0.3 inches. This third guide line is at an angle of between about 33° and 43°, more preferably between about 36° and 40°, and most preferably about 38° from the vertical guide line 114.

An exemplary device overlay 200 for a person's right eye is shown in FIGS. 2 and 4. The device overlay 200 (FIGS. 2 and 4) for a person's right eye includes a first clear or transparent portion 204 separated from an opaque second portion 206. As is best shown in FIG. 4, the first and second portions are separated along a vertical dividing edge 208. An outline of exemplary nostril locators 210 and 212 are outlined on either side and centered on the vertical dividing edge 208 near the bottom of the overlay 200. A nose tip line 216 is centered between the exemplary nostril locators 210 and 212. Exemplary nostril ends 218 and 220 extend outward from each of the nostril locators 210 and 212 respectively.

A vertical dashed guide line (IGL1) 214 is positioned parallel to the vertical edge in the transparent portion 204. This line 214 passes through the center of the exemplary nostril locator 210. A second dashed guide line (IGL2) 222 extends at an acute angle from the guide line 214 along the outer edge of the exemplary nostril end 218. This second dashed line is at an angle of between about 35° and 45°, more preferably between 38° and 42°, and is most preferably is positioned at an angle of about 40° from the vertical guide line 214.

A third guide line (IGL3) 224 extends at an acute angle from the guide line 214 through the very tip of the exemplary nose, which is marked by the intersection of the third guide line 224 with the edge 208 and would generally be spaced above the nose tip line 216 by about 0.2-0.3 inches. This third guide line is at an angle of between about 33° and 43°, more preferably between about 36° and 40°, and most preferably about 38° from the vertical guide line 214.

As can readily be seen by comparing overlays 100 and 200, they are essentially mirror images of each other. The overlays 100 and 200 may be actual mylar or other plastic decals which can be placed on a mirror or other reflective surface. Alternatively they each may be an electronic image overlay generated in computer software, and then displayed over a camera image such as is often found today in tablet computers and cell phones.

A person then positions her image relative to the overlay such that her nostrils align with the overlay nostrils 110 and 112 or 210 and 212. The person can move her head back and forth until a position most closely matching the Golden Ratio is achieved and then can adjust her eyebrow makeup accordingly.

The guide lines 114, 214 indicate to the person where her eyebrow should begin. The guide lines 122 and 222 should closely pass from the person's side of the nostril past the person's outer edge of her eye, and will show the ideal end point of the eyebrow as is shown in FIGS. 1 and 2. The guide lines 124 and 224 should ideally pass from the person's nose tip through the person's iris and intersect the highest point of her eyebrow, as shown in FIGS. 1 and 2 such that the proportions of the person's eyebrow correspond to the Golden Ratio.

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These guide lines help the person to shape and outline her eyebrows closely to achieve the Golden Ratio.

One preferred embodiment of the left eye overlay device is a rectangular sheet of transparent plastic sheet having a dimension of about 6"x9". The right half of the sheet is opaque. An outline of a person's nostrils is printed on the sheet as above described, centered on the left edge of the right half of the sheet. The right eye overlay device is a mirror image of the left eye overlay device. The sheets may have a slight self adhesive backing similar to that on a sticky note, so as to be removably affixed to a makeup mirror. The opaque portion is preferably opaque black or other dark color. The opaque black facilitates an easy sight of the guide lines IGL1, IGL2 and IGL3, and tends to prevent the person from squinting.

The method for use of the right overlay **200** is the same for the left overlay **100**. The overlay, if a decal, is placed (by way of its self-adherent backing) upright on a mirror of your choice, with IGL1 in a vertical position. The IGL's are now visible in the mirror and when one places his/her face over that spot in the mirror, one should be able to see the IGL's as if they were drawn on his/her face. Slight adjustment of the head in relation to the mirror should cause the IGL's to closely align with the SP/HP/EP on the respective eyebrow. IGL1 aligns vertically through the middle of the nostril, and marks the SP on the eyebrow; IGL2 starts from the side of the nostril in a diagonal direction, touching the outside corner of the eye, and it marks the EP on the eyebrow; IGL3 runs from the tip of the nose diagonally through the center of the iris, to define the HP on the eyebrow.

The overlay can be used either to originally determine the SP/HP/EP prior to shaping the eyebrow, or it can be used as a guideline to finesse the eyebrow shaping and placing of the SP/HP/EP following the use of other Golden Ratio eyebrow-shaping techniques, such as the use of the GRS described in my U.S. Pat. No. 8,015,981. The overlay can be a physical decal or template, or it may be electronically generated for superposition over an electronic image of a person's face on a computer display.

All such changes, alternatives and equivalents in accordance with the features and benefits described herein, are within the scope of the present disclosure. Such changes and alternatives may be introduced without departing from the spirit and broad scope of my invention as defined by the claims below and their equivalents.

What is claimed is:

1. A device comprising:
 - an overlay adapted to be superimposed over an image of a person's face;
 - the overlay having a transparent first portion separated from an opaque second portion by a vertical edge, a nostril marker on the transparent first portion, and a mark indicating placement of a nose tip centered along the edge;
 - a first straight guide line in the first portion passing vertically through the nostril marker;
 - a second straight guide line in the first portion at an angle from the first line passing through an outer edge of the nostril marker; and
 - a third straight guide line at an angle from the first line and spaced from the second line passing through the mark indicating the nose tip.
2. The device according to claim 1 wherein the angle between the first guide line and the second guide line is about 40 degrees.

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3. The device according to claim 2 wherein the angle between the first guide line and the third guide line is about 38 degrees.

4. The device according to claim 1 wherein the angle between the first guide line and the third guide line is about 38 degrees.

5. The device according to claim 1 wherein the overlay is an electronic image overlay on an electronic display device.

6. The device according to claim 1 wherein the overlay is a plastic sheet that can be removably attached to a mirror surface.

7. The device according to claim 5 wherein the electronic display device is selected from the group consisting of a tablet computer, a cell phone, and a personal computer display.

8. A device comprising:

- a first and a second overlay each adapted to be superimposed over an image of a person's face;
- each of the overlays having a transparent first portion separated from an opaque second portion by a vertical edge, a nostril marker on the transparent first portion; and a mark indicating placement of a nose tip centered along the edge;
- a first straight guide line in the first portion passing vertically through the nostril marker;
- a second straight guide line in the first portion at an angle from the first line passing through an outer edge of the nostril marker; and
- a third straight guide line at an angle from the first line and spaced from the second line passing through the mark indicating the nose tip.

9. The device according to claim 8 wherein the transparent portion of the first overlay is on the left of the second portion so that a right half of the image of the person's face is hidden when the first overlay is superimposed over the image.

10. The device according to claim 8 wherein the transparent portion of the second overlay is on the right of the second portion so that a left half of the image of the person's face is hidden when the second overlay is superimposed over the image.

11. The device according to claim 8 wherein the angle between the first guide line and the second guide line is about 40 degrees.

12. The device according to claim 11 wherein the angle between the first guide line and the third guide line is about 38 degrees.

13. The device according to claim 8 wherein the angle between the first guide line and the third guide line is about 38 degrees.

14. The device according to claim 8 wherein each overlay is an electronic image overlay on an electronic display device.

15. The device according to claim 14 wherein the electronic display device is selected from the group consisting of a tablet computer, a cell phone, and a personal computer display.

16. The device according to claim 8 wherein each overlay is a plastic sheet that can be removably attached to a mirror surface.

17. A device comprising:

- a first and a second overlay each adapted to be superimposed over an image of a person's face;
- each of the overlays having a transparent first portion separated from an opaque second portion by a vertical edge, a nostril marker on the transparent first portion; and a mark indicating placement of a nose tip centered along the edge;
- a first straight guide line in the first portion passing vertically through the nostril marker;

a second straight guide line in the first portion at an acute angle from the first line passing through an outer edge of the nostril marker; and

a third straight guide line at an acute angle from the first line and spaced from the second line passing through the mark indicating the nose tip. 5

18. The device according to claim **17** wherein the transparent portion of the first overlay is on the left of the second portion so that a right half of the image of the person's face is hidden when the first overlay is superimposed over the image. 10

19. The device according to claim **17** wherein the transparent portion of the second overlay is on the right of the second portion so that a left half of the image of the person's face is hidden when the second overlay is superimposed over the image. 15

20. The device according to claim **17** wherein the second guide line is at an angle of about 40 degrees from the first guide line and the third guide line is at an angle of about 38 degrees from the first guide line. 20

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(12) **Patent Application Publication**
Soare

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(43) **Pub. Date: Nov. 21, 2013**

(54) **METHOD OF USING AN EYEBROW STENCIL HOLDER**

(52) **U.S. Cl.**

CPC *A45D 44/00* (2013.01)

USPC **132/200**

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(57) **ABSTRACT**

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(22) Filed: **Dec. 3, 2012**

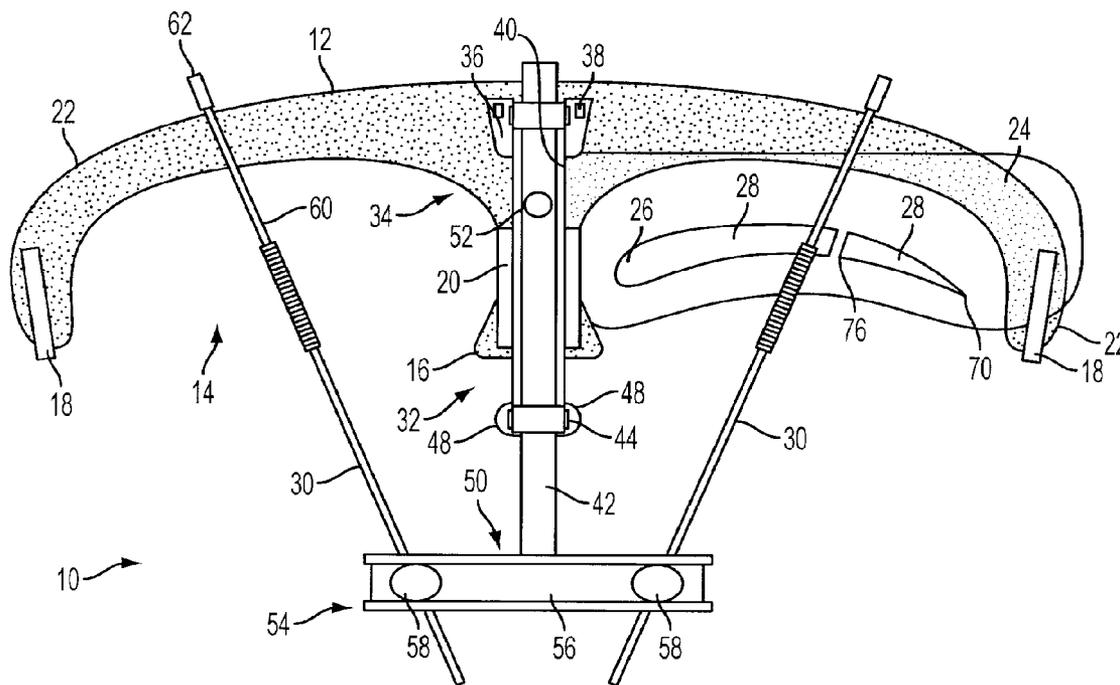
Related U.S. Application Data

(60) Division of application No. 12/012,007, filed on Jan. 29, 2008, now Pat. No. 8,015,981, which is a continuation-in-part of application No. 11/840,966, filed on Aug. 18, 2007.

Publication Classification

(51) **Int. Cl.**
A45D 44/00 (2006.01)

A novel gauging device and associated stencils for shaping of eyebrows according to a Golden Ratio standard. The gauging device is adapted to be placed over a woman's face and maintained in a fixed position relative to her eyes and nose. A nosepiece and knobs are adjusted such that a lower end of a guide rod may be rotated about various points relative to the nose and held in predetermined angles relative to the nose and eyes, possibly supported magnetically on a lower track adjacent the nostrils and an upper track above the eyebrows. Each stencil may be adapted to accommodate not only different eyebrows of different sizes, but also to adjust the eyebrow's ideal Golden Ratio "High Point" to complement facial proportions (preferably represented by a single Facial Ratio Value or "FRV") that deviate from an ideal Golden Ratio.



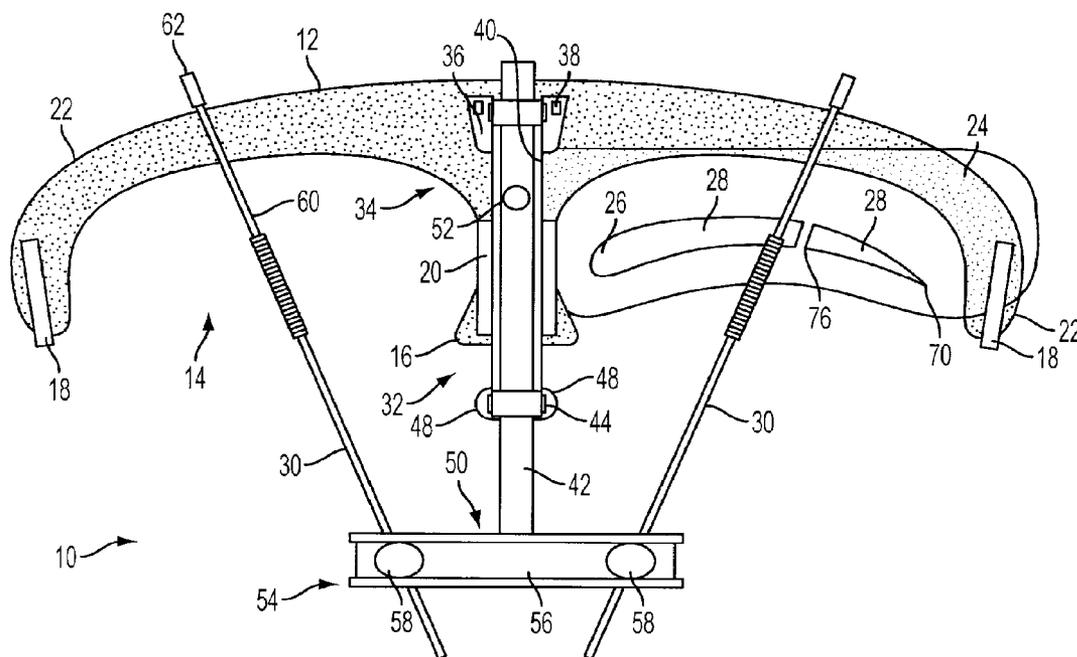


FIG. 1

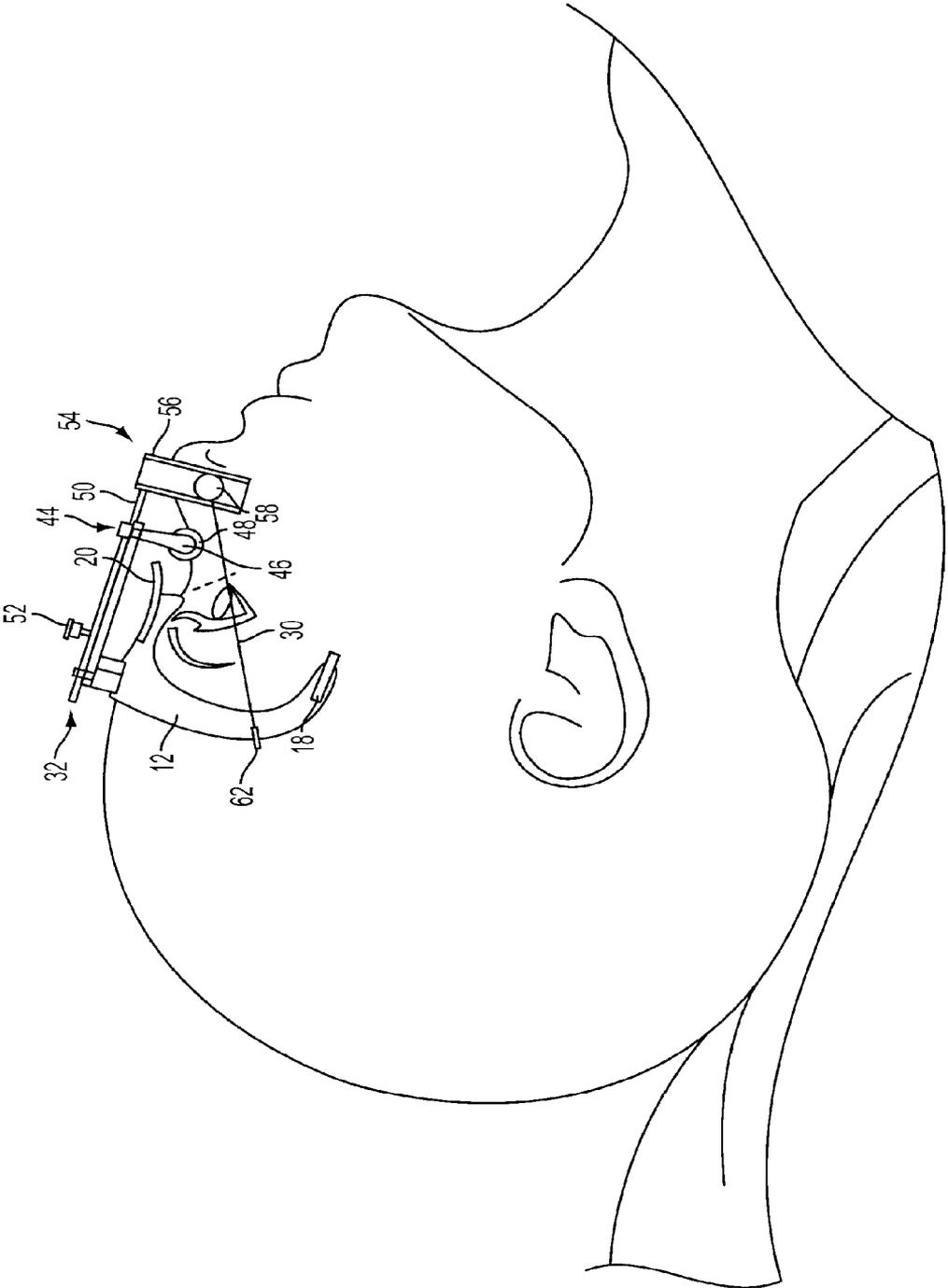


FIG. 2

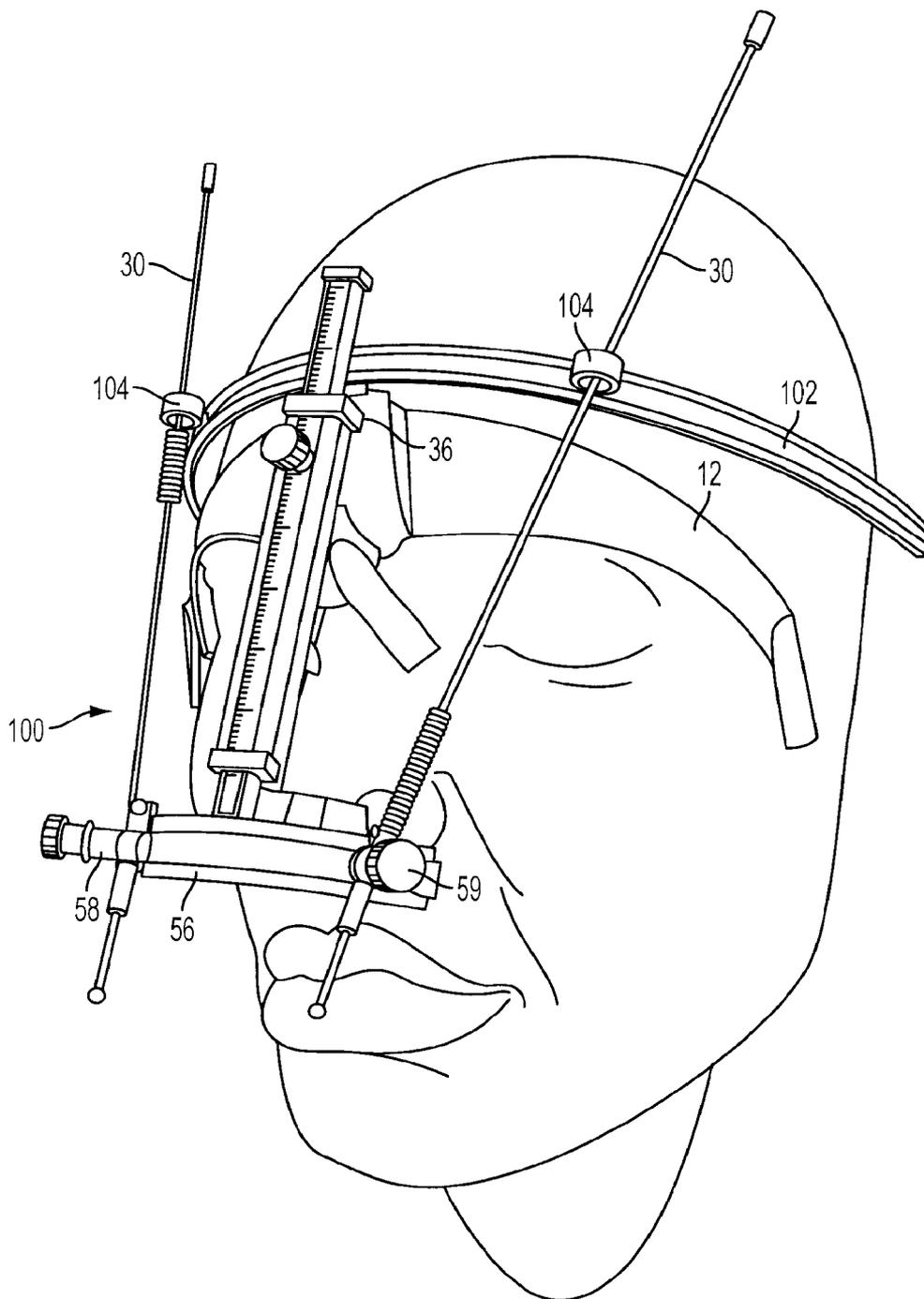


FIG. 3

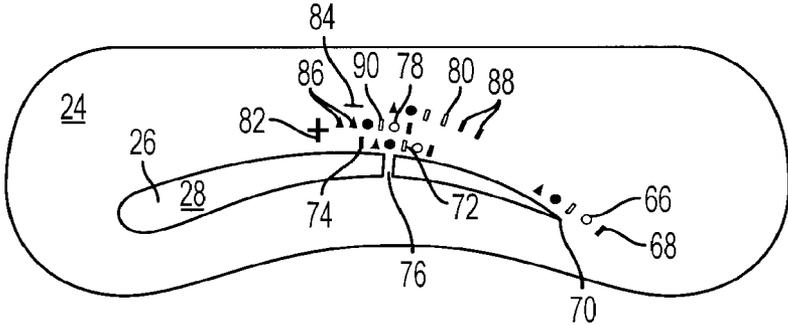


FIG. 4

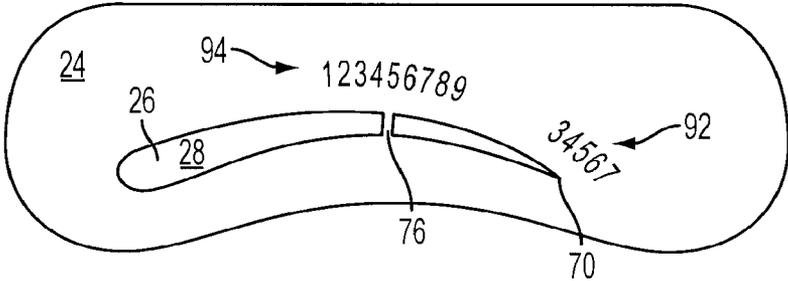


FIG. 5

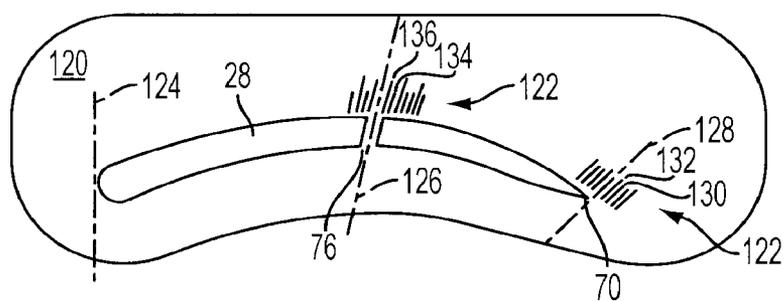


FIG. 6

METHOD OF USING AN EYEBROW STENCIL HOLDER

CROSS REFERENCE To RELATED APPLICATIONS

[0001] This application is a divisional of application Ser. No. 13/118,344 filed May 27, 2011, which is a divisional of application Ser. No. 12/012,007 filed Jan. 29, 2008, which is a continuation-in-part of application Ser. No. 11/840,966 filed Aug. 19, 2007. These prior applications are hereby incorporated by reference in their entirety.

BACKGROUND

[0002] 1. Technical Field

[0003] The present invention relates to cosmetic devices and, more particularly, to eyebrow shaping techniques and related apparatus.

[0004] 2. Exemplary Prior Art and its Limitations

[0005] The Golden Ratio is a proportion universally found in Nature, expressed in the arrangement of branches along the stems of plants, in the placement of the shell spirals in snails, and in the features of the human body. The Golden Ratio is usually denoted by the Greek letter ϕ ('phi'), and it expresses the relationship that the sum of two quantities is to the larger quantity as the larger is to the smaller (its numerical approximation is 1.618033989). Leonardo da Vinci and many other great artists have used the Golden Ratio in their works, as it is believed to result in proportions that are not only natural but also especially pleasing aesthetically. Hence, their idea of a "perfect" face would conform to the Golden Ratio in various proportions including:

[0006] Head Height (Scalp-to-Chin) divided by Head Width (Temple-to-Temple);

[0007] Horizontal distance between Outer-edges-of-Eyes divided by Length-of-Mouth;

[0008] Horizontal distance between Center-of-Eyes divided by Width-of-Nose;

[0009] Vertical distance from Hairline-to-Chin divided by Hairline-to-Nosetip; and

[0010] Vertical distance from Eyeline-to-Lips divided by Eyeline-to-Nosetip.

[0011] Similarly, the inventor has determined that on a "perfect" face, the High Point ("HP") of the eyebrow arch between its Starting Point ("SP") adjacent the nose and its End Point ("EP") adjacent the temple would divide the eyebrow arch at precisely the Golden Ratio point between the SP and the EP (SP-to-HP divided by HP-to-EP= ϕ). The inventor has also observed that when the SP is on an imaginary guide line running vertically through the middle of the respective nostril, the EP on a second imaginary guide line running from the outer edge of the nostril through the outside end of the eye and the HP is located on an intermediate imaginary guide line extending from the center of the nose through the iris at the center of a woman's eye, there is an optimal match between her eyebrows and her other facial features. Although such a placement of the HP will typically be at the Golden Ratio only for a "perfect" face, it will also result in an aesthetically pleasing adjustment to the Golden Ratio when the other facial proportions (and in particular the size and location of the eyes relative to the other facial features) are less than "perfect". In practice these imaginary guide lines exist in three dimensional space and are prone to parallax errors. Stencils are commercially available which are provided with eyebrow

cut-outs divided at the Golden Ratio point that provide a limited number of aesthetically pleasing eyebrow shapes for use on many different faces; however because each stencil has a fixed size and shape of cut-out, for a significant number of women the corresponding SP, EP and HP positions on the stencil will not fall exactly on the above-described properly placed SP, EP and HP guide lines. Moreover, not all eyes are perfectly sized and positioned in accordance with the Golden Ratio proportions. Accordingly a skilled beautician will constantly reposition the stencil as she is tracing the stencil cut-out, such that the SP, EP, and HP of the stencil are close to the desired locations on her client's face as the respective portion of the stencil cut-out is being traced. Obviously a beautician of lesser skill will have not only difficulty in determining the proper SP, EP, and HP locations on the client's face, but will also have difficulty in maintaining a smooth curve as the stencil is being repositioned and in maintaining symmetry between the two eyebrows.

TECHNICAL OVERVIEW AND PREFERENCES

[0012] The present invention enables even a relatively unskilled beautician to quickly and accurately determine the shape of the eyebrows according to the Golden Ratio standard.

[0013] In accordance with one aspect of the invention, a gauging device is provided with a mask-like headband, a vertically adjustable nosepiece extending downwardly from the headband for supporting at least one horizontally relocatable pivotable knob at its lower end, and a guide rod extending upwardly from the pivotable knob and adapted to be rotated with the knob. The gauging device is adapted to be placed over a woman's face (who will typically be in a supine position on a comfortable recliner with the back of her head supported on a padded horizontal headrest) with the headband resting over the forehead, high enough to leave the eyebrows exposed, and with the nosepiece providing additional support to maintain the gauging device in a fixed position relative to the woman's face, possibly secured by optional earpieces and/or straps. In use, the nosepiece and knobs are positioned such that the operator may conveniently rotate the guide rod about a desired point relative to the client's nose. For example, when determining the SP, the knob may be positioned at the bottom of the nose at the middle of the respective nostril, but may be slid horizontally across the lower portion of the nosepiece to the outermost edge of the nostril for determining the EP and then slid horizontally to the center of the nose for determining the HP. Once the pivot axis has been thus positioned relative to the woman's nostril, the guide rod may then be rotated relative to the client's eye and nose to thereby establish the proper location of the SP, EP and/or HP on the respective eyebrow. For example, for the SP the guide rod is preferably vertical (i.e., parallel to the nose bridge), for the EP it is lined up with the outermost edge of the respective eye, and for the HP it passes directly over the center of the eye (i.e., through the pupil at the center of the iris).

[0014] In an exemplary embodiment, the adjustable nosepiece preferably has a generally inverted T-shaped configuration and includes a vertical nose length bar adapted to extend from the forehead to the tip of the nose, and a curved horizontal angle bracket made of a suitable ferrous material that is adapted to surround the lowermost portion of the nose and that provides a track for supporting at least one repositionable magnetic knob and associated rotatable guide rod.

[0015] Preferably, the gauging device is adapted to hold an eyebrow stencil in a desired position relative to the previously positioned guide rods, which facilitates convenient application and symmetrical shaping. In the disclosed exemplary embodiment, friction clamps are attached to each side and to the center of the headband in such a way that enables one or more selected eyebrow stencils to be easily mounted, positioned, repositioned (if necessary) and then dismounted. In particular, the use of frictional clamps permits the stencil to be shifted in place so that a particular portion of the stencil is properly aligned with the guide rod after the guide rod has been aligned with a corresponding portion of the eyebrow.

[0016] In accordance with another aspect of the invention, improved eyebrow stencils are provided with Golden Ratio markings. A graduated EP scale is preferably imprinted adjacent the nominal EP of the cut-out which provides a reference EP offset which is used to locate a corresponding HP Golden Ratio offset on a graduated HP scale adjacent the nominal HP, for example by positioning the SP of the stencil over the client's ideal SP, then reading an EP offset marking on the stencil that is aligned with the client's ideal EP and reflects the extent to which the stencil's EP is initially offset from the client's EP, and then finding a corresponding ideal HP offset marking adjacent the stencil's HP that reflects an ideal Golden Ratio HP for that EP offset. The result is an adjusted HP which is located at a true Golden Ratio between the client's SP and EP.

[0017] In a preferred embodiment hereinafter referred to as a Golden Ratio Stencil ("GRS"), more than one set of such Golden Ratio HP offset markings are provided, so that if it is determined that a particular client's face has facial proportions (preferably represented by a single Facial Ratio Value or "FRV" that takes into account several different measured ratios) that deviate substantially from an ideal Golden Ratio, an adjusted Golden Ratio HP can be selected that also takes into account the client's actual FRV. The markings may comprise readily identifiable colors, shapes, numbers, letters, or other symbols or sequences of symbols, and different sets of otherwise identical markings may be spatially separated into different rows each corresponding to a different set of facial proportions, such that for each distinctive EP offset marking, there may be a corresponding HP offset marking in each of several readily identifiable sets of HP offset markings, to thereby identify for each EP offset, not only an ideal Golden Ratio HP offset, but also several different adjusted Golden Ratio HP offsets each corresponding to a different set of facial proportions. In an alternative embodiment, rather than simply dividing the possible facial proportions into a few categories each associated with a different Golden Ratio offset scale, each such category is assigned a numerical value which identifies the sequential location of the adjusted HP offset relative to the ideal HP offset, in which case only the ideal HP offsets need be explicitly marked, and only one HP offset scale is marked on the stencil. For example, the EP offset markings could be the sequential numbers 2 through 9, and the different FRVs could be assigned integer values between -2 and +2 (a so-called Simplified FRV or "SFRV") with SFRV=0 representing a range of FRVs that are close to the ideal (i.e., within one half of a standard deviation, SFRV=-1 representing a range of FRVs centered about a standard deviation of -1, SFRV=-2 representing a range of FRVs centered about a standard deviation of -2, et cetera, whereby once the ideal Golden Ratio HP offset marking has been located on the stencil corresponding to the selected EP marking for that

client, the adjusted Golden Ratio HP offset can be readily located that is displaced to the right or left of that ideal marking in a direction and by an amount corresponding to that client's SFRV.

[0018] In a presently preferred embodiment of Golden Ratio Stencil (GRS), the stencil is fabricated from a clear, soft, non-irritating plastic, with an arched cut-out in the middle that provides an opening for the shaping of the eyebrow. Since the two eyebrows are mirror images, the same cut-out can be turned over for use on the other eye. These GRS cut-outs preferably come in various shapes (such as Petite Arch, Slim High Arch, Medium Arch, or High Arch) and are accordingly marked, to thereby accommodate almost every particular type of eyebrow. A slim Golden Ratio tab forms a bridge between the upper and the lower edges of the cut-out, so as to prevent the stencil from losing its shape during make-up application. In addition, this tab could also function as a convenient reference mark for the unadjusted HP between the SP and the EP of the GRS cut-out.

BRIEF DESCRIPTION OF THE DRAWINGS

[0019] FIG. 1 is a schematic front view of an exemplary eyebrow gauging apparatus with a conventional eyebrow stencil clamped on one side.

[0020] FIG. 2 is side view of the eyebrow gauging apparatus of FIG. 1 mounted on a client's head with a rotatable guide rod positioned over a key point on the client's eyebrow.

[0021] FIG. 3 is a three-quarter view of an alternative embodiment of the eyebrow gauging apparatus of FIG. 1, mounted on a client's head with the upper end of the rotatable guide rod magnetically supported on an upper track above the client's eyebrow.

[0022] FIG. 4 is a plan view of an exemplary Medium Arch Golden Ratio Stencil that has been provided with a representative set of HP offset markings comprising multiple symbols and multiple groupings of such symbol, it being understood that the individual symbols and groupings of symbols have been selected for ease of comprehension and reproduction and that a preferred embodiment is not limited to the precise representations shown.

[0023] FIG. 5 is a plan view of an exemplary Medium Arch Golden Ratio Stencil that has been provided similar to that in FIG. 4, but with a representative set of HP offset markings comprising numerical symbols arranged in a single numerical sequence of such symbols, whereby knowledge of a SFRV or other similar HP offset integer for a particular client permits an adjusted HP offset to be readily located on the stencil relative to an ideal HP offset marking.

[0024] FIG. 6 is similar to FIG. 5 but shows an alternative embodiment in which the numerical markings are replaced with long and short index marks.

DETAILED DESCRIPTION OF A PREFERRED EMBODIMENT AND CERTAIN EXEMPLARY ALTERNATIVES

[0025] Referring to the accompanying drawings, one preferred embodiment of a gauging device 10 for use with the present invention is depicted in FIG. 1. Device 10 is built around a shaped headband 12, made out of a flexible material such as leather, rubber, or silicone, that could be fitted around one's forehead much like a demi face mask, but with oval-shaped holes 14 that extend to the bottom of headband 12 and that expose not only the eyes but the entire orbital area includ-

ing the eyelids and eyebrows. The headband 12 features an integrated vertical middle section 16, approximately 1-inch long, that is shaped to fit around one's nose and further secure the apparatus into place.

[0026] There are stencil clamps 18,20 attached to the headband 12, two side clamps 18 on the outer ends 22, and at least one center clamp 20 on the vertical middle section 16. When eyebrow stencils 24 are used, they are to be inserted (slid) through these clamps 18,20. The stencils can move in either direction (left-right, up-down) and they can be manually shifted and adjusted into an initial position where most of the eyebrow can be seen through the stencil cut-out. The stencils are then slightly repositioned into their ideal place where the inner edge 26 of the cut-out 28 is flush with the angle guide rod 30 in its SP position, according to the method described below. Preferably, two center clamps 20 are provided, on each side of the vertical headband section 16; alternatively, the width and placement of a single center clamp 20 relative to the headband 12 allows for two eyebrow stencils to be used at the same time. Although the same stencil 24 could be used successively on each side of the face, using two stencils and working on both eyebrows simultaneously facilitates a more symmetrical shaping and a more optimal application of make-up on both eyebrows.

[0027] A nose bracket 32 is also attached to the headband 12. The nose bracket 32 runs alongside the nose and it comprises a top section 34, a fastening assembly 36, that is attached to the headband 12 with two small screws 38, a bracket 40 that runs parallel to the nose and allows the nose assembly bar 42 to slide through it, and a nose-holding block 44. As best seen in FIG. 2, the nose-holding block 44 consists of two small arched arms 46 attached on either side of the bottom of the metal bracket 40, with soft pads 48 on the ends. These pads come to rest on the nose and provide soft cushioning as the eyebrow gauging device 10 is secured safely to one's face.

[0028] A sliding assembly 50 in the shape of an inverted T is attached to the nose bracket top section 34 by means of a holding screw 52. This inverted-T assembly includes a nose-length bar 42 that is made to fit through the nose bracket 40 and is able to slide up and down to the position desired. The bottom portion 54 of the inverted-T sliding assembly 50 is attached to the nose-length bar 42 and comprises an angle bracket 56, two pivot knobs 58, and two angle guide rods 30. This sliding assembly is adjusted until the angle bracket 56 lines up with the bottom of the nose, and then it is fastened in place with the holding screw 52. The angle bracket 56 curves around the nose and it allows the adjustable pivot knobs 58 to slide along its curvature into the desired position around the nostrils. The angle guide rods 30 are in turn attached to the pivot knobs 58. In an exemplary embodiment, the curved horizontal angle bracket is made of a suitable ferrous material that provides a track for supporting at least one repositionable magnetic knob 58 and associated rotatable guide rod 30. The pivot knob 58 would rest at the middle of the nostril when determining the SP, at the edge of the nostril when determining the EP, or at the tip of the nose when determining the HP. The upper ends 60 of the angle guide rods 30 come to rest on the headband 12, and they have a soft rounded tip 62 to ensure safe handling. The angle guide rods 30 can move along perpendicular planes: they can be turned clockwise or counter-clockwise by the angle knobs 58 along the facial planes, or they can move away and towards the face to facilitate easy gliding along the angle bracket 56. For example, for the SP the

guide rod 30 is preferably vertical (i.e., parallel to the nose bridge), for the EP it may be lined up with the outermost edge of the respective eye, and for the HP it may pass directly over the center of the eye (i.e., through the pupil at the center of the iris). As shown in FIG. 2, the client is preferably in a supine position with gravity keeping gauging device 10 in position on the client's forehead and nose while the pivot knobs 58 and guide rods 60 are being manipulated. In other embodiments (not shown) a similar function can be provided by optional earpieces and/or ear straps which attach headband 12 to the client's ears, or by forming headband 12 from a more rigid material and extending the end portions 22 rearwardly and inwardly (possibly connected by an optional elastic band) such that headband 12 is pressed tightly against the client's temples.

[0029] FIG. 3 shows an alternative embodiment 100 of the eyebrow gauging apparatus 10 of FIG. 1 which further comprises an upper track 102 secured to headband 12 and nose bracket 36 such that track 102 extends across the client's forehead above the eyebrows. Each rotatable guide rod 30 passes through a respective magnetic bearing 104 which is magnetically repositioned on track 102 to thereby maintain the upper part of the rotatable guide rod 30 at its chosen location (SP, HP, or EP), which provides additional stability during use.

The Golden Ratio Stencils

[0030] A preferred embodiment of an eyebrow stencil 24 adapted for use with the present invention is depicted in FIG. 4. It should be understood that the cut-outs 28 of the illustrated stencil are based on a stencil sold by Anastasia Beverly Hills under the designation "Medium Arch", but that numerous variations are possible, both to accommodate different facial types (for example, High Arch and Petite Arch) and to conform to current trends in fashion (for example, brows that are fuller or thinner than that illustrated). Moreover, the illustrated cut-outs are merely exemplary and the actual shape of cut-outs is not part of the present invention, it being preferable that a number of different stencils be available to accommodate the subjective preferences of the beautician and her client. In any event, even when more than one size and shape of stencil cut-out is available, it is to be expected that the client's eyebrow will not precisely cover the opening in the stencil, with some eyebrows being slightly longer than the cut-out, while others will be shorter. The SP is first determined by laying out an imaginary vertical line that runs through the middle of the respective nostril and finding the client's SP point where the vertical line intersects the eyebrow line, preferably using the gauging devices 10 of FIG. 1 or FIG. 2. The appropriate stencil (Petite Arch, High Arch, etc) is then applied over the eyebrow (by hand or with the use of a special stencil holder, such as the gauging device 10), with the blunt inner end 26 of the cut-out 28 aligned with the previously determined SP. Next, the ideal EP of the eyebrow is determined by laying out an imaginary line connecting the edge of the respective nostril and the outer edge of the respective eye. The EP is the point where this line intersects the eyebrow arch. The EP is visible under the clear stencil and it will fall on (or very close to) one of the symbols 66 on the graduated EP scale 68 marked alongside the upper edge of the GRS cut-out, near the tapered outer end 70. A matching symbol 72 of a graduated HP scale 74, also placed alongside the upper edge of the cut-out but closer to the Golden Ratio Tab 76, will determine the Golden Ratio HP. That is, on a "perfect" face,

the thus selected HP will split the eyebrow arch at precisely the Golden Ratio point. Accordingly, after the portion of the stencil cut-out **28** adjacent to the SP has been used to shape the inner portion of the eyebrow, the stencil is then positioned with Golden Ratio Tab **76** aligned with the thus-selected HP, whereupon the middle portion of the eyebrow arch may be properly shaped, and then, with the stencil positioned with the tapered outer end **70** of the cut-out aligned with the previously identified EP (e.g., EP symbol **66**), the outer portion of the eyebrow is appropriately shaped.

[0031] Each client’s face is preferably assigned a numerical value for its proportions, to be known as the Facial Ratio Value (“FRV”), prior to applying the eyebrow stenciling method described above. This is determined by calculating four different values for the facial proportions (two horizontal, and two vertical) and then finding the mean value of these four numbers. The two horizontal factors are: Distance between Outer-edges-of-Eyes divided by Length-of-Mouth, and Distance between Center-of-Iris divided by Width-of-Nose. The two vertical factors are: Hairline-to-Chin divided by Hairline-to-Nosetip, and Eyeline-to-Lips divided by Eyeline-to-Nosetip. The mean for these four values is calculated using this formula:

$$\bar{x} = \frac{1}{N} \sum_{i=1}^N x_i = \frac{x_1 + x_2 \dots + x_N}{N}$$

where \bar{x} is the Facial Ratio Value, x_i are the four values, and $N=4$.

[0032] On a “perfect” face all these values equal ϕ so naturally their mean would also be ϕ . By measuring a random population sample of more than 300 subjects it has been determined that Facial Ratio Values vary from ϕ in most cases, but the mean value of all Facial Ratio Values combined is a very close approximation of ϕ . This random sample of population is statistically expected to reflect the population at large, with a very narrow margin of error. This means that ϕ is the “expected value” for any randomly selected Facial Ratio Value, so the “standard deviation” of the random sample in relation to ϕ may be calculated by using the following formula:

$$\sigma = \sqrt{\frac{1}{N} \sum_{i=1}^N (x_i - \bar{x})^2}$$

where σ is the standard deviation, x_i are the Facial Ratio Values, $\bar{x}=\phi$, and $N=300+$

[0033] It has been found that ϕ closely approximates 0.1, which means that any Facial Ratio Value between 1.518 and 1.718 would be within one standard deviation from the ideal ϕ . Facial Ratio Values between 1.418 and 1.517, and between 1.719 and 1.818 would be within two standard deviations from ϕ . According to Chebyshev’s statistical formula, in a normally distributed population, it is to be expected that about 68% of the values (in this case Facial Ratio Values) would be within one standard deviation of the mean (in this case ϕ), while about 95% of the population would be within two standard deviations.

[0034] A beautician may find it practical to assign a single Simplified Facial Ratio Value integer to each client, as these

would be easy to remember (or filed for future reference) and one would only have to calculate a client’s facial proportions just once. As such, a client would be assigned a Simplified Facial Ratio Value (“SFRV”) from -2 to $+2$, as follows:

$$SFRV = 0 \text{ if the Facial Ratio Value ranges from } 1.57 \text{ to } 1.67 \left(\phi \pm \frac{\sigma}{2} \right);$$

$$SFRV = -1 \text{ if the Facial Ratio Value ranges from } 1.47 \text{ to } 1.56 \left(\phi - \sigma \pm \frac{\sigma}{2} \right);$$

$$SFRV = +1 \text{ if the Facial Ratio Value ranges from } 1.68 \text{ to } 1.77 \left(\phi + \sigma \pm \frac{\sigma}{2} \right);$$

$$SFRV = -2 \text{ if the Facial Ratio Value ranges from } 1.37 \text{ to } 1.46 \left(\phi - 2\sigma \pm \frac{\sigma}{2} \right);$$

$$SFRV = +2 \text{ if the Facial Ratio Value ranges from } 1.78 \text{ to } 1.87 \left(\phi + 2\sigma \pm \frac{\sigma}{2} \right).$$

[0035] There are two general cases to be considered. If it is determined by measurement that a face displays a close approximation of Golden Ratio proportions then the HP is determined as described above. If, however, the client’s facial proportions deviate from ϕ , it should be determined whether those proportions are substantially (by more than one half of a standard deviation) above or below the Golden Ratio (i.e., SFRV is not equal to zero). The SP and the EP are found on the eyebrow by following the method above. The HP is then determined on the GRS by corresponding symbols **78,80** on either of the two rows **82,84** of graduated markings (which use an expanded and a contracted version of the Golden Ratio to locate the HP) which are preferably placed above and parallel to the previously described normal graduated HP scale **74**.

[0036] The markings on these two additional upper rows are placed along imaginary arches on either side of the Golden Ratio Tab, and they mark one and two degrees of standard deviation one way or the other. For practical purposes the preferred embodiment of this present invention shows only a one standard deviation marking (e.g. white circle **78,80**) for four out of the five reference points, and it shows both the one and two standard deviation markings for the outer reference points: the two black triangles **86** at the left end of row **82**, and the two black rectangles **88** at the right end of row **84**. Row **82** directly above normal graduated HP scale **74** the markings for the positive standard deviations, while the third graduated row **84** further above comprises markings associated with the negative standard deviations. In the illustrated embodiment, the spacing between adjacent EP reference symbols **68** is such that for a given HP, it corresponds to a 16 difference in the ratio between HP and EP. Thus, the HP offset is required for a face which has proportions that differ from “normal” by 2σ would be approximately the same as that for a face with 1 proportions and an EP offset that is only one marking away.

[0037] Accordingly, it is not necessary to provide yet another set of graduated scales **82,84** for 2σ faces, the 1σ scales are also used for 2σ faces, but selecting an adjacent HP offset symbol, whereby the HP location for a 2σ face is offset by one additional mark. For example, if white circle **66** designates the EP on a $+2\sigma$ face, rather than selecting white circle **78** on the $+1\sigma$ scale **82**, white rectangle **90** to its left is selected which results in an HP closer to the midpoint between the SP and EP and thus a higher ratio of EP to HP. In effect by adding only one more marking (at the positive end) the same scale **82** can accommodate both $+1\sigma$ and $+2\sigma$ faces.

[0038] Similarly, as shown in FIG. 5, simply by replacing the symbolic EP and ideal HP offset scales **68,78** with numerical EP and HP offset scales **92,94** and adding two additional reference markings at each end of the numerical HP scale **92** (corresponding to the maximum and minimum 1σ and 2σ HP offsets) it would be possible to combine all three scales into a single scale. In that case, the ideal HP offset marking (e.g., number 4 on HP scale **94**) corresponding to the client's EP offset marking (e.g., number 4 on EP scale **94**) is selected as before and if the client's face is a 0σ it is used without any modification, but for a -1σ face it is further offset towards the SP **26** (for example to number 3 on HP scale **94**) and for $+1\sigma$ face it is further offset towards the EP **70** (for example to number 5 on HP scale **94**). In either case, the space occupied by a single symbol preferably corresponds to a one sigma deviation, and the space occupied by two adjacent symbols preferably corresponds to a two sigma deviation. In the particular example illustrated, this is conveniently accomplished by simply summing the EP numerical offset and the SFRV to thereby determine the HP numerical offset.

[0039] An alternative embodiment of a Golden Ratio Stencil is shown in FIG. 6. Although conceptually similar to the FIG. 4 and FIG. 5 embodiments, this modified stencil **120** uses a sequence **122** of alternating long and short index marks on either side of a nominal HP or EP, with the nominal SP, HP, and EP each being indicated with a respective vector **124, 126, 128** that indicates the corresponding orientation of the angle guide rod **30**. As was true for the numerical scales of FIG. 5, the EP offset is noted (for example the first short index mark **130** to the right of the first long index mark **132** to the right of the EP vector **128**) and a corresponding offset for the HP (the first short mark **134** to the right of the first long mark **136** to the right of the HP vector **126**) is then found on HP scale **122**. Again, adjustments to accommodate an SFRV other than zero can be made by selecting an HP offset that is displaced from the nominal offset by a corresponding number of index positions.

[0040] Since the illustrated embodiments of a Golden Ratio Stencil have markings that will accommodate FRVs that deviate from normal by at least two standard deviations, it will provide accurate guidelines for almost the entire population.

[0041] Various other alterations, modifications, and additions can be made to the present invention, with respect to the number, function and shape of the individual parts and/or the choice of materials, including but not limited to the number of the markings, placement, colors and symbols used, stencil

design, size and shape of stencil cut-outs. All such variations that are within the scope of the appended claims, whether or not incorporated in the described examples, form part of the present invention.

1. A method of using the stencil holder of claim 1, comprising the steps:

- placing the headband on the forehead of a client with the nosepiece supported on the client's nose;
- using the guide rod to lay out a vertical line that runs through the middle of a respective nostril;
- finding the client's ideal SP point where the vertical line intersects the client's arched eyebrow line;
- mounting a stencil in the stencil holder with a blunt inner end of a cut-out aligned with the client's SP, and with a tapered outer end of the cut-out aligned with the an outer portion of the client's eyebrow line;
- using the guide rod to lay out a sloping line connecting the edge of the respective nostril with the outer edge of the respective eye;
- finding an ideal EP point where the sloping line intersects the client's arched eyebrow line;
- finding an ideal HP point on the arched eyebrow at an intermediate location between the SP point and the EP point to thereby split the eyebrow arch in accordance with the client's facial proportions;
- using the blunt inner end portion of the stencil cut-out to shape the inner portion of the eyebrow;
- positioning the stencil with an intermediate Golden Ratio HP location aligned with the ideal HP point;
- using the middle portion of the stencil cut-out at either side of the Golden Ratio HP location to shape the middle portion of the eyebrow;
- positioning the stencil with the tapered outer end of the cut-out aligned with the ideal EP point; and
- using the tapered outer end portion of the stencil cut-out to shape the outer portion of the eyebrow.

2. The method of claim 1 further comprising the steps:

- providing a set of EP Offset markings on the stencil adjacent the tapered outer end; using the guide rod to locate an ideal EP Offset marking closet to said sloping line connecting the edge of the respective nostril with the outer edge of the respective eye;
- providing a set of HP Offset markings on the stencil adjacent the intermediate Golden Ratio HP location;
- identifying an ideal HP Offset marking corresponding to said ideal EP Offset marking; and
- using the guide rod to lay out an intermediate sloping line from the nose to the eyebrow arch and passing through said ideal HP Offset marking to thereby locate said ideal HP point.

3. The method of claim 1 further comprising the step:

- using the guide rod to lay out an intermediate sloping line from the tip of the nose to the eyebrow arch and passing through the center of the iris to thereby locate said ideal HP point where this intermediate sloping line intersects the client's eyebrow arch.

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(54) **EYEBROW STENCIL HOLDER**

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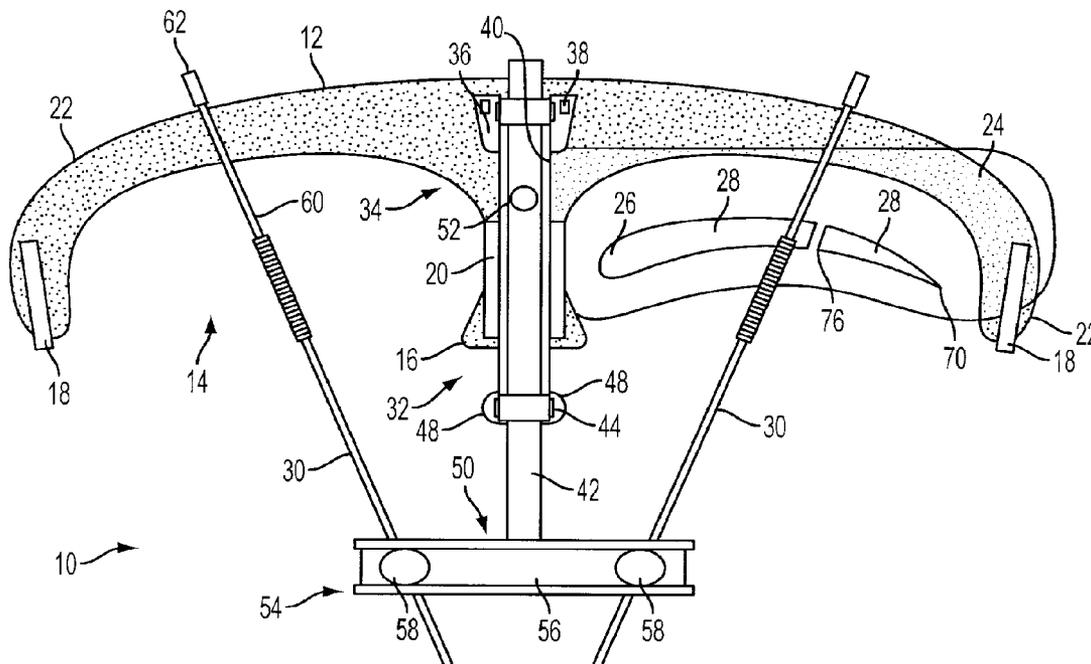
- (60) Division of application No. 12/012,007, filed on Jan. 29, 2008, now Pat. No. 8,015,981, which is a continuation-in-part of application No. 11/840,986, filed on Aug. 19, 2007, now abandoned.

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(57) **ABSTRACT**

A novel gauging device and associated stencils facilitate the shaping of eyebrows according to a Golden Ratio standard. The gauging device is adapted to be placed over a woman's face and maintained in a fixed position relative to her eyes and nose. A nosepiece and knobs are adjusted such that a lower end of a guide rod may be rotated about various points relative to the nose and held in predetermined angles relative to the nose and eyes, possibly supported magnetically on a lower track adjacent the nostrils and an upper track above the eyebrows. An eyebrow stencil is held in a desired position relative to the previously positioned guide rod, which facilitates convenient application and symmetrical shaping, preferably with frictional clamps for permitting the stencil to be shifted in place so that a particular portion of the stencil is properly aligned with the guide rod after the guide rod has been aligned with an appropriate Golden Ratio marking on the stencil. Each stencil may be provided with more than one set of such markings to accommodate not only different eyebrows of different sizes, but also to adjust the eyebrow's ideal Golden Ratio "High Point" to complement facial proportions (preferably represented by a single Facial Ratio Value or "FRV" that takes into account several different measured ratios) that deviate substantially from an ideal Golden Ratio. A slim tab between the upper and the lower edges of the stencil cut-out preferably provides a convenient reference mark for the "High Point" of the unadjusted cut-out.



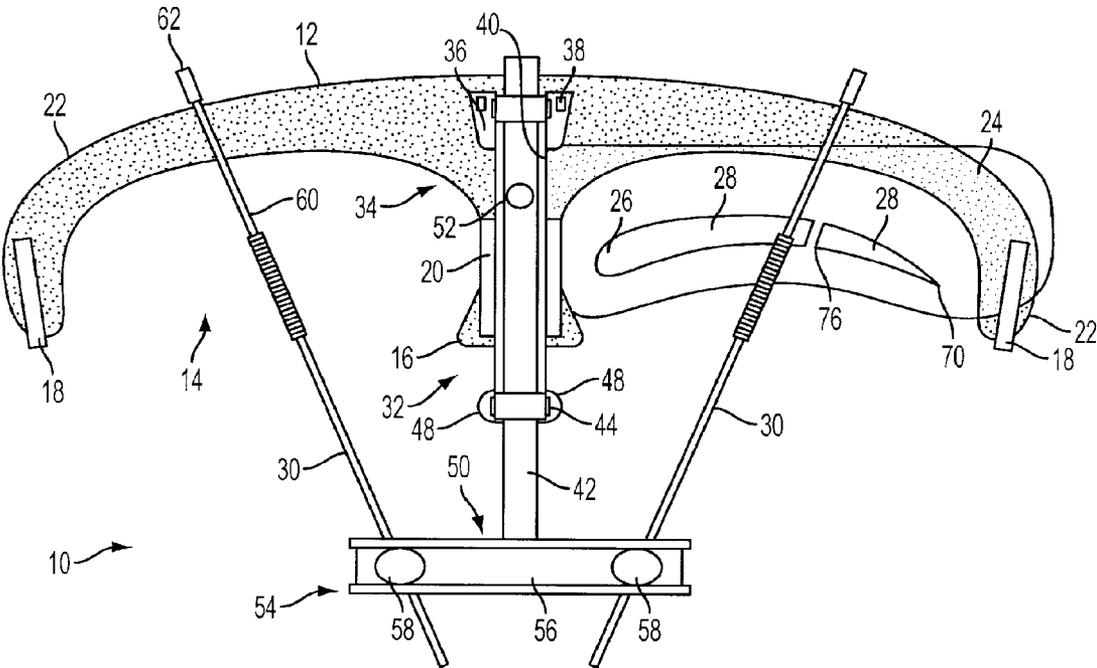


FIG. 1

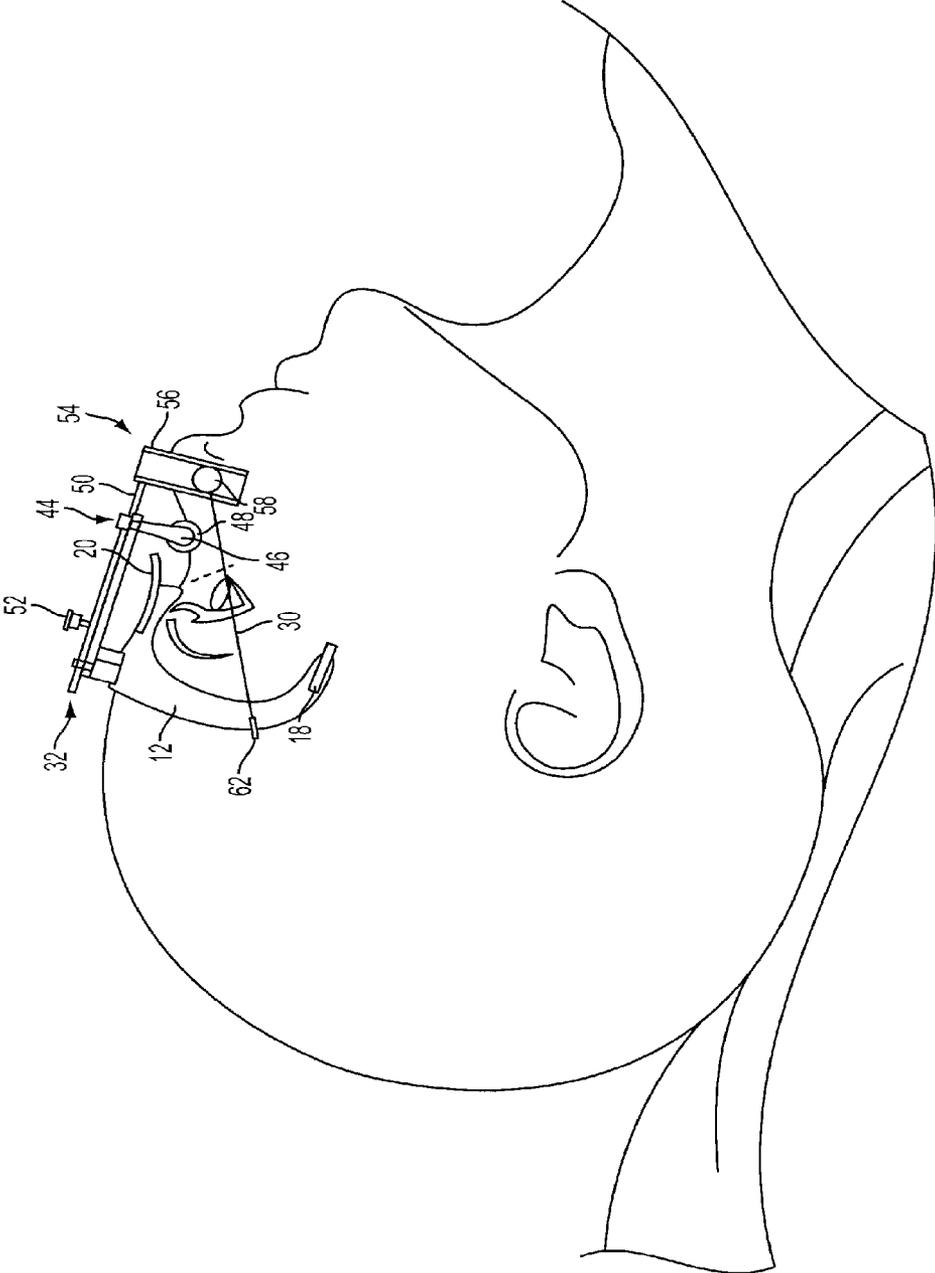


FIG. 2

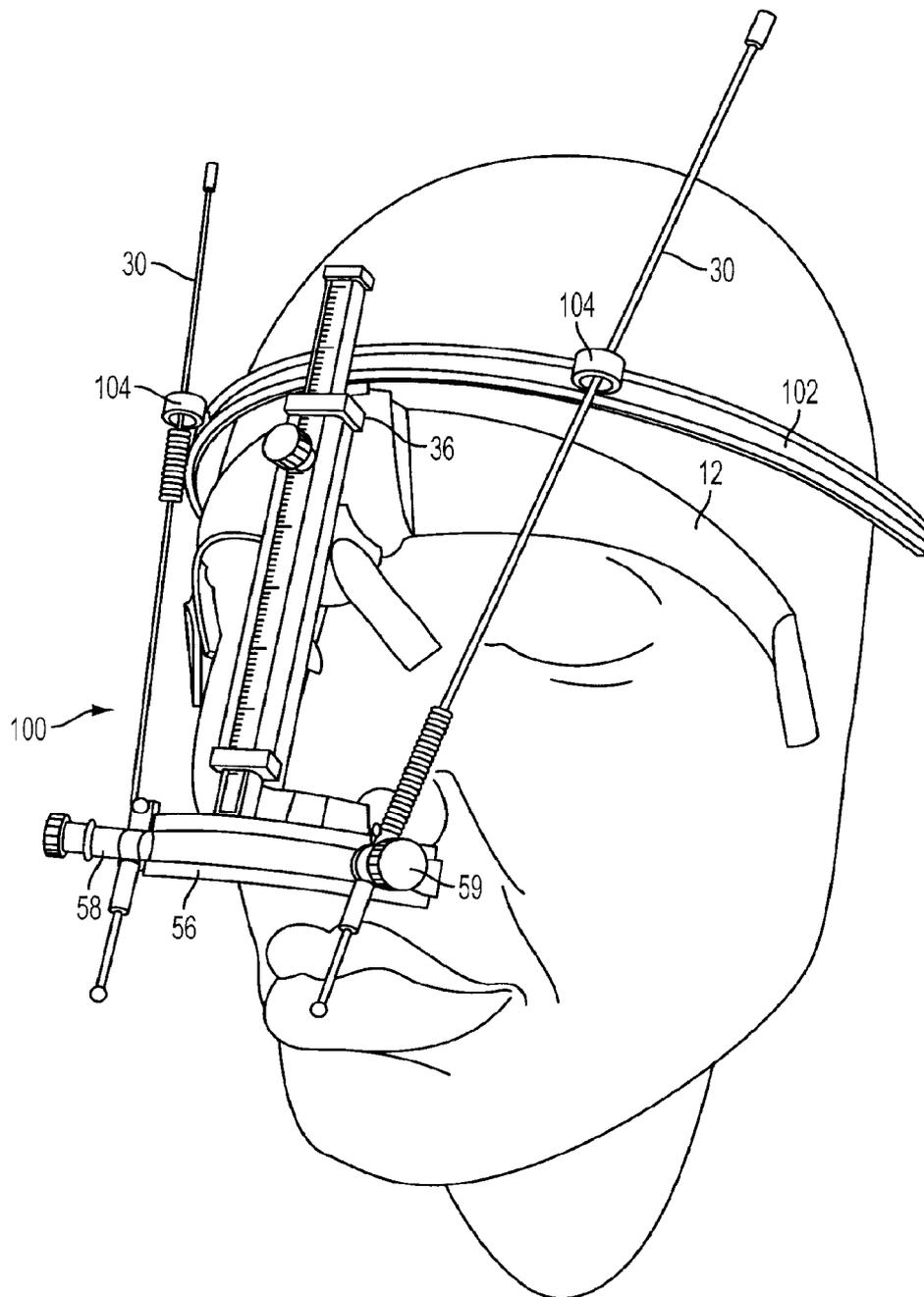


FIG. 3

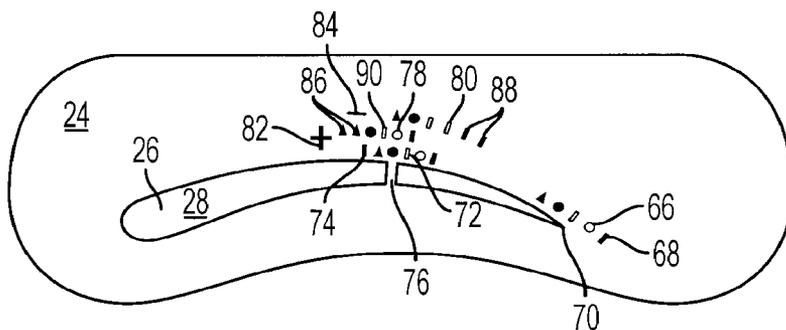


FIG. 4

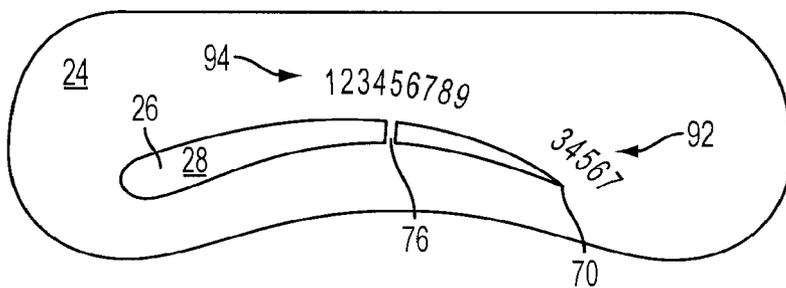


FIG. 5

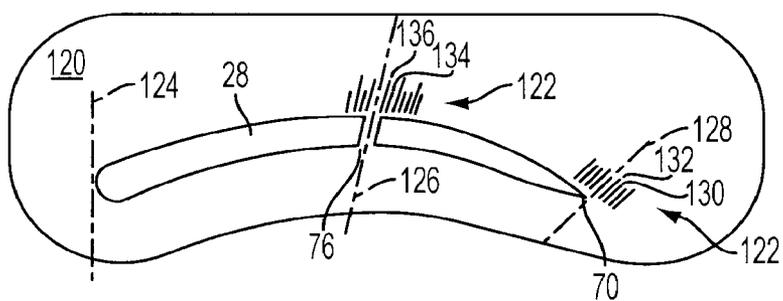


FIG. 6

EYEBROW STENCIL HOLDER
CROSS REFERENCE TO RELATED APPLICATIONS

[0001] This application is a divisional of application Ser. No. 13/118,344 filed May 27, 2011, which is a divisional of application Ser. No. 12/012,007 filed Jan. 29, 2008, which is a continuation-in-part of application Ser. No. 11/840,966 filed Aug. 19, 2007. Those prior applications are hereby incorporated by reference in their entirety.

BACKGROUND

[0002] 1. Technical Field

[0003] The present invention relates to cosmetic devices and, more particularly, to eyebrow shaping techniques and related apparatus.

[0004] 2. Exemplary Prior Art and its Limitations

[0005] The Golden Ratio is a proportion universally found in Nature, expressed in the arrangement of branches along the stems of plants, in the placement of the shell spirals in snails, and in the features of the human body. The Golden Ratio is usually denoted by the Greek letter ϕ (phi), and it expresses the relationship that the sum of two quantities is to the larger quantity as the larger is to the smaller (its numerical approximation is 1.618033989). Leonardo da Vinci and many other great artists have used the Golden Ratio in their works, as it is believed to result in proportions that are not only natural but also especially pleasing aesthetically. Hence, their idea of a "perfect" face would conform to the Golden Ratio in various proportions including:

- [0006] Head Height (Scalp-to-Chin) divided by Head Width (Temple-to-Temple);
- [0007] Horizontal distance between Outer-edges-of-Eyes divided by Length-of-Mouth;
- [0008] Horizontal distance between Center-of-Eyes divided by Width-of-Nose;
- [0009] Vertical distance from Hairline-to-Chin divided by Hairline-to-Nosetip; and
- [0010] Vertical distance from Eyeline-to-Lips divided by Eyeline-to-Nosetip.

[0011] Similarly, the inventor has determined that on a "perfect" face, the High Point ("HP") of the eyebrow arch between its Starting Point ("SP") adjacent the nose and its End Point ("EP") adjacent the temple would divide the eyebrow arch at precisely the Golden Ratio point between the SP and the EP (SP-to-HP divided by HP-to-EP= ϕ). The inventor has also observed that when the SP is on an imaginary guide line running vertically through the middle of the respective nostril, the EP on a second imaginary guide line running from the outer edge of the nostril through the outside end of the eye and the HP is located on an intermediate imaginary guide line extending from the center of the nose through the iris at the center of a woman's eye, there is an optimal match between her eyebrows and her other facial features. Although such a placement of the HP will typically be at the Golden Ratio only for a "perfect" face, it will also result in an aesthetically pleasing adjustment to the Golden Ratio when the other facial proportions (and in particular the size and location of the eyes relative to the other facial features) are less than "perfect". In practice these imaginary guide lines exist in three dimensional space and are prone to parallax errors. Stencils are commercially available which are provided with eyebrow cut-outs divided at the Golden Ratio point that provide a

limited number of aesthetically pleasing eyebrow shapes for use on many different faces; however because each stencil has a fixed size and shape of cut-out, for a significant number of women the corresponding SP, EP and HP positions on the stencil will not fall exactly on the above-described properly placed SP, EP and HP guide lines. Moreover, not all eyes are perfectly sized and positioned in accordance with the Golden Ratio proportions. Accordingly a skilled beautician will constantly reposition the stencil as she is tracing the stencil cut-out, such that the SP, EP, and HP of the stencil are close to the desired locations on her client's face as the respective portion of the stencil cut-out is being traced. Obviously a beautician of lesser skill will have not only difficulty in determining the proper SP, EP, and HP locations on the client's face, but will also have difficulty in maintaining a smooth curve as the stencil is being repositioned and in maintaining symmetry between the two eyebrows.

TECHNICAL OVERVIEW AND PREFERENCES

[0012] The present invention enables even a relatively unskilled beautician to quickly and accurately determine the shape of the eyebrows according to the Golden Ratio standard.

[0013] In accordance with one aspect of the invention, a gauging device is provided with a mask-like headband, a vertically adjustable nosepiece extending downwardly from the headband for supporting at least one horizontally relocatable pivotable knob at its lower end, and a guide rod extending upwardly from the pivotable knob and adapted to be rotated with the knob. The gauging device is adapted to be placed over a woman's face (who will typically be in a supine position on a comfortable recliner with the back of her head supported on a padded horizontal headrest) with the headband resting over the forehead, high enough to leave the eyebrows exposed, and with the nosepiece providing additional support to maintain the gauging device in a fixed position relative to the woman's face, possibly secured by optional earpieces and/or straps. In use, the nosepiece and knobs are positioned such that the operator may conveniently rotate the guide rod about a desired point relative to the client's nose. For example, when determining the SP, the knob may be positioned at the bottom of the nose at the middle of the respective nostril, but may be slid horizontally across the lower portion of the nosepiece to the outermost edge of the nostril for determining the EP and then slid horizontally to the center of the nose for determining the HP. Once the pivot axis has been thus positioned relative to the woman's nostril, the guide rod may then be rotated relative to the client's eye and nose to thereby establish the proper location of the SP, EP and/or HP on the respective eyebrow. For example, for the SP the guide rod is preferably vertical (i.e., parallel to the nose bridge), for the EP it is lined up with the outermost edge of the respective eye, and for the HP it passes directly over the center of the eye (i.e., through the pupil at the center of the iris).

[0014] In an exemplary embodiment, the adjustable nosepiece preferably has a generally inverted T-shaped configuration and includes a vertical nose length bar adapted to extend from the forehead to the tip of the nose, and a curved horizontal angle bracket made of a suitable ferrous material that is adapted to surround the lowermost portion of the nose and that provides a track for supporting at least one repositionable magnetic knob and associated rotatable guide rod.

[0015] Preferably, the gauging device is adapted to hold an eyebrow stencil in a desired position relative to the previously positioned guide rods, which facilitates convenient application and symmetrical shaping. In the disclosed exemplary embodiment, friction clamps are attached to each side and to the center of the headband in such a way that enables one or more selected eyebrow stencils to be easily mounted, positioned, repositioned (if necessary) and then dismounted. In particular, the use of frictional clamps permits the stencil to be shifted in place so that a particular portion of the stencil is properly aligned with the guide rod after the guide rod has been aligned with a corresponding portion of the eyebrow.

[0016] In accordance with another aspect of the invention, improved eyebrow stencils are provided with Golden Ratio markings. A graduated EP scale is preferably imprinted adjacent the nominal EP of the cut-out which provides a reference EP offset which is used to locate a corresponding HP Golden Ratio offset on a graduated HP scale adjacent the nominal HP, for example by positioning the SP of the stencil over the client's ideal SP, then reading an EP offset marking on the stencil that is aligned with the client's ideal EP and reflects the extent to which the stencil's EP is initially offset from the client's EP, and then finding a corresponding ideal HP offset marking adjacent the stencil's HP that reflects an ideal Golden Ratio HP for that EP offset. The result is an adjusted HP which is located at a true Golden Ratio between the client's SP and EP.

[0017] In a preferred embodiment hereinafter referred to as a Golden Ratio Stencil ("GRS"), more than one set of such Golden Ratio HP offset markings are provided, so that if it is determined that a particular client's face has facial proportions (preferably represented by a single Facial Ratio Value or "FRV" that takes into account several different measured ratios) that deviate substantially from an ideal Golden Ratio, an adjusted Golden Ratio HP can be selected that also takes into account the client's actual FRV. The markings may comprise readily identifiable colors, shapes, numbers, letters, or other symbols or sequences of symbols, and different sets of otherwise identical markings may be spatially separated into different rows each corresponding to a different set of facial proportions, such that for each distinctive EP offset marking, there may be a corresponding HP offset marking in each of several readily identifiable sets of HP offset markings, to thereby identify for each EP offset, not only an ideal Golden Ratio HP offset, but also several different adjusted Golden Ratio HP offsets each corresponding to a different set of facial proportions. In an alternative embodiment, rather than simply dividing the possible facial proportions into a few categories each associated with a different Golden Ratio offset scale, each such category is assigned a numerical value which identifies the sequential location of the adjusted HP offset relative to the ideal HP offset, in which case only the ideal HP offsets need be explicitly marked, and only one HP offset scale is marked on the stencil. For example, the EP offset markings could be the sequential numbers 2 through 9, and the different FRVs could be assigned integer values between -2 and +2 (a so-called Simplified FRV or "SFRV") with SFRV=0 representing a range of FRVs that are close to the ideal (i.e., within one half of a standard deviation, SFRV=-1 representing a range of FRVs centered about a standard deviation of -1, SFRV=-2 representing a range of FRVs centered about a standard deviation of -2, et cetera, whereby once the ideal Golden Ratio HP offset marking has been located on the stencil corresponding to the selected EP marking for that

client, the adjusted Golden Ratio HP offset can be readily located that is displaced to the right or left of that ideal marking in a direction and by an amount corresponding to that client's SFRV.

[0018] In a presently preferred embodiment of Golden Ratio Stencil (GRS), the stencil is fabricated from a clear, soft, non-irritating plastic, with an arched cut-out in the middle that provides an opening for the shaping of the eyebrow. Since the two eyebrows are mirror images, the same cut-out can be turned over for use on the other eye. These GRS cut-outs preferably come in various shapes (such as Petite Arch, Slim High Arch, Medium Arch, or High Arch) and are accordingly marked, to thereby accommodate almost every particular type of eyebrow. A slim Golden Ratio tab forms a bridge between the upper and the lower edges of the cut-out, so as to prevent the stencil from losing its shape during make-up application. In addition, this tab could also function as a convenient reference mark for the unadjusted HP between the SP and the EP of the GRS cut-out.

BRIEF DESCRIPTION OF THE DRAWINGS

[0019] FIG. 1 is a schematic front view of an exemplary eyebrow gauging apparatus with a conventional eyebrow stencil clamped on one side.

[0020] FIG. 2 is side view of the eyebrow gauging apparatus of FIG. 1 mounted on a client's head with a rotatable guide rod positioned over a key point on the client's eyebrow.

[0021] FIG. 3 is a three-quarter view of an alternative embodiment of the eyebrow gauging apparatus of FIG. 1, mounted on a client's head with the upper end of the rotatable guide rod magnetically supported on an upper track above the client's eyebrow.

[0022] FIG. 4 is a plan view of an exemplary Medium Arch Golden Ratio Stencil that has been provided with a representative set of HP offset markings comprising multiple symbols and multiple groupings of such symbol, it being understood that the individual symbols and groupings of symbols have been selected for ease of comprehension and reproduction and that a preferred embodiment is not limited to the precise representations shown.

[0023] FIG. 5 is a plan view of an exemplary Medium Arch Golden Ratio Stencil that has been provided similar to that in FIG. 4, but with a representative set of HP offset markings comprising numerical symbols arranged in a single numerical sequence of such symbols, whereby knowledge of a SFRV or other similar HP offset integer for a particular client permits an adjusted HP offset to be readily located on the stencil relative to an ideal HP offset marking.

[0024] FIG. 6 is similar to FIG. 5 but shows an alternative embodiment in which the numerical markings are replaced with long and short index marks.

DETAILED DESCRIPTION OF A PREFERRED EMBODIMENT AND CERTAIN EXEMPLARY ALTERNATIVES

[0025] Referring to the accompanying drawings, one preferred embodiment of a gauging device 10 for use with the present invention is depicted in FIG. 1. Device 10 is built around a shaped headband 12, made out of a flexible material such as leather, rubber, or silicone, that could be fitted around one's forehead much like a demi face mask, but with oval-shaped holes 14 that extend to the bottom of headband 12 and that expose not only the eyes but the entire orbital area includ-

ing the eyelids and eyebrows. The headband **12** features an integrated vertical middle section **16**, approximately 1-inch long, that is shaped to fit around one's nose and further secure the apparatus into place.

[0026] There are stencil clamps **18,20** attached to the headband **12**, two side clamps **18** on the outer ends **22**, and at least one center clamp **20** on the vertical middle section **16**. When eyebrow stencils **24** are used, they are to be inserted (slid) through these clamps **18,20**. The stencils can move in either direction (left-right, up-down) and they can be manually shifted and adjusted into an initial position where most of the eyebrow can be seen through the stencil cut-out. The stencils are then slightly repositioned into their ideal place where the inner edge **26** of the cut-out **28** is flush with the angle guide rod **30** in its SP position, according to the method described below. Preferably, two center clamps **20** are provided, on each side of the vertical headband section **16**; alternatively, the width and placement of a single center clamp **20** relative to the headband **12** allows for two eyebrow stencils to be used at the same time. Although the same stencil **24** could be used successively on each side of the face, using two stencils and working on both eyebrows simultaneously facilitates a more symmetrical shaping and a more optimal application of make-up on both eyebrows.

[0027] A nose bracket **32** is also attached to the headband **12**. The nose bracket **32** runs alongside the nose and it comprises a top section **34**, a fastening assembly **36**, that is attached to the headband **12** with two small screws **38**, a bracket **40** that runs parallel to the nose and allows the nose assembly bar **42** to slide through it, and a nose-holding block **44**. As best seen in FIG. 2, the nose-holding block **44** consists of two small arched arms **46** attached on either side of the bottom of the metal bracket **40**, with soft pads **48** on the ends. These pads come to rest on the nose and provide soft cushioning as the eyebrow gauging device **10** is secured safely to one's face.

[0028] A sliding assembly **50** in the shape of an inverted T is attached to the nose bracket top section **34** by means of a holding screw **52**. This inverted-T assembly includes a nose-length bar **42** that is made to fit through the nose bracket **40** and is able to slide up and down to the position desired. The bottom portion **54** of the inverted-T sliding assembly **50** is attached to the nose-length bar **42** and comprises an angle bracket **56**, two pivot knobs **58**, and two angle guide rods **30**. This sliding assembly is adjusted until the angle bracket **56** lines up with the bottom of the nose, and then it is fastened in place with the holding screw **52**. The angle bracket **56** curves around the nose and it allows the adjustable pivot knobs **58** to slide along its curvature into the desired position around the nostrils. The angle guide rods **30** are in turn attached to the pivot knobs **58**. In an exemplary embodiment, the curved horizontal angle bracket is made of a suitable ferrous material that provides a track for supporting at least one repositionable magnetic knob **58** and associated rotatable guide rod **30**. The pivot knob **58** would rest at the middle of the nostril when determining the SP, at the edge of the nostril when determining the EP, or at the tip of the nose when determining the HP. The upper ends **60** of the angle guide rods **30** come to rest on the headband **12**, and they have a soft rounded tip **62** to ensure safe handling. The angle guide rods **30** can move along perpendicular planes: they can be turned clockwise or counter-clockwise by the angle knobs **58** along the facial planes, or they can move away and towards the face to facilitate easy gliding along the angle bracket **56**. For example, for the SP the

guide rod **30** is preferably vertical (i.e., parallel to the nose bridge), for the EP it may be lined up with the outermost edge of the respective eye, and for the HP it may pass directly over the center of the eye (i.e., through the pupil at the center of the iris). As shown in FIG. 2, the client is preferably in a supine position with gravity keeping gauging device **10** in position on the client's forehead and nose while the pivot knobs **58** and guide rods **60** are being manipulated. In other embodiments (not shown) a similar function can be provided by optional earpieces and/or ear straps which attach headband **12** to the client's ears, or by forming headband **12** from a more rigid material and extending the end portions **22** rearwardly and inwardly (possibly connected by an optional elastic band) such that headband **12** is pressed tightly against the client's temples.

[0029] FIG. 3 shows an alternative embodiment **100** of the eyebrow gauging apparatus **10** of FIG. 1 which further comprises an upper track **102** secured to headband **12** and nose bracket **36** such that track **102** extends across the client's forehead above the eyebrows. Each rotatable guide rod **30** passes through a respective magnetic bearing **104** which is magnetically repositioned on track **102** to thereby maintain the upper part of the rotatable guide rod **30** at its chosen location (SP, HP, or EP), which provides additional stability during use.

The Golden Ratio Stencils

[0030] A preferred embodiment of an eyebrow stencil **24** adapted for use with the present invention is depicted in FIG. 4. It should be understood that the cut-outs **28** of the illustrated stencil are based on a stencil sold by Anastasia Beverly Hills under the designation "Medium Arch", but that numerous variations are possible, both to accommodate different facial types (for example, High Arch and Petite Arch) and to conform to current trends in fashion (for example, brows that are fuller or thinner than that illustrated). Moreover, the illustrated cut-outs are merely exemplary and the actual shape of cut-outs is not part of the present invention, it being preferable that a number of different stencils be available to accommodate the subjective preferences of the beautician and her client. In any event, even when more than one size and shape of stencil cut-out is available, it is to be expected that the client's eyebrow will not precisely cover the opening in the stencil, with some eyebrows being slightly longer than the cut-out, while others will be shorter. The SP is first determined by laying out an imaginary vertical line that runs through the middle of the respective nostril and finding the client's SP point where the vertical line intersects the eyebrow line, preferably using the gauging devices **10** of FIG. 1 or FIG. 2. The appropriate stencil (Petite Arch, High Arch, etc) is then applied over the eyebrow (by hand or with the use of a special stencil holder, such as the gauging device **10**), with the blunt inner end **26** of the cut-out **28** aligned with the previously determined SP. Next, the ideal EP of the eyebrow is determined by laying out an imaginary line connecting the edge of the respective nostril and the outer edge of the respective eye. The EP is the point where this line intersects the eyebrow arch. The EP is visible under the clear stencil and it will fall on (or very close to) one of the symbols **66** on the graduated EP scale **68** marked alongside the upper edge of the GRS cut-out, near the tapered outer end **70**. A matching symbol **72** of a graduated HP scale **74**, also placed alongside the upper edge of the cut-out but closer to the Golden Ratio Tab **76**, will determine the Golden Ratio HP. That is, on a "perfect" face,

the thus selected HP will split the eyebrow arch at precisely the Golden Ratio point. Accordingly, after the portion of the stencil cut-out **28** adjacent to the SP has been used to shape the inner portion of the eyebrow, the stencil is then positioned with Golden Ratio Tab **76** aligned with the thus-selected HP, whereupon the middle portion of the eyebrow arch may be properly shaped, and then, with the stencil positioned with the tapered outer end **70** of the cut-out aligned with the previously identified EP (e.g., EP symbol **66**), the outer portion of the eyebrow is appropriately shaped.

[0031] Each client's face is preferably assigned a numerical value for its proportions, to be known as the Facial Ratio Value ("FRV"), prior to applying the eyebrow stenciling method described above. This is determined by calculating four different values for the facial proportions (two horizontal, and two vertical) and then finding the mean value of these four numbers. The two horizontal factors are: Distance between Outer-edges-of-Eyes divided by Length-of-Mouth, and Distance between Center-of-Irises divided by Width-of-Nose. The two vertical factors are: Hairline-to-Chin divided by Hairline-to-Nosetip, and Eyeline-to-Lips divided by Eyeline-to-Nosetip. The mean for these four values is calculated using this formula:

$$\bar{x} = \frac{1}{N} \sum_{i=1}^N x_i = \frac{x_1 + x_2 \dots + x_N}{N}$$

where \bar{x} is the Facial Ratio Value, x_i are the four values, and $N=4$.

[0032] On a "perfect" face all these values equal ϕ so naturally their mean would also be ϕ . By measuring a random population sample of more than 300 subjects it has been determined that Facial Ratio Values vary from ϕ in most cases, but the mean value of all Facial Ratio Values combined is a very close approximation of ϕ . This random sample of population is statistically expected to reflect the population at large, with a very narrow margin of error. This means that ϕ is the "expected value" for any randomly selected Facial Ratio Value, so the "standard deviation" of the random sample in relation to ϕ may be calculated by using the following formula:

$$\sigma = \sqrt{\frac{1}{N} \sum_{i=1}^N (x_i - \bar{x})^2}$$

where σ is the standard deviation, x_i are the Facial Ratio Values, $\bar{x}=\phi$, and $N=300+$

[0033] It has been found that ϕ closely approximates 0.1, which means that any Facial Ratio Value between 1.518 and 1.718 would be within one standard deviation from the ideal ϕ . Facial Ratio Values between 1.418 and 1.517, and between 1.719 and 1.818 would be within two standard deviations from ϕ . According to Chebyshev's statistical formula, in a normally distributed population, it is to be expected that about 68% of the values (in this case Facial Ratio Values) would be within one standard deviation of the mean (in this case ϕ), while about 95% of the population would be within two standard deviations.

[0034] A beautician may find it practical to assign a single Simplified Facial Ratio Value integer to each client, as these

would be easy to remember (or filed for future reference) and one would only have to calculate a client's facial proportions just once. As such, a client would be assigned a Simplified Facial Ratio Value ("SFRV") from -2 to $+2$, as follows:

$$SFRV = 0 \text{ if the Facial Ratio Value ranges from } 1.57 \text{ to } 1.67(\phi \pm \frac{\sigma}{2});$$

$SFRV = -1$ if the Facial Ratio

$$\text{Value ranges from } 1.47 \text{ to } 1.56(\phi - \sigma \pm \frac{\sigma}{2});$$

$SFRV = +1$ if the Facial Ratio Value ranges

$$\text{from } 1.68 \text{ to } 1.77(\phi + \sigma \pm \frac{\sigma}{2});$$

$SFRV = -2$ if the Facial Ratio Value ranges from 1.37 to $1.46\phi -$

$$2\sigma \pm \frac{\sigma}{2};$$

$SFRV = +2$ if the Facial Ratio Value ranges from

$$1.78 \text{ to } 1.87(\phi + 2\sigma \pm \frac{\sigma}{2}).$$

[0035] There are two general cases to be considered. If it is determined by measurement that a face displays a close approximation of Golden Ratio proportions then the HP is determined as described above. If, however, the client's facial proportions deviate from ϕ , it should be determined whether those proportions are substantially (by more than one half of a standard deviation) above or below the Golden Ratio (i.e., SFRV is not equal to zero). The SP and the EP are found on the eyebrow by following the method above. The HP is then determined on the GRS by corresponding symbols **78,80** on either of the two rows **82,84** of graduated markings (which use an expanded and a contracted version of the Golden Ratio to locate the HP) which are preferably placed above and parallel to the previously described normal graduated HP scale **74**.

[0036] The markings on these two additional upper rows are placed along imaginary arches on either side of the Golden Ratio Tab, and they mark one and two degrees of standard deviation one way or the other. For practical purposes the preferred embodiment of this present invention shows only a one standard deviation marking (e.g. white circle **78,80**) for four out of the five reference points, and it shows both the one and two standard deviation markings for the outer reference points: the two black triangles **86** at the left end of row **82**, and the two black rectangles **88** at the right end of row **84**. Row **82** directly above normal graduated HP scale **74** the markings for the positive standard deviations, while the third graduated row **84** further above comprises markings associated with the negative standard deviations. In the illustrated embodiment, the spacing between adjacent EP reference symbols **68** is such that for a given HP, it corresponds to a 16 difference in the ratio between HP and EP. Thus, the HP offset is required for a face which has proportions that differ from "normal" by 2σ would be approximately the same as that for a face with 1 a proportions and an EP offset that is only one marking away.

[0037] Accordingly, it is not necessary to provide yet another set of graduated scales **82,84** for 2σ faces, the 1σ scales are also used for 2σ faces, but selecting an adjacent HP offset symbol, whereby the HP location for a 2σ face is offset by one additional mark. For example, if white circle **66** designates the EP on a $+2\sigma$ face, rather than selecting white circle

78 on the $+1\sigma$ scale **82**, white rectangle **90** to its left is selected which results in an HP closer to the midpoint between the SP and EP and thus a higher ratio of EP to HP. In effect by adding only one more marking (at the positive end) the same scale **82** can accommodate both $+1\sigma$ and $+2\sigma$ faces.

[0038] Similarly, as shown in FIG. 5, simply by replacing the symbolic EP and ideal HP offset scales **68,78** with numerical EP and HP offset scales **92,94** and adding two additional reference markings at each end of the numerical HP scale **92** (corresponding to the maximum and minimum 1σ and 2σ HP offsets) it would be possible to combine all three scales into a single scale. In that case, the ideal HP offset marking (e.g., number **4** on HP scale **94**) corresponding to the client's EP offset marking (e.g., number **4** on EP scale **94**) is selected as before and if the client's face is a 0σ it is used without any modification, but for a -1σ face it is further offset towards the SP **26** (for example to number **3** on HP scale **94**) and for $+1\sigma$ face it is further offset towards the EP **70** (for example to number **5** on HP scale **94**). In either case, the space occupied by a single symbol preferably corresponds to a one sigma deviation, and the space occupied by two adjacent symbols preferably corresponds to a two sigma deviation. In the particular example illustrated, this is conveniently accomplished by simply summing the EP numerical offset and the SFRV to thereby determine the HP numerical offset.

[0039] An alternative embodiment of a Golden Ratio Stencil is shown in FIG. 6. Although conceptually similar to the FIG. 4 and FIG. 5 embodiments, this modified stencil **120** uses a sequence **122** of alternating long and short index marks on either side of a nominal HP or EP, with the nominal SP, HP, and EP each being indicated with a respective vector **124, 126, 128** that indicates the corresponding orientation of the angle guide rod **30**. As was true for the numerical scales of FIG. 5, the EP offset is noted (for example the first short index mark **130** to the right of the first long index mark **132** to the right of the EP vector **128**) and a corresponding offset for the HP (the first short mark **134** to the right of the first long mark **136** to the right of the HP vector **126**) is then found on HP scale **122**. Again, adjustments to accommodate an SFRV other than zero can be made by selecting an HP offset that is displaced from the nominal offset by a corresponding number of index positions.

[0040] Since the illustrated embodiments of a Golden Ratio Stencil have markings that will accommodate FRV's that devi-

ate from normal by at least two standard deviations, it will provide accurate guidelines for almost the entire population.

[0041] Various other alterations, modifications, and additions can be made to the present invention, with respect to the number, function and shape of the individual parts and/or the choice of materials, including but not limited to the number of the markings, placement, colors and symbols used, stencil design, size and shape of stencil cut-outs. All such variations that are within the scope of the appended claims, whether or not incorporated in the described examples, form part of the present invention.

1. An eyebrow stencil holder for supporting an eyebrow stencil with respect to a Starting Point ("SP") on a first imaginary line running vertically through a respective nostril, an End Point ("EP") on a second imaginary line connecting the nostril to the outer edge of a respective eye, and a High Point ("HP") on a third imaginary line between the first and second imaginary lines, said holder comprising:

a mask-like headband adapted for placement on the forehead above the eyebrows;

an adjustable nosepiece extending downwardly from the headband including an angle bracket that is adapted to be positioned adjacent to the nostrils;

at least one angle guide rod slidably and rotatably attached to the angle bracket whereby the angle guide rod can be successively positioned along said first, second and third imaginary lines, to thereby locate said SP, EP and HP; and

at least one frictional clamp attached to the headband for slidably and retractably supporting the eyebrow stencil in front of a respective eyebrow whereby a cut-out in the stencil can be positioned in different predetermined relationships with said SP, EP and HP.

2. The eyebrow stencil holder of claim 1, wherein:

the angle guide rod further comprises a magnetic knob;

the angle bracket is curved and made of a ferrous material that provides a track for slidably and rotatably supporting the magnetic knob; and

the adjustable nosepiece further comprises a vertical nose length bar adapted to extend from the forehead to the tip of the nose with the angle bracket extending across the lower end of the nose length bar and curving around the nose.

* * * * *

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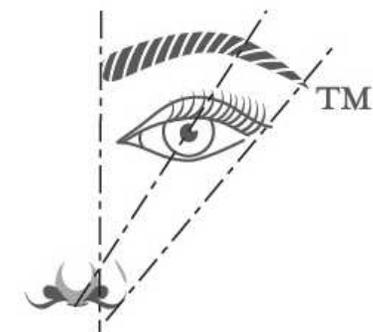
GOLDEN RATIO®

The human eye is encoded to constantly seek out balance. Objects that are in the correct proportion are perceived by the human eye as pleasing or even beautiful. Classic architecture, statues, works of art, and even the most beautiful faces in the world are commonly heralded as magnificent because they each exhibit a perfect balance that humans can subconsciously calculate. This perfect balance is referred to by scholars as "The Golden Ratio." Through her in-depth studies of art, architecture, and engineering, Anastasia Soare discovered a way to naturally bring balance to the face, and apply the laws of the Golden Ratio for everyone.

The Golden Ratio in itself represents balance and proportion, and Anastasia Soare was the first to apply this principle to one of the most prominent features on the human face, brows. Her trademarked "Golden Ratio" technique creates balance in the entire face using the eyebrows as the starting point. Ideally, the face can be sectioned into thirds. The first section is from the top of the forehead to the top of the eyebrows. The second is from the top of the eyebrows to the bottom of the nose. The third section is from the top of the Cupid's bow to the bottom of the chin. Ideally, all three sections should be the same length. Furthering this idea of balance, the ideal face shape is said to be 2/3 as wide as it is long, and symmetrical on both sides.

Taking all of these complex factors into consideration, Anastasia discovered the easiest way to balance every face was through applying the Golden Ratio to the brows. Her signature technique calculates the exact starting and ending points in conjunction with the ideal arch for each individual face. These three points are the first step in creating symmetry and proportion in the features. Following her dream to make this system accessible for everyone, Anastasia created a set of five patented Stencils that demonstrate the ideal brow shape for every type of face. No matter what features the individual possesses, the stencils work with the Golden Ratio and natural bone structure to create an ideal custom brow for every person.

"The Golden Ratio technique uses the eyebrows as the starting point for beauty. Properly proportioned eyebrows frame the entire face, and help bring balance and symmetry to all of your features."



GOLDEN RATIO®

After mastering the application of her Golden Ratio to the brows, Anastasia continued with sculpting and framing the rest of the face with her color line. Using the principles of balance and proportion, Anastasia created bronzers, shadows, and glosses that could be used to enhance, highlight, contour, tone, and even minimize certain features to bring them into the ideal proportion.

The Anastasia Beverly Hills beauty philosophy is that Beauty is Basic. Once you sculpt and enhance your features so that they are proportional to one another, effortless natural beauty can be achieved. Every technique, product, and kit strives to achieve this in Anastasia Soare's high



quality, innovative line. This is the balancing act of beauty. The ability to bring every feature into harmony is paramount in achieving the most natural, pleasing aesthetic possible.



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