





# *Henna Around the World*

A journey exploring the popularity of henna from the past to now



*The Underground Press*

MEGAN SNYDER

# *Your Journey Begins Here...*

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CHAPTER I

*The Origins  
of Henna*



# *The Geographic Time-line of Henna*

Areas in the Middle East such as Egypt, Islam, and India has used henna for cultural practices since 6000 BC, and is considered the oldest cosmetic used in history.' Now people can find henna products all over the world in stores, on-line, international markets, beach boardwalks, tourist destinations and local farmers markets. This ultimately signifies that henna is popular on a world-wide scale. The time-line is as following:

**6000-3000 BC**

Catahoyok  
Jericho  
Cycladic Islands

**3000-1400 BC**

Minoan Islands  
Ugarit and Canaan

**3000 BCE -700 CE**

Egypt

**1400-500 BC**

Israel  
Canaan  
Mycene  
Etruscan and Carthaginian Empires  
Assyria

**1400 BC – 700 CE**

Syria

**500 BC – 700 CE**

Arabia  
India  
Carthaginian Empire  
Roman Empire

**700 CE -1250 CE**

Islamic Empire-Northern Africa,  
Persia, Iberia Peninsula  
India

**Early 20th Century**

Northern Africa  
Middle East  
Malaysia and Fiji  
Thailand  
Brazil

**2000-Now**

Henna is now found in the major urban centers all around the world. Including North America, Europe, Australia, South and Central America, and the Asia Continent

## *The Henna Plant*

Lawsonia Inermis is a flowering shrub and the only species of the Lawsonia genus. The plant classification is as follows:

**Lawsonia Inermis**  
**Kingdom: Plantae**  
**(Unranked): Angiosperms**  
**(Unranked): Eudicots**  
**(Unranked): Rosids**  
**Order: Myrtales**  
**Family: Lythraceae**  
**Genus: Lawsonia**

According to plant expert Azhar Ali Farooqi, the main dyeing agent in the henna plant is called 'Lawsone.'<sup>2</sup> The higher the lawsone content in the henna plant, the higher quality of dye the henna plant will produce. Economic botanist Dr. James A. Duke notes that during the late spring and early summer in April and May—when the temperatures peak at the highest—the shrub is harvested and milled into a powder for cosmetic and medical purposes.<sup>3</sup> The powder is then used as a cosmetic to dye skin, hair and fingernails, as well as textiles such as silk, wool, cotton, and leather.<sup>4</sup> Elsewhere the flower is turned into oil and perfume for consumer use.

Cultivating the henna plant is a complicated process because the weather and location of where the henna plant is grown influences the outcome of the color and quality of the henna powder. In terms of location, the henna plant thrives best and grows wildy in semi-arid places and in tropical settings such as northern Africa, western and southern Asia, and northern Australia. However, for commercial production, India grows the most henna. Dr. James A. Duke says, "It is mainly cultivated in Punjab and Gujarat, which together account for about 87 % of the total production of henna leaves."<sup>5</sup> Other popular regions where henna is harvested and grown for commercial use is in countries like Pakistan, Sudan, Egypt, and the Rajasthan area in India.<sup>6</sup>

These countries and regions represent some of the warmest and semi-arid places on the earth, so the commercial henna products that are produced there, often provide the highest quality dyeing and staining properties. For example, the henna plant produces the most dye when grown in temperatures between 35 and 45 °C.<sup>7</sup> Because temperature and location plays a critical role in the dyeing features of the henna plant, henna artist are often looking at weather patterns, to try to assess the quality of annual henna crops.

## The Origins of Henna

Therefore, if you are an aspiring henna artist, it is crucial to be up to date on the weather patterns in Asia. According to the article, 'Why India may be the World's Hottest Region at the Moment,' during the month of April "Temperatures over 40 °C were recorded in most parts of Rajasthan, Madhya Pradesh, Jharkhand, Vidarbha and Marathwada. There were also severe heat wave conditions in Jammu and Kashmir, Himachal Pradesh, Punjab and north Rajasthan."<sup>8</sup> This is good news for henna artists around the world, because the 2017 henna crop was growing during a record-breaking heat wave.

After the hot, dry, and humid season, the monsoon period starts, which makes the plant grow rapidly. But during the winter and fall seasons, growth slows down and comes to a stop. The leaves gradually yellow and fall during prolonged dry or cool intervals, and the plant does not thrive where minimum temperatures are below 11 °C (52 °F). Moreover, temperatures below 5 °C (41 °F) will kill the henna plant.

### Plant Description and Medical Uses

Environmentalist Dr.V.K. Sharma describes the henna plant as a shrub that measures about 2- 3 meters in height. The leaves grow opposite of

each other on the stem, with the average length of 1 – 3 cm. In terms of shape, the leaves are oval but taper off to a long point.<sup>9</sup> The leaves have been used throughout history in Indian and Arabic medicine in which people have incorporated henna leaves in folk medicine to alleviate headaches, hemorrhage, leucorrhea, menorrhagia, spermatorrhea, and typhoid. There has also been instances where people consume the leaves as a antiperspirant and sedative.<sup>10</sup>

The henna flower has four sepals and a 2 mm (0.079 in) calyx tube, with 3 mm (0.12 in) spread lobes. Its petals are obovate, with white or rose-colored stamens found in pairs on the rim of the calyx tube. The ovary is four-celled, 5 mm (0.20 in) long, and erect. The flowers are so robustly fragrant that, the flowers are used to create an oil, and then the oil is incorporated into perfumes.<sup>11</sup> These perfumes are consumed and most popular in the Middle East. Henna fruit are small, brownish capsules, 4–8 mm (0.16–0.31 in.) in diameter, with 32–49 seeds per fruit, and open irregularly into four splits. Additionally, it is noted that the fruit helps heal medical problems of the liver and diaphragm.<sup>12</sup>



*The henna plant has many natural uses,—including uses like dyes and medical purposes— which people and societies have been using since 6000 BC.*





CHAPTER 2

*Preparation, Care,  
and Materials*



## *The Four Basic Ingredients*

All henna paste mixes contain the four basic ingredients:

**An acid base**

**Fresh Body Art Quality henna**

**Something sweet**

**Essential oils.**

In order to create the highest quality henna paste for professional use, it is best to have an explanation as to why you need to add these particular ingredients, so let us start here with the four basic ingredients:

### **High Quality Henna Powder**

You must purchase fresh high-quality henna powder for superlative results. Henna that is suited for body art and hair dyeing purposes is always denoted with the letters BAQ or otherwise known as Body Art Quality. When the henna is not BAQ quality, the powder is often chunky, and full of organic debris, which means that the powder will need to be sifted multiple times with cheesecloth or another device to make the henna paste soft and smooth. However, sifting the henna does not always work, and sometimes makes the henna paste clog the cone or bottle that you are using. Having your bottle or cone

clog, while working with a client often leads to frustration and designs that are clunky and amateur looking. Always use BAQ henna powder, if you want outstanding results.

Because sourcing fresh henna powder is difficult, I would suggest websites like 'www.hennacarravan.com,' with headquarters in California, and 'www.hennasooq.com,' which has its head office in Maryland. These websites have the highest quality products for professional use. However, the best henna powder comes from a brand called Jamila. The Jamila brand is a professional grade henna powder that is annu-



*The Jamila Brand is the best henna powder you can buy. The box is always stamped on the bottom with a date and the letters BAQ.*



I bought the below henna powders and products from the local Indian grocery store pictured on the left. The lesson is don't buy your henna powder from grocery stores like this because they might look like they have authentic henna, but they do not. The henna powder in the next page might contain ingredients that you may be aware of.



Preparation, Care, and Materials



**Brand 1: Karishma.** The dull color of the green indicates that it is not fresh henna powder.



**Brand 2: Hesh.** The dull color and the sift quality of the powder concludes that this henna is made for hair-dyeing purposes only.



**Brand 3: Unknown.** Don't let the words 'premiere Qualite Henne' fool you. The bright color of the henna powder indicates that there is dye covering up the true quality of the henna.



**Brand 4: Jamila.** This is the best henna powder you can buy, and often not available at your local Indian grocery store. The color of the powder is bright and fresh.

## Preparation, Care, and Materials

ally imported from Pakistan's Sindh and Punjab regions. With its immaculate sift and dark staining features you will have a flawless paste to use with any kind of applicator. Jamila henna powder also yields a very high 2.7% lawsone dye content. Remember the higher the lawsone dye content the darker the henna stains.

Do not trust henna powders and products that you find at the local grocery store, because you do not know how fresh it is. Remember henna is a plant and the powder needs to be refrigerated or store in the freezer for optimal results. Most often, when you go to your local India stores, you will find that the henna cones, powders, and hair dyes not stored properly.

### Acidic Liquids

You will need a liquid acidic base to turn the henna powder into a professional grade paste. You can use black tea, soda, lemon or orange juice, coffee, or tamarind rinds; but out of all the choices, I highly recommend freshly squeezed lemon juice that is strained or store brought bottled lemon juice because it is the most harmless and most effective. Another viable alternative is citric acid, Art therapist Rev. Julia Lawrence states, "You can purchase citric acid in powdered



form and dissolve it in liquid."<sup>13</sup> Both powdered citric acid and lemon juice helps the lawsone dye molecules to be processed from the henna in a slow and controlled way. A slow orderly dye release creates the best henna paste that does not breakdown too quickly.

If you want the best henna paste do not use water or tea because the dye release time can be radically unstable leading to poor henna stains and dull colors. You do not want henna paste that has cheap quality staining properties when working with a client because it will lead to problems.

### Sugar

It is optional to add sugar to your henna mixture. However, incorporating sugar makes the henna stay moist while sticking to the skin longer, thus achieving a darker and high quality stain. The sugar also makes your henna have a smoother consistency, which will help create designs that are more detailed.

Sugar is not necessary, but if you want your henna paste to have a flexible consistency while sticking to you or your client's skin for longer periods—add it! But be sure not to add too much sugar, because too much sugar can make your henna paste runny and unmanageable, especially in humid environments.

### Lavender and Tea Tree Essential Oils

Essential oils are a key ingredient and necessary if you want to make the best henna paste. Both lavender and tea tree oils embrace potent staining properties called monoterpene alcohols, which make these oils powerful and heavy-duty. Monoterpene alcohols help suspend more lawsone dye in the henna paste insuring a darker, richer, and high quality stain for body art.<sup>14</sup> Henna artists call these monoterpene alcohols 'terps,' and their favorite terp is lavender oil. Lavender oil

adds a divine fragrance to your henna paste, and makes the henna paste safe to use on children and pregnant women. In addition to the beautiful scent, Lavender is one of the most resourceful oils there is in the world. For example, lavender is analgesic, anti-microbial, anti-fungal anti-inflammatory and has been applied on the skin for centuries for its advantageous results including, comforting burns and healing wounds, stimulating the growth of skin cells, treating eczema and psoriasis. Lavender is used as an anti-depressant and the chemical properties in lavender has been demonstrated to have anti-anxiety, stress reducing effects. Diffused lavender oil has also been reported to relieve tension headaches.<sup>15</sup>

Never add more than one ounce (30 ml) of oil per 100 grams of henna, because too much oil can cause irritations to the skin. Please do not ingest oils internally; these oils are for external use only. While they might smell good, they actually taste nasty and can be harmful to your internal organs. Also if you are going to create henna designs for small children and pregnant women, always use lavender oil and nothing else in your henna paste.

## *The Ultimate Henna Recipe*

Do you want to make the best henna paste that creates long lasting and dark stains, which last up to three weeks? Making the perfect henna paste is like oil painting. Like oil painting, the technique and process of making henna paste can take time to perfect. This section will teach you how to make professional quality henna paste for hair and body art use.

It took me about three years of experimentation to find to the perfect recipe. Therefore, if you are making henna paste for the first time, I suggest not mixing the entire bag at once so you can experiment. I do not know how many times I have wasted money, and messed up on clients because I made the recipe wrong. For best results, it is mandatory that you begin to prepare your henna paste about 48 hours before you need to use it because timing is essential for vivacious long-lasting and high quality henna stains. If you prepare the henna paste during the warm months, you will need around 24 hours, but if it is cool outside you will need to start preparing the henna recipe around 48 hours in advance.

In addition to henna, this formula uses conventional items you will commonly have in your kitchen pantry and materials that you will



*This classic Neoclassical oil painting 'Napoleon Crossing the Alps' by Jacques-Louis David took a long time to create. Traditional oil painting requires the artist to use thin layers of varnish, in which the oil paint has to dry for long periods of time.*

encounter at your local grocery store. Please scan this recipe carefully before beginning to make your own henna paste to better understand the process in a more fluent manner. However, here is the list of ingredients.

## Preparation, Care, and Materials

### For every 100 grams of high quality henna powder, you will need:

- A large bottle of lemon juice, or the comparable amount in freshly squeezed and strained lemon juice
- 30ml bottle or 4tsp of lavender or tea tree essential oil
- A measuring cup
- A medium to large size cheap plastic container that you do not mind getting dirty
- A few cheap plastic spoons
- One to two tablespoons of glucose powder or granulated sugar
- Saran wrap or plastic wrap
- A warm place

**Note:** 100 grams of henna powder will make enough paste to produce 75-200 small to medium sized tattoos. However, if you are creating elaborate tattoos like bridal pieces, it will make about 3-10 large designs.



Preparation, Care, and Materials



**Step 1.** Carefully pour about 70% of the henna powder into a plastic bowl.



**Step 2.** Measure out four to six ounces of lemon juice.



**Step 3.** Pour four to six ounces of lemon juice into the bowl, gently layering it in to the henna powder.

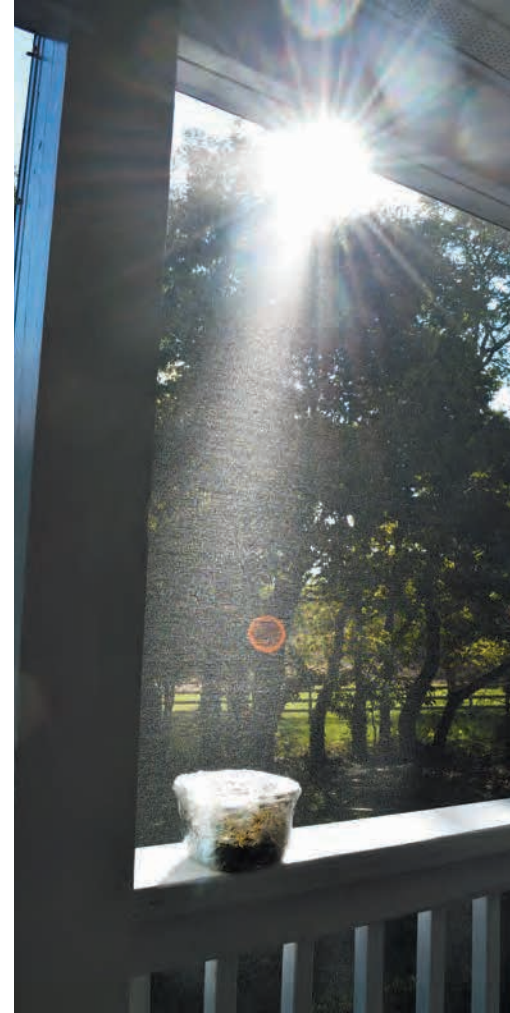


**Step 4.** Stir it with a plastic spoon. The mixture should have a texture comparable to thick mashed potatoes. If the henna mixture is too dry, you can add an extra ounce or two of lemon juice until the correct texture.



## Preparation, Care, and Materials

**Step 5.** Flatten and level the surface of henna mixture with a plastic spoon, and then tightly cover the henna with a sheet of plastic wrap. Additionally, tightly wrap the bowl with two or three extra layers of plastic wrap. Wrapping the bowl with additional layers of plastic wrap helps trap the heat and makes the henna have stronger staining properties at the end.



**Step 6.** It is time to set the plastic wrapped bowl in a warm area. I often set my henna mixture to brew on top of a window seal in the sun or by the vent if the heater is on, or even inside my car by the window. Anywhere in the house or patio is good as long as it is reasonably warm or soaking up the sun rays from outside.

## Preparation, Care, and Materials



**Step 7.** After about 6- 12 hours if it is during warmer months, or 15- 24 hours if it is during the cooler months, return back to the place where you left your henna mixture; unwrap the excess layers of plastic wrap; and gently scrape a plastic spoon across the surface of the henna mixture. This is an extremely important step, because the color of the henna will tell you if you can proceed on to the next step or wait longer. If it is time to advance to the next step, you will notice that the exposed surface—or layer that is on the top—is browner and the henna beneath the exposed part is greener. In some henna mixtures, the visual transformation is extremely evident, in others, it is less obvious.



**Step 8.** Stir the henna mixture. Using a plastic spoon, blend in two plastic spoonful's of lavender or tea tree essential oil and three more ounces of lemon juice until all of it has been fully incorporated into the henna mixture. However, you may want to add slightly more or less essential oil according to your inclinations. Now, you should notice that the texture has become smoother.

**Step 9.** This next step is optional. However, if you would like to proceed, add a half to one tablespoon full of granulated sugar, and blend the henna mixture until the texture changes. The sugar will visually make the henna brew become smoother, silky, and lustrous.



**Step 10.** Alter the thickness of the henna paste by integrating in additional henna powder or extra lemon juice. If the henna mixture becomes runny, you can always add in extra henna powder. Remember you only used about 70% of your henna powder at the beginning of this recipe. As of now, your henna paste should have the same texture and consistency as the yogurt you buy at the grocery store.



**Step 11.** Re-wrap the bowl with three layers of plastic wrap and then leave the bowl in a warm spot for an additional 6- 12 hours if it is warm and 12- 24 hours if it is cool.

## Preparation, Care, and Materials



**Step 12.** After the recommended time, graze the surface of the henna again with a spoon to verify that there is a color difference. If there is a difference in color in that the top layer is brown and the henna beneath the exposed part is green, it is time stir the henna brew one last time.



**Step 13.** Your henna is now ready to put into cones or bottles and ready to use!



**Step 14.** Or you can store your henna paste in the freezer for up to a year or the refrigerator up to a week. Yet, make sure that your henna paste is stored in an airtight container or in plastic bags because the strong scent from the essential oils can contaminate your food.

## *How to Apply Henna*

Henna paste can be applied using multiple and diverse techniques. Some professional henna artists use a toothpick and judiciously compose elaborate henna designs bit by bit, but I do not recommend this technique. Other professional henna artists—like me—use Jacquard bottles, which is the more modern technique of applying henna. It is easy to use, but hard to fill up when running out of henna paste. The lines are thicker, thus creating designs that are bold.

Then there is the henna cone, which is the most popular choice within the henna artist community. The cone is the more traditional approach to applying henna on the skin. Cones can be fussy, but you can achieve smaller line widths, thus making designs more compact with lots of details. Cones can be rolled at home, or you can purchase prepared cones from a reputable henna dealer. Cones are less messy, and require no cleanup because you can throw them out after one use. But beware, many cones that are available in the market today, are called ‘emergency cones’ and often contain toxins and preservatives to insure a long self life. But here is a simple technique to make your cones at your house for personal or professional use.



*Jacquard bottles can be bought at your local art supply stores or on-line. Size shown here is to actual scale.*



*The henna cone is the most traditional and popular way of applying henna.*

**You will need the following supplies:**

- Small freezer bags or precut cellophane triangles
- Scissors
- Scotch tape
- Plastic spoons



**Cut the Freezer Bag into Squares**

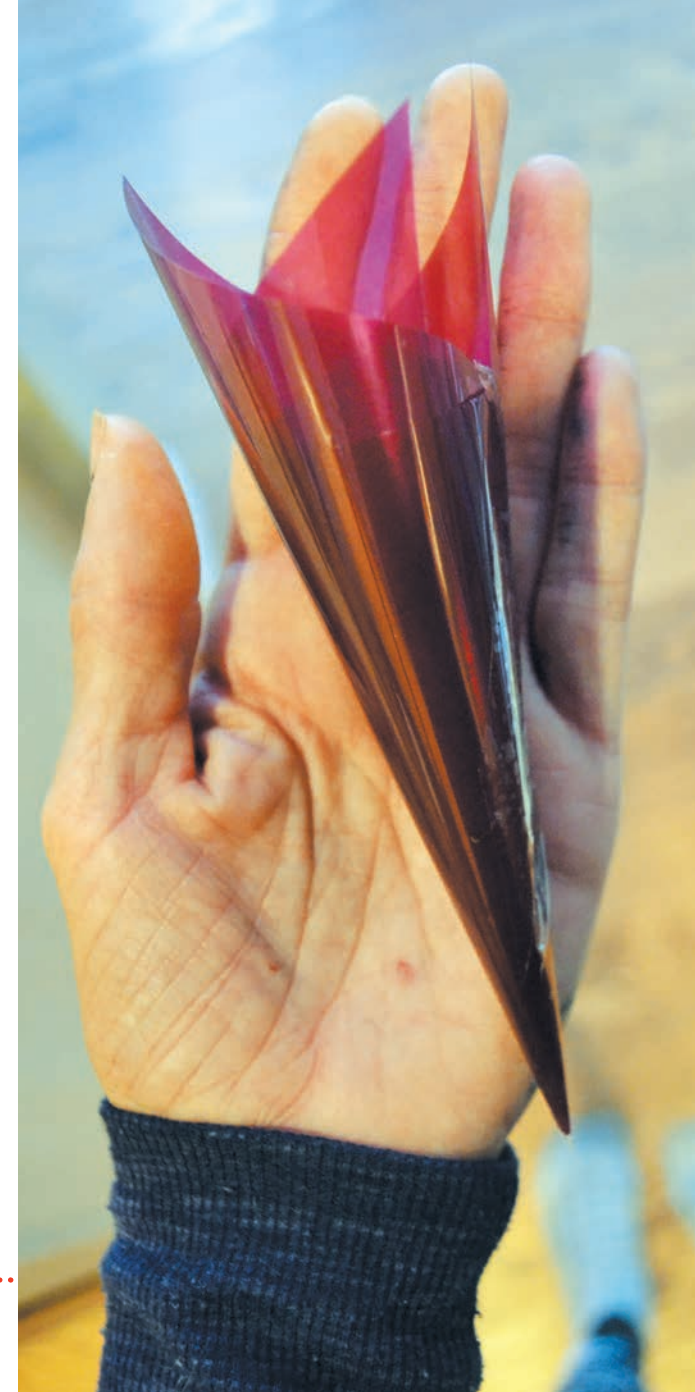
You can skip this step if you have precut cellophane triangles. Websites that cater to professional henna artist always sells precut cellophane triangles, like the ones I am using in this tutorial. However, if you do not have access to precut cellophane triangles, you can just use freezer

bags. There is no one size fits all to making a henna cone, so the size you make the cone is a personal choice. But, I do recommend 7" x 7" squares. Just remember that you do not want the cone to be too big, because it will be difficult to manage. You can also use a straight edge and sharp razor blade to precisely cut corners that are 90 degrees.

**Make a Funnel Shape**

This is not as easy step, so please be patient. The plastic is particularly slippery, so you need to roll the square or triangle around itself so that the seams overlaps, so that there are no open gaps for the paste to burst out. As you roll the plastic into a funnel, you will need to leave a small hole at the bottom tip, which is large enough for the henna paste to flow freely. If you make the hole too small, so that the henna paste clogs the opening, you can always cut it. But be careful, because if you cut too much plastic, you will need to start all over.

*The final product of steps one and two should result in a funnel shape like this in the picture on the right.*



## Preparation, Care, and Materials

### Taping the Cone

After you have folded the funnel to your preference, it is necessary to tape the side of the cone where the plastic intersects the edges and creates a seam. Be careful not to move the plastic during this step.

Instead of trying to tear the tape from the dispenser during this time, prepare ahead of time by having a few strips of tape ready. In addition, you must tape all the way from the bottom to the top of the funnel, so the henna paste will not burst from the seams.

### Filling the Cone

The cone is now ready to be filled with the henna paste. Using a plastic spoon cautiously place a dollop of henna paste into the cone; as you remove the spoon press your finger lightly against the cone from the outside. Repeat this process until the cone is filled about half way. Do not overfill the cone, because this can create a mess and leakage of the henna paste.

*Remember do not overfill the cone with henna paste, or it will make a mess.*



### Closing the Cone

Professional henna artists who are skilled at using cones on a regular basis can typically just twist the end of the cone and gracefully use the henna cone. However, if you do not have experience, this can create a chaotic mess because not using the precise amount of pressure while squeezing the wrong way could cause the henna to explode out of the top. Therefore, I recommend using tape. Gently, roll and fold the end of the cone, and secure it with a piece of tape. After you have closed the henna cone with tape, you are now ready to make beautiful henna designs that you and your clients will love.

*This is what the final product looks like. See how the end of the cone is rolled and taped up?*



## *How to Take Care of Your Henna Tattoo*

First off, make sure you start by preparing the recipe in this book or by buying a high-quality pre-made henna paste from a reputable supplier. Without the finest henna, the best aftercare will not help you at all.

### **Let the Henna Dry**

Patience is key! It takes about thirty minutes before the henna paste is dry enough without smudging and ruining your designs. I recommend keeping all clothing out of the way and tying your hair back for about thirty minutes. It is best just to relax and read a book or magazine, and refrain yourself from doing any manual work.

### **Leave the Henna on.**

Let the henna design dry on your skin for as long as you can because the longer the henna paste stays on your skin, the richer the color of the stain will be and the longer it will last. For best results, leave the henna paste on for a minimum of three hours; but remember overnight is best.

When I want my henna tattoos to last a super long time. I let the henna dry and dab lemon juice on it. Then I use a hair dryer to dry it again because heat makes the henna stain the skin even more. I repeat this process at least three times. Then I use plastic wrap to cover my tattoo and

fall asleep. When I wake up, I scrape the henna paste off or let it flake off naturally. Just remember that the henna needs to be completely dry before you plastic wrap it because it will smudge.

### **Use a Sealant**

Spray the henna design with a lemon sugar sealant. You can make the sealant yourself or buy it from 'www.hennacarvan.com.' But be sure not to oversaturate the henna, because over-saturation will lead to the henna design dripping in places you do not want it.

### **Take the Henna off.**

Remember, you want to leave the henna paste in place for as long as you can tolerate it. However, when the paste is completely dried and has been on your skin for as long as possible make sure you gently brush the henna paste off with your hand, possibly in an outdoor setting. Water the enemy of henna paste, so do not wash the henna off with it. Some professional henna artists also praise using a butter knife and olive oil to lightly brush the henna off. But it can be rather messy and leave your skin greasy with oil.

## Preparation, Care, and Materials

### Protect the Henna from Water

It is not mandatory, but you can always put henna balm over your design before you shower, swim in a lake or pool, or do chores like washing the car or cleaning the dishes. I highly recommend not using synthetic moisturizers or lotions because this makes the henna design fade faster. Even if you have a lotion or moisturizer that advertises that it is 'all natural' be sure to check the ingredients list on the label. If the label lists ingredients other than plant names on it, you probably should not use it. If you do not have access to henna balm, you can instead slather your design with olive oil. It might be greasy, but it will save your beautiful design from fading because of water.

*I know it might be tempting to go swimming, but do not if you want your henna tattoo to last a long time.*





### Preparation, Care, and Materials

**The next steps are not required, but they are greatly recommended.**

#### **Watch the Color Develop**

When you first scrape the henna paste off, the color of the stain will be a shade of orange, which will range from very light orange color to a bright pumpkin orange. However, within the next 24 to 48 hours, the henna stain will start to change colors, and the orange shade will turn into a deep red brown color.

#### **Maintain your Henna**

You can shower every day, but if you want your henna design to last as long as possible, avoid chlorine, salt water, dish soap, bleach, other cleaning materials, and any other substances, which has harsh chemicals. But the two products that seriously fades henna stains the quickest are hand sanitizer and acetone nail polish remover. So please avoid at all costs.





CHAPTER 3

*Henna from Egypt  
and Africa*



**H**enna is one of the oldest cosmetics to exist in the world. However, the popularity of henna today hinges on the historical dominating classes of the Egyptians that used henna in rituals in relationship to death. Ancient Egyptian expert Bill Baumann notes during the 21st dynasty, henna was probably the commonest source of this red dye, that there are many cases in which the soles of the feet, hands, or the nails have been stained red. During the process of mummification it became routine to paint color the body, or shroud, of the mummy red to denote a male and yellow to denote a female.<sup>16</sup> Because ancient Egyptian culture was obsessed with death and the afterlife, the Egyptians would

weave in certain rituals during mummification, to insure that their loved ones would live forever in the afterlife. The obsession was so intense that archaeologist found residual evidence of henna stains on the palms of mummified remains in Egyptian pyramids from the 21st dynasty, which equates to 1069-945 BC.

But where did this henna obsession start from? The cultural theory called hegemony is what creates influential control in social groups. Hegemony is the political or cultural control and authority over others. It is sort of like how the popular teenagers in high school defines what is and what is not trending at the moment. For example, a popular girl comes to school wearing bright psychedelic patterned tights, and then the next following week other teenagers start to wear the same brightly colored tights. Cultural theorist Antonio Gramsci, who was the first to coin the term hegemony, states dominate social groups controls and influences weaker groups, which it tends to subjugate its





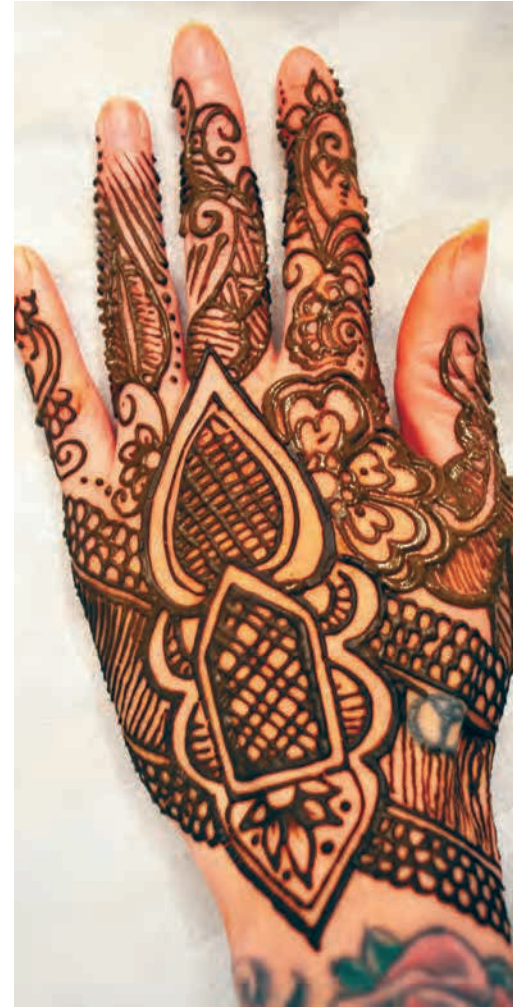
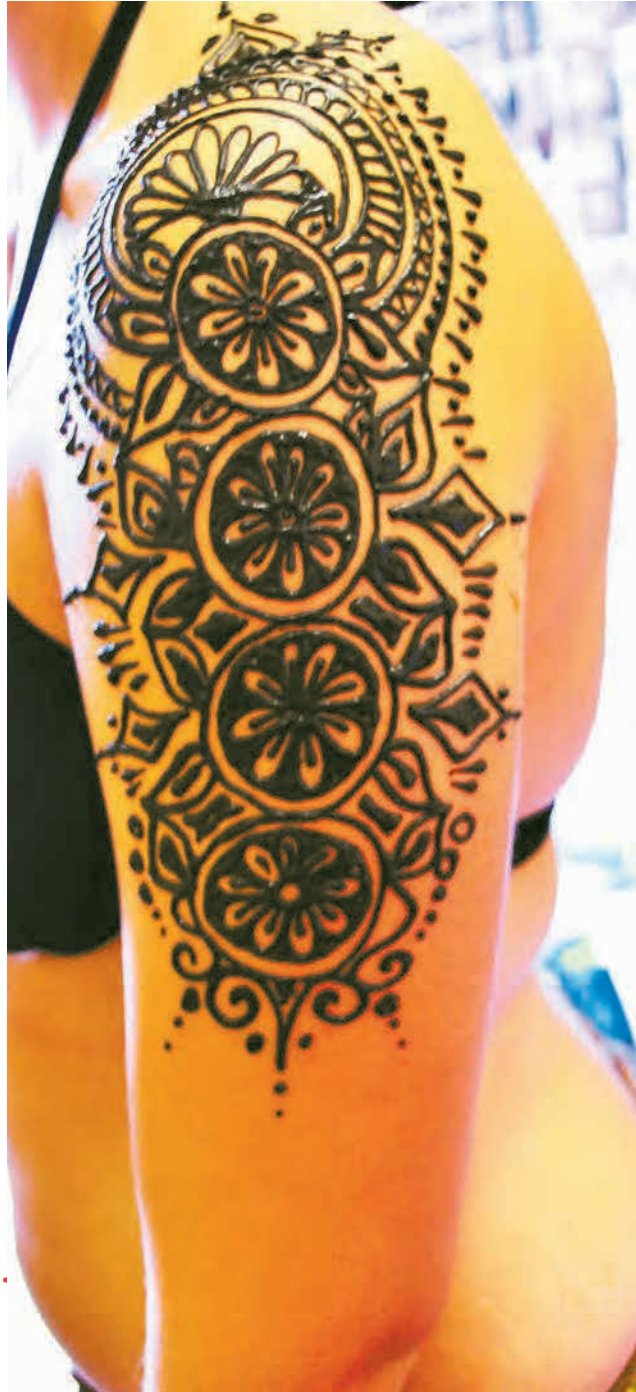
'leadership' before winning of such power.<sup>17</sup> The dominate social groups in Ancient Egypt during that time were people from the upper classes, like the pharaohs, priests, and scribes. These people who were able to afford the burial death ritual of being mummified with henna. Because of their social status and power the pharaohs, priests, and scribes were able to influence others people from lower social status to incorporate henna in their cultural burial death rituals.

There is proof of the popularization of henna in the archaeological time-line of Egypt. World renown ancient Egyptian pathologist and Professor Ann Rosalie David states "In the Pharaonic period (c. 2686 BC to 332 BC), mummification was available to the upper and, increasingly, to the middle classes, and during the Graeco-Roman Period (332BC to AD 641), it was extended all who could afford the procedure."<sup>18</sup> Which explains that mummies who

*A wall full of hieroglyphics from the Metropolitan Museum of Art in New York City. Scribes would engrave and document important cultural process on the walls of Egyptian cities.*

### Henna From Africa and Egypt

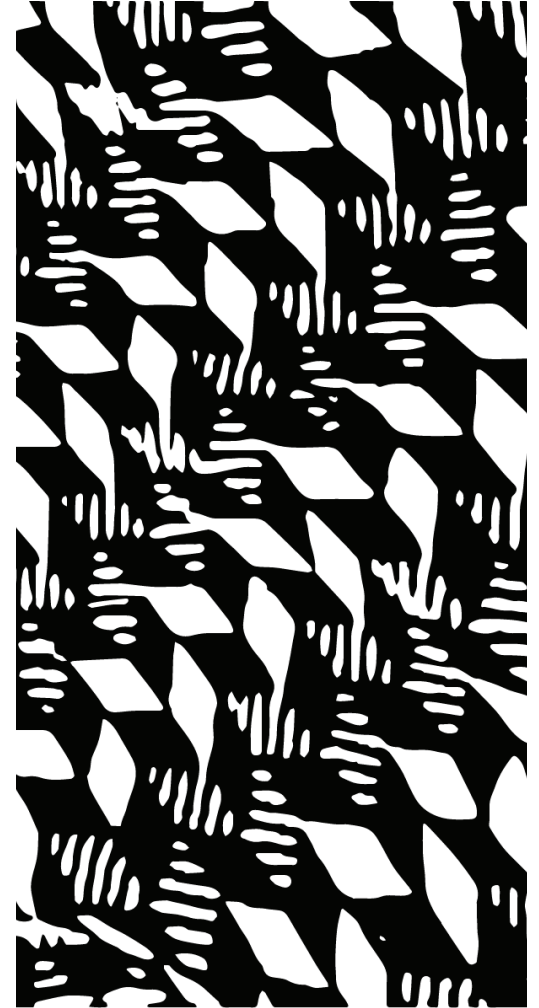
were found with henna stained bodies most likely belonged to the upper classes. Since only the upper classes could afford to be mummified, people like the pharaohs, priests, and scribes visually reinforced their social status by using henna during the mummification process to symbolize eternal life in the afterworld. This created a trend because the ancient Egyptians from the lower classes wanted to live an eternal life in the afterworld, and in order to do so, they also needed to incorporate the use of henna into their own burial practices. In a way, this also signifies the beginning phase of the popularity of henna on a massive and worldly scale.



*Characteristics of  
Egyptian and African  
Henna*

**Bold and Sharp Lines**

Boldness suggests accent adjacent elements while making a statement. It is a standard feature in African henna designs. While sharp lines convey organization, strength, and solidarity.



## Henna From Africa and Egypt

### Repetition

Repetitive patterns in African henna designs include mosaics, lattices, spirals, meanders, waves, and animalistic forms.



**Nkanu artist**, 'Initiation Wall Panels,' Early 20<sup>th</sup> Century. Pigment on wood  
Located at the National Museum of African Art in Washington D.C.

### Symbolic

Symbols are adopted from the designs found in pottery, textiles, leather works, jewelry, and amulets. Many of these symbols are similar to Neolithic pottery found in Northern Africa and thought to have healing merits or express mystic powers that protect against hardship.



**Kabyle artist**, 'Bowl,' Mid 20<sup>th</sup> Century. Ceramic. H x  
Diam: 4.1 x 29 cm (1 5/8 x 11 7/16 in.). Located at the  
National Museum of African Art in Washington D.C.

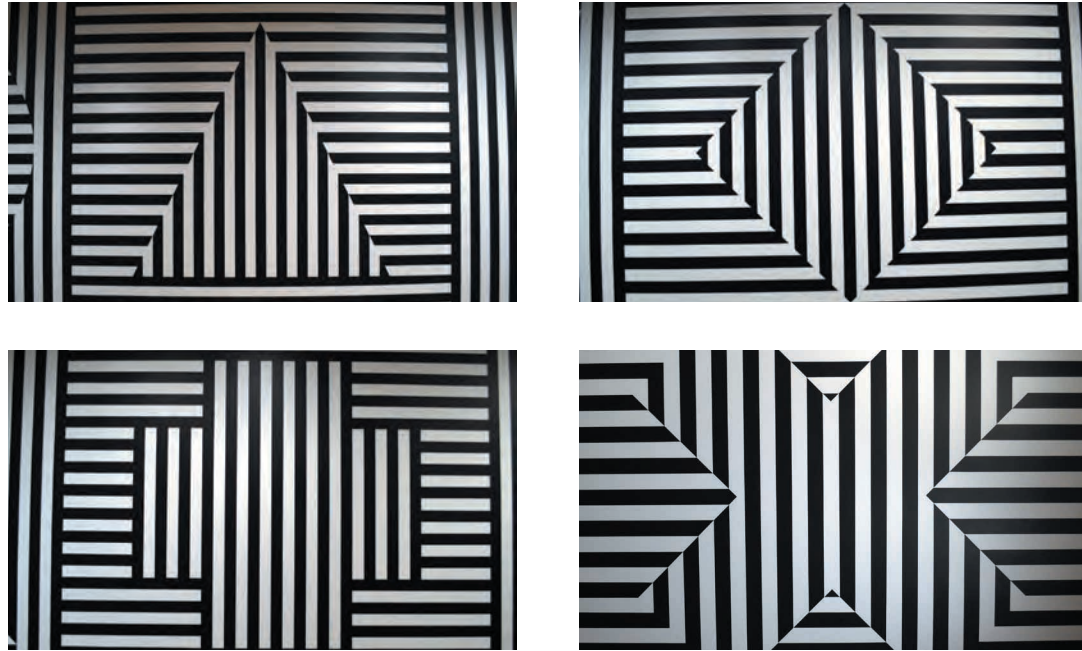


**Undetermined artist**, 'Bowl with Lid,' Late 20<sup>th</sup>  
Century. Located at the National Museum of African Art  
in Washington D.C.

Henna From Africa and Egypt

**Geometric**

Geometric shapes are simple and mathematical. The shapes include triangles, square, and trapezoid which all creates strong designs.



*Sol LeWitt's 'Wall Drawing #370: Ten Geometric Figures (including right triangle, cross, X, diamond) with three-inch parallel bands of lines in two directions,' 1982. Located at the Metropolitan Museum of Art in New York City.*

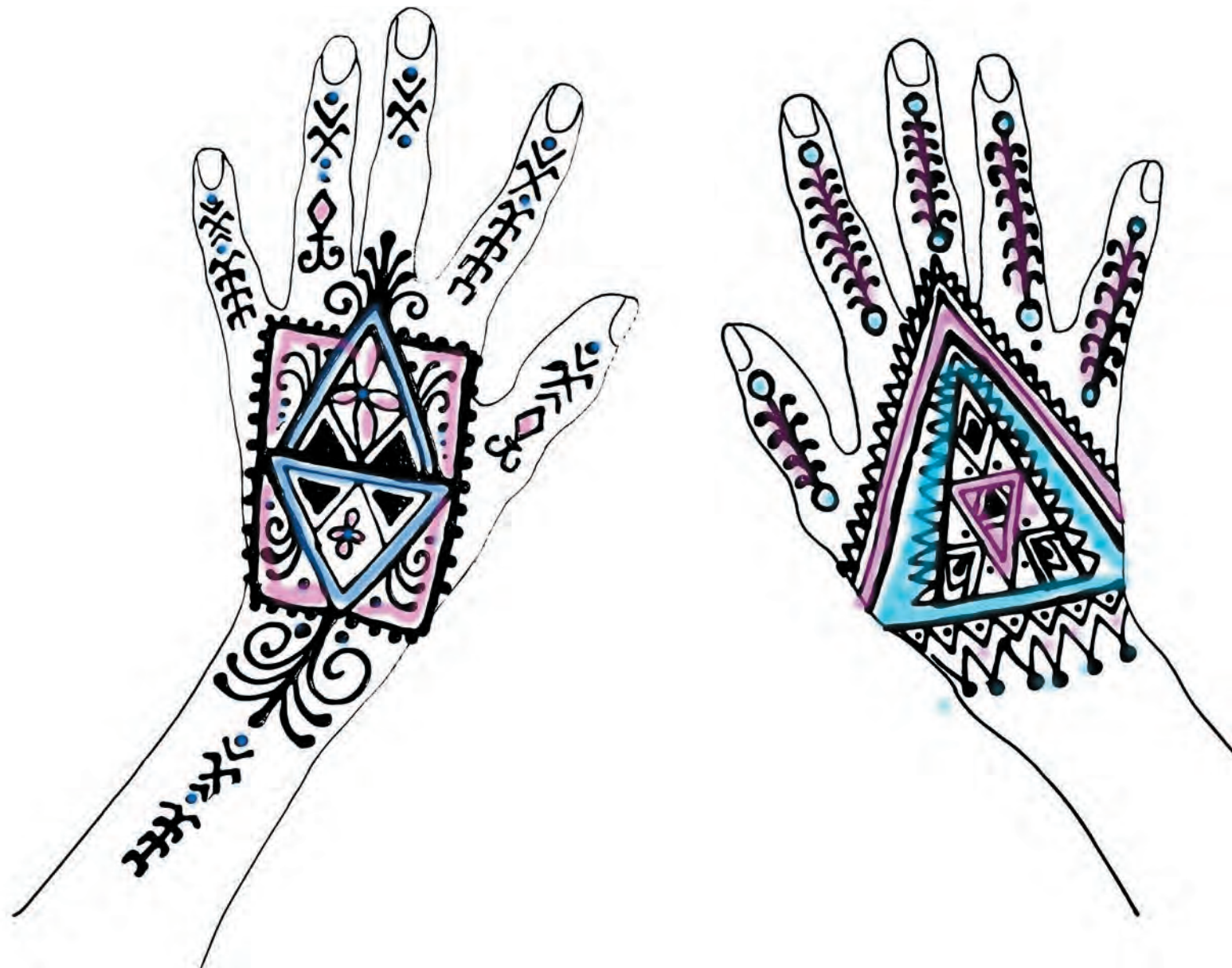
**Figurative**

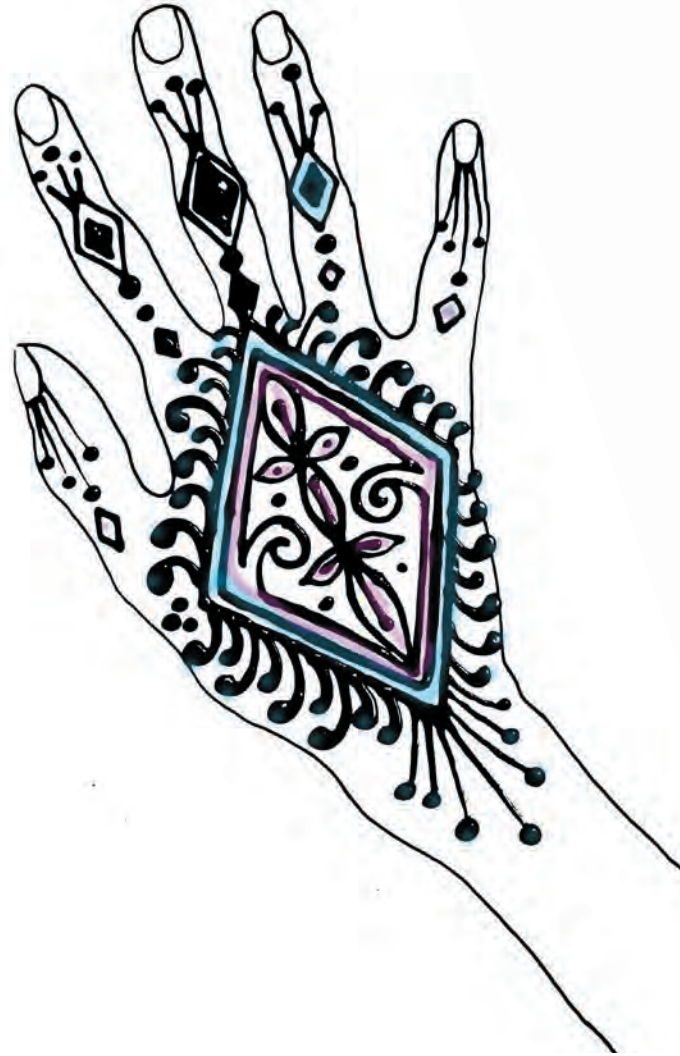
African henna designs incorporates figurative but abstracted shapes that represent animals. The shapes of figurative forms are simplified to basic shapes. Then abstracted figures are repeated to create movement.





*Egyptian and African  
Henna Patterns*









CHAPTER 4

*Henna Culture in  
Islam*



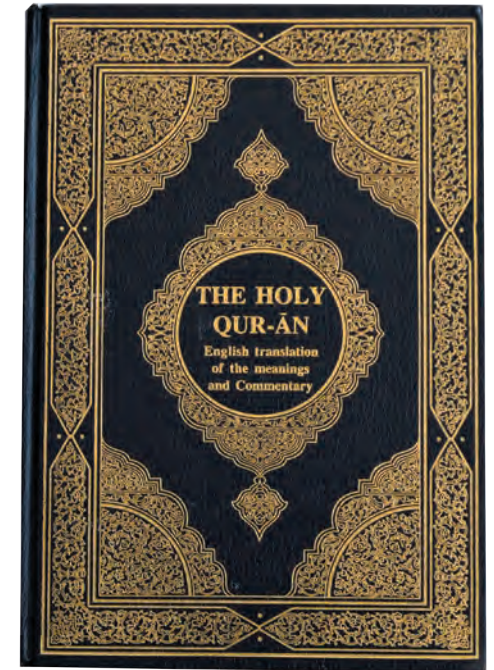
**H**enna has become popular today because since the seventh century AD Islam in the Middle East has used henna for cultural and religion practices since the seven century. The Islamic religion was founded in the seventh century, and about one thousand miles away from Cairo, Egypt—where archaeologist discovered mummified Egyptians with henna stains on their bodies. This also explains that geographic location plays an important factor in establishing popularity among cultures; thus combining geographic site, religion, and social status as vehicles to establish the influential dominance of henna.

Muslims practice the religion of Islam, which is a monotheistic religion established by the

*Quran*. Muslims worship the *Quran* because it exposes the Islamic prophet as Muhammad by the rhetoric of God. Dermatologist Oumeish Youssef Oumeish says, “henna was considered as ‘Sunna,’ a rule that was practiced by Prophet Mohammed, and was used instead of metallic or synthetic dyes, partly on the biases of religion. That is why some men use henna to dye scalp, mustache, and beard hair. The powder of henna is use by women to dye hair.”<sup>19</sup> Sunna in not mandatory, but highly recommended in the religious practice of Islam because it is the foundation of Islamic law. Since the use of henna is considered a Sunna, it is considered a ‘praiseworthy and meritorious activity.’ By following Islam law, the Muslims will be rewarded positively by going to Jannah, which is the Islamic perspective of paradise when they die. Moreover, it is the Islamic law, which influences the cultural lifestyle of the people who practice the religion of Islam and live in the Middle East. Since some Middle Eastern governments are ruled by Islamic law, it is the dominate authority influencing the culture of the Middle East. This direct power influenced and strengthened the fame of henna because Islamic law is based on the *Quran*, and this change in the

popularity of henna is influenced by the state.

Additionally, Muslims apply henna for cosmetic and body art purposes both for religious festivals such as Eid and for marriage



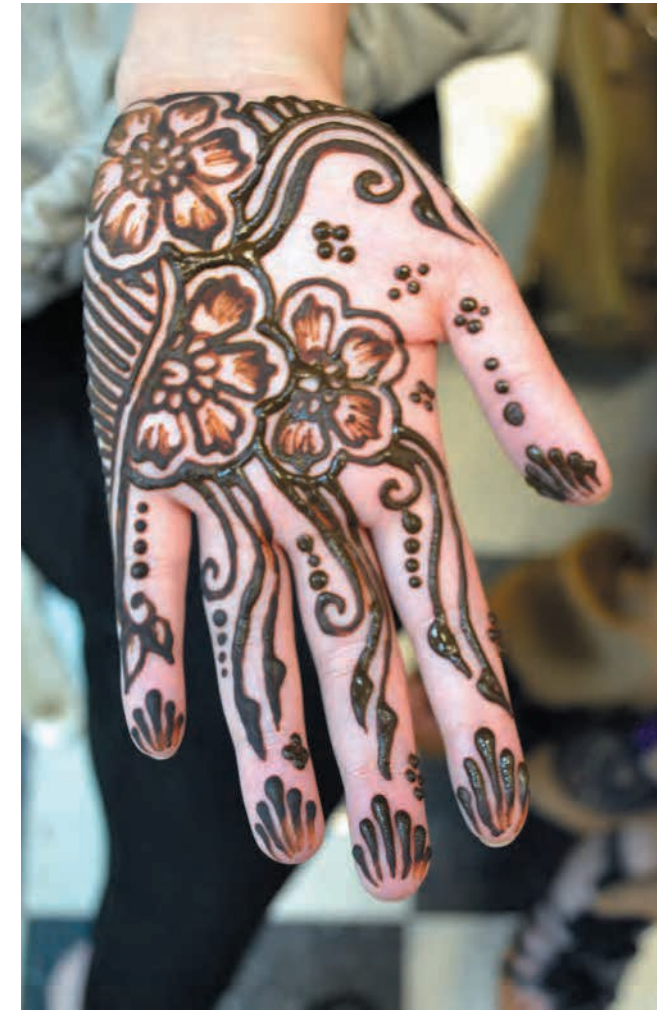
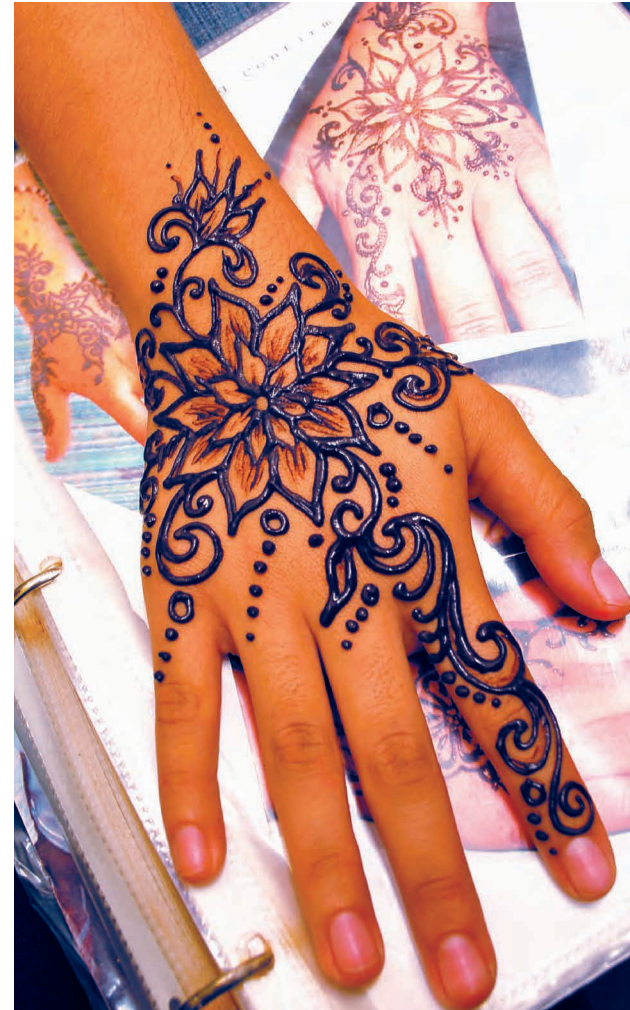
*The Quran pictured here, greatly influences Islamic Law in the Middle East and is the religious text for all practicing Muslims.*

## Henna Culture in Islam

ceremonies to signify good luck and prosperity. In the case of Eid, Eid is the most important holiday in the Islamic religion and marks the end of Ramadan. Ramadan is a month long of fasting, and Muslim women apply henna on their bodies, as a way to celebrate the end. For marriage celebrations, Muslim brides celebrate a couple nights before getting married, by having a henna artist apply elaborate traditional bridal designs. The henna is applied on both of bride's hands to the elbows, and on her feet to shins for henna night. The bride also has the entire bridal party, including her mother and mother-in-law to be, to be adorned or blessed with henna patterns. Nevertheless, these henna designs are far less complicated than the brides are, as the henna artist only applies designs to the top of their hands. Where the bride typically has henna applied to her palms, top of the hands and to the elbow, it is considered rude to try to out 'henna' the bride. It is almost like a friend wearing a white dress to an American wedding. These bridal celebrations are also documented in the visual history of Persia. For example, Dermatologist Jana Kazandieva states "In Persian art, miniatures dating from between the 13th and 15th centuries

pictured dancers taking part in wedding processions in which they were depicted with henna decorations."<sup>20</sup> The wedding processions, which were illustrated in the paintings, were all-night affairs, which included a feast, and socializing with other women. The wedding parties of today, are still just as elaborate.

The style of patterns that are applied for both the Eid and marriage celebrations are called traditional designs in the henna industry, and often consist of intricate floral and geometric motifs. The dominating cultures of the Islamic religion in the Middle East have been using these traditional henna designs for cultural practices for centuries. However, these traditional designs have been westernized into fashion statements and stripped down from their original meaning.











## *Characteristics of Arabic and Islamic Henna Patterns*

### **Use of Dots**

The embellishment of dots at the edges or the insides of geometric and floral motifs fill out spaces and add boldness to designs.



*Yayoi Kusama, 'Pumpkin,' 2016. Located at the Hirshhorn Museum and Sculpture Garden, Washington D.C.*

Henna Culture in Islam

**Free Flowing**

Arabic designs have free flowing and fluid lines in nature, which creates designs and patterns that have movement, grace, and elegance.



**Artist Unknown**, 'Bottle,' from the Qajar period during 18<sup>th</sup>-19<sup>th</sup> century Iran. Stone-paste painted under glaze. H x W: 15 x 12 cm (5 7/8 x 4 3/4 in)



**Artist Unknown**, 'Pitcher,' from the Qajar period during 19<sup>th</sup> century Iran. Stone-paste with under glaze painted decoration. H x W: 17 x 15.2 cm (6 x 6 in)

**Spaced Out**

Patterns look more spaced out when compared to African and Indian designs. The use of negative space balances busy compositions, which helps the eye rest.



**Artist Unknown**, 'Jug,' from Turkey during the Ottoman period, late 16<sup>th</sup> to early 17<sup>th</sup> century. H x W: 19.7 x 14 cm (7 3/4 x 5 1/2 in)



**Artist Unknown**, 'Bowl,' from Iran during the Saljuq period, early 13<sup>th</sup> century. Stone-paste decorated under transparent glaze. H x W x D: 10.2 x 21.5 x 21.5 cm (4 x 8 7/16 x 8 7/16 in)

## Henna Culture in Islam

### Bold Flower Designs

Common motifs in Arabic designs include illustrations of leaves, flower, and geometric shapes. But large centered flowers are the most popular element in Arabic henna designs, which creates a signature look. The manifestation of bold flowers and geometric patterns are achieved by contrast in line weights, which makes a striking appearance. Also, there are no figurative representation of human or animal bodies because Islam influences the majority of Arabic designs.



**Artist Unknown,**  
*'Silk Textile,'* from 18<sup>th</sup>  
century Turkey. H x W:  
122.5 x 67 cm (48 1/4  
x 26 3/8 in)



**Artist Unknown,** 'Plate,' from Turkey, during the Ottoman period circa 1530s. H x Diam: 5.8 x 31.4 cm (2 5/16 x 12 3/8 in)



**Artist Unknown,** 'Tile,' from the Il-Khanid dynasty, 14<sup>th</sup> century Iran. Stone-paste, molded and painted under glaze. H x W: 2.2 x 23.8 cm (7/8 x 9 3/8 in)

*Arabic and Islamic  
Henna Patterns*









CHAPTER 5

*Henna in India*





**H**enna was popular in India before henna became widespread in western cultures, but after it was popular in Islam. Dermatologist Jana Kazandjewa continues to argue that, “In the 12<sup>th</sup> century, the Moguls transported the plant from Persia to India. There, henna grew popular because of Rajputs of Mevar, who mixed it with aromatic oils and applied it to the hands and feet to beautify those.”<sup>21</sup> Until recently, social class has been an important construct that impacts Indian culture. For example, India uses a caste system to classify a person’s social status and the Rajput are considered a dominating social class within India’s caste system. The Rajput are wealthy land owning people, who are recognized as military leaders

that influences politics in their communities. In the twelfth century, the Rajput’s swayed politics in their culture and because they used henna for body decorations and art during celebrations. Today in India, using henna for multiple and diverse occasions is popular.

Henna or otherwise known as ‘mendhi’ in Hindi, is immensely widespread with both Hindu men and women who use henna as a conditioner and dye for the hair. Additionally, henna is worn during the several vratas or fasts, such as Karwa Chauth. Even Hindu gods and goddesses such as Ganesh are illustrated in elaborate henna designs. However, a popular design that often mimics the same design that is often seen on the palms of Ganesh and Lakshmi can be described as a large spot in the center of the palm, with four smaller dots on the side. However, the most imperative time when henna is applied, is the day before a Hindu Wedding.

A Hindu wedding—that is sort of similar to Islamic wedding in terms of henna practices—embraces a number of secular rituals before and during the wedding. However, henna is so critical to an Indian wedding, that the wedding is considered incomplete without the artistic practice.



**Artist Unknown, ‘Ganesh,’** located at the permanent collection at the Freer Sackler Gallery in Washington D.C. This iconography of Ganesh, pictured here, is a popular choice used within Indian henna designs.

## Henna in India

The deep burgundy red brown color symbolizes fortune, opulence, and wealth that the new bride will pass along to her new family, and is contemplated to be the most promising out of all Hindu wedding rituals.

A day before the wedding ceremony, the bride-to-be, her female friends, and relatives come together for the henna celebration, in which the bride-to-be decorates her hands, wrists, palms and feet with ornate and intricate henna designs. Indian designs tend to incorporate more paisleys, elephants, portraits, and peacocks when compared to Islamic designs, which are more influenced by floral and geometric patterns. There is nothing strictly sacred or spiritual about it, but applying henna is considered to be advantageous and lucky, and Hindu brides feel beautiful and blessed when the henna artist decorates her skin with lovely designs. Which is why Indian women love everything henna related. Conversely, there are some popular superstitions in regards to henna that are particularly rampant among women in India's culture.

### A Prosperous Marriage

A henna design, which dyes the skin dark and lasts a long time, is a virtuous sign for the new

married couple. It is a collective conviction among Hindu women that the darker the stain that is left on the bride's palms, the more her mother-in-law will embrace her. This belief influences the bride to sit patiently for the henna paste to dry and produce a high quality stain. Additionally, the bride-to-be is not anticipated to execute any domestic duties—such as washing the dishes, vacuuming the rugs, or scrubbing the walls—until the henna design fades away.

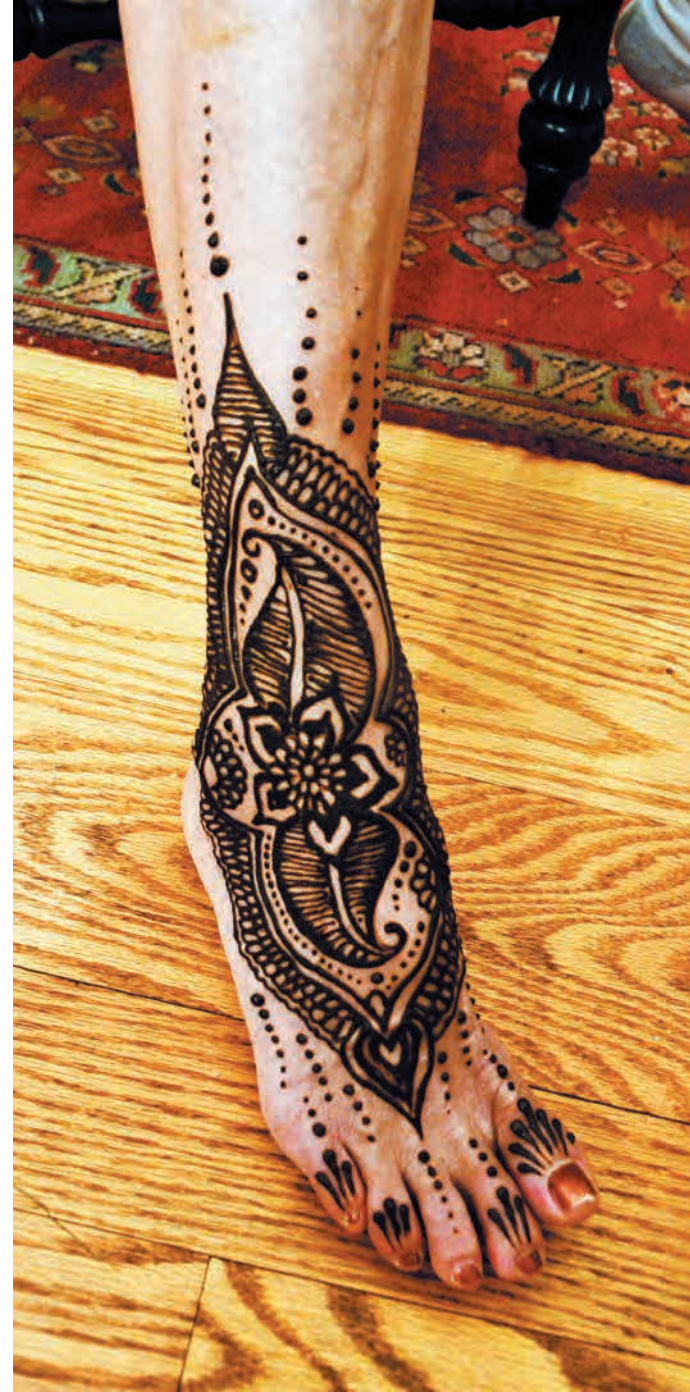
### Name Game

The henna artist deceptively hides the groom's name in the henna design of the bride-to-be. Hindu couples believe that if the groom does not discover his name contained in the elaborate designs, that the bride will be the stronger one in matrimonial life. Occasionally the wedding night will not end until the groom has found his name. In a way, this is also a setup to let the groom touch the bride's hands, consequently commencing a physical relationship.







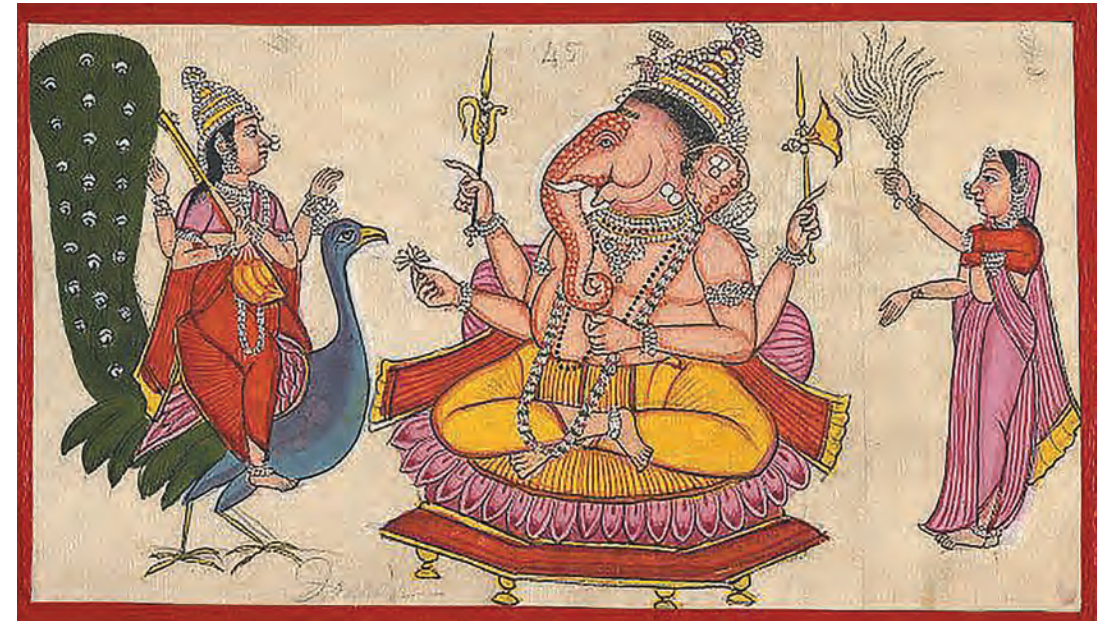




## Characteristics of Indian Henna Patterns

### Animal and Bird Designs

The most common of all Indian henna motifs is the peacock because of the feminine appearance. However, elephants, which represent the Hindu god of Ganesh, is also popular too.



*Artist Unknown, 'Ganesh and Sarasvati,' accompanied by a female attendant. Gouache painting on paper from the Prune area of India, circa 1800 - 1805.*

## Henna in India

### Paisley and Lotuses

The paisley design is another classic motif in Indian culture. Paisleys represent abstract foliage forms. Lotuses are also prevalent because of the lotus imagery which is often associated with Hindu iconography.



**Artist Unknown**, 'Painting,' from the Punjab Hills in India circa 1730. Hindu deities Vishnu and Lakshmi sitting in a lotus. Painted on Paper.



**Artist Unknown**, 'Painting,' on paper of Krishna and Radha embracing on a lotus pedestal. Created in the late 18<sup>th</sup> century in the Punjab Hills of India



**Artist Unknown**, 'Painting,' on paper of Ganesha sitting on a lotus pedestal. Created in 1772 in the Rajasthan area of India.



## Henna in India

### Floral Design

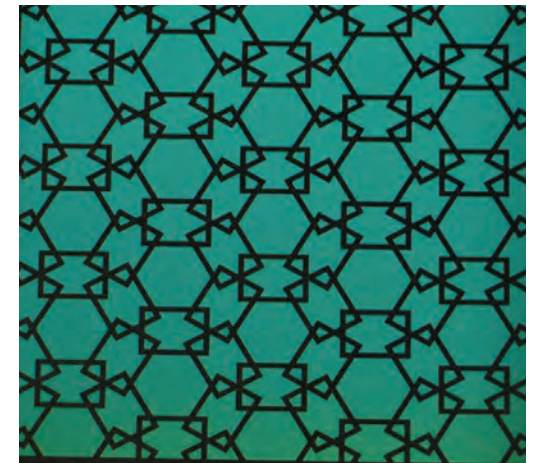
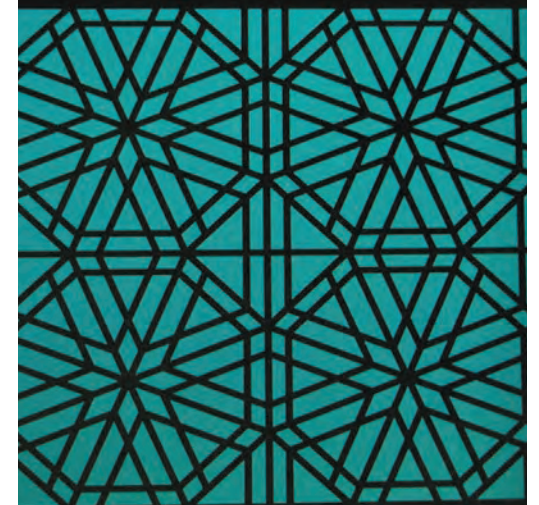
Flowers are the embodiment of femininity, and are illustrated in all different shapes: rounded, pointed, and curved. Flowers are positioned to create an elegant look on the body.



*Silk textile printed and manufactured in India.*

### Lines and Checkered Patterns

Lines create eye-catching designs, which make Indian designs highly detailed and look expressive. While the checkered pattern makes designs pop. Checkers are also used to break up intricate designs. Ironically, checkers are created to fill gaps in the designs to create a more compacted and wholesome look.



*Visual projections on the walls of the Freer Sackler gallery in Washington D.C.*

# *Henna Patterns from India*







CHAPTER 7

*Contemporary  
Henna in the West*



**H**enna has become popular today in America because henna is now westernized into mainstream culture for purely aesthetic reasons like fashion. In societies such as America, people like Hollywood movie stars, cultural critics, politicians, and music pop icons influences what is popular and what is not. Henna did not become popular in western culture until the late 1990s. Madonna who is an iconic pop star wore traditional henna designs on her hands for her music video, 'Frozen,' which premiered in 1998. The music video was plastered on the television screens all over western societies. The single 'Frozen,' premiered on the album *Ray of Light*, which sold over fifteen million copies worldwide. In addition,

*Rolling Stone* magazine ranked the album *Ray of Light* at number 363 on the list of "500 Greatest Albums of All Time."<sup>22</sup> Madonna's iconic celebrity style has influenced fashion trends ever since the beginning of her pop stardom. Celebrities today are still setting trends by wearing Middle Eastern designs, in which companies are making profits by stylizing and selling books about henna. For example, the article 'Ziba Beauty Celebrates 25 Years of Brow and Body Artistry' states that in Los Angeles there is a shop called Ziba Beauty that has "styled celebrities such as Madonna, Liv Tyler, Gwen Stefani, Jennifer Aniston and Hillary Duff for music videos and magazines such as *Vogue* and *Rolling Stone*. Temporary Henna tattoos, or Mehndi, is believed to bring the wearer good luck. This spring, the Second Edition of the bestselling book *The Art of Mehndi* is being released."<sup>23</sup> Celebrities and pop-stars have been using henna as for purely artistic and aesthetic reasons for the last twenty years, which influenced the westernization of henna as fashion statements today.

In western societies, people started decorating their bodies with the same designs that the Middle Eastern cultures have been using for

thousands of years for religious, medical, and celebration purposes. This illustration explains the theory of orientalism, in which Edward Said says "The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative."<sup>24</sup> It is the dichotomy of the Middle East using henna for religious, medical, and ceremonial practices for thousands of years, contrasting the western culture that recently within the last twenty years, which uses henna for purely aesthetic, fashion, and economic reasons.

There are henna stands on the beaches of United States, henna kiosks in malls and theme parks, and henna stands on earth day festivals that generate millions of dollars a year in revenue. Henna companies are generating profits from the designs, which have been popular for thousands of years. People now hire henna artist for children's birthday parties, where children

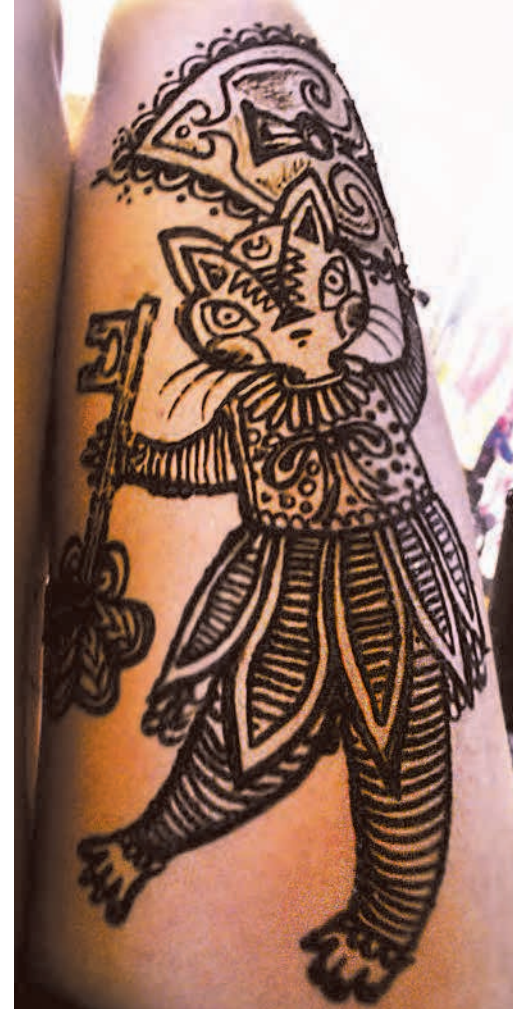
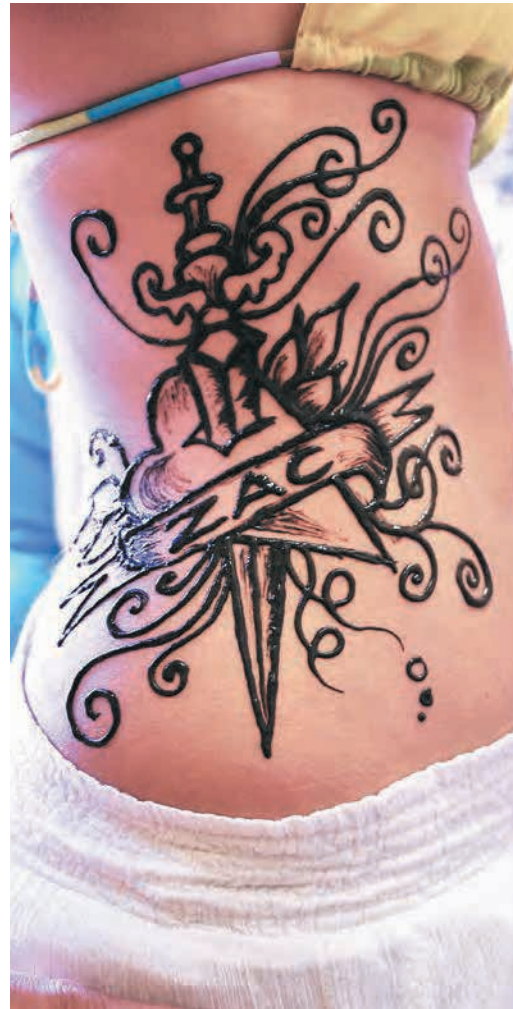
### Contemporary Henna in the West

want henna tattoos of their pets, cartoon characters, and mythological creatures combined with traditional designs.

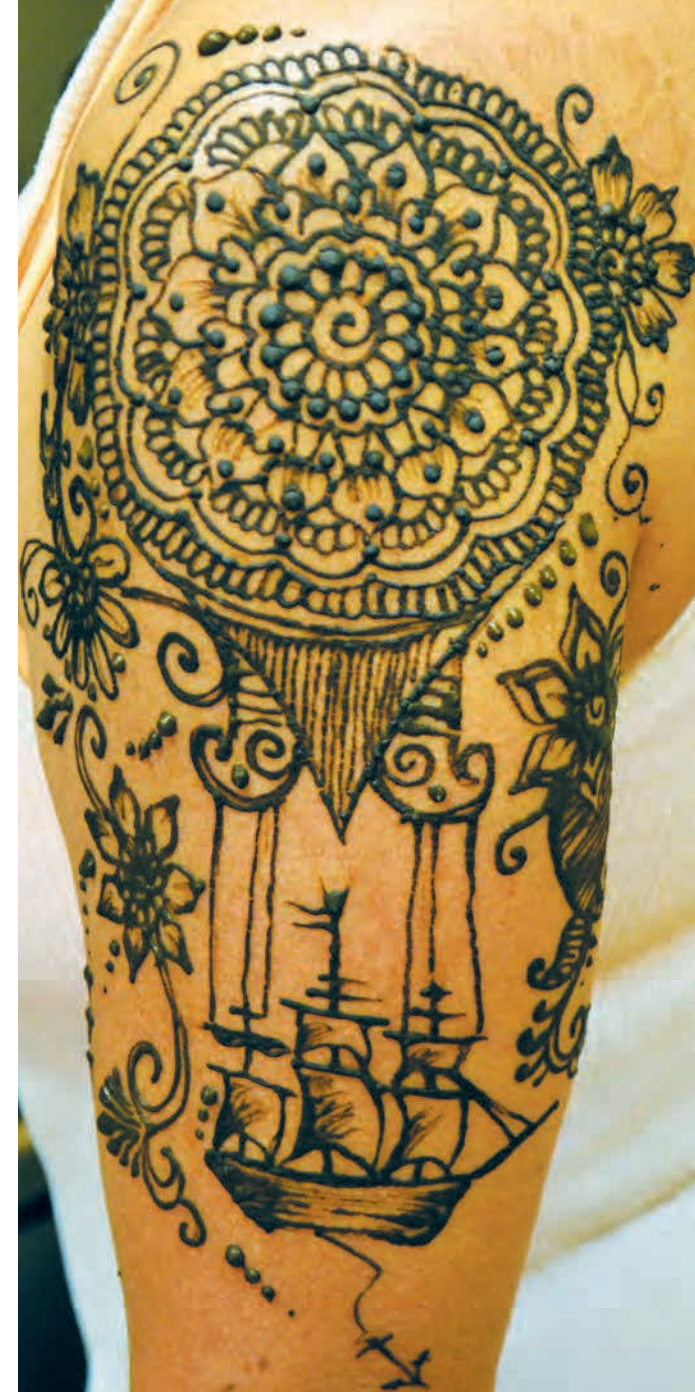
The culture shift in the popularity of henna was influenced by the dominating powers of Middle Eastern cultures. Starting with the Egyptian pharaohs and scribes who used the henna plant for sacred practices in regards with death and burial ceremonies three thousand years ago. Then, the Prophet Mohammed, who consider the use of henna as a 'Sunna,' which influenced Islamic Law and the Islam religion in the seventh century. Then in the twelfth century, the Rajput's who were wealthy land owning people, and influenced politics in their communities which dominated India. Recently, celebrities have changed and influenced the popularity of henna so much that wearing henna tattoos for fashion statements in mainstream culture is popular today. Just go to beach during the summer, go to a theme park, or go to a mall and you will see hundreds of people of all ages glamming their bodies with amazing traditional designs that the Middle East has been using for thousands of years. The resurgence of henna art as fashion has grown popular in American and

western culture in the last twenty years, and artist have been able to profit from such trending body art practices. In contrast, today people from Middle Eastern ancestry still use henna today in a more traditional setting, just as their ancestors did for celebration, medical, and religious purposes for the last thousands of years.



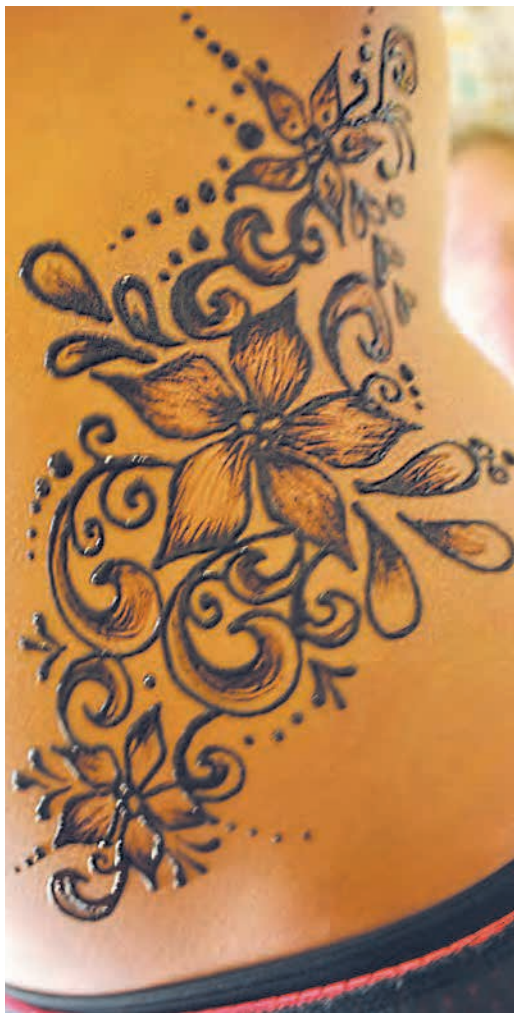












## *Characteristics of Contemporary Henna Patterns*

### **Real Tattoos and Sailor Jerry**

Sailor Jerry was a tattoo artist who traveled the world in the early 1900s. As he sailed the world, he would document his adventures with illustrations. His illustrations were bold, linear, and contained heavy shading. This made a major impact in the tattoo industry. Now, many people want to try out their tattoos before they get them done permanently, so they usually get sailor jerry styled henna tattoos as a test to try out. These types of henna designs are characterized with thick lines and bold shading to create a realistic look of a tattoo.



Contemporary Henna in the West

**Post Modern**

Just like how the art world shifted from a modern to a post-modern visual aesthetic. Meaning that art today is created with a mixture and combination of different styles and techniques. Many designs created today mix and match stylistic elements from different cultures and geographic regions. Henna designs reflects this shift because many designs combine multiple styles together. For example, a Mexican sugar skull will be paired with a flower design that has its origins from the Middle East or India.



*Gerhard Richter, Betty, 1988, Oil on Canvas.*



*David Salle, Satori Three Inches within Your Heart, 1988, Acrylic paint and oil paint on six canvases on wood.*

Contemporary Henna in the West

**Realistic and Bold Flowers**

Floral designs are more realistic compared to the ancient stylistic flower designs from India and Islam. The use of heavy shading techniques and thin lines create a more realistic look. In addition, Hawaiian styled flowers—like hibiscus and plumerias—are popular often replacing the flowers in more traditional designs.



## Contemporary Henna in the West

### Typography

Designs that incorporate typographic elements are increasingly popular. People will often have henna artists write names of loved ones on their bodies for fun. Music and religious quotes are also popular. The most popular font choices are black letter, sailor jerry, and script. There has literally thousands of times when I have free-handed quotes and names on clients using all of these type choices.

**Barbara Kruger, 'Belief + Doubt,' 2012.** Located at The Smithsonian's Hirshhorn Museum and Sculpture Garden lower level lobby in Washington D.C.

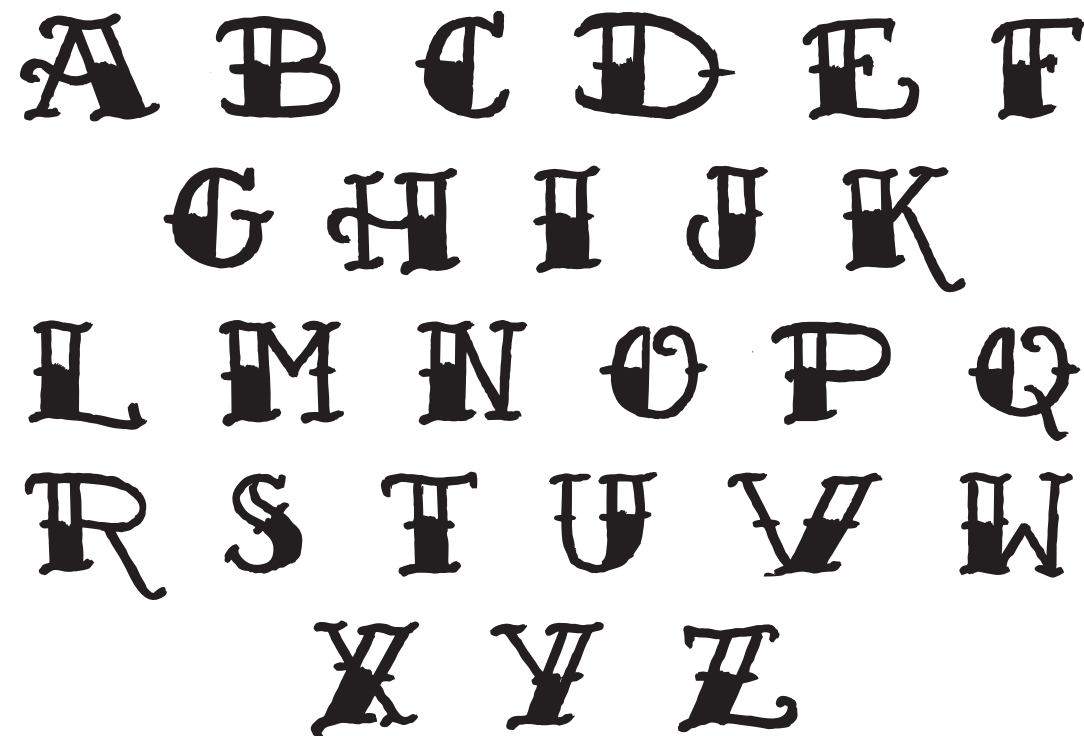




# *Contemporary Henna Patterns*







Sailor Jerry Old School Tattoo

Aa Bb Cc Dd Ee Ff  
Gg Hh Ii Jj Kk  
Ll Mm Nn Oo Pp  
Qq Rr Ss Tt Uu  
Vv Ww Xx Yy Zz

Script

Aa Bb Cc Dd Ee Ff  
Gg Hh Ii Jj Kk  
Ll Mm Nn Oo Pp  
Qq Rr Ss Tt Uu  
Vv Ww Xx Yy Zz

Old English

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<sup>3</sup> James A. Duke, *CRC Handbook of Alternative Cash Crops* (USA: CRC Press, 1993).

<sup>4</sup> Farooqi, "Henna."

<sup>5</sup> Duke, *CRC Handbook of Alternative Cash Crops*.

<sup>6</sup> Duke.

<sup>7</sup> Duke.

<sup>8</sup> Mridula Chari, "Why India May Be the World's Hottest Region at the Moment," *www.scroll.in*, April 21, 2017, <http://scroll.in/article/835163/why-india-may-be-the-worlds-hottest-region-at-the-moment>.

<sup>9</sup> Sharma V.K., *Trees and Environment* (New Delhi: APH Publishing Corporation, 1998).

<sup>10</sup> Duke, *CRC Handbook of Alternative Cash Crops*.

<sup>11</sup> Duke.

<sup>12</sup> Duke.

<sup>13</sup> Rev. Julia Lawrence, *Body Art Therapy*, 1st ed. ([www.lulu.com](http://www.lulu.com), 2014).

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<sup>16</sup> Bill Baumann, "The Botanical Aspects of Ancient Egyptian Embalming and Burial," *Economic Botany* 14, no. 1 (n.d.): 84–104.

<sup>17</sup> Antonio Gramsci, "Hegemony, Intellectuals and the State," in *Selections from Prison Notebooks*, trans. Quintin Hoare and Geoffrey Nowell-Smith (London, 1971).

<sup>18</sup> Ann Rosalie David, "5000 Years of Schistosomiasis in Egypt," *Universidad de Tarapaca, Chungara: Revista de Antropología Chilena*, 32, no. 1 (June 2000): 133–35.

<sup>19</sup> Oumeish Oumeish Youssef, "The Cultural and Philosophical Concepts of Cosmetics in Beauty and Art through the Medical History of Mankind," *Clinics in Dermatology* 19, no. 4 (n.d.).

<sup>20</sup> Jana Kazandjieva, "Temporary Henna Tattoos," *Clinics in Dermatology* 25, no. 4 (n.d.): 383–87.

<sup>21</sup> Kazandjieva.

<sup>22</sup> Rolling Stone, "500 Greatest Albums of All Time," *Rolling Stone*, May 31, 2012, <http://www.rollingstone.com/music/lists/500-greatest-albums-of-all-time-20120531/madonna-ray-of-light-20120524>.

<sup>23</sup> "Ziba Beauty Celebrates 25 Years of Brow and Body Artistry," *India–West* 39, no. 7 (n.d.): pA22-A22.

<sup>24</sup> Edward W. Said, *Orientalism* (USA: Vintage Book, n.d.).

## Artworks and Photography Credits

- Page 27.** 'Napoleon Crossing the Alps'; by Jacques-Louis David. Credit: <http://musees-nationaux-malmaison.fr/chateau-mal-maison/>. Located at Château de Malmaison in Castle in Rueil-Malmaison, France.
- Page 84.** 'Bottle,' from the Qajar period during 18th-19th century Iran. Credit: [www.freersackler.si.edu/collections/](http://www.freersackler.si.edu/collections/). Located at the Freer Sackler Gallery at 1050 Independence Ave SW, Washington, DC 20560.
- Page 84.** 'Pitcher,' from the Qajar period during 19th century Iran. Credit: [www.freersackler.si.edu/collections/](http://www.freersackler.si.edu/collections/). Located at the Freer Sackler Gallery at 1050 Independence Ave SW, Washington, DC 20560.
- Page 85.** 'Jug,' from Turkey during the Ottoman period, late 16th to early 17th century. Credit: [www.freersackler.si.edu/collections/](http://www.freersackler.si.edu/collections/). Located at the Freer Sackler Gallery at 1050 Independence Ave SW, Washington, DC 20560.
- Page 85.** 'Bowl,' from Iran during the Saljuq period, early 13th century. Credit: [www.freersackler.si.edu/collections/](http://www.freersackler.si.edu/collections/). Located at the Freer Sackler Gallery at 1050 Independence Ave SW, Washington, DC 20560.
- Page 86.** 'Silk Textile,' from the 18th century Turkey. Credit: [www.freersackler.si.edu/collections/](http://www.freersackler.si.edu/collections/). Located at the Freer Sackler Gallery at 1050 Independence Ave SW, Washington, DC 20560.
- Page 87.** 'Plate,' from Turkey. Credit: [www.freersackler.si.edu/collections/](http://www.freersackler.si.edu/collections/). Located at the Freer Sackler Gallery at 1050 Independence Ave SW, Washington, DC 20560.
- Page 87.** 'tile,' from the Il-Khanid dynasty, 14th century Iran. Credit: [www.freersackler.si.edu/collections/](http://www.freersackler.si.edu/collections/). Located at the Freer Sackler Gallery at 1050 Independence Ave SW, Washington, DC 20560.
- Page 109.** 'Ganesh and Saravati.' Credit: [http://www.britishmuseum.org/research/collection\\_online/search.aspx](http://www.britishmuseum.org/research/collection_online/search.aspx). Located at the British Museum at Great Russell St, Bloomsbury, London WC1B 3DG, United Kingdom.
- Page 110.** 'Painting,' from the Punjab Hills in India circa 1730. Credit: [http://www.britishmuseum.org/research/collection\\_online/search.aspx](http://www.britishmuseum.org/research/collection_online/search.aspx). Located at the British Museum at Great Russell St, Bloomsbury, London WC1B 3DG, United Kingdom.
- Page 111.** 'Painting,' on paper of Krishna and Radha embracing on a lotus pedestal. Credit: [http://www.britishmuseum.org/research/collection\\_online/search.aspx](http://www.britishmuseum.org/research/collection_online/search.aspx). Located at the British Museum at Great Russell St, Bloomsbury, London WC1B 3DG, United Kingdom.
- Page 111.** 'Painting,' on paper of Ganesh. Credit: [http://www.britishmuseum.org/research/collection\\_online/search.aspx](http://www.britishmuseum.org/research/collection_online/search.aspx). Located at the British Museum at Great Russell St, Bloomsbury, London WC1B 3DG, United Kingdom.
- Page 138.** 'Betty,' by Gerhard Richter. Credit: <http://www.tate.org.uk/art>. Located at the Tate Modern at Bankside, London SE1 9TG, United Kingdom.
- Page 139.** 'Satori Three Inches within Your Heart,' by David Salle. Credit: <http://www.tate.org.uk/art>. Located at the Tate Modern at Bankside, London SE1 9TG, United Kingdom.

## About the Author



Megan Snyder loves everything art and design related. Megan is a professional henna designer of ten years. She has worked as a henna designer on the beach in San Diego, California for six years, and does freelance work on the east coast for the past four years. Her favorite free hand henna

designs include animals, pin-up girls, dream catchers, stars, tribal, traditional, bridal, hand lettering, large-scale pieces, and kanji. She has worked at fairs, festivals, and birthday parties. In the summer of 2015, she consulted with Six Flags America in Bowie, Maryland, on how to successfully start up a henna kiosk. Besides working as a professional henna designer, Megan also has two years of experience as a professional photographer. About eight years ago, she captured portraits of tourist on the beaches of San Diego. Right now, Megan works in the Washington D.C. metropolitan as a portrait photographer, using art direction, studio lighting, and props to capture photographs.

Megan looks at art and design with a multi-disciplinary approach. She is graduating with honors in December 2017 with Dual Degrees: a double BA in English (with a concentration in Cultural Studies) and Art History, and a BA in Art and Visual Technology with a concentration in Graphic Design from George Mason University in Fairfax, Virginia. Besides Megan's love for art and design, Megan loves to swim; bike in the hills; have tea-parties in the park; listen to rock-n-roll; lay out in the sun; hang out with her cat Sir Little Prince Lucifer of the Curly Tailed Cats, and travel.

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She dedicates this book to her family: Mi Madre y Padre. Her black Halloween cats: Luke, the late T. Rex, and Sir Little Prince Lucifer of the Curly Tailed Cats. To the Pacific Ocean, in which many of her life-changing moments happened within steps of the beach. To peace and love, art, Cultural Studies, art collaborations, the underground music scene on the West Coast, Halloween, the Slaughter House, the Piano House, the Bone House, the Boat House, 1977 the year when avant-garde punk bands transformed radio sound waves in Great Britain and New York City, Andy Warhol, Frida Kahlo, Surrealism, Crass, Antoine de Saint-Exupéry who wrote The Little Prince, the late David Bowie, Billy Corgan, Toni Morrison, Virginia Woolf, the late anarchist Emma Goldman, X-ray Specs, Joy Division, Iggy Pop, The Smiths, The Velvet Underground and Lou Reed who sings:

“Jenny said, when she was just five years old  
You know there's nothin' happening at all  
Yeah, every time she put on the radio  
There was nothin' goin' down at all  
Not at all

Then one fine morning, she put on a New York station  
And she couldn't believe what she heard at all  
She started dancing to that fine-fine music  
Ahh, her life was saved by rock 'n' roll  
Rock 'n' roll”

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*Your Journey Ends Here...*



