

8-2018

When Beauty is the Beast: The Effects of Beauty Propaganda on Female Consumers

Savannah Greenfield
sgreenfield@unomaha.edu

Follow this and additional works at: https://digitalcommons.unomaha.edu/university_honors_program



Part of the [Marketing Commons](#)

Please take our feedback survey at: https://unomaha.az1.qualtrics.com/jfe/form/SV_8cchtFmpDyGfBLE

Recommended Citation

Greenfield, Savannah, "When Beauty is the Beast: The Effects of Beauty Propaganda on Female Consumers" (2018). *Theses/Capstones/Creative Projects*. 20.
https://digitalcommons.unomaha.edu/university_honors_program/20

This Dissertation/Thesis is brought to you for free and open access by the University Honors Program at DigitalCommons@UNO. It has been accepted for inclusion in Theses/Capstones/Creative Projects by an authorized administrator of DigitalCommons@UNO. For more information, please contact unodigitalcommons@unomaha.edu.

WHEN BEAUTY IS THE BEAST:

The Effects of Beauty Propaganda on Female Consumers

Savannah Greenfield

University Honors Program

University of Nebraska at Omaha

Advisor: Jonna Holland, Ph.D.

ABSTRACT

Women are faced with a constant barrage of advertisements every day and the subliminal messages that come with this visual assault. These messages are influenced by years of sexism and oversexualization in the media, and shape the actions of female consumers. This investigation reviews three existing studies that demonstrate the negative effects of beauty advertisements on women. These effects are then studied through the lens of female consumer behavior to evaluate women's motivations in continuing to buy beauty products. A link between negative effects and consumer motivations is discussed to reveal the harsh grip of sexism on the beauty and advertising industries. A content analysis of beauty advertisements then defines current trends in advertising and potential impacts of the growing intolerance for sexual harassment. The hypothesis of this study is threefold:

1. The imagery used by the beauty industry has negative effects on female consumers by providing unrealistic standards and lowering self-esteem.
2. These effects create a strong need to purchase beauty products to fit the ideals of modern society.
3. Just as advertising previously shifted with social movements, the #MeToo and #TimesUp campaigns could potentially change the portrayal of women.

TABLE OF CONTENTS

Overview/Background Information.....	3
Negative Effects of Beauty Advertisements.....	4
Overview/Background	4
The Role of Social Comparison	4
Media Ideals and Implicit Self-Image	7
The Self-Activation Effect of Advertisements	10
Summary.....	14
Why Women Still Buy Beauty Products	15
Overview/Background	15
Concept of Ideal Beauty	15
Advantages of Being Attractive in American Society.....	17
Implications of Female Consumer Behavior	18
Summary.....	19
How Advertising Influences, and Is Influenced by, Culture and Society	20
Overview/Background	20
Influence of Feminist Culture/Society on Advertising	21
Influences of Advertising on Culture/Society.....	23
Possible Effects of #MeToo, #TimesUp, and Hollywood Sex Scandals	25
Summary.....	28
Content Analysis.....	29
Methodology.....	29
Results and Discussion	31
Conclusions/Recommendations	33
Conclusion	33
References	35
Appendix I: Content Analysis Coding List and Results	39
Appendix II: Advertisements Selected for Analysis	39

OVERVIEW/BACKGROUND INFORMATION

People are faced with a constant barrage of advertisements every day and the subtle, and not-so-subtle, messages which come with that visual assault. Women, especially, are targeted by advertisements to receive the brunt of this assault. The messages are fed by years of sexism and sexualization in the media, and work together to shape the actions of female consumers. This paper investigates the effects of advertisements for beauty products on female consumers, and analyzes why these actions take place and whether society is in a position to change these negative factors. Several studies have demonstrated that beauty advertisements have negative effects on female self-esteem and self-image, and that these effects have implications in other areas of women's lives.

This investigation then seeks to link these negative effects to sexist undertones in society by doing the following

- describing the previous research that has overwhelmingly demonstrated the effects of magazine advertisements to be negative
- considering these effects in the context of female consumer behavior to determine why women still purchase beauty products
- discussing whether the growing intolerance for sexual harassment in society and social media is creating an environment that may influence how the industry views and portrays women

This investigation also includes a content analysis of several magazine print advertisements based on imagery and other visual elements which focuses on the oversexualization of women present in the advertisements. The trends discovered during this analysis are explored further in later sections of this paper.

Because this investigation is limited in length and scope, only advertisements for beauty products that target female consumers will be included. The hypothesis of this study is that the imagery used by the beauty industry has negative effects on female consumers by providing

unrealistic standards and lowering self-esteem, which creates a strong need to purchase beauty products in order to fit the ideals of modern society.

NEGATIVE EFFECTS OF BEAUTY ADVERTISEMENTS

Overview/Background

The role of previous research is important in any investigation as it provides significant starting points for new research and prevents unintentional duplications of existing studies. The previous research in the negative effects of advertisements on women is widespread and thorough. While there are hundreds, if not thousands, of articles written about this topic, only a few are discussed in this section. The three articles chosen for summary were published in 2004, 2006, and 2011, respectively, and describe previous research in their specific topics. By including summaries of these articles, and the previous research listed in them, this section aims to provide a convincing depiction of the overwhelmingly negative effects that advertisements have on women.

The Role of Social Comparison

In February of 2004, Marika Tiggeman and Belinda McGill published an article for the School of Psychology at Flinders University of South Australia, titled "The Role of Social Comparison in the Effect of Magazine Advertisements on Women's Mood and Body Dissatisfaction." This study compares women's mood and body dissatisfaction before and after viewing advertisements, which were divided into three categories: full-body, body part, and product images. The study concluded that exposure to full-body advertisements or advertisements containing body parts increased negative mood and body dissatisfaction, and that these negative effects were the result of social comparison.

The hypothesis of this study is that "controlled exposure to a thin ideal image elicits appearance concerns and evokes comparison processing in vulnerable women" (Tiggeman and

McGill, 2004, p. 26). The authors discuss that women often compare themselves to images of other women in the media, and that this comparison is often upwards, leaving the viewer feeling lacking. This study intends to target the activation of that social comparison by isolating which features are shown in the advertisement and what specifically the woman is looking for when viewing it. The study was conducted on 126 female undergraduate students at Flinders University in South Australia, between 18 and 28 years of age, using two separate questionnaires. The study measured the following constructs:

- The tendency of participants to make comparisons on a global scale
 - Measured on the Physical Appearance Comparison Scale (PACS), developed by Thompson, Heinberg, and Tantleff in 1991
- The tendency of participants to compare specific body parts
 - Measured on the Specific Attributes Comparison Scale (SACS), which was developed for this study
- The tendency of participants to invest in their appearances
 - Measured by the Appearance Schemas Inventory (ASI), created by Cash and Labarge in 1996
- The tendency of participants to internalize the thin ideal
 - Measured by the Sociocultural Attitudes Towards Appearance Questionnaire (SATAQ), created by Heinberg, Thompson, and Stormer in 1995
- The participants' rate of anxiety concerning body weight
 - Measured on the Weight Subscale of the Physical Appearance State and Trait Anxiety Scale (PASTAS)
- The rate at which participants compared themselves to the models
 - Measured using seven-point Likert scales

The study was based on sociocultural theory, which emphasizes the role of society in individual development, and further specifies that negative effects are caused by the unattainable beauty portrayed by advertisements. Thus, the development of many women's view of self is warped. Some consequences of the thin ideal include lowered self-esteem, increased depression, excessive dieting, and eating disorders. The current standards of beauty are dangerously unattainable, especially in terms of thinness, because the gap between realistic expectations and the ideal continues to grow larger. Because this ideal is portrayed in so many forms of media, many women accept it as their own ideals and internalize the disappointment they feel with their own body because of it. While the ideal of thinness is not a new concept (traditionally encouraged by family members and peer groups), the pervasive reach of mass media means that this ideal is transmitted on a far larger scale than ever before.

Additionally, Tiggeman and McGill cite several other studies that link fashion magazine and television consumption with body dissatisfaction. Some studies hypothesized that women with body dissatisfaction seek out advertisements that portray the thin ideal, but there is a clear consensus that the advertisements themselves have been shown to increase weight concern, self-consciousness, body dissatisfaction, negative mood, and perception of one's own unattractiveness. Some experimental studies have reported increased negative effects on heavier women, those who are more responsive to personal cues, and those with higher levels of body dissatisfaction. Thus, not all women are equally vulnerable to the negative effects of advertising messages, which partly explains why not every woman who sees an advertisement will develop eating disorders or an extreme preoccupation with weight. As such, Tiggeman and McGill, along with several authors listed in their research, argue that social comparison is the cause of advertising's negative effects on women, not specifically the advertisements alone.

The results of this study include the confirmation that full-body and body-part images produced more comparisons overall, and specifically, a more negative reaction than images of products alone. Full-body advertisements were recalled better than their body-part or product-

only counterparts. The tendency for specific body comparison, image type, and instructional set were independent predictors of the amount of actual comparison in which the women engaged. For body dissatisfaction, BMI, tendency for global and specific comparison, and actual comparison make independent contributions. Weight anxiety increases with increasing BMI and tendency for specific comparison. A major finding of this survey was that even short exposure to thin-ideal female images led to negative moods and body dissatisfaction, which disturbed the researchers because their study contained far fewer images than a typical magazine. Here, women were equally vulnerable to negative effects. Body-part images produced just as much social comparison and body dissatisfaction as full-body images. The actual amount of comparison in which the women engaged is a predictor of negative mood, body dissatisfaction, and weight anxiety. As a whole, the study provides persuasive evidence that future efforts to examine media effects would be well served by consideration of the social comparison processes involved.

Media Ideals and Implicit Self-Image

In 2006, Inbal Gurari, John J. Hetts, and Michael J. Strube published an article in *Basic and Applied Social Psychology* for Washington University in St. Louis, titled "Beauty in the 'I' of the Beholder: Effects of Idealized Media Portrayals on Implicit Self-Image." This study aimed to measure whether implicit self-evaluations (ISE) and explicit self-evaluations (ESE) are susceptible to influence by exposure to beauty advertisements containing no body images (control group) or beauty advertisement displaying idealized beauty. The basis of this article is that previous research may have underestimated the negative effects of advertisement by relying primarily on measures of explicit body image. Although people may be able to maintain positive self-views on a conscious and explicit level, even in the face of threats to the self, they may be less able to do so on an unconscious and implicit level.

Several recent psychology studies have illustrated the importance of evaluating the self both implicitly and explicitly. Additionally, ISEs and ESEs predict different types of behavior, and each of the two processes generates separate outcomes. Evidence suggests that people automatically compare themselves to everyone they encounter, so evaluating both explicit and implicit reactions provides valuable insight on the separate outcomes of each process. In this present study, Gurari, Hetts, and Strube examine the consequences for, and effects of, ISEs and ESEs with body image because social comparisons in this topic are important and plentiful.

Because women are exposed to repeated and relentless upward social comparisons via physical appearance, comparisons of this quality served as a worthwhile portion of this study. Through television, magazines, billboards, and other media, women frequently encounter images of female beauty that are highly uncommon and largely unattainable. Physical attractiveness is an important component in women's lives since it is linked with higher popularity, better relationships, and more career prospects. The importance placed on attractiveness starts quite early and has broad applications. In fact, one study noted that children's feelings of self-worth are heavily impacted by physical appearance, and roughly 44% of American adolescent girls and 23% of American adolescent boys 'feel ugly and unattractive' (qtd in "Beauty in the 'I,' 2006, p. 274). Low body image is linked to depression, eating disorders, and sexual dissatisfaction and dysfunction. Collectively, these findings suggest that the frequent presence of ideal portrayals in the media could be damaging to women's views of self, especially if they inspire automatic social comparisons.

Most women recognize that the thin models portrayed in the media are unattainable ideals and can, therefore, prevent explicit social comparison. And, because most previous studies have used explicit questionnaires, the implicit attitudes that might be more sensitive to the impact of unrealistic social comparison may be overlooked. The importance of including both implicit and explicit measures of self-image is emphasized by the mixed media messages that women receive about beauty. American women increasingly receive explicit advice from

people in their lives that their worth is not based on their appearance; however, women cannot avoid the implicit association between extreme standards of physical attractiveness and success, acceptance, and self-worth. Therefore, employing both ISE and ESE measurements may be important to understanding the full scope of the effects of objectification on women's thoughts, feelings, body image, and behavior. This study was expected to have little effect on explicit body image because participants may have defense mechanisms for their explicit self-image. Implicit body image was targeted directly as it was expected to become less positive following exposure to attractive images.

The participants of this study include seventy-one female Washington University undergraduates between the ages of 18 and 22. The participants were seated in individual rooms and administered independent, computerized questionnaires over 20 magazine advertisements, which were varied to include both nonperson advertisements and unrealistic standards of female beauty. The screen displayed a "prime," which was selected to relate to the self and included "I, me, us, we, she, her, it, that, etc." The prime was followed by an evaluative trait in one of three categories: attractiveness/ugliness, intelligence/stupidity, and positivity/negativity (i.e. beautiful, pretty, repulsive, hideous, clever, gifted, foolish, dense, excellent, pleasant, inferior, horrible, etc.). Participants were instructed to identify whether a trait that followed a prime was positive or negative as quickly as possible. This procedure assessed the positive and negative reactions to attractiveness, aptitude, and positivity after exposure to certain primes to measure the participants' ISEs and body image.

In the next stage, participants completed three measures of self-evaluation, including the Rosenberg Self-Esteem Scale, the State Self-Esteem Scale, and the Self-Attributes Questionnaire, and two measures of body image, including the Multidimensional Body-Self Relations Questionnaire and the Body Image Ideals Questionnaire. After the participants completed the computerized portion of the study, they were led to a waiting room where they remained alone for 3.5 minutes. The waiting room held magazines in two categories (health and

news) and food in two categories (health and junk), and the participants were invited to help themselves. The amount eaten and the magazines browsed were recorded.

The results of the study revealed that participants exposed to idealized images of beauty ate significantly less junk food than did control participants. This pattern supports the assumption that food consumption may indeed be affected by exposure to idealized images of beauty. There was a supportive trend in magazine selection, though not statistically significant, that showed more experimental participants selecting health magazines than control participants. While not necessarily negative, this trend could still support the effects of idealized images on women's mindset and behavior. However, the authors of the article suggest that this result could also simply be due to the fact that the participants might have believed they would not have enough time to read a news article and so chose the health magazine for convenience.

Control participants revealed stronger associations between the three identities (self, in-group, and gender) and beauty than did the experimental participants. Exposure to the idealized portrayals of attractiveness conflicted with the positive association that normally exists between these identities and beauty. Certain images, however, could lead participants to behave in ways different than they otherwise would, even when their explicit self-evaluations are unaffected. Behavioral changes, such as a reduction in food consumption, could serve as the initial stages in a focus on weight-loss and dieting programs. The study supports the idea that participants were likely able to look past the superficial beauty and discount explicit social comparison with such unrealistic ideals. Therefore, it is conceivable that when participants viewed these photographs, they were able to defend against the ideals explicitly, but may have been more affected implicitly than they realized.

The Self-Activation Effect of Advertisements

In the April 2011 issue of the *Journal of Consumer Behavior Research*, Debra Trampe, Diederik A. Stapel, and Frans W. Siero published their article, titled "The Self-Activation Effect of

Advertisements: Ads Can Affect Whether and How Consumers Think about the Self.” This study compares consumption with non-consumption situations, and investigates the hypothesis that attractiveness-relevant products in advertisements can increase consumer self-activation and lower consumer self-evaluation. Four experiments provide support for this effect by showing that after viewing advertised beauty-enhancing products, thoughts about the self are more salient and self-evaluations are lower, compared with viewing the same products outside of an advertisement context. The authors further defined the role of product type by dividing the products into two categories: beauty-enhancing products and problem-solving products.

Most research in this product area compares the effects of advertisements in two consumer areas; however, this study focuses on comparing the effects in a consumer situation versus a non-consumer situation. Previous research suggests that advertisements can convey meaning that reaches beyond their physical characteristics, and as a consequence, consumers grasp this implicit meaning through associations and cultural knowledge. Other research on this topic has focused on how different methods of advertising can prompt different types of self-referencing, but there seems to be no previous information that treats self-referencing as a dependent variable resulting from an advertising context. The hypothesis of this study is that advertising may have symbolic meaning that causes consumers to relate the advertisement to themselves. The study focuses specifically on comparisons of physical attractiveness due to the high advertising expenditures in personal care and fashion products, and due to the importance of physical attractiveness in women’s self-esteem.

In an advertisement, products can become potentially self-relevant entities and subject to “implicature” which refers to information that is implicitly communicated to an audience and inferred by readers. For example, the meaning of a high-heeled shoe in an advertisement is different from the meaning of the same shoe that is conveyed outside of its advertisement context. In advertising, the shoe can be a desirable product that suggests an attractive self-image. Outside of advertising, the shoe is a relatively distant, neutral product. Subtle changes in

an advertisement can change the way the advertisement is perceived, read, and processed. The article similarly suggests that merely placing a product in an advertisement can transform distant products into potentially self-relevant products, which, in turn, may cause dramatic changes in the effects these products have on the viewers. Because advertisements generally motivate people to make consumer choices about a product, the products become relevant to the consumer's self and may cause them to think about that self. In fact, many scholars have suggested that products provide certain insights about their buyers and that this extended self means products can sometimes be considered part of a consumer's self-concept.

The two categories used to divide products in this study were decided due to their differing effects and degrees of self-relevance. The usage of problem-solving products brings consumers closer to a desired state by masking perceived defects, while beauty-enhancing products bring consumers closer to a desired state by directly enhancing a consumer's attractiveness. The article argues that beauty-enhancing products may be more self-relevant and, as such, advertisements for these products affect women more in terms of idealized images. The authors also emphasize that consumers' actual selves (appearance, success, etc.) are different than their ideal selves. The hypothesis is that the tendency to think of one's own self, brought on by viewing advertisements, exacerbates people's perceived difference between the actual self and ideal self. Furthermore, beauty-enhancing product advertisements are more likely to remind consumers of their own shortcomings than problem-solving products.

The pre-test study included thirty-five female students who received partial course credit for completing questionnaires in small groups. The title page of the questionnaire asked participants to define whether the twenty products on the following page were problem-solving or beauty-enhancing by rating them on Likert scales. The products with the most consistently strong results for each category were then selected as the basis for the further experiments.

The aim of study 1 was to address the hypothesis that an advertised beauty-enhancing product would increase thoughts about the self, relative to an advertised problem-solving

product. This study included sixty-five female student participants and tested whether social comparisons arise more frequently in response to products that are relevant to the self via a questionnaire booklet. This booklet asked participants to read a passage of a nonexistent language and identify the underlined pronouns. It was predicted that after viewing a self-relevant product, people would tend to guess the meanings of most of the pronouns to be first-person. As expected, exposure to the self-relevant advertisement, self-activation was higher than in control advertisements.

The aim of study 2 was to address the idea that products in advertisements, as opposed to products seen in everyday contexts, generated more social comparison. The expectation was that self-evaluations would be lower in response to viewing beauty-enhancing product advertisements. One hundred and eighty-three female students participated in this survey where they viewed advertisements in one of three categories: a beauty-enhancing eye shadow advertisement, a beauty-enhancing shoe advertisement, and a problem-solving deodorant advertisement. The participants were then asked to answer four questions to measure self-evaluation. The results of this study demonstrated that after viewing a beauty-enhancing advertisement, participants rated themselves consistently less positively.

The aim of study 3 was to gather further evidence that viewing products in advertising contexts had higher self-activation effects than viewing products in non-consumer situations. This study included 190 female student participants who were instructed to circle pronouns in a word search task, view a depiction of the eye shadow, shoe, and deodorant, and complete a short self-evaluation. The results of the study further support the idea that viewing advertisements of beauty-enhancing, self-relevant products generated lower self-evaluations.

As a whole, the results of these studies demonstrate that advertisements for highly-relevant beauty products generally result in lower self-evaluations. When products are presented in advertising, versus general situations, they are considered more self-relevant. The more self-relevant a product is, the higher the tendency of consumers to think of the self and

make comparisons when viewing the product. And, because these comparisons are with idealized images, the effects are considerably negative in terms of lowering the viewers' self-evaluations.

Summary

The results from a majority of the research conducted on the effects of advertisements on women demonstrate that exposure to these advertisements is harmful to women's body image, mood, self-esteem, view of self, health, eating habits, consumption patterns, expectations, and many more. The role of social comparison was demonstrated to be a key component in generating these effects; in that, advertisements alone cannot have detrimental consequences unless women engage in comparisons of themselves with the unrealistic ideals portrayed in the advertisements. Because the ideal of beauty and thinness is presented across all forms of media, many women accept it as their own ideals and internalize the disappointment they feel with their own body because of it. While the ideal of thinness is not a new concept, the pervasive reach of mass media means that this ideal is transmitted on a far larger scale than ever before. Not all women are equally vulnerable to the negative effects of advertising messages, but even short exposure to thin-ideal images creates negative moods and body dissatisfaction.

Additionally, although women may be able to maintain positive self-views on a conscious and explicit level, they may be less able to do so on an unconscious and implicit level. Evidence suggests that people automatically compare themselves to everyone they encounter, so making such constant comparisons with unrealistic ideals is damaging to women's views of self. While most women recognize that the thin models portrayed in the media are unattainable ideals and can, therefore, prevent explicit social comparison, they cannot avoid the implicit association between extreme standards of physical attractiveness and success, acceptance, and self-worth. However, women are likely able to look past the superficial beauty and discount explicit social

comparison with such unrealistic ideals, but, in the end, they may be more effected implicitly than they realize.

WHY WOMEN STILL BUY BEAUTY PRODUCTS

Overview/Background

Since the first introduction of widespread advertising, it has portrayed women as objects of beauty and, in some cases, even degrading them. Many advertisements represented women and girls in the most negative use of advertising imaginable (Pinhas, Toner, Ali, Garfinkel & Stuckless, 1999). A myriad of women, and even their male counterparts, have attempted to oppose such implementation of advertisements to no avail. Instead, the same patterns of objectifying women as well as the senseless exploit of nearly-naked women in advertising campaigns continue to exist and flourish (Pinhas, et al., 1999). Though advertising started to change during the 1960s and 1970s, this transition away from the sexualization of women was never fully completed. The contemporary image of a scantily clad woman, however, is far different from that of 1970s and 80s as observed by Pinhas, et al. (1999). In modern advertisement with the commonality of Photoshop and the popularity of retouching, women are now portrayed as flawless and anatomically impossible (Grogan, 2016). As outlined in the previous section, portraying women in such ways can be harmful on several levels. This section seeks to continue the examination of the negative effects of beauty advertisements on female consumers and determine the motivation behind the persistent consumption of beauty products despite its negative effects.

Concept of Ideal Beauty

The ideal for feminine beauty is a concept that has been socially created by depicting that physical attractiveness encompasses the most vital qualities for a woman and that all women must do anything possible to acquire and maintain this attractiveness (Chiodo, 2015).

The principles of feminine beauty are based on the heteronormative ideas and largely discriminate against women of all sexual orientations. These ideas further incorporate the shape of a woman's body which usually varies by cultures (Chiodo, 2015; Albertson, Neff & Dill-Shackleford, 2015). The demands to comply with these ideals and the specific description of ideal beauty can lead to radical psychological consequences (Albertson et al., 2015). To reference the first section of this investigation, studies have indeed indicated that such ideals have been related to depression, eating disorders, reduced self-esteem, and several more. Girls are subjected to images of this ideal at very young ages and such constant exposure extends through adulthood (GU, 2017).

All over the world, magazine, advertising, marketing, and fashion industries repeatedly emphasize the standards of ideal beauty. These industries sell the concept of ideal beauty with the full understanding that body image is an important concept in the minds of their adolescent and young adult consumers (Chiodo, 2015). By creating and enforcing the belief that beauty can be achieved when a woman matches the ideal concept portrayed by the media, these advertisements are developing and nurturing a strong need in female consumers to obtain this beauty. Because there are many advantages to being attractive in society (which are discussed in the following section), it is natural and logical that women would want to fill this need. However, the standards set by society change with time and are generally quite unrealistic, so women are constantly striving to reach these impossible ideals, and will continue to do so as long as society continues advocating for such standards (Chiodo, 2015). By continuously portraying the ideal, the media shapes and demonstrates the concept of beauty, motivating female consumers to pursue these perfect standards (GU, 2017).

Ideal beauty is presented in advertisements in order to be perceived as flawless and faultless (GU, 2017) Advertisements portray a thin ideal of beauty, often featuring perfect (or even impossible) proportions, light skin, and luscious hair. As a result, society is influenced by

such images because people have begun to normalize them and, thus, have the desire to emulate the women portrayed in the advertisements (GU, 2017). By doing so, they solidify these women as portraits of ideal beauty, that, in reality, do not even exist.

Advantages of Being Attractive in American Society

The benefits of being beautiful have been researched in several studies, all of which conclude that being attractive or having an appearance similar to the ideal concept of beauty has several advantages, especially for women. Two common experiences for attractive women are unfair beneficial treatment and admiration from society (Dakanalis, Carrà, Calogero, Fida, Clerici, Zanetti & Riva, 2015). The world rewards beauty, which is defined and advocated by the media (McKinley, 2017). The standards by which women are deemed attractive and the benefits that come with that attractiveness vary by culture. However, due to the globalization of modern society, the ease with which ideas are communicated across continents, languages, cultures, and ideologies has resulted in beauty ideals that have visual similarities across cultures (McKinley, 2017). It is universal, however, that those who are deemed attractive in any society are rewarded for that status; having conventional beauty gives an individual an edge relative to those lacking it (McKinley, 2017).

Findings from many studies indicate that being attractive gives the world measures for benchmarking health, desirable genes, intelligence, and success (Dakanalis et al., 2015). In American society, being physically attractive is largely considered a strong asset and, thus, most people desire to appear beautiful. Additionally, society often highlights the ideal beauty portrayed in advertisements, which suggests that it attracts attention due to its association with fame, success, and intelligence (Müller, 2017; Dakanalis et al., 2015).

There are, therefore, many benefits that people associate with beauty. Grogan (2016) claims that attractive individuals are considered more intelligent and persuasive. According to a

study by McKinley (2017), having a symmetrical body is positively correlated with general intelligence. Having a symmetrical body relates to attractive qualities such as social dominance, health as well as fitness-related biological attributes (McKinley, 2017; Müller, 2017). In terms of being more persuasive, it is believed that attractive individuals tend to utilize their sex appeal to command attention.

Being beautiful partly relates to being more persuasive because attractive people are perceived to have the key personality characteristics such as intelligence and robust social skills. Also, research indicates that attractive people tend to be much more articulate compared to speakers who are not considered traditionally attractive (Grogan, 2016). Beautiful women, as expected, have high chances of attracting mates because their appearances signify their youth, health, and reproductive fitness (Grogan, 2016). Furthermore, studies suggest that most Americans perceive physical beauty as important in society as they associate it with happiness, positive social life, and even the potential to get ahead in life. In fact, attractive people find jobs easier, get better performance reviews, are promoted more, and make more money (Wong & Penner, 2016).

Implications of Female Consumer Behavior

The goal of beauty advertising, unfortunately, is often to convince the consumer that her current level of attractiveness is far from the ideal beauty portrayed in advertising (Tiggemann, 2014). As discussed in the first section of this paper, marketing and advertising influence the way female consumers think about themselves and compare themselves to such standards (Albertson et al., 2015). As a result of this, they purchase beauty products in an attempt to fulfill the ideals of beauty in society (Albertson et al., 2015). Additionally, the strength of the comparisons to the advertisements made by female consumers, the perceived effectiveness of the products, and the attitudes toward advertising equally influence female consumer behavior (Arendt, Peter & Beck, 2016). The commonality of ideal beauty and the role of social

comparison create a need within female consumers to emulate that ideal. This need is enhanced, or strengthened, if the product portrayed in the advertisement is perceived as useful and the viewer feels generally positive about advertising.

The familiarity principle plays an important role in influencing female consumer behavior. This principle states that people tend to be attracted to what they are familiar with and that repeated exposure to certain people or ideas can increase that attraction (Arendt et al., 2016). So, as the portrayal of ideal beauty continues to be widespread in media, more people will be familiar with, and accepting of, that ideal.

The idea of balance theory also plays a major role in women's purchase decisions; in that, endorsement by a celebrity admired by women can positively affect the consumption of the products because purchasing these products will allow women to achieve psychological balance (Tiggemann, 2014; Albertson et al., 2015). If women view female celebrities favorably, then they will be motivated to buy the celebrities' products or wear similar clothes. Yet, if female consumers dislike the celebrity, they may discontinue the use of such a product, again to obtain the same psychological balance (Tiggemann, 2014). Celebrities with their own product lines further complicate this effect. Kylie Jenner, Rihanna, the Kardashians, and several other female celebrities have developed their own cosmetic lines, which have garnered mass consumption, due to both the popularity of the celebrities and the quality of the products.

Summary

The ideal for feminine beauty is a social construct that depicts a flawless, faultless, and impossibly-proportioned woman upon whom women should base themselves to be considered attractive in society. This ideal, however, is not simply a theoretical construct that women hope to emulate; rather, it is a tool employed by advertisers to create a constant demand for beauty products that help women inch closer to this impossible standard. Because there are many

advantages to being attractive in society, advertisements develop and nurture a strong need in female consumers to obtain this beauty. Other factors, like how familiar a woman is with the concept of ideal beauty or whether her favorite celebrities endorse beauty-enhancing products, contribute to the need in women to continue purchasing beauty products even though the advertisements, and the ideal they portray, have negative effects. The implication of this is that ideal beauty advertisements may make female consumers feel compelled to purchase such products.

HOW ADVERTISING INFLUENCES, AND IS INFLUENCED BY, CULTURE /SOCIETY

Background/Overview

The image of women throughout history has been influenced by several forces in media and society. In fact, according to Mendes and Carter (2008), emerging trends in beauty target women using historical ideals. Therefore, though society has seen some uplifting changes in the perception of women, advertising still focuses on outdated concepts of beauty. Because beauty advertisements present such idealized and unrealistic expectations, women experience increasing anxiety about their bodies. As demonstrated in the first section, beauty advertisements inspire several negative effects that ultimately cause women to feel dissatisfied and lacking. To remedy these feelings of shortcomings, women buy the very products that inspired these feelings in the first place. Further exploration of this topic reveals that advertising and mass media have changed society's perception of beauty by creating a need in women to fill the unrealistic gaps between themselves and the ideals portrayed by the media. Doing so allows women to prevent embarrassment and be perceived as intelligent, competent, and successful.

Mendes and Carter (2008) note that the persuasion used in beauty advertisements is geared towards improving attractiveness and preventing early aging. Much like seeing the same information in multiple sources can confirm an idea's credibility, so too can the widespread

advertisements against aging solidify the idea in women's minds that it is something to be avoided. Englis, Solomon, and Ashmore (1994) argue that advertisements which claim a "quick fix" for these supposed beauty flaws are not devoid of social implications. In fact, Heyes (2007) describes that photo-manipulation in beauty advertisements provokes excess expenditure among women to fix their perceived imperfections based on social comparisons.

The periods of American history from the 1800s to the 1960s witnessed a succession of dominant singular ideals of beauty. For example, to appear very pale and delicate was fashionable in the mid-1800s. This ideal evolved over time into the voluptuous, lusty woman idealized in the 1890s, and then the small, boyish flapper of the 1920s. More recently, ideals have existed as the buxom Marilyn Monroe figure of the 1950s and the flat-chested, emaciated look of the 1960s (Englis et al., 1994, p. 52). Throughout history, it may have been relatively easy to identify a woman or celebrity that defined the ideal of that era. However, the increasing impossibility of beauty standards and globalization of society has made that realization of beauty more challenging. Additionally, though American beauty was once characterized by the classic Nordic complexion, more ethnically diverse portrayals of beauty, including African, Asian, and Hispanic, have started to gain popularity, though the ideal remains predominantly white (Englis et al., 1994, p. 52).

Influence of Feminist Culture/Society on Advertising

The development of beauty advertisements has been shaped by certain cultural or social occurrences. Scholars trace the trend to the 1800s when Feminism came out as a movement to defend the rights of women in a male-dominated society. However, the beauty advertisements at that time largely advocated for women to wear corsets, which caused several physical mutilations and reduced a woman to her ability to please a man (Englis et al., 1994, p. 51). In the 1920s, an increasing number of advertisements emphasized the importance of women's appearance in securing her partner's fidelity and home (Basow, 1991). In the period between

1941 and 1945, a pattern was established of convincing women they were inadequate without a particular product. This pattern has remained a hallmark of advertising since this time (Basow, 1991) According to Dolezal (2010), beauty advertisements gathered momentum in the 1960s and 1970s when women's rights activists sought positions in equal career opportunities, sports, jobs, and related rights. It was this movement that saw an increase in attempts to rebrand women from advertisements that only portrayed women in subservient roles. As Heyes (2007) underscores, significant changes were experienced in the image of beauty among women. The last 100 years were therefore characterized by advertisements that endeavored to present a woman through fair skin and the thin figures that associated them with independence and social success. This departure was revolutionary at the time as it spared women of the previous images of subordination and cloaked them with beauty, thus boosting their image.

Dolezal (2010) reiterates that current trends in beauty advertising gathered motivation from the feminist ideas that fiercely fought marginalization and the limited role of women in society. The stereotypical portrayal of a woman as a housewife in the 1950s was actually a reflection of how advertisers believed the nation was, or how they thought it should be ("Women in Advertising"). However, women accounted for a third of the nation's workforce by 1957, demonstrating that most women were not only housewives. The concentration of women in the workforce rose from 34 percent in 1950 to 38 percent in 1960. Despite this, advertisements in the 1950s targeted all products associated with domestic chores to women, creating the opportunity for society to reinforce its gender normative behavior through advertisements ("Women in Advertising").

The 1960s saw the introduction of several 'lad magazines' which discussed romance, sex, beauty, and consumption among women, and the 1970s increasingly addressed the plight of women with regards to beauty. According to Benbow-Buitenhuis (2014), women used feminism to fight cultural, economic and social injustices they experienced at this time. Scholars in this period sought to oppose the negative images that limited women's advertisements to

submissive figures in domestic contexts only. The 1960s and 1970s marked a major period in which advertisements on beauty broke away from the mere use of women's fragmented parts of the body to the inclusion of the whole body in the advertisements (English et al., 1994). However, this movement away from body-part advertisements was not fully completed, considering these images are still prevalent in current advertising. As the age of color also revolutionized the printing industry, mass media exploited television, movies, commercials, and billboards to campaign for the beauty of women in advertisement spaces, which increased the reach of these liberating, but ultimately damaging depictions of beauty.

Throughout the last 100 years, beauty advertisements had at least three objectives. Women's rights movements used advertising as an avenue for activism and networking (English et al., 1994). This use of advertising was necessary because women had been denied social networks by chauvinistic men. Secondly, advertisements were used by women to stand against sexual harassment and demeaning stereotypes that confined women to inferior contexts. The new portrayals, however, still required women to be successful in traditional roles: the working mom was still expected to attend to housewifely duties, and her work approval was still determined by appearances and conformity to career ideals of beauty. Heyes (2007) writes that although beauty advertising has actually produced negative consequences, the initial goals of shifting the portrayal of women were aimed at combating global problems, not creating them. It is, therefore, suggested that women's movements and feminist ideologies influenced and employed beauty advertisements to their advantage.

Influences of Advertising on Culture/Society

Although society has influenced beauty advertisements through movements and ideologies, society, itself, has also been influenced significantly by advertising. In comparative research investigating consumption habits among women, Sandlin and Maudlin (2012) argue that beauty advertising has adversely affected cultural perceptions of beauty and women.

Beauty advertising robs society of the objective perception of beauty by making real women appear inferior. As discussed, beauty products have communicated negative images focusing on one's physical shortcomings and a negative self-concept. Mendes and Carter (2008) argue that the manipulative and hypnotic language of advertisements leaves society in an environment of insecurity. This insecurity has made society more susceptible to emotional manipulation by advertisers of beauty products.

One notable example of trends that changed society's perception of beauty is the brightening or whitening of skin color. The effect of these advertisements, indeed, left a negative, racist mark on society. As Jones (2013) records, the late 19th century and early 20th century witnessed skin lightening as a phenomenon among women. So great were the changes that beauty advertisements are, to date, prejudiced against dark skin. Jones (2013) adds that advertisements promised light-skinned women higher positions socially, economically, and in other realms. However, this idealization of light skin contrasts starkly with the ideal of a sun-kissed, bronzed beauty. Adolescents often cite a desire to be attractive as a motivation for tanning, suggesting that people tan to comply with perceived social norms for attractiveness (Carcioppolo, N., Dunleavy, V.O., & Yang, Q., 2017). This contrast suggests that variations of light skin can be considered beautiful, which aligns with the idea that women of other ethnicities can be beautiful if their skin is still lighter in color (Englis et al., 1994). The pervasiveness of white-washing in beauty advertisements is harmful to women and society because the familiarity principle magnifies its effects and the resulting environment is not one that promotes inclusivity.

Englis et al. (1994) observe that beauty advertisements have encouraged society to consume falsehoods and unrealistic ideals that relate happiness with consumerism. This idea is reinforced again by Heyes (2007) who believes that these products have given society fake promises that have only led to expensive purchases among women.

Every society has its parameters of beauty, but beauty advertisements have shifted this attention to unattainable standards. The effect can be exemplified by a powerful beauty

advertisement that shaped society's perception, which concerns the elimination of body hair in the 20th century. Before 1915, most American women did not remove body hair, and there were very few advertisements depicting such a practice, likely because the modest clothing styles revealed very little body hair. In 1915, Gillette introduced a women's razor, which launched "The Great Underarm Campaign" in advertising (Basow, 1991). Most advertisements in this campaign informed women that new dress styles made removing underarm hair important since body hair not on the head was "superfluous," "unwanted," "ugly," and "unfashionable" (Basow, 1991, pg. 85). According to Terry and Braun (2013), the removal of body hair on women was a popular topic after the Second World War. In fact, not conforming to this standard is still used today to label some people as unsightly and uncivilized. The 1960s and 1970s, therefore, saw the innovation of bikinis and Brazilian waxes, which promoted the idea that women should be free of body hair. In American society, the power of this advertising has revolutionized the ideal as a basic recommendation for a woman who wants social acceptance.

Possible Effects of #MeToo, #TimesUp, and Hollywood Sex Scandals

The anti-sexual assault and women's empowerment movements, #MeToo and #TimesUp, generated public conversation about women's issues around the world, and increased global awareness about the difficulties women face daily, in both their personal and professional lives. The cultural change has been profound - for the first time ever, the world noticed that these once-fledgling women's movements were not to be ignored.

The #MeToo movement was created to support sexual assault survivors and has built a community of these survivors from all walks of life. "By bringing vital conversations about sexual violence into the mainstream," the organization aims to "de-stigmatize survivors by highlighting the breadth and impact sexual violence has on thousands of women" ("me too.," 2018).

Similarly, "Time's Up is a unified call for change from women in entertainment for women everywhere. From movie sets to farm fields to boardrooms alike, [they]...address the systemic

inequality and injustice in the workplace that have kept underrepresented groups from reaching their full potential" ("Time's Up," 2018). While #MeToo specifically focuses on instances of sexual violence, the focus of Time's Up is broader and addresses sexual harassment as a component of workplace inequality.

As an integral part or result of these campaigns, society saw the ousting of several sexual abusers in Hollywood, known as the Weinstein Effect, named so for Harvey Weinstein who was the first powerful man, of many, to be accused of sexual assault in this specific movement. According to USA Today's (2018) article on "The Harvey Weinstein Effect," women came forward on October 5th, 2017 to allege decades of sexual abuse by Weinstein and, by the end of January, "150 [had] been accused of sexual misconduct, ranging from inappropriate texts to groping to rape." These accusations contributed to a trend of growing intolerance for sexual harassment and allowed the #MeToo movement and the Time's Up movement to join forces and target this issue from separate, but distinctly related angles.

Because the Harvey Weinstein effect, #MeToo, and #TimesUp are movements that happened so recently, there have not been any studies conducted on the actual impacts on society, sexism, or advertising. However, because these topics did generate considerable news interest, several news articles have indicated some interesting trends which are outlined in the following paragraphs. Although the articles discussed in the paragraphs below are not academic in nature, they still provide insight into the possible implications that these social justice movements will have on the advertising industry.

The conversations about sexual harassment will likely increase the number of sexual harassment reports as more victims feel empowered to speak up, but a Chicago Tribune article cautions against deeming the accused as guilty too quickly (Bomkamp, 2017). Despite the widespread use of sexual harassment policies and training, there is an obvious disconnect between what should happen and what does happen. However, with an increase in accurate reports of sexual harassment, there may also be an increase in false accusations (Bomkamp,

2017). Companies across the globe are taking hard looks in the mirror and likely holding their own discussions about whether their policies alone are enough to combat sexual harassment.

Orso (2018) argues that many brands are trying to take advantage of the movements for profit. This Inquirer article cautions that brands whose focuses are not explicitly related to sexual harassment should not trademark #MeToo or #TimesUp (Orso, 2018). While avoiding the exploitation of important causes is an excellent tactic, it does not mean that companies should entirely refrain from showing support. How can society change if nobody is willing to speak out in the face of social issues? While brands should indeed be careful about how enthusiastically they create and market products designed specifically for such an important movement, general support should not be completely avoided. In a 2018 article titled “#MeToo to #NoMore: What the Silence Shattering Movement Means for Brands & Marketers,” C+R Research describes how brands and marketers should address social topics related to #MeToo and #TimesUp. The article emphasizes that brands must act with care and inclusivity as survivors of sexual assault continue to come forward, focusing on “empathy, accountability, and a people-first mantra that puts the needs [...] of both their consumers and employees above all else. [...] The time has come for us to empathize with and empower one another. The time has come for us to stand up and get to work” (#MeToo to #NoMore, 2018). The article also pushes marketers and brands to ask themselves, “How will we better engage communities and play an active role in transforming a toxic culture to bring about necessary change?” (#MeToo to #NoMore, 2018)

Bellafante (2018) asserts that because the #MeToo and #TimesUp movements are focused on Hollywood and social media, they are inherently discriminating and may actually be contributing to the problem. Because these movements focus on the beautiful people in Hollywood and neglected to mention the death of a renowned female scientist, Bellafante (2018) argues that they are perpetuating the problem. However, these movements are designed to connect people from any, and every, social class or occupation, so it is unlikely that this is the

case. Though regrettable, the death of scientist, Mathilde Krim, likely was not a focus of the movement because neither her death nor her work was related to sexual harassment.

As #MeToo continues to unfold, the marketing industry is evaluating its own issues with sexual harassment. Marszalek (2018) describes how the movements have several implications on workplace interactions, including recent reactions from men who will not work one-on-one with women. Additionally, companies need to examine the problems underlying #MeToo, “which range from reversing pay inequity to empowering women to speak up when they feel a male colleague, or client, has crossed the line” (Marszalek, 2018).

In a New York Post article, Ginsberg attributes the following as changes to Hollywood resulting from these movements: the existence of sexual harassment insurance, the unpopularity of nondisclosure agreements (NDAs), the protection of female actresses from men like Harvey Weinstein, and the increase in demand for diversity trainers (2018). Each of the described changes would have positive effects on the issue of sexual harassment in Hollywood and may inspire some degree of change in the sexualization of women in the film industry that could easily translate to the advertising industry.

So, although these movements are young, there are already a few indicators of the social impacts they will have. Several changes in the workplace, especially, provide hope that these trends will have a real impact instead of simply dying out. A social push in the 1960s and 1970s was enough to create a change in advertising. Because the #MeToo and #TimesUp movements have generated interest in the rising tide of feminism again, there is a distinct possibility that they will generate enough momentum to make permanent changes to the way the advertising industry portrays women.

Summary

Beauty advertisements have had effects on society itself, and have, yet, also been affected by society. Through a historical perspective, the research reveals that certain factors

have significantly influenced the advertisement of beauty products used by women. Although women once campaigned for these products and advertising, there are now many negative influences on society and lingering repercussions. This section, therefore, concludes that beauty advertisements are powerful and can have effects on consumer actions and social mindsets, while also being impacted by society itself. Given the recent trends on social media of calling out sexual harassment with #TimesUp and demonstrating the prevalence of sexual assault with #MeToo, combined with the historical precedent of advertising changing society, it is entirely probable that the growing intolerance for sexual harassment will continue to inspire a change and reduction in the oversexualization of women in advertisements.

CONTENT ANALYSIS

Methodology

The content analysis of this investigation takes inspiration from the 1971 “A Content of Three Women’s Magazines from 1960 to 1970” article conducted by Rosemary Benedetta Corsiglia through Iowa State University. This analysis was selected for replication for several reasons: the time period over which it occurred aligns with important changes in the portrayal of women in advertising, the analysis is being conducted by one person, and the topic of analysis is similar in its focus on feminism and the portrayal of women. Corsiglia’s investigation, however, is far more in-depth and has a wider scope than this investigation, so fewer codes will be discussed and only advertisements from a single year will be evaluated.

Corsiglia’s analysis centers on *McCall’s*, *Ladies Home Journal*, and *Good Housekeeping* magazines for the size of their readership and circulation. Similarly, this analysis considers *Allure*, *Elle*, and *Harper’s Bazaar* magazines. *Allure* was chosen for its position as the most popular magazine to focus specifically on beauty, *Elle* was selected for its status as the world’s most popular fashion magazine, and *Harper’s Bazaar* was included for its status as the nation’s oldest fashion magazine and continued high popularity. Due to the condensed nature of this

paper, advertisements in issues from only one year (2017) will be analyzed, totaling 34 issues due to the lack of January and July issues in *Harper's Bazaar*. While Corsiglia's analysis focused only on the magazines' content and excludes advertisements, this topic focuses solely on advertisements and the trends within them while excluding the actual magazine content.

Advertisements must meet the following criteria to be included in the analysis:

- the size must be at least one full page
- the product being advertised must specifically be a beauty-enhancing product (specifically: anti-aging, cleansing, makeup, nail polish, perfume, skin care)
- the advertisement must be clearly targeting women

If any of the defined criteria are not met, the advertisement is excluded from the study. To ensure a sizable sample is obtained, every tenth advertisement is selected for analysis. Each selected advertisement is analyzed on objectively categorized aspects that would reflect sexualization in the advertisement, such as body posture, facial expression, and amount of clothing worn. Each advertisement is also coded for magazine name, product type, brand, and presence of celebrities to allow for specific analysis of trends within these categories. See Appendix I for the complete list of codes on which the advertisements in this investigation are evaluated and the coding results of those advertisements. Appendix II contains the actual advertisements selected for analysis.

The product type category has several distinctions due to the existence of products that serve more than one purpose. For example, a skin care product might also feature anti-aging components. In these instances, products are classified according the main product benefit. If the copy of the advertisement or image suggests that the product is being advertised as an anti-aging lotion, then it is coded as anti-aging. However, if a lotion is being advertised as moisturizing and rejuvenating skin, then it is coded as skin care. Face wash presents a similar dilemma in coding. In most instances, a face wash is classified as a cleansing product; however, some advertisements focus more on the benefits that the face wash has for the skin.

In these cases, they are coded as skin care products. Deodorant is always coded as a perfume product because they share the main function of making people smell good.

Results and Discussion

It was expected that the results of this content analysis would reveal a high usage of sexualized images in advertisements. However, the ratio of sexualized advertisements to non-sexualized advertisements is actually considerably less than anticipated. Out of 101 advertisements, 22 had models displaying suggestive posture and 16 more (36 total) had models with overtly seductive expressions. Thus, there was an overlap of 20 advertisements with models that displayed both suggestive posture and seductive expressions. There were 22 advertisements that featured only products, but even excluding those, 27.85% of the advertisements used suggestive posture and 45.6% used seductive expressions. Amount of clothing is an additional layer to these considerations, especially considering that nearly half of the advertisements analyzed (48%) featured either no visible clothing or models only partially clothed. While the proportion of sexual images in these advertisements was not as shocking as anticipated, the high prevalence of seductive, ideal women still poses many concerns.

Harper's Bazaar is marketed towards women with a higher involvement in fashion and appearance, while *Allure* and *Elle* are targeted towards women with only moderate interest in the topic. *Harper's Bazaar* is comprised almost entirely of photoshoots displaying high-end fashion, while the other two magazines contain popular interest articles and celebrity news. This stark difference in magazine content could be an important factor in the variance of result distributions for each topic discussed in this section.

When sorted by product category, each magazine had a different distribution of results. *Allure*, a dedicated beauty magazine, had a relatively even distribution of its 41 advertisements, with 9 each focusing on hair products, makeup, and nail polish, and 8 advertisements for perfume. *Elle* advertisements, out of 39, had 10 dedicated to hair products, and 7 each to anti-

aging and perfume. *Harper's Bazaar* results were markedly different, with a prevalence of advertisements featuring anti-aging solutions (8 out of 21). The second highest category of product was makeup with 5 advertisements, thus perhaps suggesting that if older women cannot repair their wrinkles, they can cover them with makeup instead. The high proportion of anti-aging advertisements in *Harper's Bazaar* could be attributed to its focus on high-end fashion and an older readership.

When sorted by product brand, the results of this analysis are too few to produce any meaningful results. The most common company with advertisements featured in the three magazines considered in this study is L'Oreal Paris, with 20 out of the total 101 advertisements. Every other brand only had a handful of advertisements analyzed. With only this data available, the trends within product brand cannot be determined or compared. A focus on brands with the highest rates of sexual imagery could be an avenue for future research.

When sorted by advertisement type, the results of this analysis coincide with the findings of The Role of Social Comparison study summarized in the first section of this paper. Full-body and body-part images obviously have more sexual imagery than those containing only product images or no people. Out of the 101 advertisements evaluated, 22 featured no people, 69 displayed only part of the woman's body, and 10 included a full-body image. As discussed by Jean Kilbourne in her *Killing Us Softly* series about sexuality in advertising, images that focus on body parts alone increase the objectification of women (Kilbourne, 2018). While most of the advertisements featured the women's faces, it is likely due to the fact that beauty products in particular, when advertised in use, often involve facial application. However, the high ratio of advertisements that exclude more than half of a woman allow for easier social comparison between women and the advertisements. As Kilbourne (2018) and Tiggeman et al. (2004) discuss, advertisements that feature only part of the body produce more overall comparisons and more negative reactions.

Conclusions/Recommendations

Because #MeToo and #TimesUp happened towards the end of last year (2017) and the beginning of this year (2018), with some ongoing elements, it is difficult to define any trends or analyze the actual impact. To understand the effects of these movements in a long-term context, a similar analysis of advertisement content should be conducted in several months or years. This investigation uncovered some interesting observations and allowed for comparisons, but due to the recent nature of the movements, this specific analysis serves as a potentially useful baseline for future investigations. Revisiting an analysis of this topic in the future would be an important method of measuring any improvements in the industry. Additionally, due to the small sample size and the limited coding used, the results are limited to the current investigation. With an expansion in the coding list and a focus on product-specific, brand-specific, or celebrity-included advertising, this analysis could be replicated for broader applications.

CONCLUSION

Advertisements portray an over-sexualized and unattainable ideal of beauty. This investigation has found that the effects of idealized beauty in advertising are overwhelmingly negative, harming women's body image, mood, self-esteem, health, consumption patterns, expectations, and many more. These advertisements create a void in women that can only be filled by buying the product to elevate themselves towards the ideal. Because that ideal is unattainable, there is a constant demand for beauty products and the cycle continues. Other factors include balance theory, which indicates that if women view celebrities positively then they will be motivated to buy and wear their products. Additionally, the familiarity principle asserts that people are drawn to what they are familiar with, so if women are familiar with the ideal beauty presented in magazines, then they will be drawn to the products that promise to move that ideal within reach. Historically, women were portrayed in stereotypical household

roles and ideal beauty was centered on pleasing a man. Feminists pushed for a shift away from the stereotypical portrayals during the 1960's and 1970's, and achieved it, but the portrayal of women in advertising has not changed much since then. As emphasized throughout this investigation, the current portrayal, too, has negative consequences. The rising tide of feminism and intolerance for sexual harassment has now created two notable movements on social media (#MeToo and #TimesUp) and enough general unrest in society that there might now be sufficient social pressure to create change in the industry.

REFERENCES

- Albertson, E. R., Neff, K. D., & Dill-Shackleford, K. E. (2015). Self-Compassion and Body Dissatisfaction in Women: A Randomized Controlled Trial of a Brief Meditation Intervention. *Mindfulness*, 6(3), 444-454.
- Arendt, F., Peter, C., & Beck, J. (2016). Idealized Female Beauty, Social Comparisons, and Awareness Intervention Material. *Journal of Media Psychology*.
- Basow, S. A. (1991). The Hairless Ideal: Women and Their Body Hair. *Psychology of Women Quarterly*, 15(1), 83-96. doi:10.1111/j.1471-6402.1991.tb00479.x
- Bellafante, G. (2018, January 18). #MeToo and the Marketing of Female Narrative. Retrieved April 6, 2018, from <https://www.nytimes.com/2018/01/18/nyregion/metoo-and-the-marketing-of-female-narrative.html>
- Benbow-Buitenhuis, A. (2014). A Feminine Double-Bind? Towards Understanding The Commercialisation of Beauty Through Examining Anti-Ageing Culture. *Social Alternatives*, 33(2), 43.
- Bomkamp, S. (2017, December 27). #MeToo in 2018: Will the Movement Create Real Change in the Workplace? Retrieved from <http://www.chicagotribune.com/business/ct-biz-metoo-sexual-harassment-future-20171214-story.html>
- Carcioppolo, N., Dunleavy, V. O., & Yang, Q. (2016, May 26). How Do Perceived Descriptive Norms Influence Indoor Tanning Intentions? An Application of the Theory of Normative Social Behavior. Retrieved from <http://www.tandfonline.com/doi/full/10.1080/10410236.2015.1120697>
- Chiodo, S. (2015). Ethical Topicality of The Ideal Beauty. *Lebenswelt. Aesthetics and Philosophy of Experience.*, (6).

- Corsiglia, R. B. (1971). A Content Analysis of Three Women's Magazines from 1960 to 1970. Retrospective Theses and Dissertations. Retrieved April 15, 2018, from <https://lib.dr.iastate.edu/cgi/viewcontent.cgi?article=1315&context=rtd>.
- Dakanalis, A., Carrà, G., Calogero, R., Fida, R., Clerici, M., Zanetti, M. A., & Riva, G. (2015). The Developmental Effects of Media-Ideal Internalization and Self-Objectification Processes on Adolescents' Negative Body-Feelings, Dietary Restraint, and Binge Eating. *European Child & Adolescent Psychiatry, 24*(8), 997-1010.
- Dolezal, L. (2010). The (In) Visible Body: Feminism, Phenomenology, and The Case of Cosmetic Surgery. *Hypatia, 25*(2), 357-375.
- Englis, B. G., Solomon, M. R., & Ashmore, R. D. (1994). Beauty Before the Eyes of Beholders: The Cultural Encoding of Beauty Types in Magazine Advertising and Music Television. *Journal of Advertising, 23*(2), 49-64.
- Ginsberg, M. (2018, March 11). 4 Ways Pervnado has Changed Hollywood for the Better. Retrieved April 15, 2018, from <https://nypost.com/2018/03/11/4-ways-the-metoo-movement-has-changed-hollywood/>
- Grogan, S. (2016). *Body Image: Understanding Body Dissatisfaction in Men, Women, and Children*. Taylor & Francis.
- GU, A. (2017). The Representation of Ideal Beauty in Advertising - A longitudinal study of No. 7.
- Gurari, I., Hetts, J. J., & Strube, M. J. (2006). Beauty in the 'I' of the Beholder: Effects of Idealized Media Portrayals on Implicit Self-Image. *Basic and Applied Social Psychology, 28*(3), 273-282.
- Heyes, C. J. (2007). Cosmetic Surgery and the Televisual Makeover: A Foucauldian Feminist Reading. *Feminist Media Studies, 7*(1), 17-32.

Jones, T. (2013). The Significance of Skin Color in Asian and Asian-American Communities: Initial Reflections. *UC Irvine L. Rev.*, 3, 1105.

Kilbourne, J. (2010). *Killing Us Softly 4: Advertising's Image of Women* [Video file]. Retrieved March 20, 2018, from <https://www.youtube.com/watch?v=KyrfWd1eKAs>.

Marszalek, D. (2018, February 14). In2Summit: Marketing Industry Takes On #MeToo Movement. Retrieved April 10, 2018, from <https://www.holmesreport.com/latest/article/in2summit-marketing-industry-takes-on-metoo-movement>

McKinley, N. M. (2017). Ideal Weight/Ideal Women: Society Constructs the Female. In *Weighty Issues* (pp. 97-115). Routledge.

Mendes, K., & Carter, C. (2008). Feminist and Gender Media Studies: A Critical Overview. *Sociology Compass*, 2(6), 1701-1718.

#MeToo to #NoMore: What the Silence Shattering Movement Means for Brands & Marketers. (2018). Retrieved April 10, 2018, from <http://www.crresearch.com/blog/metoo-nomore-what-silence-shattering-movement-means-brands-marketers>

Me too. (n.d.). Retrieved March 10, 2018, from <https://metoomvmt.org/>

Müller, K. (2017). Beautiful Corruption: The Portrayal of Beauty in the Picture of Dorian Gray and Lady Audley's Secret.

Orso, A. (2018, February 20). Brands Trying to Make a Buck off of #MeToo. Retrieved April 10, 2018, from <http://www.philly.com/philly/news/brands-public-relations-me-too-marketing-20180220.html>

Oswald, L. R. (2010). Marketing Hedonics: Toward a Psychoanalysis of Advertising Response. *Journal of Marketing Communications*, 16(3), 107-131.

- Pinhas, L., Toner, B. B., Ali, A., Garfinkel, P. E., & Stuckless, N. (1999). The Effects of the Ideal of Female Beauty on Mood and Body Satisfaction. *International Journal of Eating Disorders, 25*(2), 223-226.
- Sandlin, J. A., & Maudlin, J. G. (2012). Consuming Pedagogies: Controlling Images of Women as Consumers in Popular Culture. *Journal of Consumer Culture, 12*(2), 175-194.
- Terry, G., & Braun, V. (2013). To Let Hair Be, or To Not Let Hair Be? Gender and Body Hair Removal Practices in Aotearoa/New Zealand. *Body Image, 10*(4), 599-606.
- Tiggeman, M., & McGill, B. (2004). The Role of Social Comparison in the Effect of Magazine Advertisements on Women's Mood and Body Dissatisfaction. *Journal of Social and Clinical Psychology, 23*(1), 23-44.
- Tiggemann, M. (2014). The Status of Media Effects on Body Image Research: Commentary on Articles in the Themed Issue on Body Image and Media.
- Time's Up. (n.d.). Retrieved March 10, 2018, from <https://www.timesupnow.com/#ourmission-anchor>
- Trampe, D., Stapel, D. A., & Siero, F. W. (2011). The Self-Activation Effect of Advertisements: Ads Can Affect Whether and How Consumers Think about the Self. *Journal of Consumer Research, 37*(6), 1030-1045.
- Women in Advertising: Reinforcement of Gender Roles in 1950s Popular Culture. (n.d.). Retrieved from <https://americancentury.omeka.wlu.edu/exhibits/show/reinforcement-of-gender-roles-/advertising-in-the-1950s/leisure-advertisements>
- Wong, J. S., & Penner, A. M. (2016). Gender and the Returns to Attractiveness. *Research in Social Stratification and Mobility, 44*, 113-123. doi:10.1016/j.rssm.2016.04.002

APPENDIX I: CONTENT ANALYSIS CODING LIST AND RESULTS

See the chart on the following page to view Appendix I.

APPENDIX II: ADVERTISEMENTS SELECTED FOR ANALYSIS

See the images in the following pages to view Appendix II.

Advertisement 1: *Allure*, January, pg. 37



DEFINE YOUR BROWS, EXPRESS YOURSELF. ULTRA-THIN TIP, SUPER-PRECISE RESULTS. BECAUSE YOU'RE WORTH IT.™

NEW



@LOREALMAKEUP
©2017 L'Oréal USA, Inc.

L'ORÉAL™
MAKEUP DESIGNER/PARIS

Advertisement 2: *Allure*, February, pg. 19



The advertisement features a white tub of Aveeno Daily Moisturizing Body Yogurt with a green lid, placed on a white marble surface. To the right of the tub is a glass hourglass containing a white liquid, with a stream of the liquid dripping from the narrow neck. The background is a light-colored wall with a subtle pattern. The Aveeno logo and product name are visible on the tub and in the top right corner of the image.

new Aveeno
ACTIVE NATURALS
Naturally Beautiful Results[®]

new Aveeno
ACTIVE NATURALS
daily moisturizing
body yogurt
with 100% soft butter

48 hours of yogurt-enriched moisture. For your skin.

NEW AVEENO[®] Daily Moisturizing Body Yogurt with ACTIVE NATURALS[®] Oat immediately saturates skin with intense nourishment. Enriched with the moisturizing nutrients found in Greek yogurt, its delicious vanilla oat fragrance and creamy texture deliver healthy-looking, velvety soft skin for 48 beautiful hours.

aveeno.com |  @aveenous | 800.227.2277

Advertisement 3: *Allure*, February, pg. 43

Liquid foundation reinvented!
Now in a cushion:
**Complete luminous
coverage for fresh-faced
perfection.**

a perfect dose
in every touch

NEW
**dream
CUSHION™**
LIQUID FOUNDATION
ON-THE-GO

In 8 fresh shades.

Maybelline.com

Everywhere I go,
I've got it covered.

Show us your
#DREAMCUSHION

MAYBELLINE™
NEW YORK

**dream
CUSHION™**
FRESH FACE
LIQUID FOUNDATION ON-THE-GO

For a look like Ogi's, try New Dream Cushion™ Liquid Foundation in 20 Classic Tones.
©2017 Maybelline LLC.

MAYBELLINE
MAKE IT HAPPEN™ NEW YORK

Advertisement 4: *Allure*, February, pg. 64



**FUEL
YOUR
HAIR**
STRONG IS BEAUTIFUL™

NEW
PANTENE PRO-V

The advertisement features a close-up portrait of a woman with long, dark, wavy hair. She is wearing a white top and a thick, gold chain necklace. Her right hand is raised, with her fingers running through her hair. A small tattoo of the number '7' is visible on her right forearm. The background is white, and several large, shiny gold coins are scattered around her, some partially visible. The text 'FUEL YOUR HAIR' is in large, bold, black letters on the left side. Below it, 'STRONG IS BEAUTIFUL™' is in smaller, black letters. At the bottom left, 'NEW PANTENE' is written in large, bold, black letters, and 'PRO-V' is written in smaller, black letters on a gold coin in the bottom right corner.

Advertisement 5: *Allure*, February, pg. 85



© 2014 P&G

OLAY
EYES

EYES SHOULD
SHOW AWE.
NOT YOUR AGE.

Olay Eyes
A collection to fight the look of every eye concern.
Brighten. Depuff. Lift. Smooth, or Ultimately, all of it.

#AGELESS

The advertisement features a close-up of a woman's eye with a soft, natural look. In the foreground, several Olay Eyes products are displayed on a reflective surface. These include a red tube of eye cream, a white jar of eye cream, a red tube of eye cream, a white jar of eye cream, and a red tube of eye cream. The products are arranged in a way that highlights their variety and packaging. The background is dark, making the products and the woman's eye stand out.

Advertisement 6: *Allure*, March, pg. 10



The advertisement is a full-page spread. On the left, a close-up of a woman's face with long, wavy, metallic gold hair. In the center, a woman stands wearing a metallic gold blazer and black leather pants. On the right, there is a close-up of a metallic rose and a row of four L'Oréal Féria Metallics hair color boxes. The text is arranged in a clean, modern layout.

**LIVE IN NEW METALLICS.
LIVE IN FÉRIA.
MULTI-FACETED. SHIMMERING.**

BECAUSE YOU'RE WORTH IT.

DEFY THE CONVENTIONS OF HAIRCOLOR
NEW FÉRIA METALLICS. THIS FÉRIA HAS PURE DYES AND A GLISTENING METALLIC LUSTER EFFECT. WON'T WRECK OR RAVAGE HAIR. #LIVEINCOLOR

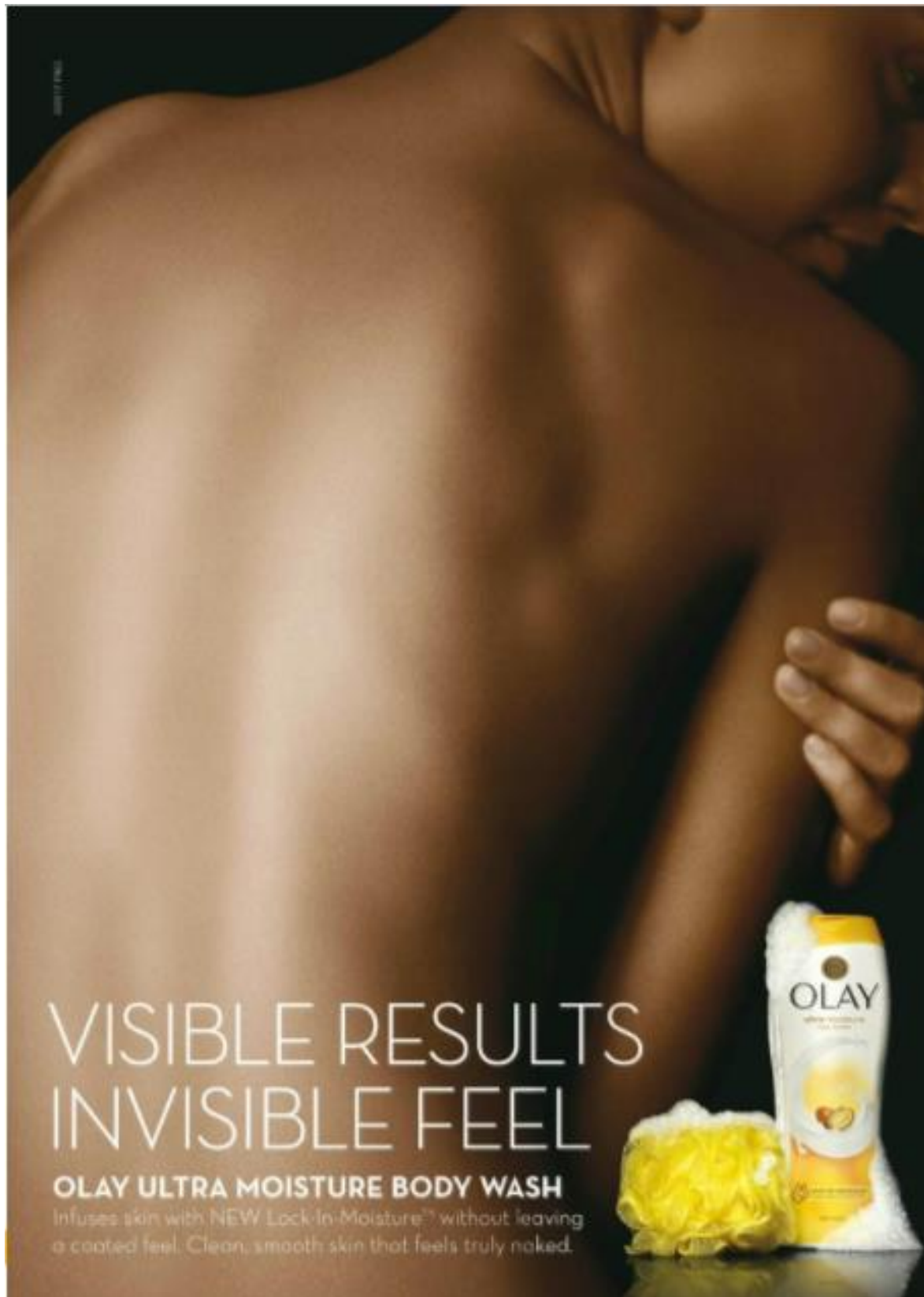
WHICH FÉRIA ARE YOU?
FIND OVER 30 SHIMMERING SHADES AT LIVEINCOLOR.COM

**L'ORÉAL™
HAIR COLORIST/PARIS**

Féria

Above: Féria Metallics Rose/Gold by
On right: Féria Metallics Bronze/Shimmer by
©2011 L'Oréal Paris

Advertisement 7: *Allure*, March, pg. 37

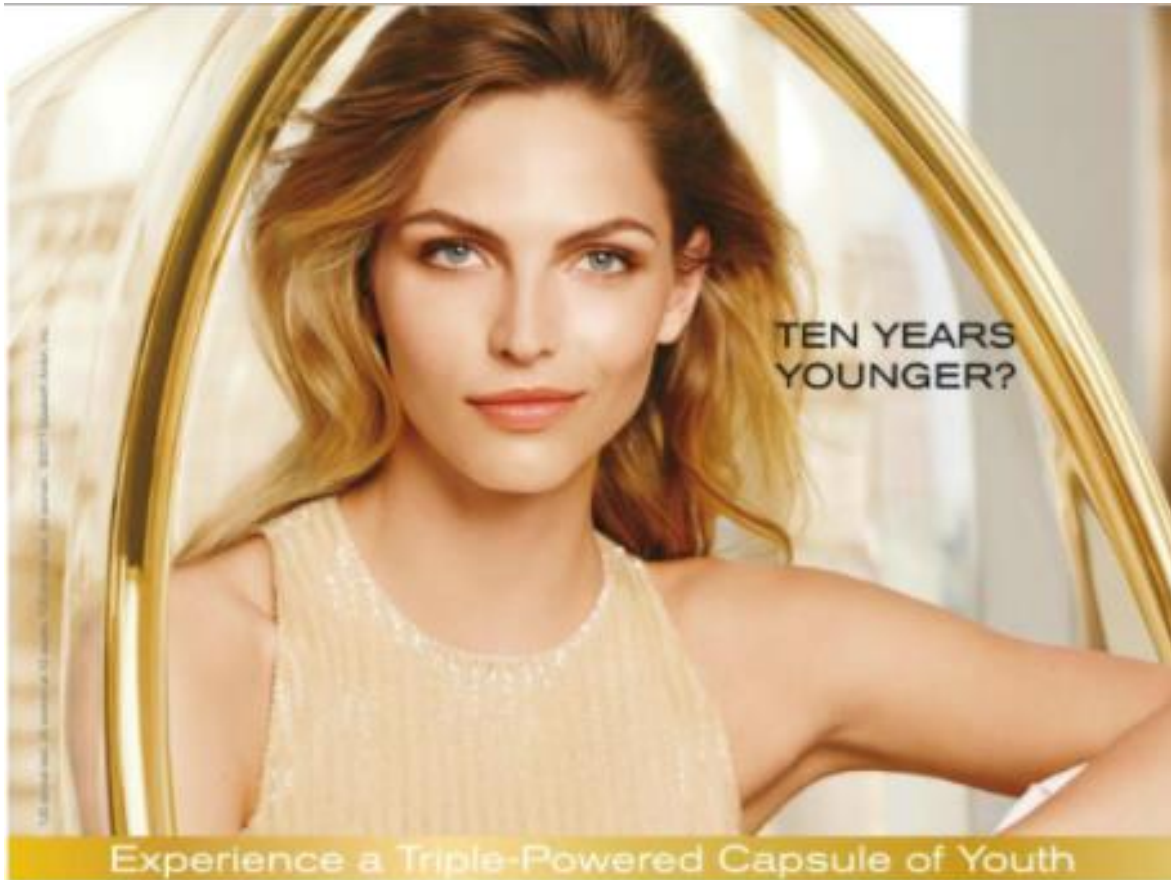


The advertisement features a close-up, high-angle shot of a woman's back, showcasing her smooth, glowing skin. The lighting is soft and directional, highlighting the contours of her back and shoulders. In the bottom right corner, a product shot shows a white and yellow bottle of Olay Ultra Moisture Body Wash next to a yellow loofah sponge. The bottle has the Olay logo and a small image of a woman's face. The background is dark, making the skin and the product stand out.

**VISIBLE RESULTS
INVISIBLE FEEL**

OLAY ULTRA MOISTURE BODY WASH
Infuses skin with NEW Lock-In-Moisture™ without leaving a coated feel. Clean, smooth skin that feels truly naked.

Advertisement 8: *Allure*, March, pg. 59



Advanced
**CERAMIDE
CAPSULES**
Daily Youth Restoring Serum

NEW FORMULA

Now, with triple the anti-aging power, this lightweight, silky-smooth serum infuses skin with youth-restoring ceramides.

Clinically proven to take up to 10 years off the look of your skin.*

In just two weeks:

- 95% of women showed clinical improvement in skin firmness
- 84% of women showed a clinical reduction in lines and wrinkles

Available at:
Macy's
Nordstrom
Dillard's
The Red Door
elizabetharden.com



Elizabeth Arden
NEW YORK

Advertisement 9: *Allure*, March, pg. 81



BECAUSE YOU'RE WORTH IT

SUPERIOR
Preference.

4SM
Just for you

It's a love thing. The way you feel when your hair color is Superior Preference. With up to 12 tones in each luminous shade. Dimensional. And fade-defying up to 8 weeks. What's not to love?

Over 50 luminous shades

L'ORÉAL
HAIR COLORIST/PARIS

OPENUPREFERENCE.COM

Advertisement 10: *Allure*, March, pg.107



Molly Burke

 **NEW Dove Shower Foam**

Welcome to a shower in the clouds. Pump. Spread. Enjoy!

Designed with a unique blend of gentle cleansers and NutriumMoisture™ Technology, this premium body wash instantly blooms into a weightless airy foam, gently cleansing your skin leaving it feeling light, nourished and cared for. Experience a shower like no other with new Dove Shower Foam.

Discover more at dove.com.



Advertisement 11: *Allure*, April, pg. 5

**KEEP
MOROCCAN
AND
ROLLIN'**

LET LIFE IN
to your hair and your head

**Herbal
Essences**
bio-renew

0%
PARABENS
GLUTEN - COLORANTS

REPAIR
argan oil
of morocco

SHAMPOO

The advertisement features a central graphic of the words "KEEP MOROCCAN AND ROLLIN'" in a bold, black, sans-serif font. The text is surrounded by a vibrant, circular arrangement of fresh ingredients including green leaves, yellow and pink plumeria flowers, and sliced almonds. A single almond slice is positioned vertically below the text, with a golden, teardrop-shaped oil droplet falling from it. Below this graphic, the slogan "LET LIFE IN to your hair and your head" is written in a smaller, black font. The bottom half of the advertisement shows a blue bottle of Herbal Essences shampoo against a background of rolling green hills under a blue sky. The bottle label includes the brand name "Herbal Essences bio-renew", a "0%" claim with "PARABENS GLUTEN - COLORANTS" listed below it, and the product name "REPAIR argan oil of morocco SHAMPOO" in white and red text.

Advertisement 12: *Allure*, April, pg. 33

NEW
color therapy™

9 OUT OF 10 WOMEN EXPERIENCED IMPROVEMENT IN THEIR NATURAL NAILS.*

- INTENSIVE NOURISHMENT
- INSTANT MOISTURE

COLOR THAT CARES WHILE YOU WEAR™

Finish with Color Therapy Top Coat for extended wear.

*For more information, visit www.sallyhansen.com

Available on the App Store and Google Play.

Sally Hansen

Hula Stone Stealy Sensé (Instant Shine) Mud Mask Glow with the Flow Cheer on Life Blushed Hope Weather Ready

Advertisement 13: *Allure*, April, pg. 63



Barbara Palvin
Inglot hair

www.lorealparis.com/paints



GO PAINT YOURSELF
ULTRA-PRECISION TIP.
HIGH IMPACT COLOR THAT LASTS.
BECAUSE YOU'RE WORTH IT.™



NEW 0.1MM LINER TIP
GLIDES ON
SMUDGE-RESISTANT



@LOREALMAKEUP
©2017 L'Oréal USA, Inc.

L'ORÉAL™
MAKEUP DESIGNER/PARIS

Advertisement 14: *Allure*, April, pg. 91

tapered brush

gel formula with volumizing fibers

Fill gaps precisely for fuller, dimensional brows. Our 1st brow mascara with fibers.

NEW
BROW precise
FIBER VOLUMIZER
MASCARA

before

after

When I make a move, I do it precisely.

Get expert tips at Maybelline.com/brow

#MNYBrows

MAYBELLINE
BROW precise
FIBER VOLUMIZER
MASCARA

Adriana is wearing New Brow Precise® Fiber Volumizer Mascara in Deep Green.
©2019 Maybelline LLC.

MAYBELLINE
MAKE IT HAPPEN™ NEW YORK

Advertisement 15: *Allure*, April, pg. 123



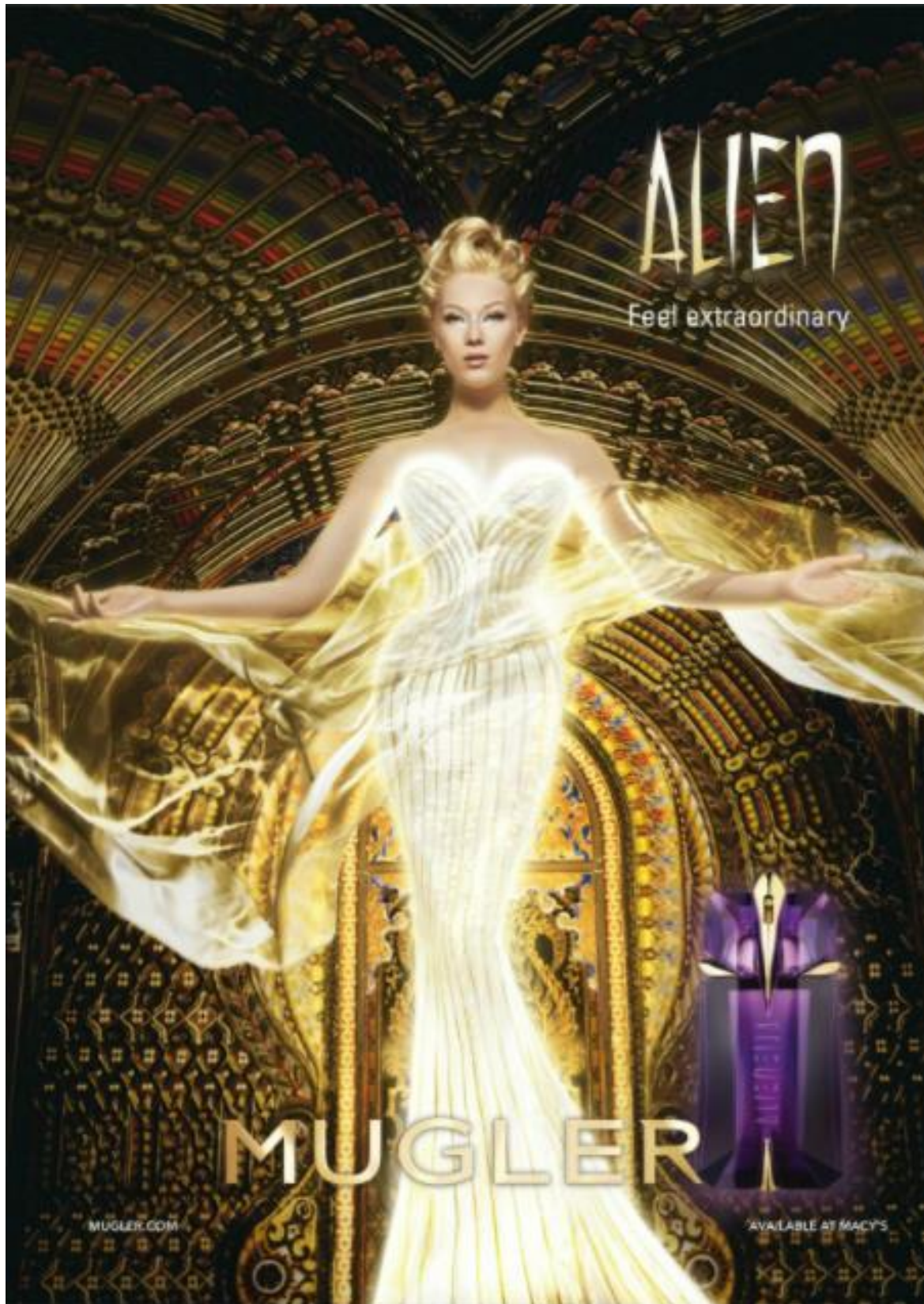
NOW YOU'RE TOTALLY COVERED
24HR FULL COVERAGE,
WEIGHTLESS FEEL
BECAUSE YOU'RE WORTH IT.™



@LOREALMAKEUP
©2017 L'Oréal USA, Inc.

L'ORÉAL
MAKEUP DESIGNER/PARIS

Advertisement 16: *Allure*, May, pg. 9



Advertisement 17: *Allure*, May, pg. 31



The advertisement features a woman with a surprised expression, her hands on her cheeks, against a warm orange background. The text 'LOVE NATURAL EXFOLIANTS?' is overlaid on her face. Below her, a tube of St. Ives Face Scrub is shown against a background of fresh apricots. The tube is white with a red and green logo and text. At the bottom, a white banner contains the text: 'OUR SCRUB IS MADE WITH CALIFORNIA WALNUT SHELL POWDER & APRICOT EXTRACT, NOT PLASTIC MICROBEADS STIVES.COM'.

U
Unilever

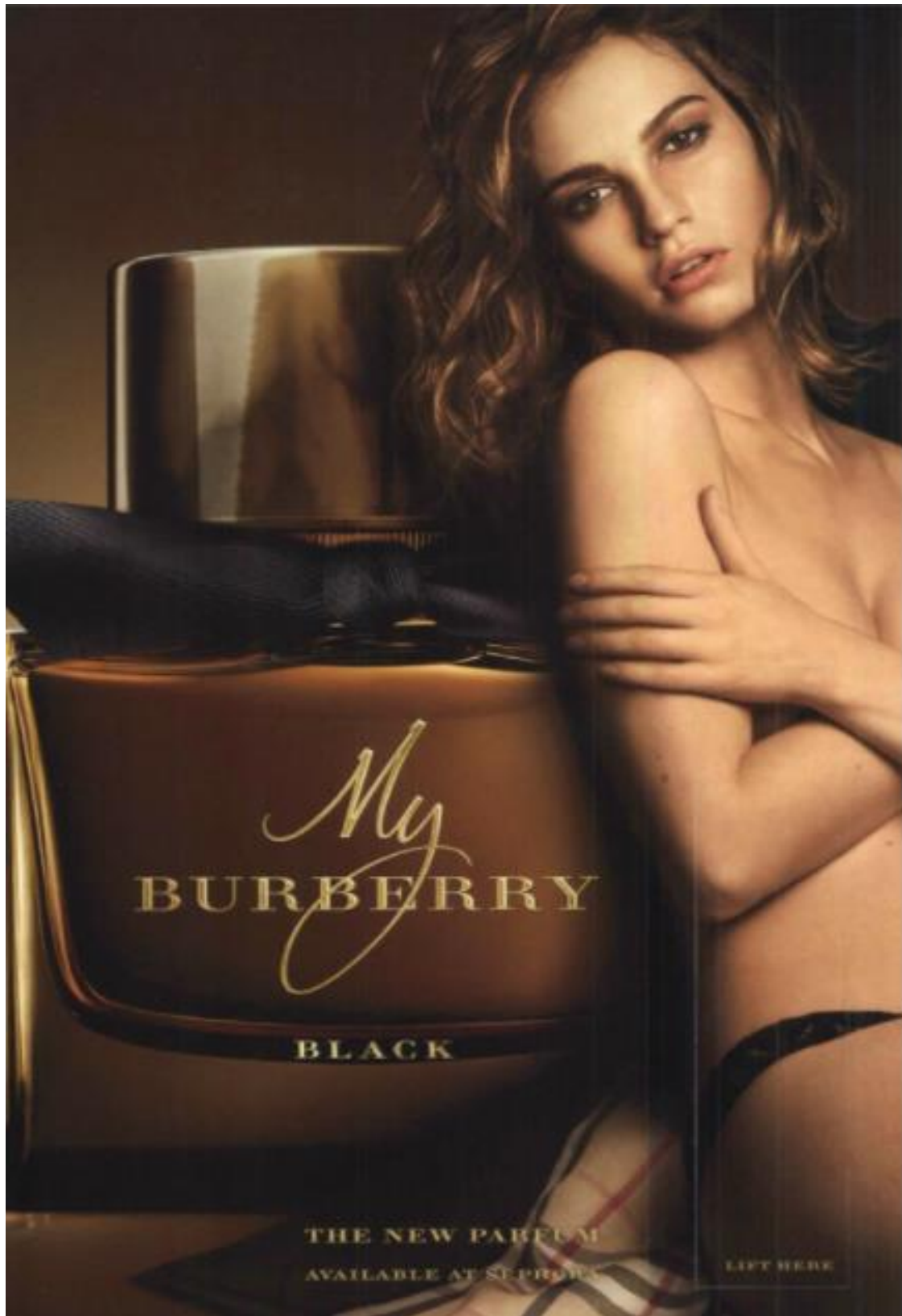
LOVE
NATURAL
EXFOLIANTS?

St. Ives
FACE SCRUB

MADE WITH
100%
NATURAL
EXFOLIANTS

OUR SCRUB IS MADE WITH CALIFORNIA WALNUT SHELL POWDER &
APRICOT EXTRACT, NOT PLASTIC MICROBEADS
STIVES.COM

Advertisement 18: *Allure*, May, pg. 61



Advertisement 19: *Allure*, May, pg. 87



Advertisement 20: *Allure*, May, pg. 159



Drench your skin in the new wave of super hydration.

Neutrogena® Hydro Boost Water Gel
and now, new Hydrating Cleansing Gel

Nothing does more for thirsty skin than hydration. That's why our clinically proven formulas lock in hydration with hyaluronic acid. This advanced ingredient holds up to 1000X its weight in water. Skin is so supple and hydrated, it bounces back.

See what's possible.
Learn more at neutrogena.com/hydroboost

NEW
Hydro Boost
hydrating
cleansing gel

Intense hydration for
soft, supple skin

Effectively removes
makeup & impurities

HYALURONIC ACID

Neutrogena®
DERMATOLOGIST
RECOMMENDED BRAND

Neutrogena®
Hydro Boost
WATER GEL

HYALURONIC ACID

Neutrogena®
Hydro Boost
WATER GEL

HYALURONIC ACID

Neutrogena®
#1 Dermatologist recommended skincare

Advertisement 21: *Allure*, June, pg. 21



Advertisement 22: *Allure*, June, pg. 49

NEW FRUCTIS *superfruit. superHair.*



**NEED A SMOOTH FIX WITHOUT THE WEIGHT?
GET THE NEW FRUCTIS SLEEK & SHINE ZERO
WITH SUPER FRUIT MARULA OIL
NO FRIZZ-NO WEIGH DOWN**



citrus protein apple vitamins B3 + B6

MARULA OIL + ACTIVE FRUIT PROTEIN:
APPLE, CITRUS PROTEIN, VITAMINS B3 + B6



Advertisement 23: *Allure*, June, pg. 73



OLAY
DNA or OLAY?

Olay discovered that almost 10% of women naturally look years younger. Now every woman can be ageless. We engineered New Olay Luminous to give your skin a remarkably radiant glow. See results on day 1, and years off your skin age by day 28. Who needs DNA when you have Olay?

OLAY LUMINOUS
HYALURONIC ACID CONCENTRATE

OLAY LUMINOUS
TONE PERFECTING CREAM

Advertisement 24: *Allure*, July, pg. 19



The advertisement features a woman with long, wavy brown hair wearing a black polka-dot dress, posing with her hands raised. An inset image shows a close-up of her hands with pink nail polish. The background is a dark, moody setting with vertical light streaks. A vertical orange banner on the right contains the brand name 'Sally Hansen' in white script. The product name 'MIRACLE GEL' is written in large, bold, black letters, followed by 'LIFE-PROOF POLISH.' in even larger, bold, white letters. Below this, the tagline 'The longer lasting manicure. No UV light needed.' is written in a smaller white font. At the bottom right, two bottles of the product are shown: a pink bottle labeled 'STEP 1 COLOR' and a black bottle labeled 'STEP 2 TOPCOAT'. A small copyright notice is visible at the bottom center.

© 2007 Sally Hansen, LLC

Sally Hansen

MIRACLE GEL
LIFE-PROOF POLISH.

The longer lasting manicure. No UV light needed.

Available in 10 shades. Featured shade: Pinky Promise.

STEP 1
COLOR

STEP 2
TOPCOAT

MIRACLE GEL

MIRACLE GEL

Advertisement 25: *Allure*, July, pg. 25



©2007 P&G

PANTENE

summer
RESCUE

Helps repair even extreme hair damage in just 3 minutes.

STRONG IS BEAUTIFUL™

PANTENE
3 MINUTE
RESCUE

PROMISE

Advertisement 26: *Allure*, August, pg. 23

**ACNE'S
OUTTA HERE!**[®]

WITH OUR BIORÉ[®]
BAKING SODA
SCRUB.

(A KITCHEN FIX WITH A TWIST!)

Bioré
free your pores!
BAKING SODA!
GREAT FOR COMBINATION SKIN

purify
exfoliate
& clear
skin

**BAKING SODA
ACNE SCRUB**

acne's outta here!

ACNE SOLUTIONS
TREATS & PREVENTS

**Deep Cleans & Helps Prevent
Breakouts for Clearer Skin.**

Baking Soda Acne Scrub deep cleans and exfoliates combination skin one pore at a time. Baking soda and salicylic acid acne treatment team up to fight the battle against breakouts. Pores are left amazingly clean, smooth and oh-so-clear.

Bioré
free your pores!

www.biore.com

Advertisement 27: *Allure*, August, pg. 51



**INFALLIBLE PRO-GLOW/
CONCEALER**

**CORRECT, HIGHLIGHT, OR
CONTOUR WITH A GLOW**

Super lightweight, buildable coverage
conceals flaws. Precise definition
highlights your features.



Worth It by rewards Earn rewards. Join now at: [lorealparis.com/worthitrewards](https://www.lorealparis.com/worthitrewards)

L'ORÉAL
PARIS



@LOREALMAKEUP
©2017 L'Oréal USA, Inc.

Advertisement 28: *Allure*, August, pg. 125



oops.

*SIMPLY WASH AWAY
DIFFICULT COLORS*

- Gently removes permanent & semi-permanent hair color
- Takes only 20 minutes
- Safe and Easy
- **Ammonia Free & Bleach Free**
- Re-color the same day

oops.
Color Oops
hair color remover
EXTRA STRENGTH
Simply Wash Away Difficult Colors
Removes Artificial Hair Color
• Gently removes permanent & semi-permanent hair color
• Takes only 20 minutes
• Safe and Easy
• **Ammonia Free & Bleach Free**
• Re-color the same day
HAIR COLOR REMOVER

Available at:     ColorOops.com 

Advertisement 29: *Allure*, September, pg. 23

GET YOUR ROSY TONE BACK
[BOOST SKIN'S ROSINESS FROM WITHIN]



HOW IT WORKS	STIMULATES CELL TURNOVER FROM WITHIN.*
RESULTS	INCREASES ROSINESS INSTANTLY AND OVER TIME.
INGREDIENTS	LHA + IMPERIAL PEONY EXTRACT.

Worth It Rewards Earn rewards. Join now at: lorealparisusa.com/worthrewards

BECAUSE YOU'RE WORTH IT™
*Based on skin surface cell turnover. ©2017 L'Oréal USA, Inc.

L'ORÉAL
PARIS

Advertisement 30: *Allure*, September, pg. 45



Advertisement 31: *Allure*, September, pg. 67

BE RADIANT.



TRY TIMELESS ILLUMINATING MAKEUP TODAY.
Because radiant skin never goes out of style.
Find your shade match at Merle Norman.
Visit merlenorman.com for the Studio nearest you.

MERLE NORMAN
cosmetics

© 2017 Merle Norman Cosmetics, Inc.

Advertisement 32: *Allure*, September, pg. 95



OLAY

Elevate Moisture. Enhance Skin.
EXPERIENCE OLAY

Olay Ultra Moisture Body Wash
Lock-In-Moisture™ Technology works with your skin
to make it stronger*, so skin holds more moisture.
Visible results without a coated feel.

*Strengthens skin's moisture barrier

The advertisement features a close-up of a woman's face and shoulders, looking directly at the camera. The Olay logo is prominently displayed in the center. Below the logo, the tagline 'Elevate Moisture. Enhance Skin.' is written in a serif font, followed by 'EXPERIENCE OLAY' in a bold, sans-serif font. In the bottom right corner, there is a small image of the Olay Ultra Moisture Body Wash bottle and a yellow flower. The background is dark, making the woman's skin and the white text stand out.

Advertisement 33: *Allure*, October, pg. 23

HANNAH BRONFMAN
Beauty is strength
Ambition
No bad attitude
Only attention
@OPINails

No damage removal
for healthier looking nails*

NEW OPI GELCOLOR
with Breakthrough
ProHealth Technology

O·P·I
#1 SALON BRAND WORLDWIDE

OPI GELCOLOR | #GelYes
easy removal in as fast as 7 minutes | 2+ weeks of wear
unbeatable shine | available in iconic OPI shades

Ask for an OPI ProHealth gel manicure at your local nail salon.

Advertisement 34: *Allure*, October, pg. 51

TOO HOT TO HANDLE

THERMAL PROTECTION up to 450°F • PROTECTS against frizz
FLEXIBLE styling & curl definition

NEW!

UP TO 78%
Reduction in Breakage

UP TO 68%
Reduction in Breakage

Heat Curls up to
UP TO 24 HOURS

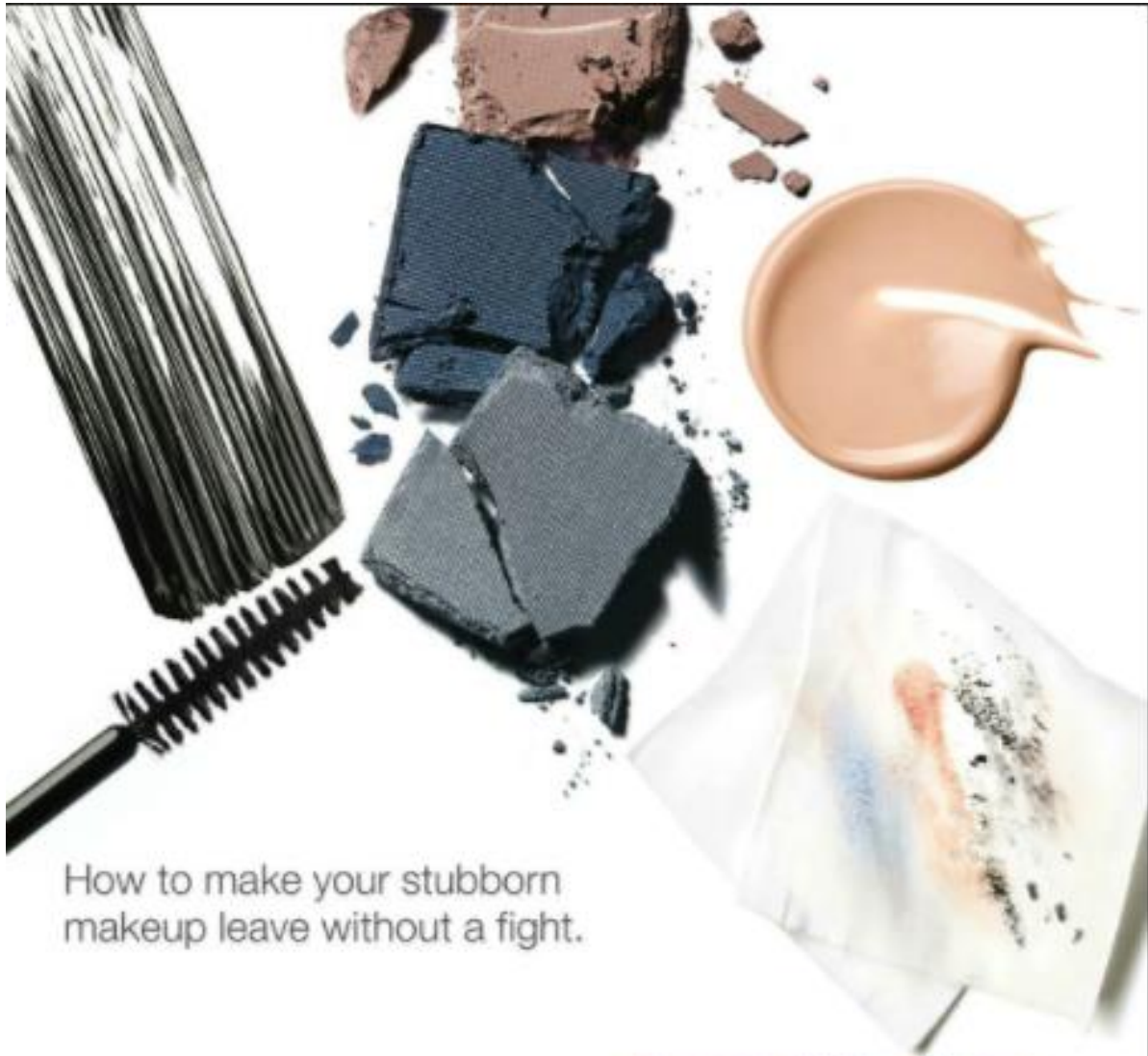
sexyhair.
STYLES CHANGE. SEXY IS FOREVER.
sexyhair.com and ulta.com

AVAILABLE AT: **ULTA**

Advertisement 35: *Allure*, October, pg. 93



Advertisement 36: *Allure*, October, pg. 127



How to make your stubborn makeup leave without a fight.

Neutrogena® Makeup Remover
Cleansing Towelettes

Removes 98.3% of your most stubborn makeup.

Every night, instantly lift away your most budge-proof, smudge-proof makeup. (Waterproof mascara, that means you, too.)

No wonder we're the #1 choice of makeup artists.



Neutrogena®

#1 Dermatologist recommended skincare

Advertisement 37: *Allure*, October, pg. 203

650117 PMS

OLAY

TOTAL EFFECTS

OLAY
TOTAL EFFECTS
7 IN ONE
ANTI-AGING MOISTURIZER

OLAY
TOTAL EFFECTS
7 IN ONE
NIGHT FIRMING CREAM

28 DAYS *to*
VISIBLY HEALTHY SKIN

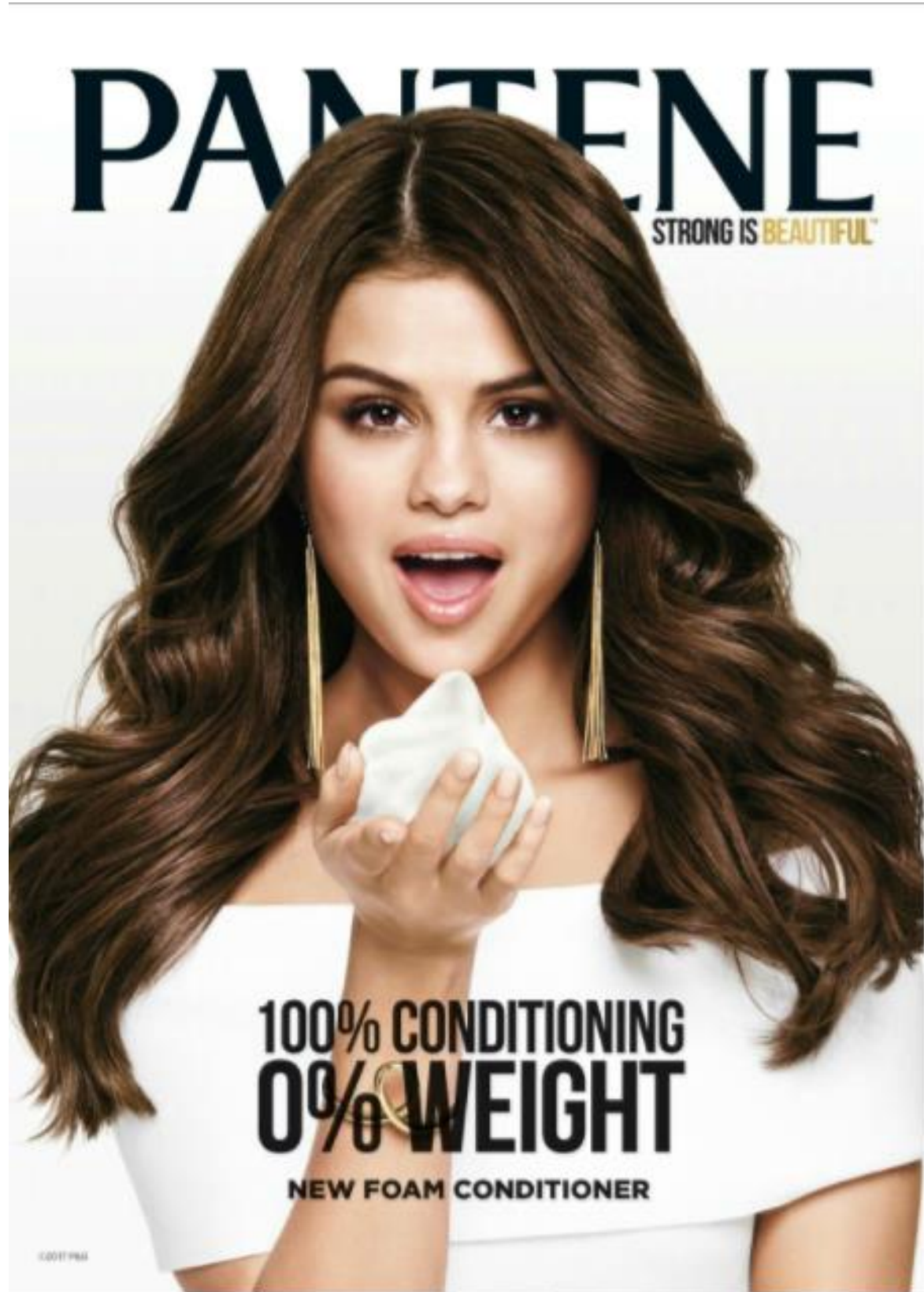
TAKE THE OLAY 28 DAY CHALLENGE

Olay Total Effects' formula is vitamin-packed for 7 signs of visibly healthy skin.
Results start day 1. It works on you, or it's on us.

AGELESS

We guarantee you'll love Olay, but if you don't, we'll give you your money back via a prepaid card. Call toll-free 1-800-945-PPPT or visit olay.com/guarantee

Advertisement 38: *Allure*, November, pg. 14



PANTENE
STRONG IS BEAUTIFUL™

100% CONDITIONING
0% WEIGHT
NEW FOAM CONDITIONER

©2017 P&G

Advertisement 39: *Allure*, November, pg. 41



Advertisement 40: *Allure*, December, pg. 13



Advertisement 41: Allure, December, pg. 64



MATTE ADDICTION
BECAUSE YOU'RE WORTH IT.™

NEW

MATTE BY COLOUR RICHE / LIPSTICK
OUR RICHEST MOST OBSESSIVE COLOR

- Non-drying, never flat, comfortable wear
- Pigment-rich, creamy formula
- 16 addictive shades

Worth It Rewards Earn rewards. Join now at: [lorealparisusa.com/worthrewards](https://www.lorealparisusa.com/worthrewards)

L'ORÉAL PARIS

WINA SHAYK
WEARING SHINE 022

@LOREALMAKEUP

The Expert Difference
These velvety, richly pigmented lipsticks give a rich matte finish without the dryness.

Advertisement 42: *Elle*, January, pg. 43



©2011 P&G

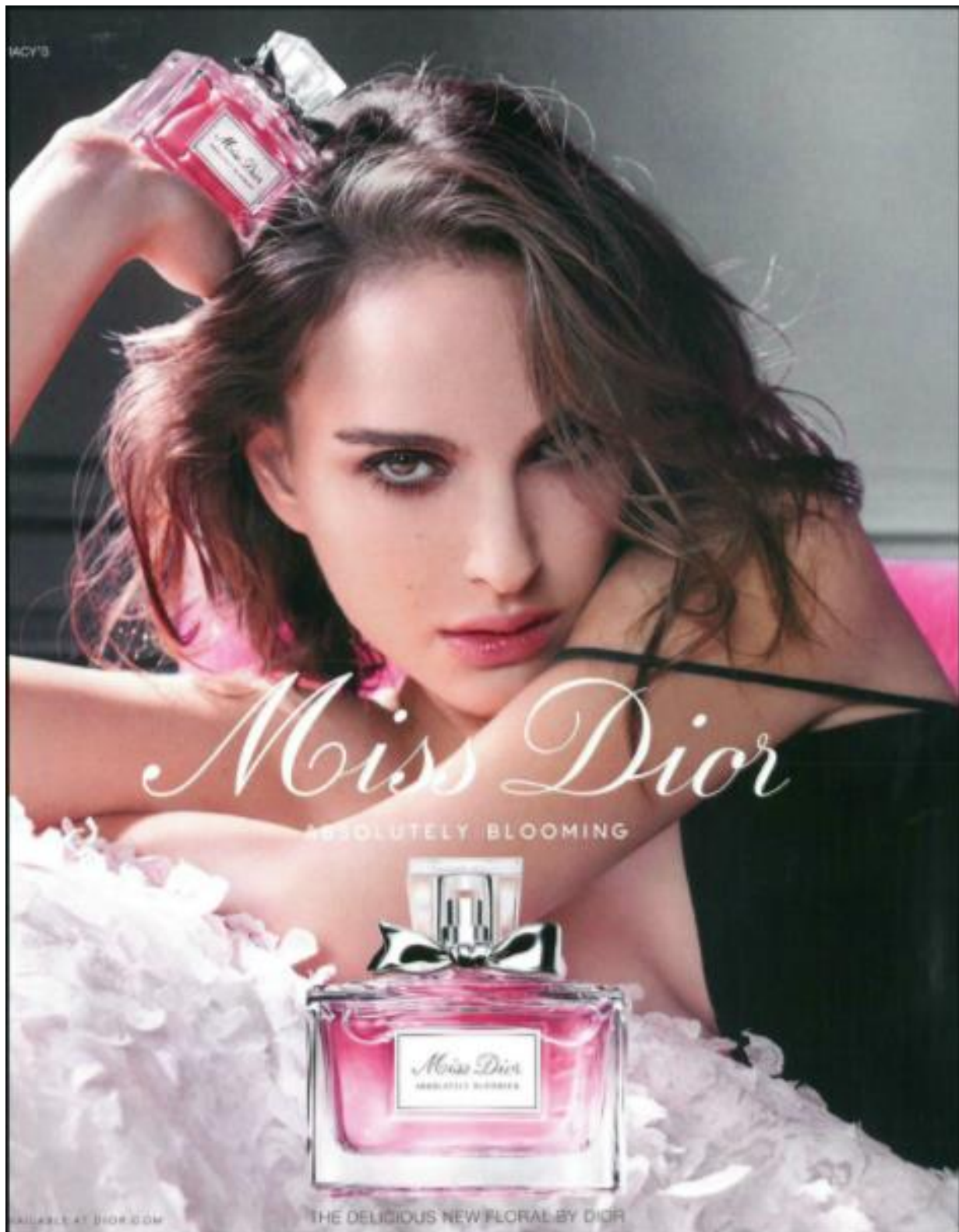
EYES SHOULD
SHOW STRENGTH.
NOT YOUR AGE.

OLAY
EYES
#AGELESS

A collection to fight every eye concern: Brighten, Depuff, Lift, Smooth, or Ultimately, all of it.

The advertisement features a close-up portrait of a woman with a serene expression. In the foreground, several Olay Eyes products are displayed, including a red tube of eye cream, a silver jar, and a red tube of eye serum. The background is dark, making the woman's face and the products stand out.

Advertisement 43: *Elle*, February, pg. 45



Advertisement 44: *Elle*, February, pg. 89

TRANSFORM SKIN IN JUST 10 MINUTES.
[PURIFY AND MATTIFY.]



TECHNOLOGY	3 CLAYS SOURCED FROM AROUND THE WORLD
INGREDIENTS	MINERALS & EUCALYPTUS
HOW IT WORKS	DRAWNS OUT IMPURITIES, VISIBLY TIGHTENS PORES WITHOUT OVERDRYING
RESULT	VISIBLY SMOOTHER, MORE MATTIFIED SKIN



BECAUSE YOU'RE WORTH IT™ ©2017 L'Oréal USA, Inc.

L'ORÉAL
SKIN EXPERT/PARIS

Advertisement 45: *Elle*, March, pg. 24



© 2011 Estée Lauder Inc.

FLAWLESS WITH SERIOUS STAYING POWER

DOUBLE WEAR
15-Hour Long-Wear Makeup

Amazing every hour of the day. This Stay-in-Place Makeup looks flawless, natural, beautiful. Lasts all day.

Receive a free 10-day supply of Double Wear in your shade. Only at the Estée Lauder Counter.

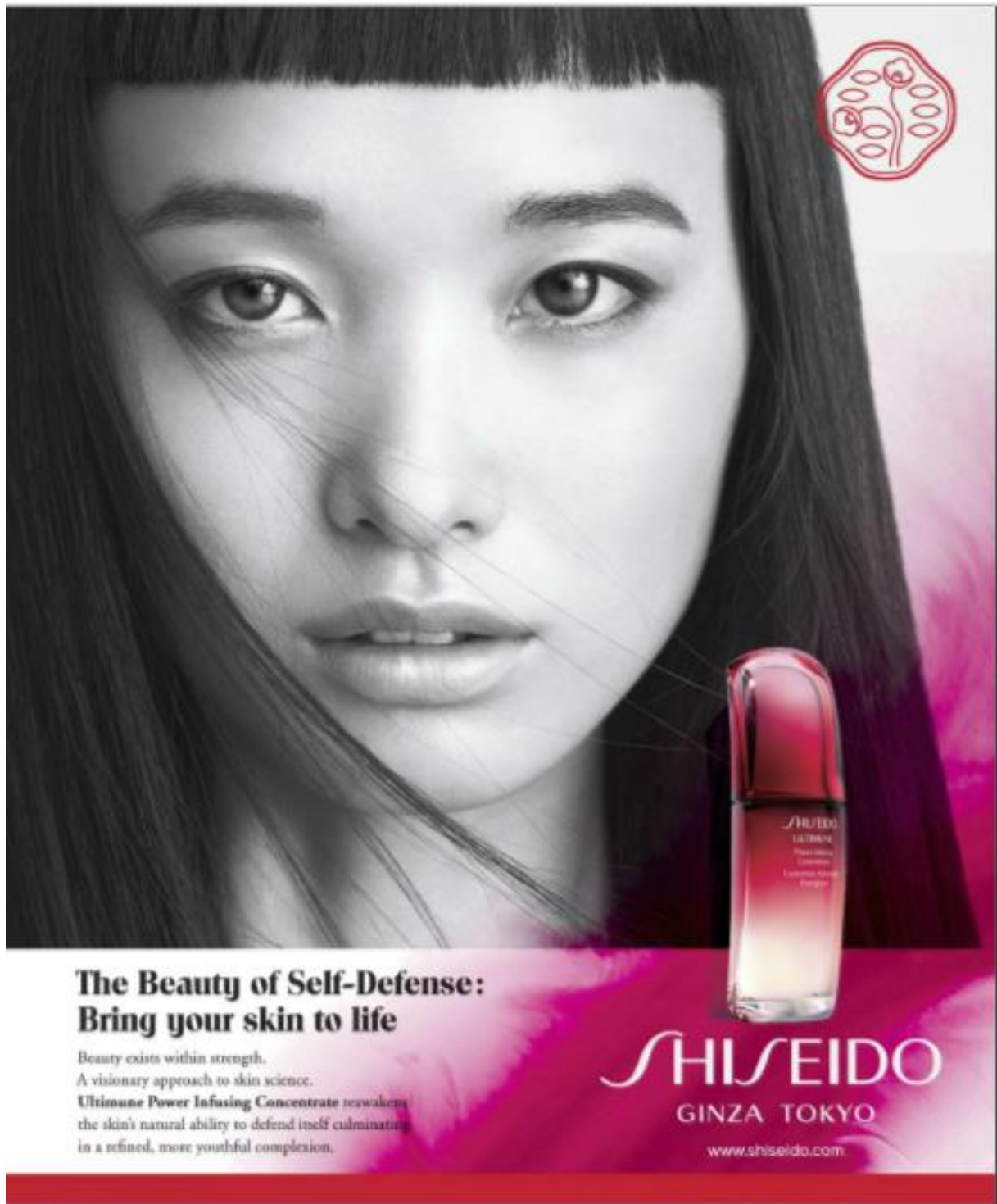
esteeauder.com

ESTÉE LAUDER

ESTÉE LAUDER
Double Wear
Stay-in-Place Makeup
Teint longue tenue
irremuable

38 Shades

Advertisement 46: *Elle*, March, pg. 145



**The Beauty of Self-Defense:
Bring your skin to life**

Beauty exists within strength.
A visionary approach to skin science.
Ultimune Power Infusing Concentrate reawakens
the skin's natural ability to defend itself culminating
in a refined, more youthful complexion.

SHISEIDO
GINZA TOKYO

www.shiseido.com

Advertisement 47: *Elle*, March, pg. 239

URBAN DECAY

*Ruby Rose
is wearing
Baptiste*

VICE
LIQUID LIPSTICK

20+ ADDICTIVE, HIGH-INTENSITY COLORS.
WATERPROOF. KISS-PROOF. LIFE-PROOF.

#LipstickIsMyVice URBANDECAY.COM

The advertisement features a close-up portrait of Ruby Rose with her hair wet and skin glistening with water droplets. She has several tattoos, including a large one on her shoulder that says "I know" and another on her arm. She is wearing a silver, metallic-looking top. The background is a dark, starry space. In the bottom right corner, a tube of Urban Decay Vice Liquid Lipstick in the shade "Baptiste" is shown. The brand name "URBAN DECAY" is at the top, and the product name "VICE LIQUID LIPSTICK" is in large, bold letters. A handwritten-style note says "Ruby Rose is wearing Baptiste". At the bottom, there is a tagline and a social media hashtag.

Advertisement 48: *Elle*, March, pg. 296

Lash like a boss. Big shot volume, root to tip. The fully loaded lash is here.

NEW
the **COLOSSAL™**
BIG SHOT™

SEE IT. BELIEVE IT.

BEFORE: Lashes w/ thout Big Shot volume.	AFTER: Just 1 coat for fully loaded lashes.
--	---

BIG SHOT BRUSH:
WAVY BRISTLES HOLD MORE. LOAD MORE. NO CLUMPS.

BOSS

Like a boss?
It's the only way.

SIMULATION OF ACTUAL PRODUCT RESULTS ON LASHES ENHANCED WITH LASH INSERTS.
Maybelline.com

#BIGSHOTMASCARA

MAYBELLINE
MAKE IT HAPPEN™ NEW YORK

Advertisement 49: *Elle*, March, pg. 323



GIVES HAIR LASTING SOFTNESS IN OUR MOST NOURISHING WAY...EVER.

FULL OF WHAT HAIR WANTS:

HAIR LOOKS HEALTHIER AFTER THE 1ST USE*

- Intensely nourishing formula with Apricot Oil • Softness that lasts

NOT WHAT IT DOESN'T:

100% SULFATE-FREE

- Paraben-free • Dye-free • Vegan**
- No harsh salts • No gluten ingredients†

PURE RESPECT FOR YOUR HAIR

Visit SulfateFreeShampoo.com

* System of shampoo and conditioner vs. non-conditioning shampoo.
 ** No animal-derived ingredients or byproducts. Formulas not tested on animals.
 † Made in a facility that also processes gluten.
 ©2017 L'Oréal USA, Inc.

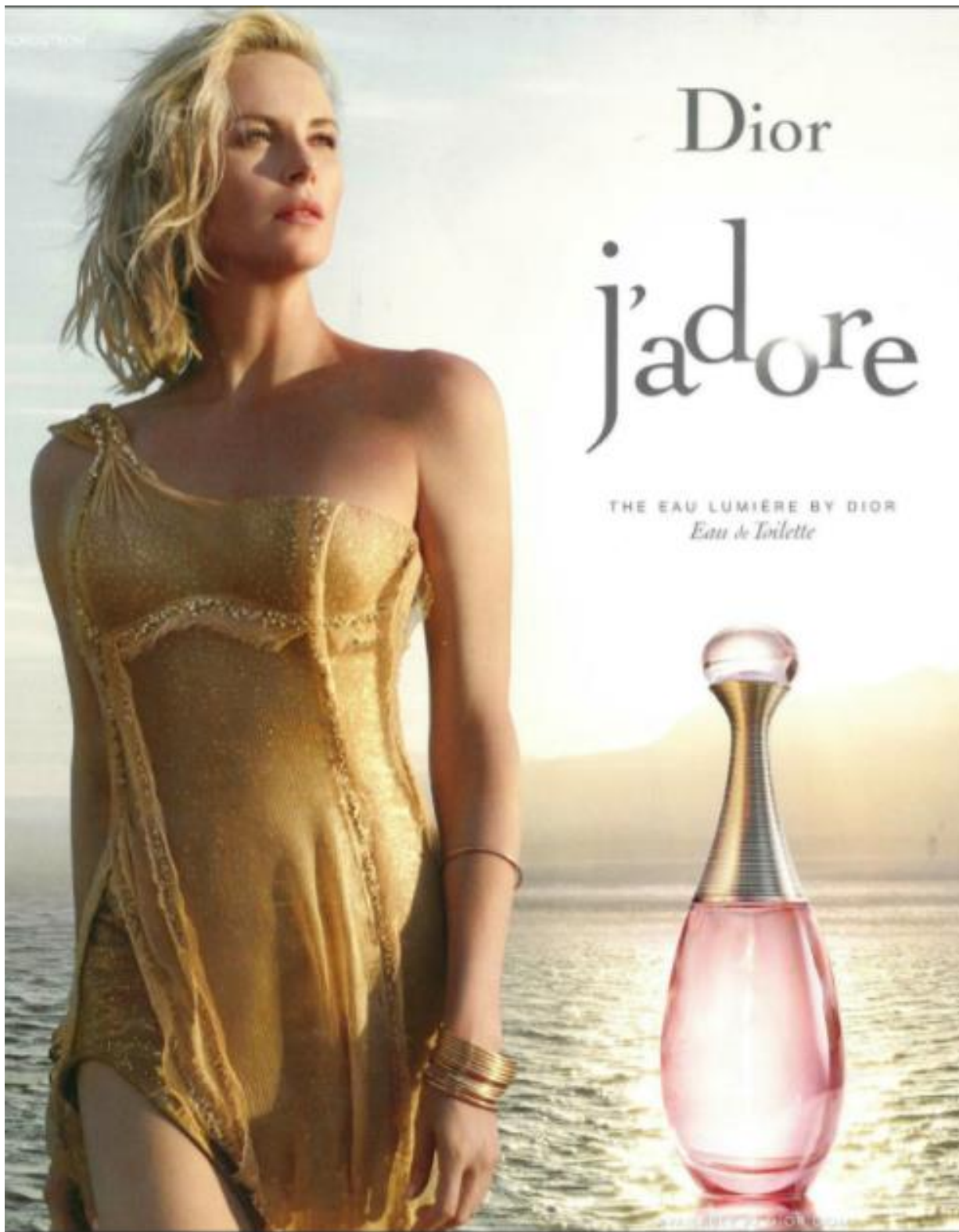
L'ORÉAL
HAIR EXPERT/PARIS

Advertisement 50: *Elle*, April, pg. C2

LANCÔME
PARIS



Advertisement 51: *Elle*, April, pg. 87



Advertisement 52: *Elle*, April, pg. 192

PURE RESPECT FOR YOUR HAIR



FULL OF WHAT HAIR WANTS:

- Gentle on your hair and your color
- Infused with botanical formulas
- Irresistible scents
- An Ever for every type of hair

NOT WHAT IT DOESN'T:

- SULFATE-FREE** • Paraben-free
- No harsh salts • Vegan*
- No gluten ingredients†

100%

Visit SulfateFreeShampoo.com

L'ORÉAL
HAIR EXPERT/PARIS

*all-derived ingredients or byproducts
†not tested on animals
‡facility that also processes gluten

Advertisement 53: *Elle*, April, pg. C4

© 2017 Estée Lauder Inc.

A REVOLUTION IN REPAIR FOR FRESH, YOUTHFUL-LOOKING EYES.

ADVANCED NIGHT REPAIR
Concentrated Recovery Eye Mask

In just 10 minutes, eyes look more rested, renewed, luminous. Bursts onto skin with our proven soothing, hydrating and ChronoluxCB™ ingredients. Proven for all ethnicities.

Learn more at esteeauder.com

NEW
Eye Mask

ESTÉE LAUDER
Advanced Night Repair
Concentrated Recovery Eye Mask
Hydrating and Soothing Eye Mask

ESTÉE LAUDER
Advanced Night Repair
Face Serum

ESTÉE LAUDER
Advanced Night Repair
Eye Gel Creme

ESTÉE LAUDER

Advertisement 54: *Elle*, May, pg. 56



Aveeno.
ACTIVE NATURALS.
Naturally Beautiful Results®

Now your skin can light up the room.

The AVEENO® POSITIVELY RADIANT® Collection with clinically proven ACTIVE NATURALS® Soy. The Daily Moisturizer Broad Spectrum SPF 15 delivers healthier-looking, more radiant skin in just one week. Add the Skin Brightening Daily Scrub to improve tone and texture, and use Makeup Removing Wipes wherever you may be. Bright on.

Aveeno.
ACTIVE NATURALS.
positively radiant®
5
moisturizing
makeup
removing wipes
with moisture-rich natural soy extract

Aveeno.
ACTIVE NATURALS.
positively radiant®
5
moisturizing
skin brightening
daily scrub

Aveeno.
ACTIVE NATURALS.
positively radiant®
5
moisturizing
daily
moisturizer
broad spectrum
spf 15

Advertisement 55: *Elle*, May, pg. 97



OLAY

GET A BETTER
clean
WITH
OLAY DAILY FACIALS.

Olay Daily Facials redefines clean. A better clean than the #1 makeup remover wipe, and #1 liquid cleanser. It removes makeup, cleanses, exfoliates and hydrates with no residue left behind.



OLAY
daily facials
daily clean
4-in-1 water activated cloth
cleansing power of a scrub, toner, mask and cleanser

Advertisement 56: *Elle*, May, pg. 156

3 SUPER-CHARGED CLAY MASKS
[INSTA-DETOX FOR PURE, BRIGHT, AND REFINED SKIN]

**FOR OILY SKIN
PURIFY**
THIS MASK WITH 3 PURE CLAYS + EUCALYPTUS DRAWS OUT IMPURITIES AND VISIBLY TIGHTENS PORES. SEE SMOOTHER, MORE MATTIFIED SKIN.

**FOR DULL SKIN
BRIGHTEN**
THIS MASK WITH 3 PURE CLAYS + CHARCOAL DRAWS OUT BUILT-UP DIRT AND POLLUTION. SEE BRIGHTER SKIN AND A MORE EVEN SKIN TONE.

**FOR ROUGH TEXTURED SKIN
EXFOLIATE**
THIS MASK WITH 3 PURE CLAYS + RED ALGAE GENTLY EXFOLIATES DEAD SKIN CELLS AND UNCLOGS PORES. SEE SMOOTHER, REFINED SKIN.

PURE-CLAY MASKS

L'ORÉAL PARIS

#PURECLAYYOURWAY
BECAUSE YOU'RE WORTH IT™
L'ORÉAL PARIS. PARIS. PARIS. PARIS. PARIS.
©2017 L'ORÉAL USA

Advertisement 57: *Elle*, May, pg. 207



OUR FIRST SULFATE-FREE ANTI-DANDRUFF SHAMPOO...EVER.

FULL OF WHAT HAIR WANTS:

FLAKE-FREE* AND GENTLE ON COLOR

- Controls dandruff with pyrithione zinc
- Infused with Indian Lilac botanicals

NOT WHAT IT DOESN'T:

100% SULFATE-FREE

- Paraben-free • Dye-free • Vegan**
- No harsh salts • No gluten ingredients†

PURE RESPECT FOR YOUR HAIR

Visit SulfateFreeShampoo.com

* No visible flakes with regular use.
 **No animal-derived ingredients or byproducts. Formulas not tested on animals.
 † Made in a facility that also processes gluten.
 ©2017 L'Oréal USA, Inc.

L'ORÉAL
PARIS

Advertisement 58: *Elle*, May, pg. C4



Julianne Moore

AMERICA'S #1 MASCARA
VOLUMINOUS[®]

SIMULATION OF PRODUCT RESULTS ON LASHES ENHANCED WITH LASH INSERTS.
lorealparisusa.com

ORIGINAL BRUSH SEPARATES. CREAMY FORMULA BUILDS **5X VOLUME**.



NEW
COBALT BLUE
Be as bold as you want to be.

BECAUSE YOU'RE WORTH IT.[™]
L'ORÉAL
PARIS

*Based on Nielsen data for mascara units sold in food, drug, and major discount retailers during the 52-week period ending 12/31/16. ©2017 L'Oréal USA, Inc.

Advertisement 59: *Elle*, June, pg. 93

GOT A HOT MINUTE? YOUR PORES WILL THANK YOU.

© 2017 Kogi, USA, Inc.

Shay Mitchell, Actress



Bioré® Self Heating One Minute Mask with natural charcoal warms on contact to draw out deep-down dirt and oil for a tingly, smooth clean. Talk about turning up the heat. Find your way to come clean at Bioré.com



Advertisement 60: *Elle*, July, pg. 12



BECAUSE YOU'RE WORTH IT.™

EXCELLENCE

NOTHING PROTECTS BETTER*
OR COVERS GRAY BETTER

- PROTECTS BEFORE, DURING & AFTER COLORING
- PRO-KERATINE COMPLEX
- RICH, NON-D RIP CRÈME FORMULA

RICH, RADIANT COLOR 100% GRAY COVERAGE

*Compared to each leading competitor's top-selling brand.

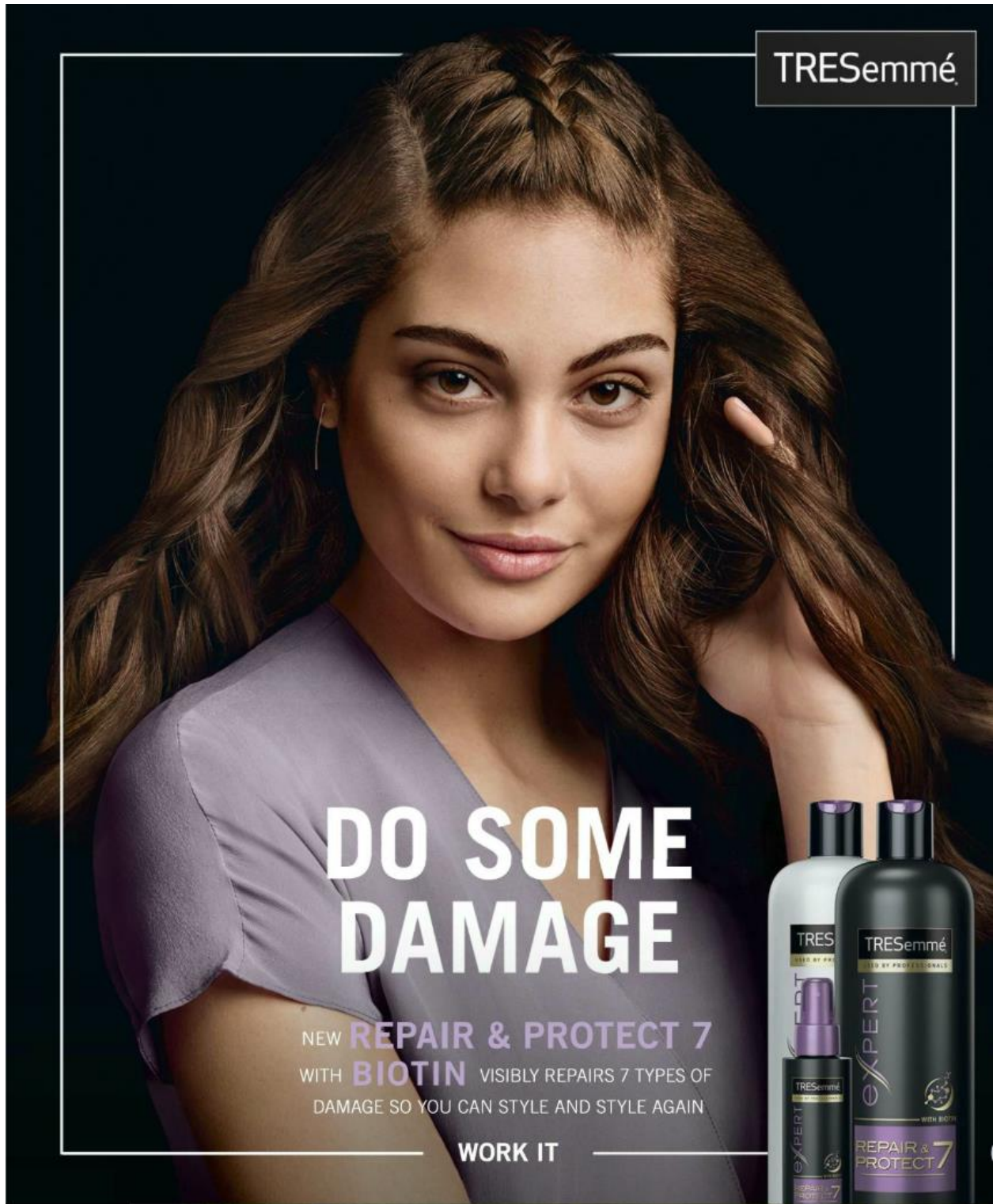
"I count on it to take care of my hair. And it does."
EVA LONGORIA #4

Worth It Rewards. Earn rewards. Join now at: lorealparisusa.com/worthrewards

L'ORÉAL PARIS

©2007 L'ORÉAL USA, INC.

Advertisement 61: *Elle*, July, pg. 87



TRESemmé

DO SOME DAMAGE

NEW **REPAIR & PROTECT 7**
WITH **BIOTIN** VISIBLY REPAIRS 7 TYPES OF
DAMAGE SO YOU CAN STYLE AND STYLE AGAIN

WORK IT

The advertisement features a woman with long, wavy brown hair, wearing a light purple top. In the bottom right corner, three bottles of TRESemmé hair care products are displayed: a white bottle of TRESemmé Expert Repair & Protect 7, a purple bottle of TRESemmé Expert Repair & Protect 7, and a black bottle of TRESemmé Expert Repair & Protect 7. The background is dark, and the overall aesthetic is professional and elegant.

Advertisement 62: *Elle*, August, pg. 41



Aveeno
ACTIVE NATURALS[®]

Naturally Beautiful Results[®]

new

**Want to look younger, longer?
Take the right steps now.**

New AVEENO[®] ABSOLUTELY AGELESS[™] Restorative Night Cream. Formulated with our exclusive ACTIVE NATURALS[®] Blackberry Complex, it improves elasticity and firmness for healthier, younger-looking skin in just one week. And that's a step in the right direction.

© JILJCI 2016

Aveeno
ACTIVE NATURALS[®]

**absolutely
ageless[™]**

restorative night cream

ACTIVE NATURALS[®]
BLACKBERRY
COMPLEX

Advertisement 63: *Elle*, August, pg. 77

The advertisement features a woman with long, wavy brown hair smiling while holding hair scissors. In the foreground, three bottles of Schwarzkopf GLISS Hair Repair products are displayed: a spray bottle of Ultra Moisture Stress Repair Conditioner, a bottle of Ultra Moisture Shampoo, and a bottle of Ultra Moisture Conditioner. The background is dark with several golden bubbles. The Schwarzkopf logo and tagline are at the top right, and the slogan 'I DON'T CUT. I CHOOSE REPAIR.' is prominently displayed. The text 'BEAUTIFUL BY CHOICE' is at the bottom left, along with a small disclaimer.

SCHWARZKOPF.COM

Schwarzkopf
Professional HairCare for you.®

**I DON'T CUT.
I CHOOSE REPAIR.**

**GLISS ULTRA MOISTURE
FOR 85% LESS BREAKAGE.***

Schwarzkopf
GLISS
HAIR REPAIR™
WITH LIQUID KERATIN
ULTRA MOISTURE
STRESS REPAIR™ CONDITIONER

Schwarzkopf
GLISS
HAIR REPAIR™
WITH LIQUID KERATIN
ULTRA MOISTURE
SHAMPOO

Schwarzkopf
GLISS
HAIR REPAIR™
WITH LIQUID KERATIN
ULTRA MOISTURE
CONDITIONER

BEAUTIFUL BY
CHOICE

*Versus untreated
© 2017 Henkel Consumer Goods Inc. All rights reserved.

Advertisement 64: *Elle*, August, pg. 117



TRESemmé

**SMOOTH
DOESN'T
HAVE TO BE
STRAIGHT**

KERATIN SMOOTH
NOW WITH **MARULA OIL.**
FOR HAIR THAT MOVES WITH YOU
FOR UP TO 48 HOURS

WORK IT

TOX
EXPERT
TRESemmé
KERATIN SMOOTH
SHAMPOO

TRESemmé
USED BY PROFESSIONALS
EXPERT
TRESemmé
WITH MARULA OIL
KERATIN SMOOTH
SHAMPOO

The advertisement features a woman with long, wavy, brown hair, wearing a dark red leather jacket. She is looking directly at the camera with a slight smile. The background is dark. In the bottom right corner, there are three bottles of TRESemmé hair care products: a white bottle of shampoo, a red bottle of conditioner, and a smaller red bottle of hair oil. The text is overlaid on the image, with the main headline in large, bold, white letters. The brand name 'TRESemmé' is in the top right corner. The tagline 'WORK IT' is at the bottom center. The product names and benefits are listed in the bottom right.

Advertisement 65: *Elle*, September, pg. 123



GIVENCHY

AVAILABLE AT SELECT BARNEYS NEW YORK, NEIMAN MARCUS, SAKS FIFTH AVENUE AND SEPHORA

LE ROUGE

THE COUTURE ACCESSORY FOR YOUR LIPS
STUNNING COLORS, DRESSED IN LEATHER



The model is wearing Le Rouge n°326 and the L'p L'ner Un'versel Noir Révélateur

Advertisement 66: *Elle*, September, pg. 183

“you think I can’t create the perfect ’90s mix? **as if!**”

fall collection 2017

- girly grunge
- saved by the belle
- mixtaupe
- knee-high life
- dressed to the nineties

#essielove
explore more @ essie.com

as if!

America's nail salon expert. Since 1981.

Advertisement 67: *Elle*, September, pg. 285

A DAILY DETOX CLAY-TO-MOUSSE CLEANSER
[SKIN LOOKS INSTANTLY CLEAR, PERFECTLY CLEAN]



NEW
PURE-CLAY DAILY CLEANSER
 REMOVE EVERYDAY IMPURITIES:
 DIRT, OIL, POLLUTION
 - FREE OF PARABENS & SILICONES
 - SUITABLE FOR ALL SKIN TYPES



ABSORBS OIL
 EUCALYPTUS
 CLEANSER



BRIGHTENS
 CHARCOAL
 CLEANSER



REFINES PORES
 RED ALGAE
 CLEANSER

Worth It Rewards Earn rewards. Join now at:
lorealparisusa.com/worthitrewards
 BECAUSE YOU'RE WORTH IT.™ ©2017 L'Oréal USA, Inc.

L'ORÉAL
 PARIS

The Greatist Showman: Niko Tavernise (L); The Mayor: ABC/
 Tony North; Diggle, Toyne, and Owen: Getty Images

Advertisement 68: *Elle*, September, pg. 337

COLOR PROTECT
NEW LOOK...NEW FORMULA

You want the look.
 Now you get to keep it!
 Discover the **NEW** secret
 for color protection and
 healthier hair.

The Original
Mane 'n Tail
Color Protect
 WITH 8 WEEKS COLOR VIBRANCY
SHAMPOO
 Shampooing Protection Couleur
 Champú Protección Color
 For Max Color Hold / Healthier Hair
 Enhanced Frizz / UV / Thermal Protection
 Straight Arrows
 12 fl oz / 355 ml e

The Original
Mane 'n Tail
Color Protect
 WITH 8 WEEKS COLOR VIBRANCY
CONDITIONER
 Revitalisant Protection Couleur
 Acondicionador Protección Color
 For Max Color Hold / Healthier Hair
 Enhanced Frizz / UV / Thermal Protection
 Straight Arrows
 12 fl oz / 355 ml e

The Original
Mane 'n Tail
Color Protect
 WITH 8 WEEKS COLOR VIBRANCY
SHAMPOO
 Shampooing Protection Couleur
 Champú Protección Color
 For Max Color Hold / Healthier Hair
 Enhanced Frizz / UV / Thermal Protection
 Straight Arrows
 27.05 fl oz / 800 ml e

The Original
Mane 'n Tail
Color Protect
 WITH 8 WEEKS COLOR VIBRANCY
CONDITIONER
 Revitalisant Soins Couleur
 Acondicionador De Caidado De Color
 For Max Color Hold / Healthier Hair
 Enhanced Frizz / UV / Thermal Protection
 Straight Arrows
 27.05 fl oz / 800 ml e

DISCOVER THE SECRET... The Original Mane 'n Tail

www.manentail.com / 1.800.827.9815

Advertisement 69: *Elle*, September, pg. 404



Liya Kebede is wearing
Féria Power Violet
in shade V48.
#liveincolor
©2017 L'Oréal USA, Inc.



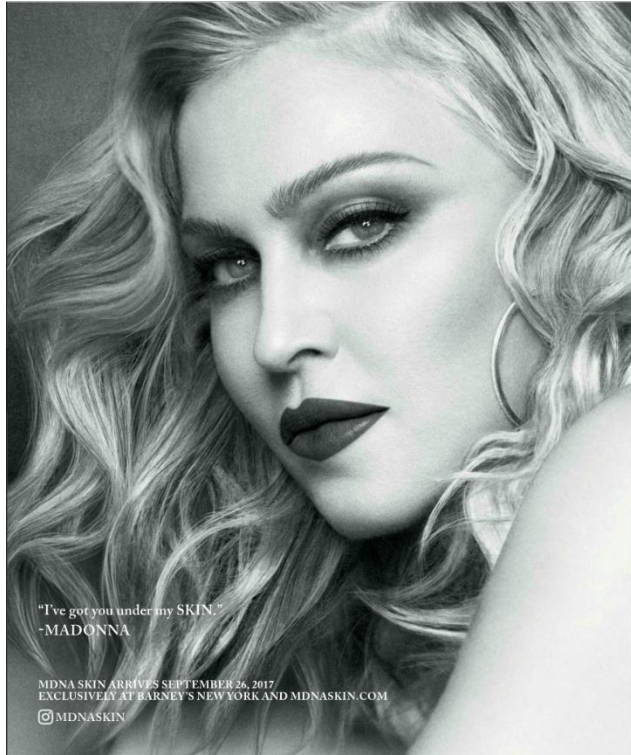
LIVE IN VIOLETS.

WHICH FÉRIA ARE YOU? FIND OVER 30 MULTI-FACETED,
SHIMMERING SHADES AT LIVEINCOLOR.COM

Worth It
Rewards Earn rewards. Join now at:
lorealparisusa.com/worthitrewards

L'ORÉAL
PARIS

Advertisement 70: *Elle*, October, pg. 66



Give Good FACE

Beauty is an art. Skincare is a science.

MDNA SKIN - The physics of beauty.
Introducing MDNA SKIN, an iconic collection of innovative skincare products created by Madonna that strike a perfect balance between nature, science and technology to bring out your inner beauty. Harnessing the natural resources of Montecatini, an ancient Italian wellness destination renowned for its healing thermal waters, mineralized clay and rarefied olive oil, the treatments in this elegantly minimal collection reinvent your skin with radiance and vitality.

Let the ritual begin.

MDNA
SKIN



Advertisement 71: *Elle*, October, pg. 118



Advertisement 72: *Elle*, October, pg. 181

stronger, gentler
acid
the change agents for visibly younger skin

HYALURONIC ACID
bring dehydrated skin back to life

RESURFACE
acid
NIA-114 + GLYCOLIC
Skin Peel Mask

REPAIR
acid
NIA-114 + OLEIC
Lipid Recovery Milk

OLEIC ACID
*replenish skin's lipids for improved firmness and elasticity**

GLYCOLIC ACID
*total skin resurfacing in just 5 minutes***

NEW ADVANCED ACIDS

For the skincare obsessed and beauty possessed, acids are the go-to ingredients for glowing, youthful looking skin. Now, Advanced Acids takes these skincare superpowers to the next level with patented NIA-114™ technology for advanced resurfacing, rehydration and repair. These modern change agents rev up your regimen for totally transformed, visibly younger skin.

StriVectin outsmart aging

AVAILABLE AT ULTA BEAUTY & ULTA.COM • IMPULSE BEAUTY AT MACY'S • DILLARD'S • CARSON'S • AMAZON LUXURY BEAUTY • QVC.COM • STRIVECTIN.COM f @

*Based on results from instrumentation testing after 8 weeks of use.**Based on exfoliation results from instrumentation testing.

Advertisement 73: *Elle*, October, pg. 215

Results in 1 week
with the supercharged, go-to anti-aging ingredient.

Neutrogena® Rapid Wrinkle Repair®

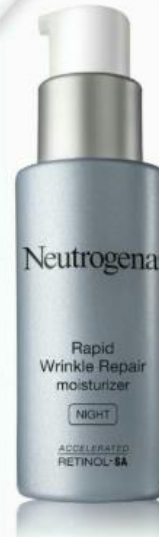
Clinically proven to visibly reduce fine lines and wrinkles with Retinol, the #1 dermatologist recommended anti-aging ingredient.*



NEUTROGENA® ACCELERATED RETINOL SA

The best retinol there is, Neutrogena® Accelerated Retinol SA is stabilized, so it won't break down with exposure to light and oxygen. You'll see younger-looking skin in just one week.

See what's possible. Visit Neutrogena.com/Retinol



Neutrogena®

#1 Dermatologist recommended skincare

*Among OTC cosmetics, greater improvement on fine lines, QJ&J 2016

Advertisement 74: *Elle*, October, pg. 304



Advertisement 75: *Elle*, November, pg. 69



Advertisement 76: *Elle*, November, pg. 139

MAKE YOUR HAIR 100% STRONGER*

THE BIGGEST SHAMPOO BREAKTHROUGH IN 30 YEARS ACCORDING TO ELLE

PANTENE
PRO-V

DAILY MOISTURE RENEWAL

SHAMPOO

24 HR HYDRATION

PRO-V

THE FIRST SHAMPOO WITH ACTIVE PRO-V NUTRIENT BLENDS THAT PUTS IN WHAT OTHERS JUST STRIP OUT.

STRONG IS BEAUTIFUL™

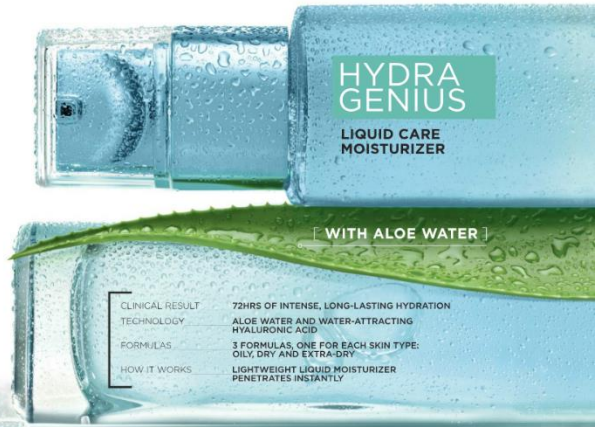
*vs. non-conditioning shampoo

©2017 P&G

Advertisement 77: *Elle*, November, pg. 206



THIRSTY SKIN? GIVE IT A DRINK.
72HR LONG-LASTING LIQUID MOISTURIZER.
[FRESH-LOOKING, GLOWING SKIN]



GET YOUR FREE SAMPLE: HYDRAGENIUS.COM/SAMPLE

Worth It Rewards Earn rewards. Join now at: lorealparisusa.com/worthit/rewards
©2017 L'Oréal USA, Inc.

L'ORÉAL
PARIS

Advertisement 78: *Elle*, December, pg. 36

THIRSTY SKIN? GIVE IT A DRINK.
72HR LONG-LASTING LIQUID MOISTURIZER.
[FRESH-LOOKING, GLOWING SKIN]



[WITH ALOE WATER]



GET YOUR FREE SAMPLE
HYDRAGENIUS.COM/SAMPLE

CLINICAL RESULT	72HRS OF INTENSE, LONG-LASTING HYDRATION
TECHNOLOGY	ALOE WATER AND WATER-ATTRACTING HYALURONIC ACID
FORMULAS	3 FORMULAS, ONE FOR EACH SKIN TYPE: OILY, DRY AND EXTRA-DRY
HOW IT WORKS	LIGHTWEIGHT LIQUID MOISTURIZER PENETRATES INSTANTLY

Worth It Rewards Earn rewards. Join now at:
lorealparisusa.com/worthitrewards

BECAUSE YOU'RE WORTH IT.™ ©2017 L'Oréal USA, Inc.

L'ORÉAL
PARIS

Advertisement 79: *Elle*, December, pg. 91



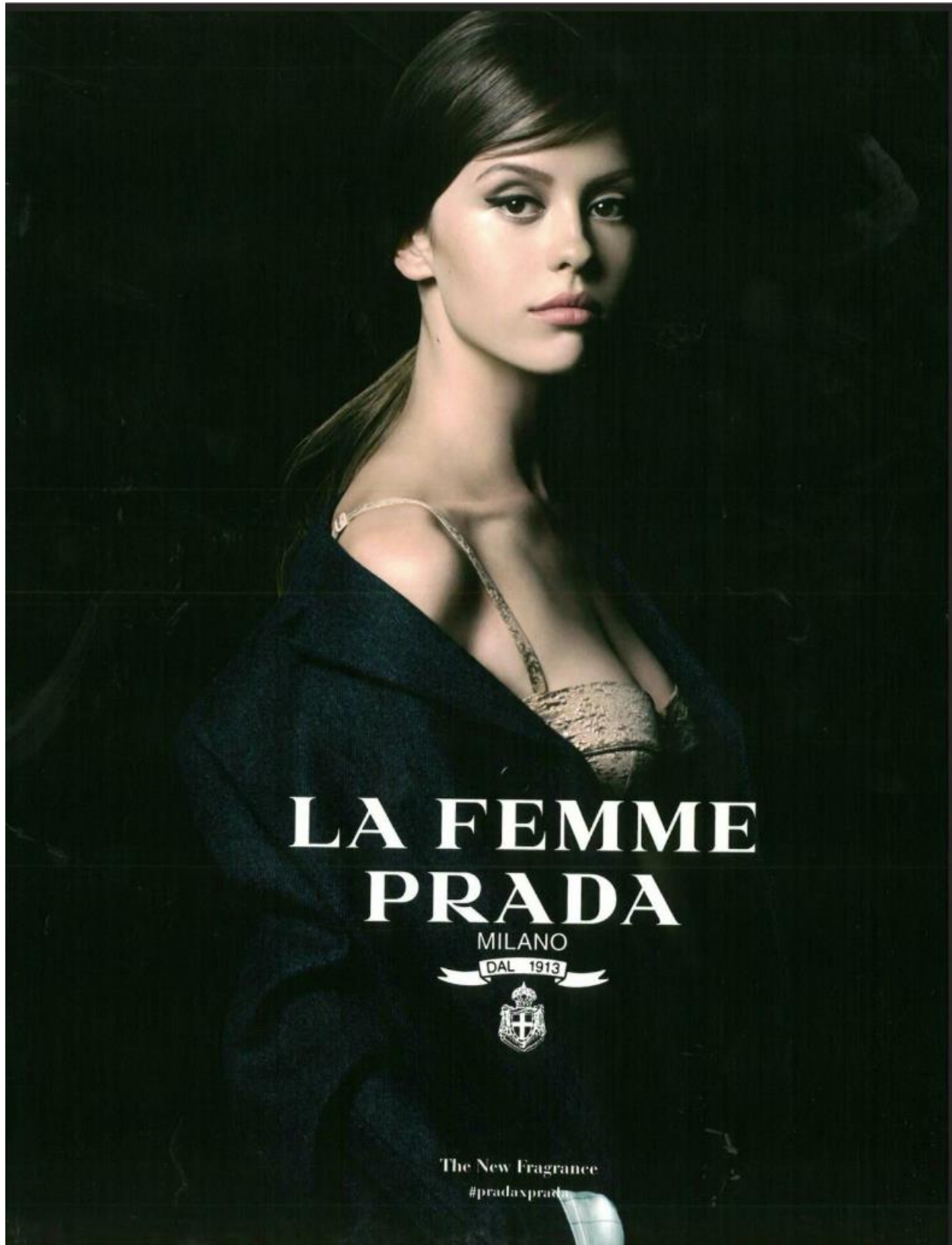
CHLOË Grace MORETZ *Introducing The NEW FRAGRANCE for HER*



COACH
NEW YORK




Advertisement 80: *Elle*, December, pg. 239



**LA FEMME
PRADA**

MILANO
DAL 1913



The New Fragrance
#pradaxprada

Advertisement 81: Harper's Bazaar, February, pg. 78

ADVERTISEMENT

OUR BEAUTY EDITORS LOVE OLAY

Recommending and awarding Olay products
2X MORE than the top 5 selling department store brands.




OLAY

DNA or Olay?



Olay discovered that almost 10% of women naturally look years younger. Now every woman can be ageless. We engineered Olay Regenerist to dramatically reduce the look of wrinkles. See results in one. Lose years off your skin age by day 28. All without paying hundreds of dollars. DNA or Olay? Your skin will never tell.

Source: Media Buyer, October 2010-September 2011, The NPD Group, Inc., 2011. Participating magazines include Cosmopolitan, Dr. Oz, The Good Life, ELLE, Good Housekeeping, Harper's Bazaar, Marie Claire, O, The Oprah Magazine, Redbook, and Town & Country.

Advertisement 82: *Harper's Bazaar*, March, pg. 111



needles no more® **3-D LIP PLUMPFIX**

PLUMP BY DAY NOURISH BY NIGHT

A unique dual-chamber serum for increased lip volume, moisture, and color wear. Select **DAY** to plump and prime, then switch to **NIGHT** to nourish and restore.

dr. brandt
skin-changing science

EXCLUSIVELY AT
SEPHORA

90% reported deeply nourished lips after one use*

80% reported that lips look plumper**



*Official results of self-assessments performed by 30 women. **Official results of self-assessments performed by 30 women after 1 week of use.

Advertisement 83: *Harper's Bazaar*, March, pg. 298



flawless.

Exuviance® CoverBlend®
visibly transforming makeup

natural-looking coverage +
younger looking skin in one step!

blurs complexion imperfections with lightweight, buildable color in light, medium and full coverage

formulated with PHAs, Antioxidant and SPF to treat and prevent signs of aging



DERMATOLOGIST DEVELOPED
Exuviance.
CoverBlend.

Exuviance.com
©2017 Neutrogena Co., Inc.

FREE samples at ULTA while supplies last

Advertisement 84: *Harper's Bazaar*, April, pg. 43

POP OPEN A BOTTLE
AND VOILÀ!

DELIGHTFUL SCENTS INSPIRED BY THE SOUTH OF FRANCE.

DISCOVER OUR NEW BODY WASH RANGE WITH TRUE-TO-NATURE FRAGRANCES.

LA PETITE MARSEILLAIS

Sunny. It's our nature.

LA PETITE MARSEILLAIS
Lavender Vanilla
Lait de vanille
Lait de vanille
Lait de vanille

LA PETITE MARSEILLAIS
Cotton Milk & Peony
Lait de coton et coquelicot
Lait de coton et coquelicot

LA PETITE MARSEILLAIS
Orange Blossom
Fleur d'orange
Fleur d'orange

LA PETITE MARSEILLAIS
Vanilla Milk
Lait de vanille
Lait de vanille

LA PETITE MARSEILLAIS
White Peach & Nectarine
Fraise blanche et nectarine
Fraise blanche et nectarine

"La Petite Marseillais" se trouve dans le sud de la France. Tous les ingrédients de nos fragrances sont purs et naturels. Ils sont inspirés par les fleurs et les fruits de la région. © Johnson & Johnson Consumer Inc. 2015.

Advertisement 85: *Harper's Bazaar*, April, pg. 156



revolutionary
citric acid peel
for hands.

NEW Exuviance® AGE REVERSE
Hand Rejuvenator

target all signs of aging hands
with this powerful duo

formulated to help improve skin texture,
crepiness and minimize the appearance of
dark spots for younger-looking hands.

now you've got the upper hand

10% Citric Acid Peel
exfoliates to improve
skin texture

CitraFill® Formula
smooths crepiness, helps
plump and firm skin

**Patented
NeoGlucosamine®**
helps minimize the look
of dark spots

developed by
world leaders in
antiaging dermatology



FREE samples at
ULTA
while supplies last

exuviance.com
©2013 Kevitex Co., Inc.

DERMATOLOGIST DEVELOPED
Exuviance.
the science of skin transformation

Advertisement 86: *Harper's Bazaar*, May, pg. 1A

Dom'n'que Bab'neaux

SMULATION OF PRODUCT RESULTS ON LASHES ENHANCED WITH LASH INSERTS
lorealparis.us/2007

AMERICA'S #1 MASCARA

VOLUMINOUS®

ORIGINAL BRUSH SEPARATES. CREAMY FORMULA BUILDS **5X VOLUME.**

"THIS IS THE MASCARA"
- GORMLAITH, BURLINGTON, NY

★★★★★
- WELSH/K

"LOVE! LOVE! LOVE!"
- DUNE4470, GOSHOR, CA

BECAUSE YOU'RE WORTH IT™

L'ORÉAL PARIS

*Based on Nielsen data for mascara units sold to food, drug, and major discount retailers during the 52-week period ending 12/31/06. ©2007 L'Oréal USA, Inc.

Advertisement 87: *Harper's Bazaar*, May, pg. 79

The advertisement features a woman with long brown hair, wearing a light pink, off-the-shoulder, flowing dress, sitting on a large, stylized, multi-colored geometric staircase. She is holding a small, ornate perfume bottle. The background is a vibrant, abstract composition of pink and white roses, with a large, circular, golden frame containing the words "Love My Zia" in a white, cursive font. In the foreground, a large, clear glass perfume bottle with a golden cap and a pink-to-gold gradient is prominently displayed. The bottle has the word "Zia" written in a cursive font on its side.

sisley
PARIS
www.sisley-paris.com

Love My Zia

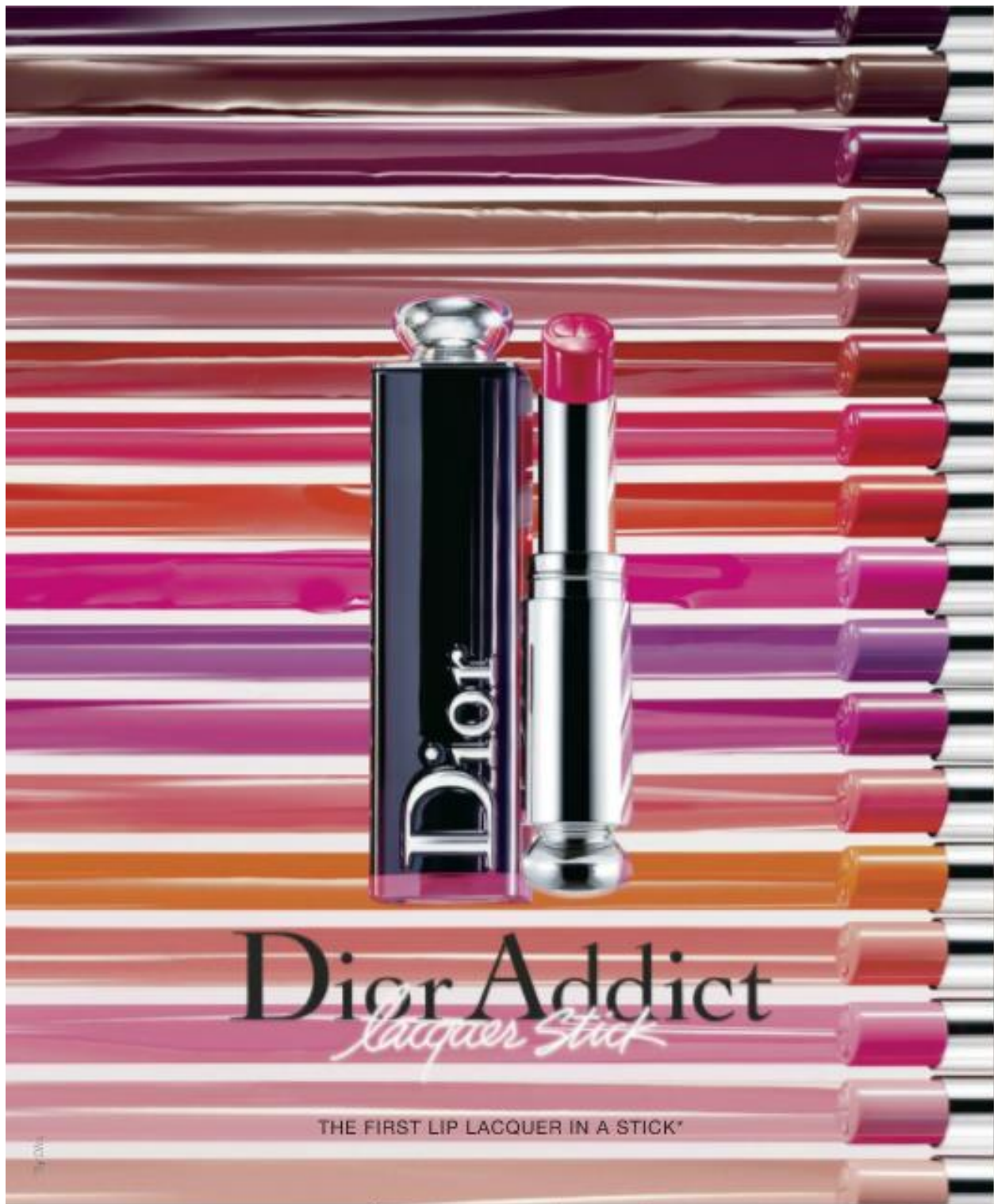
Zia

The new Eau de Parfum

#LoveMyZia

BARNEYS NEW YORK
BERGDORF GOODMAN
BLOOMINGDALES
NEIMAN MARCUS
NORDSTROM
SAKS FIFTH AVE. LLC

Advertisement 88: *Harper's Bazaar*, May, pg. 194



Advertisement 89: *Harper's Bazaar*, May, pg. 297



SEPHORA.COM

TOM FORD
MANDARINO
DI AMALFI
ACQUA
50 ML

TOM FORD
MANDARINO DI AMALFI ACQUA

The advertisement features a romantic close-up of a man and a woman kissing. The man is wearing sunglasses and has a beard. The woman has long, dark hair. The scene is lit with warm, golden light, suggesting a sunset or sunrise. In the bottom left corner, there is a clear blue glass bottle of Tom Ford Mandarin di Amalfi Acqua fragrance. The bottle has a blue cap and a label with the product name and volume (50 ML). The background of the entire advertisement is a soft-focus image of the couple.

Advertisement 90: *Harper's Bazaar*, June, pg. 69



THE BEGINNING

Your journey to beautiful hair starts with MoroccanOil Treatment:
the foundation for all hair care and styling.

Discover more at MoroccanOil.com

MOROCCANOIL.
ONE BRAND: A WORLD OF OIL-INFUSED BEAUTY

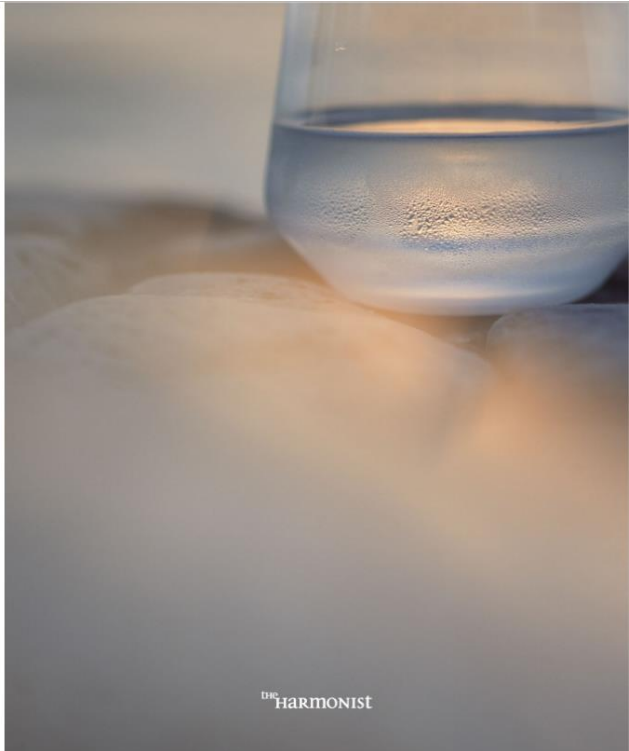
Advertisement 91: *Harper's Bazaar*, August, pg. 52



WATER

GRAB THE KEY TOWARD HARMONY
BRING YOUR OWN HARMONY INTO THE WORLD

LOS ANGELES 8442 HILKOTE PLACE • 1024 662 8422 — PARIS 26 AVENUE GEORGES V • 33 1 53 75 19 92
THEHARMONIST.COM



THE HARMONIST

Advertisement 92: *Harper's Bazaar*, September, pg. C2



© 2011 Estée Lauder Inc.

DOUBLE WEAR
NUDE SPF 30
New Water Fresh Makeup

Feels like you have nothing on. Looks natural, healthy, even-toned. With SPF 30 and anti-oxidants, it's your invisible defense against environmental damage from UV rays and pollution. Hydrating. Oil-free.

ESTÉE LAUDER
esteelauder.com

ESTÉE LAUDER
Double Wear
Nude
New Water Fresh
Makeup
Broad Spectrum
SPF 30

Advertisement 93: *Harper's Bazaar*, September, pg. 185

©2017 P&G

OLAY
EYES

OLAY
EYES
EYE LIFTING
SERUM

OLAY
EYES
ILLUMINATING
EYE CREAM

OLAY
EYES
ULTIMATE EYE CREAM

OLAY
EYES
PRO-RETINOL
EYE
TREATMENT

FOR

DEEP WRINKLES

OLAY
EYES
DEEP HYDRATING
EYE GEL

OLAY
EYES
DEFENDING
EYE
ROLLER

FOR

DEEP WRINKLES

BORN to
OUTPERFORM

Olay Eyes hydrates better than the top five prestige
eye products, without the prestige price.

AGELESS

Advertisement 94: *Harper's Bazaar*, September, pg. 377



Advertisement 95: *Harper's Bazaar*, October, pg. 6



© 2017 Estée Lauder Inc.

MAGNIFY THE BEAUTY OF YOUR EYES.

ADVANCED NIGHT REPAIR
New Eye Concentrate Matrix

REPAIRS the visible signs of aging.
FORTIFIES with cushioning support all around eyes.
HYDRATES for a full 24 hours with a 2X concentrated infusion of Hyaluronic Acid.
Patented until 2033. Proven for all ethnicities.


360°
Eye Massage
Applicator

ESTÉE LAUDER
Advanced
Night Repair
Eye Concentrate
Matrix
Synchronized
Recovery

ESTÉE LAUDER
Advanced
Night Repair
Synchronized
Recovery Complex II

ESTÉE LAUDER
esteelauder.com

Advertisement 96: *Harper's Bazaar*, October, pg. 109



Results in 1 week
with the supercharged, go-to anti-aging ingredient.

Neutrogena® Rapid Wrinkle Repair®

Clinically proven to visibly reduce fine lines and wrinkles with Retinol, the #1 dermatologist recommended anti-aging ingredient.*



NEUTROGENA® ACCELERATED RETINOL SA

The best retinol there is, Neutrogena® Accelerated Retinol SA is stabilized, so it won't break down with exposure to light and oxygen. You'll see younger-looking skin in just one week.

See what's possible. Visit Neutrogena.com/Retinol



Neutrogena®

#1 Dermatologist recommended skincare

*Among OTC cosmetics, greater improvement in fine lines. OJ&JG 2016

Advertisement 97: *Harper's Bazaar*, October, pg. 198

NEW
COLOR
sensational
MATTE
METALLICS

10 brushed metallic shades.

Ignite the light.

Maybelline.com
Only in select New York Sensational Matte Metallics in Color Sens.

#MATTEMETALLICS

MAYBELLINE®
MAKE IT HAPPEN™

NEW YORK

©2017 Maybelline LLC.

Advertisement 98: *Harper's Bazaar*, November, pg. 63

SKEPTICAL?

HERE'S THE ANTI-AGING CREAM WOMEN CAN TRUST.



REVITALIFT / TRIPLE POWER /

[PRO-XYLANE + HYALURONIC ACID]

IMMEDIATELY, SKIN IS HYDRATED.
IN 14 DAYS, SKIN IS VISIBLY FIRMER
& WRINKLES ARE VISIBLY REDUCED.

**/ OVER 10,000 WOMEN WHO TOOK THE
#REVITALIFTCHALLENGE TRUST TRIPLE POWER.* /**

WE INVITE YOU TO TAKE THE
#REVITALIFTCHALLENGE TOO, FOR 14 DAYS.

SEE RESULTS OR YOUR MONEY BACK, GUARANTEED**

*Out of 14,000 women who were polled after using a complimentary
Revitalift Triple Power Moisturizer for 2x a day for 14 days.

BECAUSE YOU'RE WORTH IT.™

L'ORÉAL
PARIS

VISIT REVITALIFT.COM ©2017 L'Oréal USA, Inc. **Money back guarantee, up to \$24.99 (sales tax will not be refunded). Restrictions apply. For details, call 1-800-630-5565. Valid in the 50 U.S./D.C. and only on purchase of a Revitalift Triple Power skincare product made between 8/14/17 and 12/31/17 with original store receipt. Request must be postmarked by 1/29/18 and received by 2/12/18. Void where prohibited. Limit 1 refund per person and per household.

Advertisement 99: *Harper's Bazaar*, November, pg. 183

CHANTECAILLE

Soot.
Smog.
Smoke.

They're in the air, but they shouldn't
be in your skin.

Anti-Pollution
Collection

Essence
Anti-Pollution
Anti-Pollution
Resisting Essence
Armenia

CHANTECAILLE
Green Anti-Pollution
Anti-Pollution
Resisting Cream

Pollution advances the aging process. Our breakthrough Anti-Pollution formulas use revolutionary botanical ingredients to form a complete, instant barrier against the damaging effects of urban toxins.

BARNEYS NEW YORK • BERGDORF GOODMAN • BLU MERCURY • NEIMAN MARCUS • NORDSTROM • SAKS FIFTH AVENUE • CHANTECAILLE.COM

Advertisement 100: *Harper's Bazaar*, November, pg. 309



SUPERIOR Preference®

- LUMINOUS COLOR WITH HI-TENACITY DYES
 - SHINE SYSTEM FOR VIBRANT-LOOKING HAIR COLOR
 - COLOR THAT'S FADE-DEFYING FOR UP TO 8 WEEKS
- BECAUSE YOU'RE WORTH IT.™**

Worth It Rewards Earn rewards. Join now at lorealparisusa.com/worthitrewards

L'ORÉAL
PARIS

Advertisement 101: *Harper's Bazaar*, December, pg. 101



The advertisement features a woman with long, wavy brown hair, wearing a white ribbed top and a green vest, looking thoughtfully to the side. In the foreground, a clear glass perfume bottle with a gold cap and a pinkish liquid inside is prominently displayed. The bottle has the Tory Burch logo and the words "Love Relentlessly" on it. A white card with a gold bird icon and handwritten-style text is placed next to the bottle. The background is a soft-focus outdoor scene with greenery.

© 2014

Love Relentlessly

If I told you that I love you,
would you hold it against me ...
Love Relentlessly

THE FRAGRANCE BY
TORY BURCH

BLOOMINGDALE'S NORDSTROM SEPHORA TORYBURCH.COM