

**Trends in Advertising Typology and Facial
Cosmetic Emphasis, 1940-2010**

by

Kiara Michele Montgomery

A thesis submitted to the Graduate Faculty of
Auburn University
in partial fulfillment of the
requirements for the Degree of
Master of Science

Auburn, Alabama
December 13, 2014

Keywords: fashion cycles, cosmetics, advertising,
trends, target markets

Copyright 2014 by Kiara Michele Montgomery

Approved by

Pamela V. Ulrich, Chair, Professor of Consumer and Design Sciences
Veena Chattaraman, Associate Professor of Consumer and Design Sciences
Paula Frances Peek, Associate Professor of Consumer and Design Sciences

Abstract

This research investigated the existence of trends or cyclical patterns in cosmetic emphasis on the lips or eyes and the advertising typology used in fashion magazines for the young adult (18-35) and adult (25+) female target markets. Qualitative content analysis was used to categorize lip and eye products and advertising typology in 2,197 cosmetic advertisements from 316 *Mademoiselle/Glamour* and *Vogue* issues. There was limited evidence of clear cycles in shifting emphasis between the eyes and lips and some evidence of differences by target market. Overall, advertising for lip products trended down and eye products up to the 1980s and then reversed. Lip products were advertised more in *Vogue* than in *Mademoiselle/Glamour* and eye products more in the latter than the former for five of seven decades. There were shifts in advertising typology used over the period, with a few types being used more early and more evenness in types used later. Identification, storytelling, and aesthetics types of advertising were observed most for adult women, and description, demonstration, and association were observed most for young adult women. Some differences in advertising typology were observed for target markets. Overall, this research showed that fashion cycles and advertising could be explored for non-apparel products to expand on research.

Acknowledgments

I would like to thank my major professor and chair, Dr. Pamela V. Ulrich, for her patience, support, and guidance in completing this thesis. Dr. Ulrich, thank you for helping me to express my thoughts and ideas on paper; all of your time and commitment has been greatly appreciated throughout my attendance at Auburn University. I would also like to acknowledge the endless support from my committee members, Dr. Chattaraman and Professor Peek.

Additionally, I would like to thank all of my loved ones: Terry, Tammy, Ashley, Tareq, and Whitney, for their encouragement when I needed it the most. Without their love and support, I wouldn't be able to complete this process.

Table of Contents

Abstract.....	ii
Acknowledgments.....	iii
List of Tables	vii
List of Figures.....	viii
Chapter 1 The Beauty Industry: The Beginning to Present	1
Statement of Purpose	5
Research Objectives	7
Significance of Study	8
Definition of Terms	9
Chapter 2 Literature Review	12
Appearance and Face	12
Appearance	12
Facial Attractiveness	12
Aging and Beauty	14
Late Teens to Twenties	14
Thirties	15
Elderly	16
Fashion Cycles	17
Erogenous Zones	18

Research on Fashion Cycles	19
Fashion Cycles and Dress	20
Fashion Cycles and Home Furnishings	22
Fashion Cycles and Facial Aspects	23
Fashion Cycles: Historic Use of Cosmetics for the Lips and Eyes	27
Fashion Advertising	32
Research on Advertising Typology	32
Chapter 3 Methodology	36
Data Sources	36
Content Analysis	38
Procedure	38
Pilot Study	38
Sample Selection	39
Cosmetic Advertisement Assignment	41
Data Analysis	44
Chapter 4 Data Presentation and Analysis	47
Data Collection	47
Final Sample	47
Cosmetic Brands	49
Data Analysis	51
Results	51
RQ1	52
RQ2	55

RQ3	57
Overview of Types	57
Literal Advertising Types	59
Symbolic Advertising Types	61
Rankings by Decade	63
Overall Results for RQ3	65
RQ4	65
Chapter 5 Discussion and Conclusions	72
Discussion and Conclusions	73
Lip and Eye Products in Comparison	73
Cyclical and Trending Patterns	74
Product Types	75
Products for Target Markets	76
Brands and Target Markets	77
Advertising Types	78
Trending Patterns for Lip and Eye Products	78
Target Markets	80
Limitations and Recommendations for Future Research	81
Implications.....	82
Advertising and Marketing Management	82
Scholarly Research Directions	83
References	85
Appendix	92

List of Tables

Table 3 Overview of Cosmetic Color Patterns in Lip and Eye Fashions	28
Table 4 Overview of Cosmetic Application for Young Adult and Middle-aged Women.....	30
Table 5 Cosmetic Product Assignments for Lips	41
Table 6 Cosmetic Product Assignments for Eyes.....	42
Table 7 Advertising Typology Assignments	43
Table 9 Frequency of brands in <i>Vogue</i> and <i>Mademoiselle/Glamour</i> , 1940-2010	49
Table 11 Frequency and Proportion of Lip and Eye Products, 1940-2010	53

List of Figures

Figure 1 Laver's Timeline of Acceptability, 1973.....	19
Figure 2 Research on Fashion Cycles.....	26
Figure 8 Data Collection Instrument.....	44
Figure 10 Trends in Lip and Eye Products, 1940-2010.....	52
Figure 12 Incidences of Lip and Eye Products in <i>Vogue</i> and <i>Mademoiselle/Glamour</i>	55
Figure 13 Incidences of Lip and Eye Products in <i>Vogue</i> and <i>Mademoiselle/Glamour</i>	56
Figure 14 Proportion of Advertising Types in <i>Vogue</i> and <i>Mademoiselle/Glamour</i>	58
Figure 15 Incidences of Literal Advertising Types for Lip Products.....	59
Figure 16 Incidences of Literal Advertising Types for Eye Products.....	60
Figure 17 Incidences of Symbolic Advertising Types for Lip Products.....	61
Figure 18 Incidences of Symbolic Advertising Types for Eye Products.....	62
Figure 19 Incidences of Advertising Types in Ranking.....	64
Figure 20 Incidences for Description in <i>Vogue</i> and <i>Mademoiselle/Glamour</i>	66
Figure 21 Incidences for Association in <i>Vogue</i> and <i>Mademoiselle/Glamour</i>	67
Figure 22 Incidences for Aesthetics in <i>Vogue</i> and <i>Mademoiselle/Glamour</i>	68
Figure 23 Incidences for Storytelling in <i>Vogue</i> and <i>Mademoiselle/Glamour</i>	69
Figure 24 Incidences for Identification in <i>Vogue</i> and <i>Mademoiselle/Glamour</i>	70
Figure 25 Incidences for Demonstration in <i>Vogue</i> and <i>Mademoiselle/Glamour</i>	71

CHAPTER 1. THE BEAUTY INDUSTRY: THE BEGINNING TO PRESENT

The beauty industry is an exceptionally large business (Sherrow, 2001). As of 2008, there were approximately 100 leading beauty companies in the world worth over \$160 billion, with the United States having the most companies at 33; France and Japan ranked second and third with 13 and 11 (*Women's Wear Daily*, 2009). For 2010, *Drug Store News* (2011) reported that the U.S. cosmetics industry posted sales of \$36.5 billion. *Women's Wear Daily's Top 100 Beauty Brands* list (2009) named L'Oréal as the number one selling cosmetic company in the world for 2010. L'Oréal and Cover Girl, another high ranking beauty brand on *WWD's* list, had cosmetic net sales between \$19.5 and \$23.1 billion (L'Oréal, 2010; Proctor and Gamble, 2010). Neutrogena and Revlon had lower numbers with net sales between \$3.4 and \$1.3 billion (Johnson & Johnson, 2011; Revlon, 2012).

The beauty business hasn't always been big, but the success of early beauty companies led in the building of this industry. Before the 1920s, wearing makeup was considered socially unacceptable and slightly vulgar because it was used by entertainers with bad reputations (Basten, 2008). With the influence of beauty industry moguls, negative perceptions of using makeup were overturned and viewed as acceptable (Sherrow, 2001). Iconic cosmetic company founders and rivals, Elizabeth Arden and Helen Rubinstein, paved the road to success for beauty companies in the 1920s by becoming multimillionaires from their facial cream and makeup sales (Gavenas, 2002; Woodhead, 2003). By the 1940s, Josephine Esther Mentzer, known as Estee Lauder, built her own multimillion-dollar beauty empire. Today, her brand includes well-known names including MAC, Bobbi Brown, Clinique, Aveda, Origins, Prescriptives, and many others

(Gavenas, 2002). Max Factor, a hair stylist and makeup artist for early movie stars, introduced the world to makeup formulas used in theater and movie productions and profited from his waterproof cosmetics (Basten, 2008). Although Arden, Rubinstein, Lauder, and Factor built beauty company empires decades ago, some are still flourishing. In 2011, Elizabeth Arden had net sales of more than \$1.1 billion (Elizabeth Arden, 2011), and Estee Lauder net sales were nearly \$8.8 billion (Estee Lauder, 2011).

Cosmetics have been used by women for centuries (Ragas and Kozlowski, 1998; Sherrow, 2001; Tortora & Eubank, 2010). One primary reason women use beauty products is to enhance appearance (Kaiser, 1997; Sherrow, 2001). The psychology of using cosmetics is connected to women managing how they look. Appearance management includes any activities undertaken by an individual (Kaiser, 1997). Negrin (2008) suggested that in the past two centuries, western culture has shifted from an emphasis on work, duty, and merit to a focus on physical appearance.

The idea of what is beautiful or fashionable continuously changes over time, influencing how women modify their appearances (Sproles, 1994; Winters & Goodman, 1984). This process reflects the idea that appearances can change and that changes may be accepted or declined by consumers (Winters & Goodman, 1984). Patterns of acceptance create a fashion; the rise and fall of acceptance makes a cycle (Brannon, 2010; Winters & Goodman, 1984). Historic continuity is “the concept that fashion is a steady evolution of styles, including the continual recurrence of symbolism and elements of decoration” (Brannon, 2010, p. 404). New trends and styles originate from previous fashions but rarely experience extreme changes from previous styles (Brannon, 2010).

One example of appearance-related fashion subject to change is how sexuality is

displayed (Brannon, 2010). Shifting emphasis on body parts reflects fashion being used to attract sexual attention; the idea of what body part is desirable at a time affects the definition of fashion eras (Brannon, 2010; Kaiser, 2012; Laver, 1969; Sproles, 1994). Laver (1969) offered the idea of cycling shifts in body parts emphasis through clothing designs either revealing or focusing attention on them. Like Laver's, most research into the existence of or explanations for fashion cycles has been dedicated to women's clothing. In her textbook, however, Brannon (2010) did describe emphasis shifts in the use of cosmetics, specifically from the eyes to the mouth. Exploratory scholarly research into cyclical emphases using lip and eye products could give the beauty industry an idea of what the cycles look like and how long they are, as well as broaden the scholarship on the existence of cyclical patterns other than for apparel.

The lips have a long history of being a focal point to accent. The earliest trace of lipstick usage was discovered on an ancient Egyptian papyrus scroll that displayed a woman "making up her lips" (Ragas & Kozlowski, 1998, p. 13). Even earlier findings show cave women applying berries as a stain to their lips (Ragas & Kozlowski, 1998; Sherrow, 2001). Ragas and Kozlowski (1998) call lipstick the "most celebrated and versatile cosmetic in history" (p. 13). During the twentieth century, new possibilities for lipstick emerged through technology and fashion trends. By the end of the century, lipstick became available in varieties of shades, fragrances, and formulations (Sherrow, 2001).

Similar to the lips, the eyes have undergone modifications to reflect society's view of beauty (Sherrow, 2001). Applying color and definition to the eye area has occurred for thousands of years and changed within various cultures (Sherrow, 2001). For

example, the ancient Egyptians were famous for placing color on their eyelids; this was used for decoration and to shield the sun (Sherrow, 2001; Tortora & Eubank, 2010). The ancient Greeks darkened their eyebrows with soot (Sherrow, 2001). Roman women focused on the shape of their eyebrows by plucking the hairs; darkening and thickening their lashes with cork was also popular in this culture (Sherrow, 2001). Asian cultures admired eyebrows over the centuries as women preferred their brows to reflect symbolic meanings (Sherrow, 2001). Just as lip color took time to gain social acceptance, eye makeup was the last cosmetic product to gain acceptance because it was more noticeable than any other beauty product (Sherrow, 2001). Mascara didn't become common until the 1930s; eye shadow and eyeliner became popular during the 1950s (Sherrow, 2001).

Female consumers can stay current with cultural beauty ideals as reflected in cosmetic fashions through mass media. Fashion advertising in magazines started in the 1870s and is still widely used by companies (Sherrow, 2001). Sherrow (2001) noted that many of the advertisements in fashion magazines have been cosmetics and grooming products; billions of dollars are invested in this category of advertising each year. As consumers and technology have changed, advertising typology, or “types of visual advertising functions used to gain attention, create impact and stimulate interest of an audience” (Moriarty, 1989, p.550), in fashion magazines have as well (Sherrow, 2001). Given the large and potentially still growing scale of the beauty industry, more research into advertising typology could be valued by cosmetics marketing teams, as well as contribute to a better understanding in academia of types of advertisements that companies have selected for such large categories of personal products.

Statement of Purpose

The idea that fashion recycles has led researchers to look for distinct fashion changes within long periods of time (Brannon, 2010). Several researchers have found regularities and recurring patterns within women's apparel (Brannon, 2010). Kroeber (1919) found skirt length recurrences for every 35 years and skirt width for every 50 years (wide to narrow to wide). Young (1937) found a recurring style pattern of 30 to 40 years in back fullness, tubular, and bell-shaped skirts. Young (1937) noted that fashion has never made sudden changes but demonstrates a slow continuous movement within a defined cycle. After 1935, studies found faster evolution in styles, i.e. increasing style variations within periods (Brannon, 2010). For instance, Carman (1966) and Belleau (1987) found changes in waist and skirt dimensions; they documented more than one silhouette shape existed in the same time period. Lowe and Lowe (1990) also reported varying styles in the same time period, and they found increasing within-year variations.

There is little research on changes in products outside of apparel. Lee (2002) explored cycles in floor coverings, and Johnson (2010) studied color cycles in home furnishings and apparel. Both observed some different categories of cycles in terms of characteristic patterns and cycle lengths. Robinson (1976) found long-term cyclical patterns in men's facial hair. He is the only researcher who has evidenced fashion cycles on the face, which suggests a research opening for exploration of long-term cycles in fashions, reflected in cosmetics, for the face. Thus, although the marketing of cosmetics to women to manage their facial appearance is big business, and ideas about what is beautiful or fashionable are acknowledged to change with time, there is no known scholarly research into trends or cycles in facial cosmetics. Fashion cycle research,

however, has shown that cycles do exist historically for both apparel and non-apparel products. It seems quite possible that they could exist for facial appearance.

Popular press and textbooks have documented some of the historically transitional characteristics of facial cosmetic fashions such as for eye and lip colors, and eyebrow eyelash emphasis (Bjork & Turudich, 2001; Farrell-Beck & Parsons, 2007; Ragas & Kozlowski, 1998; Sherrow, 2001; Tortora & Eubank, 2010). Laver (1969) observed that emphasis areas on the body could change. He studied the shifts from the legs to the back, which he believed was an influencer in new skirt styles and revealed the shape of women's buttocks. Laver (1969) concluded that one body part more than others tends to be exposed or emphasized, and that changes over time; he referred to this concept as "shifting erogenous zones." Descriptions of facial cosmetics in different decades suggests that perhaps just as emphasis shifts on the body can be seen, so may emphasis areas change on the face. Of facial areas, cosmetic history suggests that the lips and eyes are particularly significant.

Advertisements can be a research tool for studying fashion cycles because they reflect what businesses and editors think consumers will want; cosmetic products make up a significant number of the advertisements in fashion magazines (Sherrow, 2001). Advertising strategies of cosmetic brands and products focus on current styles and trends to reflect a target market's desired image (Craik, 1993). Because cosmetics had gained more societal acceptability by the 1940s, cosmetic advertisements changed (Farrell-Beck & Parsons, 2007). Sherrow's (2001) historical encyclopedia of beauty and grooming noted that advertising typology has changed over time in fashion magazines. When sampling issues of *Vogue* and *Mademoiselle* from 1940 and 2010, the author observed

one to two beauty advertisements before the editorials began and more than three following the editorials in 1940. In 2010, the author observed five to six beauty advertisements before the editorials began and one advertisement following the editorials. This sampling suggested that it would be logical to research the trends and patterns of change in cosmetics and the advertising typology used to promote cosmetic products.

The purpose of this study was to investigate the existence of cycles that reflect potentially shifting zones of emphasis between the lips and eyes and to explore how advertising typology presented the products that reflected these fashions. Because of the regularity of cosmetic advertisements in fashion magazines, the study researched the lip and eye products advertised in magazines. In 1947, Gregory stated that fashion advertising was directed to (1) young adult females, who were more accepting of rapid fashion changes, and (2) the adult demographic that is just older than young adults but desires to look young. These two conceptual age groups were compared in this research by using magazines targeting each of them. Because age groups' definitions might have varied over the 70 years of this study and could differ across individuals' self-perceptions, the target markets were operationalized as: 1) young adult women, 18-35 and 2) adult women, 25 and older.

Research Objectives

The objectives of the study were to:

- 1) investigate trends or cyclical patterns in shifting emphasis on the eyes or the lips in cosmetic advertisements;
 - 2) explore trending patterns in advertising typology for eye and mouth cosmetics;
- and

3) investigate differences between young adult women (18-35+) and adult women (25+) within eye and mouth cosmetics and how they are advertised for each group.

The objectives were carried out by content analyzing *Vogue* and *Mademoiselle*.

Mademoiselle represented the young adult female target market; *Vogue* represented the adult female target market.

Significance of Study

This study aimed to build an understanding of possible fashion cycles in cosmetics for the face as well as of advertising typology used by cosmetic companies. It was hoped that this study would observe patterns that could help trend forecasters and marketing teams, in addition to adding to the scholarly literature on fashion cycles and advertising strategies. This research focused on trends within two target markets. This could provide marketing teams with insights into what the businesses think is the most persuasive approach to reach these customer groups and potentially imply what was perceived to be important to the consumer. Examining how brands were advertised over decades could provide marketers with old ideas that might become “new,” again, verify a desire to continue with the same types, or develop new ways of advertising their products.

Definition of Terms

Adult female target market: The operational definition for this study is women, age 25 and older. Half of *Vogue's* audience are women over the age of 40 (Twigg, 2010). The age of the readers could have changed over time because this study expands over 70 years.

Advertising typology: “Visual advertising functions used to gain attention, create impact and stimulate interest of an audience” (Moriarty, 1989, p. 550)

Aesthetics: “A type of visual advertising that uses pieces of art, patterns, or abstract forms to create interest” (Moriarty, 1989, p. 550)

Association: “A type of visual advertising that links the product with a lifestyle, with a certain person who uses the product, or with a situation where the product is used” (Moriarty, 1989, p. 550)

Association using a character or celebrity: “A type of visual advertising that links the product with celebrities and spokespeople who contribute glamour or authority” (Moriarty, 1989, p. 550)

Comparison: “A type of visual advertising that displays before and after pictures” (Moriarty, 1989, p. 550)

Demonstration: “A type of visual advertising that shows how to use the product” (Moriarty, 1989, p. 550)

Description: “A type of visual advertising that shows how the product looks” (Moriarty, 1989, p. 550)

Erogenous zones: “The idea that any part of the female body may become the focus of erotic attention and that fashion change is partly powered by the shifting of this zone”

(Brannon, 2010, p. 403)

Fashion: “A style that is popular in the present or a set of trends that have been accepted by a wide audience” (Brannon, 2010, p. 403)

Fashion advertising: “Advertisements for clothing and accessories primarily appearing in fashion magazines” (Phillips & McQuarrie, 2010, p. 373)

Fashion cycle: Operationalized in this study as recurring patterns or trends in cosmetic usage on the eyes and lips, with a short-term cycle of up to four years, a medium length cycle of five to nine years, and a long-term cycle of up to ten years and more

Identification: “A type of visual advertising involving recognition” (Moriarty, 1989, p. 550)

Literal visuals: “A product of direct experience used to communicate factual information and to identify, describe, and report details” (Moriarty, 1989, p. 550)

Metaphor: “A type of visual advertising through symbolization that uses a substitute to explain a complex concept” (Moriarty, 1989, p. 550)

Narrative transportation: “The act of being carried away by a story, which then leads to a distinct route of persuasion” (Phillips & McQuarrie, 2010, p. 368)

Storytelling: “A type of visual advertising through symbolization that uses a narrative form to create and intensify drama” (Moriarty, 1989, p. 550)

Symbolic visuals: “A product of communicating through assigned meanings” (Moriarty, 1989, p. 550)

Young adult female target market: The operational definition for this study is women, ages 18 to 35. Young adult women were the intended target market for *Mademoiselle* (Carmody, 2002). The ages of the magazine's readers could have changed during the study period.

CHAPTER 2. LITERATURE REVIEW

Appearance and the Face

Physical appearance is highly valued because it contributes to defining a person's identity (Negrin, 2008). Magazines and television serve as evidence for this statement, as they display information and advertisements about health, fashion, body shape, cosmetic products, and cosmetic surgery (Negrin, 2008). Over time, writers and researchers have explored ideas of appearance and what is socially believed to be beautiful or ugly.

Appearance

Appearance is defined as the “total, composite image created not only by clothing, but also by the human body and any modifications to the body that are visually perceived” (Kaiser, 1997). Appearance is managed and considered by individuals every day through the activities and thought processes that lead to buying and wearing clothing (Kaiser, 1997). Dress, the act of altering appearance, can be expressed through activities like body modification (Kaiser, 1997). Makeup is an example of body modification. Like clothing, applying makeup to the face enhances appearance and reflects a person's style (Guthrie, Kim, & Jung, 2007). Overall, people express how negatively or positively they feel about themselves through altering appearance (Kaiser, 1997).

Facial Attractiveness

Synnott (1989) philosophically approached the idea of beauty and the face's role. He considered the face to be “the prime symbol of the self” (Synnott, 1989, p. 607) and believed it to be the deciding factor as to whether or not an individual is viewed as beautiful or ugly. He cited the ideas of philosophers Plato and Aristotle. Plato believed that beauty was reflected through the body and soul together and that beauty was good

and ugliness evil (Synnott, 1989). Aristotle described beauty in terms of the face's symmetry, proportion, and overall structure and thought that the face could display mental character (Synnott, 1989). Synnott (1989) perceived that the two philosophers' ideas had been combined and were still demonstrated in postmodern society, especially with the help of beauticians and cosmeticians.

Some researchers have studied attractiveness by focusing on facial features, such as the eyes and lips, as well as the usage of cosmetic products for these features.

Baudouin and Tiberghien (2004) conducted a study using facial metrics and found large eyes and thin eyebrows to be most attractive. Wagatsuma and Kleinke (1979) conducted a survey rating facial beauty features of females, and the results indicated that smooth skin, a small nose, and full mouth were found to be most attractive. Russell's (2003) study found that increasing and decreasing luminance, defined as the application of cosmetics, would make the face appear either more feminine or masculine and either more or less attractive. Women were found to be more attractive when luminance was higher (i.e. cosmetics worn), and men were more attractive when luminance was lower. According to Fink and Neave (2005) full lips are an indicator of youth and fertility. Red lipstick represents blood circulation, arousal, and sexual excitement (Fink & Neave, 2005).

Facial symmetry is another factor of facial attractiveness. Facial symmetry consists of "measuring right-left deviations from perfect bilateral symmetry" (Fink & Neave, 2005, p. 321). Being perfectly symmetric is not considered the most beautiful. Fink and Neave (2005) reported that average traits were preferred as the desired face is slightly different from the perfectly symmetric face; this idea is called facial averageness.

The most attractive components of the face consist of a short and narrow jaw that sits lower on the face, fuller lips, and larger eyes (Johnston & Franklin, 1993; Perett, May, & Yoshikawa, 1994). These findings support the results of Wagatsuma and Kleinke's (1979) survey, and link to Fink and Neave's (2005) study on reproductive attractiveness.

Aging and Beauty

Makeup has a beautifying effect on women, especially in Western culture (Cash, Dawson, Davis, Bowen, & Galumbeck, 1989; Mulhern, Fieldman, Hussey, Lévêque, & Pineau, 2003). Applying makeup to the face has also been found to convey a sense of style and personality, similar to apparel (Craik, 1993). More importantly, studies have shown that women view themselves more positively when using cosmetics (Craik, 1993). There is a possibility that makeup affects age groups differently (Mulhern et al., 2003). Graham and Jouhar (1980) found that women, ages 18 to 60 years, who applied makeup daily positively perceived psychological and social aspects of their lives. Other researchers have studied the impact of makeup on women of more specific age groups: late teens to 20s, 30s, and the elderly.

Late teens to twenties. Cash et al. (1989) found that wearing makeup increased positive self-image in women. The researchers specifically examined the self-perception of 38 US college women, ages 18 to 27, while wearing facial cosmetics and after removing the cosmetics (Cash et al., 1989). Photographs of the women were taken and evaluated by the 38 subjects, as well as by male and female peers (Cash et al., 1989). The study confirmed that the college women evaluated themselves as more physically attractive with makeup, overestimated their attractiveness with makeup on (compared to their peers' perceptions), and underestimated themselves without makeup (Cash et al.,

1989). The males found the women to be more attractive with makeup on than without it; the female peers found the women equally attractive with and without makeup. The findings for this study provide evidence that cosmetics affect the social image and self-perceptions of American women (Cash et al., 1989).

Thirties. Mulhern, Fieldman, Hussey, Lévêque, and Pineau (2003) used professional beauticians to apply makeup to 10 Caucasian women ranging from ages 31 to 38 years. Similar to Cash et al. (1989), the researchers photographed the women with and without makeup on. The women were photographed under five conditions: 1) no makeup, 2) foundation only, 3) eye makeup only, 4) lip makeup only, and 5) full facial makeup (using all of the previous) (Mulhern et al., 2003). Each set of the five photographs was ranked, using a web based survey, from most attractive to least attractive by 100 male and 100 female participants (Mulhern et al., 2003). Survey participants averaged 35 years old. Both male and female participants evaluated the 10 women as more attractive with full facial makeup than wearing no makeup (Mulhern et al., 2003). Women found eye makeup to have more impact on facial beauty than the other cosmetic products. Mulhern et al. (2003) linked these results to larger eyes being interpreted as attractive, similar to Baudouin and Tiberghien's (2004) study. Men found foundation to be the most impacting on female facial attractiveness; this could possibly indicate healthy skin texture, youth, and fitness (Mulhern et al., 2003). The researchers, like Craik (1993), found the women became more willing to be photographed and confident as more makeup was added, which suggests the women felt more positively about their self-image wearing makeup (Mulhern et al., 2003).

Nash, Fieldman, Hussy, Lévêque, and Pineau (2006) built onto Mulhern et al.'s (2003) study and added social situations as a covariate for their survey. The researchers found that women wearing makeup were assigned to high-average status jobs, whereas women without makeup on were assigned to low status jobs or unemployed (Nash et al., 2006). Women with makeup were also judged to be more confident and healthier than the women not wearing makeup (Nash et al., 2006). These findings suggest that cosmetics can affect how positively or negatively women's physical appearances are judged, particularly in job interviews (Nash et al., 2006).

Elderly. Graham and Kligman (1985) examined how physically attractive and unattractive women over the ages 54-96 years and of various ethnic backgrounds evaluated themselves in relation to personality. A preliminary evaluation procedure allowed the researchers to assign the women to attractive and unattractive categories (Graham & Kligman, 1985). A total of 48 participants were photographed twice, with and without makeup (Graham & Kligman, 1985). Ten each male and female subjects, with a mean age of 66, evaluated each set of photographs using a bipolar rating scale, ranging from physically attractive (1=lowest) to physically attractive (7=highest) (Graham & Kligman, 1985). The researchers were able to assign 16 women to be attractive and 16 unattractive (Graham & Kligman, 1985).

The 32 women used 7-point scales to describe their cosmetic usage and self-perception of categories like aging dimensions, physical health, personality/self esteem, mental health, and appearance self-image (Graham & Kligman, 1985). The results showed no differences between the attractive and unattractive women in the knowledge of cosmetics and cosmetic usage (Graham & Kligman, 1985). Their makeup practices

were either outdated or they feared wearing eye makeup, allergic reactions, and applying too much makeup (Graham & Kligman, 1985). There were differences in the personality/self esteem and appearance self-image categories (Graham & Kligman, 1985). The attractive women found themselves to be more positive about life and healthier than the unattractive women (Graham & Kligman, 1985). Overall, Graham and Kligman (1985) believed that training the unattractive women on updated makeup application could improve their appearance and self-evaluations.

Fashion Cycles

Fashion is defined as “a style that is popular in the present or a set of trends that have been accepted by a wide audience” (Brannon, 2010, p. 403). Fashion changes are continuous with no set destination but do create patterns that allow trend forecasters to visualize fashion movements and future directions (Brannon, 2010). Fashion curves, the pendulum swing, and fashion cycles are the most common patterns (Brannon, 2010). Robinson (1958) described fashion as a pendulum that swings between two extremes; when one side of the swing is reached, it shifts to the other. He concluded that the concept of fashion change was inevitable and that it applies to product categories other than women’s fashion (Robinson, 1958; 1975; Sproles, 1981). Brannon (2010) describes fashion cycles as “fashion ideas that return periodically to popularity” (p. 101). Fashion cycles vary in length and depth (Brannon, 2010). Sproles (1981) identified two conceptual time frames for fashion cycles: 1) long-term cycles that extend over many years, evolving from one specific style to another and 2) short-term cycles that mark the acceptance of specific styles over a short time span. Researchers have searched for long-term cycles to accurately predict future fashion changes (Brannon, 2010). There hasn’t

been much evidence of long-term cycles since 1935, due to economic and cultural changes (i.e. development of automobiles, changes in women's status, and increasing variations of styles at one time) (Brannon, 2010). Instead, researchers use recurring style patterns in shorter time frames to predict the next fashion change; some of the influential factors include how long the patterns exist and speed of change (Brannon, 2010). The direction of fashion change is described by the origins of diffusion and include movement from the elite class to the broad public (Brannon, 2010; Winters & Goodman, 1984).

Erogenous Zones

Fashion ideas are recycled periodically (Brannon, 2010). There are several theories of recurring fashion cycles. Laver (1969) believed that fashion plays a game of "hide and seek" (p. 3) by concealing one part of the female body and then revealing another part. The body part de-emphasized in one period becomes the focus of erotic attention in the next period. Laver (1969) considered the term "erogenous zone" to be the emphasized part of the body. He illustrated his idea with the emphasis shift from the legs in the 1920s to the back during the 1930s. Fashion historian, Valerie Steele (1989), disagreed with Laver's theory; she believed the legs to back shift occurred for two other reasons: (1) the pre-1930s swimsuits were designed to prevent tanning of the back, and (2) 1934 Hollywood films didn't allow deep necklines in the front of women's dresses (Kaiser, 2012; Steele, 1989).

Laver's (1973) theory on erogenous zones also indicates that emphasizing one body part over others allows the fashion change to appear new. He also mentioned that over time, that same look will lose the effect of being new (Laver, 1973). Once this effect is gone, designers change the silhouettes, cut, fit, and details of the fashions, sometimes

to a completely opposite look from the previous fashion (Laver, 1969; 1973). Women often find present day fashions to be normal and wearable and styles from previous decades to be unusual and not wearable (Laver, 1973). As a result of this idea, Laver (1973) created a 150-year timeline of acceptability in relation to past and future fashions; the closer a fashion moves towards acceptance, the more appropriate the fashion becomes. (See Figure 1.) Laver (1973) noted that the timeline is effective for all fashions over time.

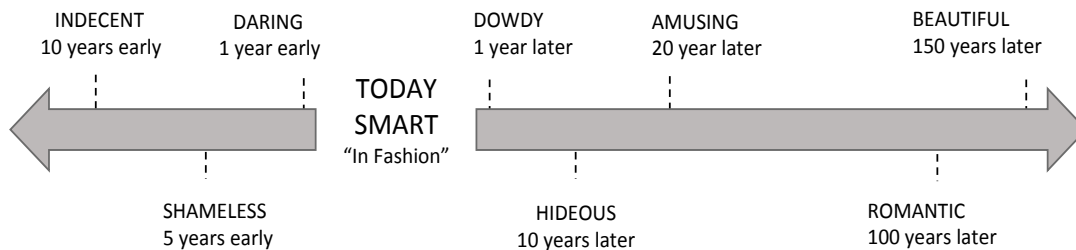


Figure 1. Laver’s timeline of acceptability, 1973. Adopted from “Fashion Forecasting” by Evelyn L. Brannon, 2010. Copyright 2010 by Fairchild Books.

Research on Fashion Cycles

Researchers are still searching for more evidence of long-term fashion cycles to better understand the logic in fashion evolution (Brannon, 2010). Finding long-range fashion cycles could improve the accuracy of future fashion cycle predictions (Brannon, 2010). Some researchers have found regular and recurring patterns for women’s apparel, but the cycles aren’t long-term. In some studies, long-term cycles have been found in older time periods (early 1600s to late 1930s), while short-term cycles have occurred in more recent periods (Brannon, 2010).

Fashion cycles and dress. Kroeber (1919) found recurring patterns over a long period of time. The researcher focused on the width and length of women's evening dresses (Kroeber, 1919). The dresses were analyzed between 1844 and 1919, approximately a 70 year time span (Kroeber, 1919). Kroeber (1919) used pictures from both French and American fashion magazines, *Petit Courrier des Dames*, *Harper's Bazaar*, and *Vogue* as primary sources. He found rhythmic patterns in skirt length proportions that recurred every 35 years (Kroeber, 1919). From 1844-1859 skirt lengths slightly lengthened, then fully lengthened from 1860-1875, shortened from 1876-1887, lengthened from 1888-1899, went back to full length from 1900-1910, and drastically shortened from 1911-1919 (Kroeber, 1919). Kroeber (1919) found skirt length's cyclical patterns to be much shorter than patterns in skirt width. He found that skirt width proportion patterns recurred every 100 years; the transitions took 50 years to move from wide to narrow and another 50 years to move back to wide.

Richardson saw potential in Kroeber's (1919) findings and built onto the study. Richardson and Kroeber (1940) extended the analysis to 1605-1936, starting the time period two centuries earlier than Kroeber's (1919) original study. The researchers used pictures from *Vogue*, *Harper's Bazaar*, and *Costume Royal*; historical portraits were used to substitute for the lack of pictures during earlier periods. There were six elements of evening dresses studied: length of skirt or dress, length of waist, length of décolletage or neckline, width of skirt, width of waist thickness, and width of décolletage (Richardson & Kroeber, 1940). The researchers found skirt styles took about 100 years to alternate between broad and narrow, long and short (Richardson & Kroeber, 1940).

Young (1937) believed that women's apparel followed fixed patterns and could possibly be predicted. She evidenced this concept by finding a long-term fashion cycle for women's skirt styles on evening dresses. The study extended from 1760-1937 (Young, 1937). Young (1937) used illustrations from English, French, and American fashion magazines. She documented the evolution of three skirt styles: back-fullness, tubular, and bell-shaped (Young, 1937). The pattern was recorded as follows: back-fullness (1760-1795), tubular (1796-1829), bell-shaped (1830-1867), back-fullness (1868-1899), tubular (1900-1937). Each style took about 30 to 40 years to evolve into the next cycle (Young, 1937). Young (1937) concluded from her findings that classic fashions experience a longer existence than trendy fashions.

Several researchers expected to find long-term cycles similar to Kroeber's (1919) and Young's (1937) studies but found increasing variations in styles. Lowe and Lowe (1982) developed a stylistic change model; this study was linked to Richardson and Kroeber's (1940) study. The researchers analyzed width and length of women's dresses from 1789-1980 (Lowe & Lowe, 1982). Lowe and Lowe (1982) didn't find fashion cycles for 1937-1980. While conducting the research, they found problems in Richardson and Kroeber's (1940) study: 1) they disagreed with the statistical analysis 2) and reported that style patterns were mistakenly identified as random occurrences. Overall, Lowe and Lowe (1982) discovered variations of style changes within each year. The researchers demonstrated finding patterns based on the movement from one style to another style in a short time span, hence discovering trend patterns (Lowe & Lowe, 1982).

Carman (1966) studied cyclical changes in the width and length of the waist and skirt from 1786-1965, using cycles found in Young's (1937) study on evolving skirt

styles and her hypothesized cycles as models to analyze cyclical patterns. Like Lowe and Lowe (1982), Carman (1966) found multiple skirt styles in short time spans. The researcher wasn't able to identify or explain the pattern changes because the data didn't match the models for the following time periods: the 1860s, the 1920s, 1935-1966 (Carman, 1966).

Belleau (1987) also used Young (1937) as a model for research. The researcher used content analysis of illustrations to study women's day dresses (Belleau, 1987). The time period analyzed was 1860-1980 (Belleau, 1987). Belleau (1987) studied skirt length, waist emphasis, silhouette, sleeve fit, bodice, and skirt. Four *Vogue* and *Harper's Bazaar* illustrations were used per year (Belleau, 1987). Cyclical movement was found in waist emphasis; cyclical movement in skirt length appeared more (Belleau, 1987). The researcher also found cyclical patterns for the following silhouette shapes: back-fullness, tubular, bell-shaped, and hourglass (Belleau, 1987). After 1935, multiple silhouette shapes were present in the same time frame (Belleau, 1987).

Fashion cycles and home furnishings. Other researchers have explored products outside of women's apparel. Johnson (2010) researched the existence of color cycles in home furnishings and women's apparel from 1969-2009. The researcher applied Kroeber's (1919) methodology by conducting content analysis of interior and fashion magazines (Johnson, 2010). The goal of the study was to investigate for parallel color trends, similar color cycle lengths and changes, and time lag in patterns in color changes between apparel and home furnishings (Johnson, 2010). The color categories were as follows: yellow, orange, red, purple, blue, green, brown, grey, black, and white (Johnson, 2010). The researcher evaluated and assigned one dominant color to each selected picture

in the fashion and interior magazines (Johnson, 2010). The researcher found “70 short-term cycles (up to 4 years), 28 average medium length cycles (5-9 years), and 11 long-term cycles (10 years and more)” (Johnson, 2010, p. 68). Johnson (2010) had mixed findings. Some colors in home furnishings and some in apparel experienced shorter or longer cycle lengths, implying that fashion may move at both fast and slow paces in the late twentieth century (Johnson, 2010).

Lee (2002) studied fashion cycles in residential floor coverings from 1950-2000. The researcher conducted content analysis of interior magazines, *House Beautiful* and *Better Homes and Gardens*; both editorials and advertisements were analyzed (Lee, 2002). Lee (2002) recorded the frequencies for the following: room type, floor covering type, carpet structure type, and color variation type. Results from the study showed gradual change in floor coverings for the first 30 years, and then fewer variations of floor coverings were seen afterwards (Lee, 2002). Long-term cycles, 20-34 years, were found for shag carpets and rugs; short-term cycles, 5-14 years, were found for wooden floors, room-sized rugs in bedrooms and dining rooms, and ceramic or stone floors; classic cycles were found, with fluctuating levels, for area rugs, room sized rugs in living rooms, and average cut pile surfaces (Lee, 2002). The results for this study imply stylistic changes in fashion are patterned and perhaps inevitable (Lee, 2002).

Fashion cycles and facial aspects. Robinson (1958) believed that a fashion’s success was solely based on originality. He identified fashion cycles by examining changes in categories like automobiles, architecture, and art (Robinson, 1958). For fashion and architecture changes, Robinson (1958) concluded the period lengths to be relatively parallel in cyclical movement. The researcher noted long-term fashion cycles

extend over a long period of time and aren't easily influenced by economic changes, war, or new technology (Robinson, 1958). In conclusion to this idea, Robinson (1958) also stated that exaggerated changes take longer to occur.

Robinson (1976) was interested in how men were influenced by fashion. He researched men's facial hair styles to evidence the inevitability of fashion change and long-term fashion cycles (Robinson, 1976). He used pictures from the *London News* to identify patterns between 1842 and 1972. Robinson's (1976) goal was observe a minimum of 100 pictures per year by sampling 3-6 month periods; the yearly sample numbers increased after 1878. The researcher used linear graphs to plot the frequencies for each facial hair style (Robinson, 1976). Styles of facial hair counted and found for the following time periods were: sideburns (1846-1916), sideburns with moustache (1846-1916), moustache alone (1850-1970), beard (1840-1960), and no facial hair (1842-1972) (Robinson, 1976). Robinson (1976) recorded style peaks for the following years: sideburns (1853); sideburns and moustaches (1877); beards (1892); moustaches (1917-1919). The cyclical periods for men's facial hair were almost parallel to Kroeber's (1919) findings for skirt width proportions; Kroeber (1919) found that skirt width rose then fell between 1811 and 1926, just as Robinson (1976) found a similar instance between 1842 and 1956.

The time period for my study extends from 1940-2010. Based on Kroeber's (1919) and others' analyzed time periods, 70 years seem to be enough time to identify long-term fashion cycles for facial cosmetics (See Figure 2.). Brannon (2010) noted the lack of evidence of long-term cycles after 1935 and short-term fashions and style patterns became more common. Although this change in fashion occurred for women's apparel,

there may be a difference found in facial cosmetics. Starting in the nineteenth century, Robinson (1976) found a long-term cycle in men's facial hair; facial cosmetics may have similar findings.

Several of the researchers who studied fashion cycles used fashion magazines (Belleau, 1987; Johnson, 2010; Kroeber, 1919; Richardson & Kroeber, 1940; Robinson, 1976; Young, 1937). Fashion magazines reflect fashion cycles (Brannon, 2005). As far back as the eighteenth century, fashion magazines have provided information on the latest fashion trends (Tortora & Eubank, 2010). Not only do they educate consumers on new styles, but magazines also show consumers how to select specific fashions (Sproles, 1994). Because fashion industry professionals select content featured in magazines, information is factual and reflects their judgments on trend forecasts (Sproles, 1994). Thus, fashion magazines will be used in this study to examine fashion cycles and to better understand consumer preferences during the twentieth century.

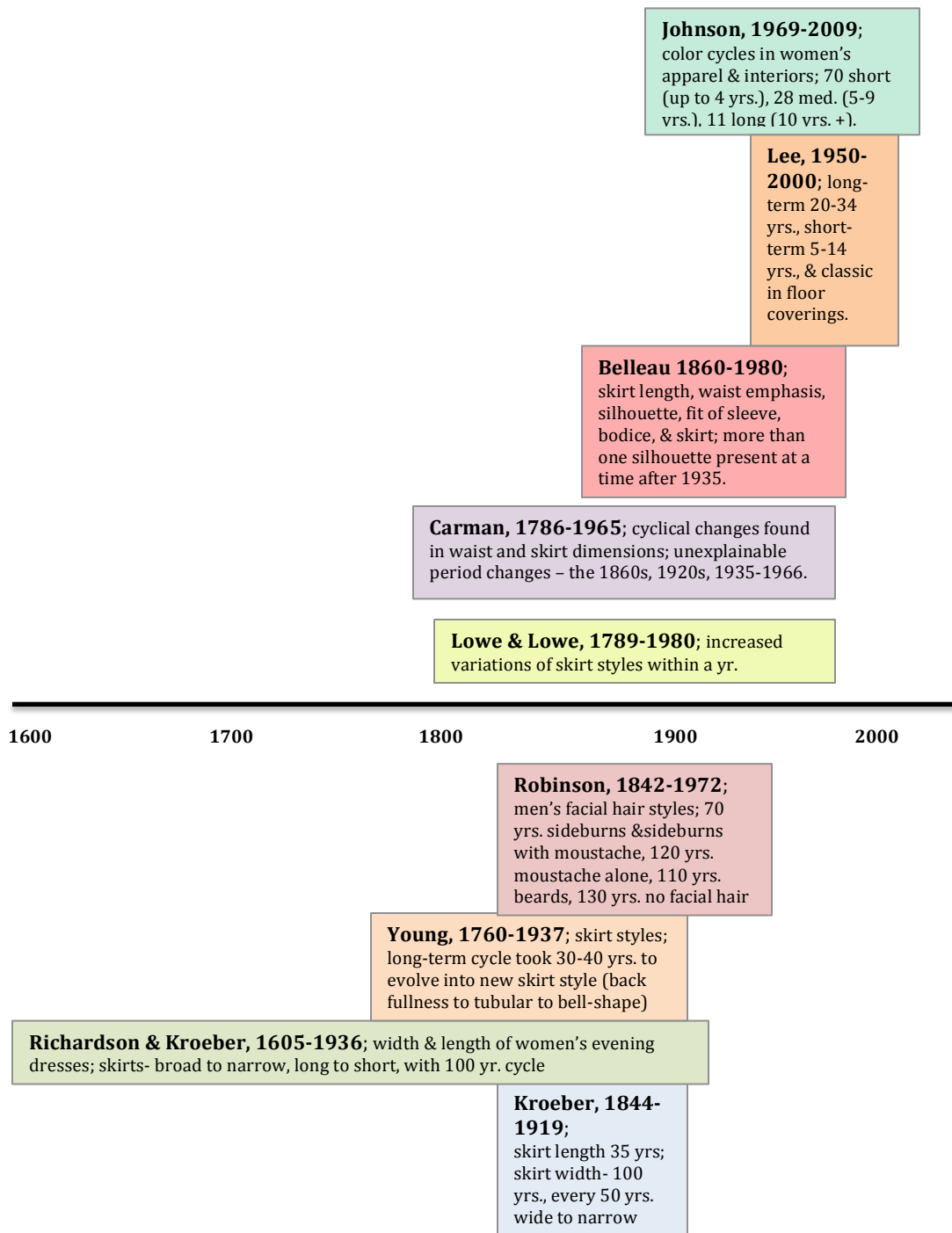


Figure 2. Research on fashion cycles. Adapted from B. D. Belleau, 1987; J. M. Carman, 1966; O. D. Johnson, 2010; A. L. Kroeber, 1919; S. Lee, 2002; E. D. Lowe and J. W. G. Lowe, 1982; J. Richardson and A. L. Kroeber, 1940; D. E. Robinson, 1976; A. B. Young, 1937.

Fashion cycles: historic use of cosmetics for the lips and eyes. Through magazines and other historical documents, the evolutionary changes of lip color, with the help of technology and fashion, can be examined and compared. By 2000, there were multiple eye cosmetics available to consumers, varying in colors, textures, and functions (Sherrow, 2001). Over the twentieth century, both the lips and eyes have been decorated with cosmetics; the types of decorations have changed over time as the fashions change (Sherrow, 2001). According to Brannon (2010), the two often seem to switch roles in being emphasized. Tables 3 and 4 were developed from popular sources on makeup and history books. The tables show variations in colors for cosmetics and cosmetic application comparisons for young adult women and adult women.

Table 3

Overview of cosmetic color patterns in lip and eye fashions

Decades	Lips	Eye shadow	Eyeliner	Mascara	Eyebrows/ Eyebrow Pencil
1900s	Natural red	none	none	none	black
1910s	none	none	none	none	none
1920s	deep red	dark colors, black, turquoise, green	black	black	black, brown
1930s	even darker red than deep red	light colors, blue, green, orchid, brown, mauve	black, white	black, brown	black, dark brown
1940s	deep red	neutral tones, muted gray, brown	dark brown, black	dark brown, black	black, dark brown
1950s	bright red, pink	neutral and light colors	black	black, brown, blue	black, brown
1960s	Bright and pale colors; white and metallic	pops of bright colors, blue, green, lavender, yellow	heavy and dark; blue, green, lavender, yellow	blue, green, lavender, yellow	black
1970s	Natural colors, rose, raspberry, deep purple, red glosses	light colors or none	not very common unless in light or natural	black, brown	natural brow colors – black, brown, clear gloss
1980s	Dark tones and bright reds and pinks	bold and bright colors	bright and bold	black	black
1990s	Lined lips and nude tones	deeper more natural colors	dark, natural	black	black, dark brown

Note. Adapted from “Vintage Face: Period Looks from the 1920s, 1930s, 1940s, & 1950s” by A. Bjork and D. Turudich, 2001. Copyright 2001 by Streamline Press; “Read My Lips: A Cultural History of Lipstick” by M. C. Ragas and K. Kozlowski, 1998. Copyright 1998 by M C. Ragas and K. Kozlowski; “For Appearance’ Sake: The Historical Encyclopedia of Good Looks, Beauty, and Grooming” by V. Sherrow, 2001. Copyright 2001 by Oryx Press; “Survey of Historic Costume: A History of Western Dress, 5th Ed.” By P. G. Tortora and K. Eubank, 2010. Copyright 2010 by Fairchild Books.

In Table 3, most of the emphasis in this summary of the twentieth century has to do with color. Patterns can be observed from the table by decade. For the lips, red remained the signature lipstick color for women until the 1950s when bright red lipstick became common. The 1960s gave women more color options with bright colors, as well as abnormal white and metallic lipsticks. The 1970s toned down from the previous decade with natural lip colors and offered translucent glosses. The colors shifted back to a variety of bright and dark colors in the 1980s and toned down to nude and bright varieties. The same shifts are found in eye shadow when the patterns go from dark to light with transitional phases of neutral tone colors found in the 1950s, 1970s, and 1990s. Eyeliner was offered in varieties of colors by the 1960s. Mascara was offered in bright colors for two decades, 1950s and 1960s, but evolved back to black being the most common color. The eyebrows showed a similar pattern to mascara; eyebrows were seen in black from the 1900s until the 1990s but shifted to a softer look with dark brown eye pencils in the 1920s, 1970s, and 1990s. All of these patterns suggest cycles within facial cosmetics. Compared to previous studies on fashion cycles, cosmetics may reflect similar cycle lengths as the studies after 1935. For example, deep red remained a dominant lip color for nearly 30 years before lighter colors became common during the 1950s. Variations of colors increased in the following decades.

Table 4

Overview of cosmetic application for young adult and middle-aged women

Decades	Young Adult Women	Middle-aged Women
1900s	Used beautifying soaps, powder, and skin treatments/ skin whiteners for younger and improved skin; French pencils for natural red lips and black for eyebrows; cosmetics only used in secret by the wealthy	
1910s	Used creams for skin rejuvenation as well as liquid and compressed foundation	
1920s	Very visible makeup; heavy mascara and eyeliner usage, foundation, pressed powder, rouge (blush), eyebrow enhancers, and prominent lipstick	
1930s	Full face of makeup application; liquid and semiliquid foundation, darker lipstick, powder, rouge, thin arched eyebrows and filled in with eyebrow pencil, cream mascara	
1940s	Young women who worked in mixed-sex factories or offices applied foundation, lip and eye makeup more regularly than older women.	Also wore foundation, lip and eye makeup but not as often as younger women employed after WWII.
1950s	Desired a mature and polished look; bright red lipstick, dramatic arched eyebrows, outlined eyes with eyeliner, and multiple eye shadow shades	
1960s	Emphasis on youth and healthy skin; bright lipstick, desired “big eyes” look, lashes looked painted on similar to a doll	
1970s	Desired a “no makeup” look with natural makeup; lip gloss, neutral colors on face	
1980s	Desired a more sophisticated and mature look; outlined lips with lip liner, dark lined eyes, preferred pale skin over tan skin	
1990s	More natural makeup than previous decades	

Note. Adapted from “Twentieth Century Dress in the United States” By J. Farrell-Beck and J. Parsons, 2007. Copyright 2007 by Fairchild Publications; “Survey of Historic Costume: A History of Western Dress, 5th Ed.” By P. G. Tortora and K. Eubank, 2010. Copyright 2010 by Fairchild Books.

Table 4 presents age influences in cosmetic application as reported in two history texts. Both age groups have shared similar makeup routines and standards throughout the

twentieth century. Although the history books don't elaborate on the differences in the amount of makeup the age groups applied, it may be the case that middle-aged women applied more makeup than younger women. Middle-aged women have been concerned about wrinkles and age spots since the 1990s, using skin treatments and beautifying soaps, so applying more makeup to achieve younger looking skin may be possible (Farrell-Beck & Parsons, 2007).

Tables 3 and 4 show that the eyes and mouth have been an object for cosmetics for thousands of years and use color to get attention. Tables 3 and 4 suggest that as clothing undergoes fashion cycles, cosmetics do as well. Lipstick could be an example of a cosmetic product in a fashion cycle. To reflect Laver's (1969) theory of shifting erogenous zones, two features displaying cosmetics must be examined in order to compare which feature is emphasized less or more. Eye makeup would appear to be a logical contrast to lipstick. Therefore the following questions were raised:

RQ1: Was there evidence of trends or cyclical patterns in shifting emphasis on the eyes or the lips as shown in advertisements?

RQ2: Was emphasis on the eyes or the lips similar in advertisements to the two target markets?

Fashion Advertising

The cosmetics industry invests a substantial sum of money in advertisements (Sherrow, 2001). By the end of the twentieth century, cosmetics became the leading client for advertising businesses in the US (Sherrow, 2001). Proctor and Gamble ranked as the nation's largest advertiser in 2009 by spending \$4.18 billion; the company spent \$205 million on Cover Girl advertisements alone (*KISSmetrics*, 2014). L'Oréal spent a combined \$556 million on advertisements for L'Oréal Paris, Maybelline New York, and Lancôme (*KISSmetrics*, 2014). Fashion advertising has expanded across the fashion industry, as it is carried through several forms of visual communication, including television programs, movies, newspapers, and magazines (Sproles, 1994). Magazines are an influential source of advertising as they are a reflection of fashion changes and promote beauty products to consumers; millions of people globally read about cosmetic products featured in these monthly magazines (Sherrow, 2001). Magazine advertisements and articles impact beauty standards and trends in personal hygiene, makeup, and fashion (Sherrow, 2001). They feature grooming techniques and encourage consumers to buy and use the products to incorporate these routines (Sherrow, 2001). *Vogue* is one of the magazines that has a strong impact on women; it is one of the most popular fashion and beauty magazines (Sherrow, 2001). Because fashion magazines impact women's fashion and are a major source for beauty product advertisements, they will be used to reflect the advertising typology of cosmetic products in this study.

Research on Advertising Typology

Researchers have studied advertising typology in magazines. Moriarty (1989) investigated the forms of visual appeal used to grab consumers' attention through

illustration and photography in print advertisements, and created two categories, literal and symbolic. Literal visuals included identification, description, comparison, and demonstration. Symbolic visuals included association, association using a character or celebrity, metaphor, storytelling, and aesthetics. Moriarty (1989) compared visual appeal frequencies of 222 advertisements in six news, sports, and domestic magazines issued from 1980-1985. The researcher found that photographs were used more than illustrations; symbolic visuals were used more than literal visuals and association, description, and identification visuals were the most frequently used.

Cutler and Javalgi (1992) compared visual components of print advertisements for the US, United Kingdom, and France applying Moriarty's (1989) literal and symbolic categories. They believed that the elements of visuals, visual appeals, and people shown in the visuals would differ by country (Cutler & Javalgi, 1992). They also used product categories as a covariate for the study. All literal and symbolic category components from Moriarty's (1989) didn't work for Cutler and Javalgi's (1992) research; demonstration, identification, and storytelling were excluded from the study, and metaphor and aesthetics were combined into one and named "symbolic." Cutler and Javalgi (1992) compared visual appeal frequencies in popular women's, business, and general interest magazines from all three countries; all full page advertisements were analyzed. Fashion magazine, *Vogue*, was evaluated for all three countries; *Glamour* was used in addition to *Vogue* for the US. The researchers found that American advertisements used metaphor and aesthetics the most, while the other two countries used description, comparison, and association more (Cutler & Javalgi, 1992). Results showed more differences than

similarities in visual appeals used in advertisements between the European countries and the US (Cutler & Javalgi, 1992).

Phillips and McQuarrie (2010) demonstrated the functions of advertising visuals using the storytelling component, also found in Moriarty's (1989) study. The researchers used fashion advertisements for the study because fashion allows women to identify with the photographs in magazines; they can create a fantasy setting inside their heads that enable them to relate to the photographs. They believed fashion advertisements could tell stories that narratively transport consumers into another world and then persuade them to buy that advertised product; this is referred to as narrative transportation (Phillips & McQuarrie, 2010). *Vogue* was chosen for the study because it reflects a fantasy dress-up theme by showcasing luxury clothing (Phillips & McQuarrie, 2010). Seven advertisements in *Vogue* were analyzed by 18 middle-aged women; six were for luxury brand clothing and shoes, and one was for a drugstore brand shampoo. Phillip and McQuarrie (2010) incorporated narrative transportation (i.e. transport) and immersion into the modes of advertising engagement by addressing the concepts of act, identify, feel, transport, immerse. The researchers predicted more engagement in luxury brand advertisements (Phillip and McQuarrie, 2010). The women were asked questions about how the advertisements made them feel; the questions were open-ended (Phillip and McQuarrie, 2010). Each woman's response was analyzed and categorized as narrative transportation or immersion; (Phillip & McQuarrie, 2010). The researchers found that narrative transportation was a possible response to advertisements, especially for the grotesque images, and narrative transportation and immersion both increased brand experience more than brand evaluation (Phillip & McQuarrie, 2010).

Researchers Kaur, Arumugam, and Yunus (2013) studied the language used in beauty product advertisements in women's fashion magazines and found that advertisers strategize the way they communicate to women by using certain words and phrases as a means of persuasion. The advertisements were analyzed based on Fairclough's three-dimensional model, which connects social practice to language (Kaur et al., 2013). Similar to Moriarty's (1989) observations, description and celebrity endorsement were most commonly used by advertisers. The findings showed that advertisers use language to obtain power over their consumers (Kaur et al., 2013).

All of these studies are beneficial to this study and will help identify and understand specific advertising typology (identification, description, demonstration, association, storytelling, and aesthetics) for eye and mouth cosmetic products seen in the fashion magazines to be viewed in this research. No study has been found that considered cyclical or recurring patterns in advertising typology, so previous studies will guide the direction of the research questions. Cutler and Javalgi (1992) did compare advertisements in countries and product categories, so this study will compare the findings by focal areas and age groups. The following research questions will guide the execution of the study for the period 1940-2010:

RQ3: Did advertising typology for eye and mouth cosmetics show evidence of trending patterns?

RQ4: Did advertising typology used for eye and mouth cosmetics differ for the two target markets?

CHAPTER 3. METHODOLOGY

This study has explored fashion cycles in cosmetic products for the eyes and lips and cosmetic advertisements. The research was conducted identify patterns of change and cyclical patterns between focal areas of the lips and the eyes as well as in advertising typology for cosmetic advertisements in fashion magazines. Target differences were also explored. The research looked at cosmetics historically to the present. Content analysis was used to study cosmetic advertisements from 1940 to 2010. The starting point was selected because of the expansion of the cosmetics business from the early 1900s, which marked more social acceptance of cosmetic usage (Sherrow, 2001). *Mademoiselle* also began publication in 1935, making 1940 a logical starting point for a 70 year analysis. Seven decades were chosen based on lengths of cycles found in previous research. Young (1937) found fashion cycles that took styles 30 and 40 years to evolve from one style to the next. Robinson (1976) found cyclical patterns in men's facial hairstyles in his study of 140 years. Johnson (2010) evidenced color cycles for home furnishings that existed for 10 years and more. Because they found evidence of cyclical patterns, it was reasonable to assume a 70-year time span was long enough to see changes.

Data Sources

Two magazine categories were used to identify the cosmetics advertised and the advertisements for lip and eye products. The final selection was based on genre, publication company, the length of time in publication, the magazine's target audience, and readership profile and circulation. The two magazine choices targeted young adult women and adult women. These magazines focus on the culture of women's fashion. Magazines published by the same company, Conde Nast Publications, were selected

because it was assumed that the company had identified them as having different target markets.

Vogue is a monthly issued fashion magazine marketed to women (Conde Nast, 2013). Topic areas include apparel, media, and cultural context. The goal of the magazine is to keep women globally informed in the culture of fashion. It was first published in 1892, thus existing for over 120 years. Conde Nast reported that *Vogue* had an audience of approximately 12.3 million in 2013. *Vogue* doesn't specify a target age group, but the statistics of women who read *Vogue* reveal the age group of the audience. UK *Vogue's* editor reported that as of 2008, 50% of the women reading *Vogue* were over the age of 40 (Twig, 2010). Thus, this study considers adult women being 25 and older.

Mademoiselle was first published in 1935 in monthly issues. *Mademoiselle's* readership included women in their 20s and early 30s; a more recent *New York Times* article described the readers as feeling too old to relate to *Seventeen* and not old enough to relate to *Vogue* (Carmody, 1992). In 1993, *Mademoiselle* was ranked as one of the top 10 magazine read on college campuses (Bangs, 1993). However, *Mademoiselle* published its final issue in 2001.

Since *Mademoiselle* stopped publishing in 2001 and my study examined a time period from 1940-2010, *Glamour* was used as a substitute for the remaining years (i.e. 2001-2010). *Glamour* was started in 1939 and offered in 1941 as a monthly issued fashion magazine. Conde Nast (2013) reported *Glamour* as the magazine that offers a 360-degree look into the lives and conversations of young women. *Glamour* is still publishing monthly issues. A 2013 report showed 1 in every 10 American women reads *Glamour* and that *Glamour* had a total of 11.5 million readers (Conde Nast, 2013). Based

on *Women's Wear Daily's* 2013 rankings, *Glamour* ranked in the top 25 magazines in the US by single copy sales. Like *Mademoiselle*, *Glamour* specifically targets the lifestyles of young adult women (Conde Nast, 2013; Kuczynski, 2001). Therefore this study considers young adults being 18-35. There is an overlap between the two target markets because likely ages of the readers could have changed over the 70-year timespan. By focusing on the young adult women group using *Mademoiselle* and *Glamour*, comparisons to *Vogue* could be explored. The exploration of time periods would also be extended when combined.

Content Analysis

Content analysis is a systematic technique that evaluates materials to identify themes and patterns (Leedy & Ormrod, 2010). This study used a qualitative research design, specifically content analysis. Krippendorff (2004) described content analysis as a source of validity because the researcher completes processes of sampling, reading, and analyzing messages. In this study, identifying focal area emphasis and brands and assigning product types and advertising types were based on a qualitative process of visual analysis. Coding guides were used for guidance during the qualitative procedure because of the visual decisions.

Procedure

Pilot Study

To explore research questions and problems, the author pre-sampled *Vogue* and *Mademoiselle* fashion magazines by decade, from 1950-2000. The magazine issues were randomized by month and year. One magazine per decade was randomly selected. The author examined the changes in cosmetic advertisements as well as the brands over

several decades. A trend was noticed in the placement of cosmetic advertisements. Only one to three cosmetic advertisements were placed towards the front of the magazines and four or more followed after the editorials during the 1950s and 1960s. The advertisements were placed at the beginning of both magazines towards the end of the 1960s following through the year 2000. The following brands remained popular throughout the decades in *Vogue* and *Mademoiselle*: Revlon, CoverGirl, Estee Lauder, Elizabeth Arden, Maybelline, Max Factor, and Almay. Although both magazines seemed to advertise the same cosmetic brands, some brands were advertised more than others. For example, *Vogue* advertised more Elizabeth Arden cosmetics than *Mademoiselle*, and Maybelline was seen more often in *Mademoiselle* than in *Vogue*. Lastly, the most emphasized body part, between the eyes and lips, per decade. For the 1950s, the author saw more lips being emphasized, the eyes for the 1960s, neither eyes nor lips for the 1970s, the eyes for the 1980s, and both eyes and lips for the 1990s and 2000.

Sample Selection

Purposive sampling, the purposeful selection of units or people, was used to examine cosmetic advertisements within the fashion magazines (Leedy & Ormrod, 2010). Magazines from 1940-2010 were examined; every year per decade was used. The monthly issues of *Vogue*, *Mademoiselle*, and *Glamour* were obtained from the Ralph Brown Draughon Library at Auburn University. The March and September issues each year were the planned sample. Because *Mademoiselle's* last published issue was in November 2001, *Mademoiselle* issues from 1940 to 2000 were evaluated. For the remainder of the time period (2001-2010), *Glamour* was evaluated. Examination of 280 issues was planned for *Vogue*, for *Mademoiselle*, and for *Glamour*. The final sample,

however, used 316 issues because some pre-1970 issues didn't have enough advertisements. To design the research plan, a sample of magazines were reviewed to identify the range of numbers for cosmetic advertisements found; 15 advertisements was a reasonable number to reflect per magazine. The research plan was to examine no less than 10 cosmetic advertisements per magazine; if there were less than 10, then the following month's issue was used; 2,197 advertisements were used.

The specifications for selecting lip and eye cosmetic advertisements were as follows:

1. The advertisements had to be 1/4 to a full page from 1940-1969 and 3/4 to a full page from 1970-2010.
2. The advertisements did not have to be in color. This allowed a longer historical period to be examined because colored advertisements were not as common in the early decades.
3. The advertisements had to have either lip products, eye products, or both.
4. Advertisements were allowed to include other products while featuring lip products, eye products, or both.
5. Each advertisement had to clearly reflect one advertising type; if the advertisement seemed to use multiple types, then a decision had to be made on the more dominant.

Specifications for assigning advertising typology to lips and eyes were first developed.

To create these specifications, magazines were sampled to assign advertising typology to the lips and eyes. The author sampled *Vogue*, *Mademoiselle*, and *Glamour*'s lip and eye

product advertisements to find examples for each advertising type. Examples of all defined advertising types per magazine per decade, as well as examples of defined lips, eyes, and both categories were found (*Glamour* 2001, 2010; *Mademoiselle* 1940, 2000; *Vogue* 1940, 2010). The author used issues from September – December for each year. All examples were scanned. Examples of advertisements were presented to the thesis advisory committee to check the reliability of the process. Each committee member independently assigned the examples to a dominant cosmetic product and advertising type. The ensuing discussion of the advertisements led to finalization of the criteria for identifying cosmetic product and advertising type. (See Appendix.)

Cosmetic Advertisement Assignment

Each cosmetic advertisement was identified as to lip product, eye product, and advertising type. Tables 5-7 specify the terminology for each lip, eye, and advertising type. Lip products are categorized into the following: lipstick, lip gloss, and lip liner. Eye products are categorized into the following: eye shadow, eyeliner, eyebrow pencil, and mascara.

Table 5.
Cosmetic product assignments for lips

Lip Products	Definition of Product
Lipstick	Liquid or cream form of lip color
Lip Gloss	Clear or tinted lip color (Sherrow, 2001)
Lip Liner	Pencil or liquid form of lip color used for outlining the shape of the lips and/or prevent the lipstick from feathering

Note. Adapted from “Vintage Face: Period Looks from the 1920s, 1930s, 1940s, & 1950s” by A. Bjork and D. Turudich, 2001. Copyright 2001 by Streamline Press.

Table 6.
Cosmetic product assignments for eyes

Eye Products	Definition of Product
Eye Shadow	Pressed powder, pencils, cream, and cream-to-powder forms of eye color used to accentuate the eyes
Eyeliner	Pencil, cake, and liquid form of eye color used to line the eyes
Eyebrow Pencil	Pencil or powder form of color used to darken or shape the eyebrows
Mascara	Liquid form of color used to darken, lengthen, and thicken the eyelashes

Note. Adapted from “Vintage Face: Period Looks from the 1920s, 1930s, 1940s, & 1950s” by A. Bjork and D. Turudich, 2001. Copyright 2001 by Streamline Press.

These tables were developed from the pre-sampling of magazines and by referring to Bjork and Turudich (2001). The advertising typology assignments were adopted from Moriarty’s (1989) content analysis on visuals used in print advertisements. Her four literal visual categories (identification, description, comparison, and demonstration) and five symbolic visual categories (association, association using a character or celebrity, metaphor, storytelling, and aesthetics) distinguish themes to identify advertising type in print advertisements. The decision was made to eliminate the “comparison” and “metaphor” categories; there were a limited number of examples in cosmetic advertisements, so they appeared not to be common or worth counting. The “association using a character or celebrity” was merged with the “association” category because the two are closely related. Another reason the two groups were combined is because identifying the type of person used to advertise the product was not needed for this study and might not have been immediately recognizable when examining the advertisements. The advertising typology categories for this research (Table 7) include the following:

identification, description, comparison, demonstration, association, storytelling, and aesthetics. (See also Chapter 1 for definitions.) Figure 8 gives an example of the form that was developed to record the data collection. It was adopted from Lee (2002).

Table 7.
Advertising typology assignments

Advertising Types	Definition of Types
Identification	Brand name, slogan, logo, or package
Description	The use of visuals showing what the product features, how the product looks, attributes, parts, schematics
Demonstration	Showing how the product is used
Association	Lifestyle, situation, using a character, celebrity, or typical person to endorse the product
Storytelling	Narrative, drama, playlet
Aesthetics	Details of the product focus on art, pattern, and abstraction

Note. Adapted from “A Content Analysis of Visuals Used in Print Media Advertising,” by S. E. Moriarty, 1989, *Journalism Quarterly*, 66(1), 550-554. Copyright 1989 by Journalism Quarterly.

<u>Magazine</u>	<u>Year</u>	<u>Month</u>	<u>Brand</u>
Lip Product Type	Eye Product Type	Advertising Type	
1. <input type="checkbox"/> Lipstick	1. <input type="checkbox"/> Eye Shadow	1. <input type="checkbox"/> Identification	
2. <input type="checkbox"/> Lip Gloss	2. <input type="checkbox"/> Eyeliner	2. <input type="checkbox"/> Description	
3. <input type="checkbox"/> Lip Liner	3. <input type="checkbox"/> Eyebrow Pencil	3. <input type="checkbox"/> Demonstration	
	4. <input type="checkbox"/> Mascara	4. <input type="checkbox"/> Association	
		5. <input type="checkbox"/> Storytelling	
		6. <input type="checkbox"/> Aesthetics	

Figure 8. Data collection instrument. Adapted from “Fashion Cycles in Floor Coverings, 1950-2000” by Seunghee Lee, 2002, (Master’s Thesis), Auburn University, Auburn, Alabama.

Data Analysis

Microsoft Excel was used for data analysis. All data and graphs created from the data were used to answer the following research questions for the years 1940-2010:

RQ1: Was there evidence of trends or cyclical patterns in shifting emphasis

on the eyes or the lips as shown in advertisements? Frequencies of eye categories (total advertisements for three products) and lip categories (total advertisements for four products) that appeared in magazines (total for the two magazines, *Vogue* and *Mademoiselle/Glamour*) were converted into percentages of the total number of advertisements recorded for that year. The percentages were graphed per cosmetic category by year. The linear graph was visually

analyzed to look for trends or cyclical patterns and to make comparisons between the two focal areas.

RQ2: Was emphasis on the eyes or the lips similar in advertisements to the two target markets? Frequencies of eye and lip categories were calculated for *Vogue* and *Mademoiselle/Glamour* and converted into percentages of the total number of advertisements recorded for that year for each magazine, and then graphed per cosmetic category per target market by year. Clustered bar graphs (one for eyes and one for lips) were visually analyzed for comparison of the two target markets.

RQ3: Did advertising typology for eye and mouth cosmetics show evidence of trending patterns? Four linear graphs displayed the frequencies of lip and eye categories separately for all six advertising types that appeared in magazines (total for the two magazines, *Vogue* and *Mademoiselle/Glamour*). The frequencies for advertising type used for lips and eyes were converted into percentages of the total number of advertisements recorded for the two magazines (combined), and then graphed per advertising type by year. Lip and eye products were graphed separately, first for literal advertising types and second for symbolic advertising types, to allow clear comparisons. A clustered bar graph displayed the overall ranking incidences for the six advertising types by decade. The frequencies for each advertising type used for lip and eye products (combined) was counted and averaged by decade and then converted into percentages. The linear graphs and bar graph was visually analyzed to evaluate for trending patterns in advertising eye and mouth cosmetics.

RQ4: Did advertising typology used for eye and mouth cosmetics differ for the two target markets? Frequencies of advertising type for lip and eye categories (combined) were calculated separately for each magazine (*Vogue* or *Mademoiselle/Glamour*) and converted to percentages of total advertisements for each magazine. These were graphed per advertising type for each magazine. Six linear graphs were visually analyzed to compare advertising type by target market.

CHAPTER 4. DATA PRESENTATION AND ANALYSIS

The purpose of this study was to explore for the existence of cycles that reflected shifting zones of cosmetic emphasis on the face and to investigate how advertising typology presented cosmetics that reflected the fashions. Printed copies of the monthly issues of *Vogue*, *Mademoiselle*, and *Glamour* from 1940 to 2010, obtained from Ralph Brown Draughon Library at Auburn University, provided cosmetic advertisements for the research. Previous fashion cycle studies guided the selected time span, data collection and data analysis.

Data Collection

Final Sample

A total of 316 issues of the magazines were reviewed to evaluate cosmetic advertisements. These included 160 issues of *Vogue*, 133 issues of *Mademoiselle*, and 23 issues of *Glamour*. Because *Mademoiselle* stopped publishing in 2001, *Glamour* was used to substitute for it in the remaining years, 2001-2010. The research plan was to examine the March and September issues for every year and 10-20 cosmetic advertisements per issue. Some issues had a limited number of advertisements, so the subsequent issues of April, May, June, July, October, November, or December were used to meet the research plan. Twenty additional issues were evaluated for *Vogue*, thirteen for *Mademoiselle*, and three for *Glamour*. Adjustments to the plan had to be made as the data were gathered because issues dating before 1970 had fewer cosmetic advertisements. These adjustments were as follows:

- A total of 10 advertisements were evaluated per year from 1940-1969. Twenty advertisements were evaluated per year from 1970-2010 to achieve a large enough overall sample.
- Advertisements were supposed to be 3/4 to a full page for all years (i.e. 1940-2010). Due to limited numbers found for earlier years, advertisements from 1940-1969 could be 1/4 to a full page.

The total number of advertisements sampled was 2,197. *Vogue* provided 300 advertisements from 1940-1969 and 800 advertisements from 1970-2010. *Mademoiselle* provided 300 advertisements from 1940-1969 and 599 advertisements from 1970-2000. *Glamour* provided 198 advertisements from 2001-2010. Due to fewer *Mademoiselle* and *Glamour* issues in 1975 and 2003, only 19 advertisements were evaluated for *Mademoiselle* in 1975 and 18 for *Glamour* in 2003. In sum, *Vogue* contributed 1,100 advertisements, and *Mademoiselle/Glamour* contributed 1,097 to the total sample.

Data were collected from cosmetic advertisements by using a data collection sheet (see Figure 8 in Chapter 3). The categories included lip product type, eye product type, and advertising type. Cosmetic products and advertising types were identified based on the cosmetic product and advertising assignments (see Tables 5-7 in Chapter 3). Both lip and eye products could be featured in the same advertisement, but the dominant advertising type was selected for each advertisement. For every advertisement featuring both lip and eye products at the same time, 0.50 was deducted from the lip product category and the eye product category frequencies so that one whole incidence was represented. The brand of the cosmetic products was also noted to identify the major brands advertising to each of the target markets over the 70-year time span.

Cosmetic Brands

Table 9

Frequency of brands in Vogue and Mademoiselle/Glamour, 1940-2010

Decade	Vogue	Mademoiselle/Glamour
1940s	Revlon (16) Dorothy Gray (10) Chen Yu (8) Barbara Gould (5) Germaine Monteil (5)	Revlon (15) Pond's (9) Dorothy Gray (8) Houbigant (7) Louis Philippe (6)
1950s	Revlon (14) Elizabeth Arden (12) Maybelline (11) Helena Rubinstein (8) Germaine Monteil (7)	Germaine Monteil (13) Dorothy Gray (12) Maybelline (10) Helena Rubinstein (9) Dana (7) Lenthéric (7)
1960s	Revlon (21) Max Factor (10) Charles of the Ritz (8) Dorothy Gray (6) Estee Lauder (6)	Max Factor (15) Revlon (11) Charles of the Ritz (8) Aziza (7) Estee Lauder (6)
1970s	Revlon (39) Estee Lauder (16) Elizabeth Arden (15) Coty (12) Maybelline (11)	Revlon (42) Max Factor (29) Aziza (20) Maybelline (15) Estee Lauder (14) CoverGirl (14)
1980s	Revlon (32) Lancôme (20) L'Oréal (20) Elizabeth Arden (16) Estee Lauder (14) Christian Dior (14)	CoverGirl (25) Maybelline (21) L'Oréal (20) Revlon (15) Aziza (13)
1990s	Revlon (35) Lancôme (29) Estee Lauder (21) L'Oréal (20) Max Factor (12)	CoverGirl (36) Lancôme (27) Revlon (26) Maybelline (25) Max Factor (15)
2000s	Revlon (29) Maybelline (24) Estee Lauder (23) L'Oréal (21) CoverGirl (20)	Maybelline (35) CoverGirl (27) L'Oréal (19) Revlon (18) Almay (15)

All brand names were recorded in Microsoft Excel and tallied for each year. Then the frequencies were summed by decade. In Table 9, the frequencies of the top five brands are compared between *Vogue* and *Mademoiselle/Glamour*. In the 1940s, the magazines had just two brands in common; Revlon was ranked number one in both, and Dorothy Gray was ranked second in *Vogue* and third in *Mademoiselle/Glamour*. In the 1950s, three brands, Germaine Monteil, Helena Rubinstein, and Maybelline, were ranked in the top five for both magazines. Although Germaine Monteil ranked first in *Vogue* and last in *Mademoiselle/Glamour*, Maybelline and Helena Rubinstein had similar incidences. The greatest comparability between the magazines was in the 1960s, when all but one of the top five brands had similar incidences, and 2000s, when there were four brands in common again, although with more different incidences. In the 1990s, the magazines once again showed three brands in common. In the 1970s and 1980s, the magazines had just two brands in common, Revlon and L'Oreal; this was the first time that this French brand appeared in the top five for either *Vogue* or *Mademoiselle/Glamour*.

A designer name, Dior, was ranked in the top five in *Vogue* for the first time in the 1980s. *Mademoiselle/Glamour* only showed two designer brands, Dior and Chanel, in the 1960s, 1980s, 1990s, and 2000s. *Vogue* showed six designer brands over the entire 70-year period, including Dior, Chanel, Givenchy, Giorgio Armani, Dolce and Gabbana, and Burberry; but Dior was the only one that ranked in the top five. Overall, there seem to have been enough differences in the top five brands in each of the magazines to reflect the idea that target markets were differentiated. For example, Elizabeth Arden was in the *Vogue* list in three decades but never in *Mademoiselle/Glamour*. *Cover Girl* was found

regularly in *Mademoiselle/Glamour* beginning in the 1970s, but was only in *Vogue*'s top five in the 2000s. When looking at each decade individually, other differences can be noted.

Data Analysis

Data were gathered using the data collection sheet (see Figure 8 in Chapter 3). Microsoft Excel was used to analyze the data. The frequencies were counted separately for *Vogue* and *Mademoiselle* or *Glamour* by year for lip product type, eye product type, advertising type, and brand. Then, the frequencies for lip product type, eye product type, and advertising type were tallied and converted into percentage ratios for each year. The frequencies for advertisements that featured both lip and eye product categories at the same time were tallied under a subcategory labeled "both." The percentage incidences were graphed for visual analysis and comparisons between lip and eye emphasis shifts, advertising types, and target markets.

Results

The findings for this study will be presented by research question, all of which look at the years 1940-2010. To address each one, graphs will follow the specific research question along with a written summary of findings. The term "incidence" will be used to express the relative levels (low to high) within the categories as seen on the graphs. The incidences for each category each year adds to 100%.

RQ1: Was there evidence of trends or cyclical patterns in shifting emphasis on the eyes or the lips as shown in advertisements?

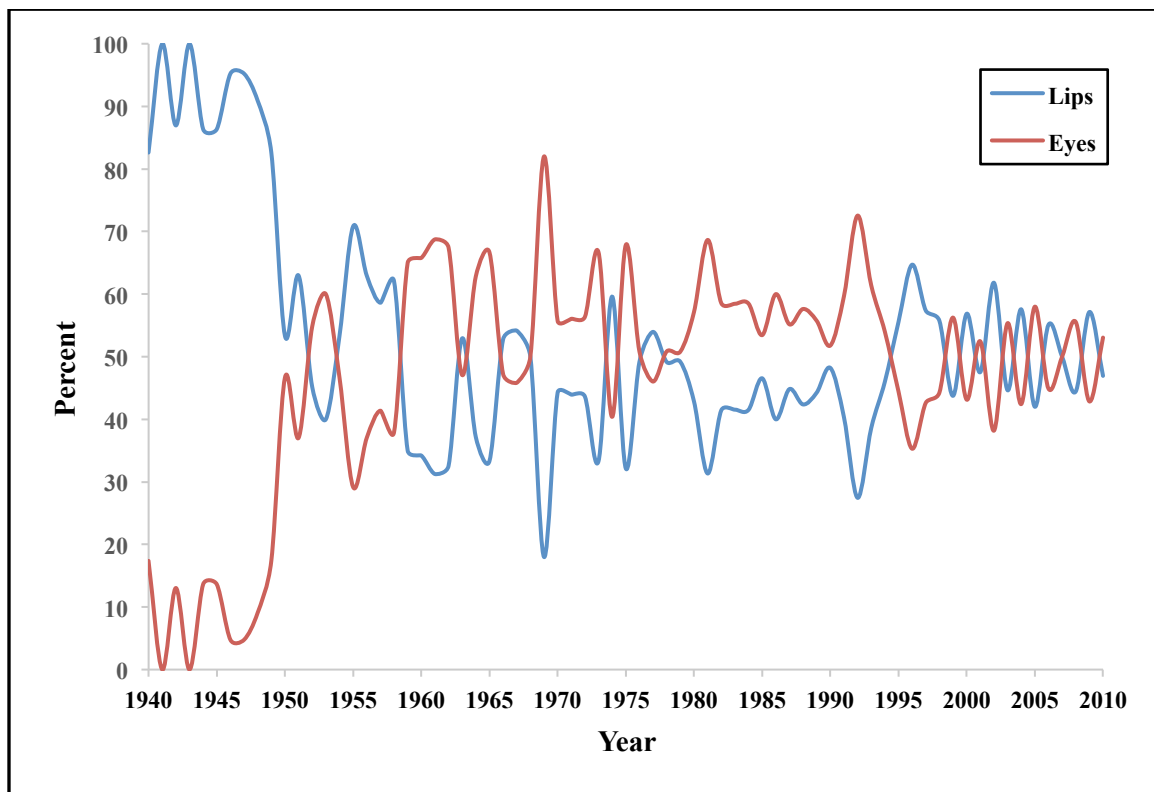


Figure 10. Trends in lip and eye products, 1940-2010

Figure 10 displays the actual incidence the relative percentages of lip products and eye products by product category and year. The linear graphs show the total percentage incidence in *Vogue* and *Mademoiselle/Glamour* (combined) for lip products (shown in blue) and eye products (shown in red). In the early 1940s, incidences were the highest for lip products and the lowest for eye products; in two of the first five years, only lip products were observed. From the 1950s to 1960s, lip and eye products shifted high and low levels, sometimes found in nearly equal proportions, back and forth for 1-5 year periods until 1968. The second and third widest differences in incidence between eye and lip products were in 1969, with an 82% to 18% proportion, and 1992 at a 72% and 27%

proportion; at each of those times, eye products predominated. From 1969 to 1994, eyes were dominant except for two brief periods in 1974 and 1977. After 1999, shifting periods were annual until 2010.

Table 11

Frequency and proportion of lip and eye products, 1940-2010

	1940s	1950s	1960s	1970s	1980s	1990s	2000s
Lips							
Lipstick	199 (100%)	174 (100%)	139 (96%)	202 (74%)	233 (89%)	239 (88%)	166 (58%)
Lip gloss	0 (0%)	0 (0%)	6 (4%)	57 (21%)	17 (7%)	16 (6%)	110 (38%)
Lip liner	0 (0%)	0 (0%)	0 (0%)	14 (5%)	11 (4%)	16 (6%)	12 (4%)
Total	199	174	145	273	261	271	288
Eyes							
Eye shadow	13 (52.4%)	44 (31.2%)	92 (38%)	184 (56%)	214 (58%)	129 (44%)	104 (38%)
Eyeliners	0 (0%)	16 (11.3%)	59 (25%)	48 (14%)	66 (18%)	49 (17%)	37 (13%)
Eye brow Pencil	4 (14.3%)	33 (23.4%)	37 (15%)	0 (0%)	0 (0%)	5 (2%)	2 (1%)
Mascara	9 (33.4%)	48 (34%)	52 (22%)	96 (30%)	89 (24%)	108 (37%)	133 (48%)
Total	26	141	240	333	369	291	276

Table 11 shows the frequencies and associated percentages (within each category) of the product types advertised for lips and eyes. With 2,197 (51%) total advertisements, eye products were observed slightly more than lip products (1,596 – 49%). Overall, lipstick was the dominant product within the lip category. For the first two decades, no

lip product was advertised other than lipstick. Lip gloss was first presented in the 1960s, followed by lip liner in the 1970s. Each of these products were seen in less than 10% of the advertisements except for lip gloss in the 1970s (21%) and 2000s, when it surged to 38%. The addition of gloss and liner to the lip category assortment did appear to support expansion of the number of lip product advertisements, particularly in the 1970s. In the 2000s, increased numbers of lip gloss advertisements offset a decline in the number of lipstick advertisements.

The two eye products that dominated were eye shadow and mascara. Eye shadow was advertised more during the 1940s; then mascara was advertised slightly more in the 1950s, which was also when eyeliner was first presented. Eye shadow was dominant from the 1960s to the 1990s, sometimes with as much as twice the number of advertisements, before mascara became the more advertised product in the 2000s. Once introduced, eyeliner advertisements ranged from 11-25% of the total. Eyebrow pencils were promoted in nearly one-quarter of the advertisements in the 1950s, but were never shown the 1970s to 1980s, and were barely seen after that. The 1950s and 1960s showed less dominance by one or two eye products than the other periods. Whereas lipstick dominated lip products overall, two and sometimes three eye products contributed to there being relatively more advertisements for eye than lip products. Which product was advertised the most in any particular decade could have been influenced by cycling appearance fashions, but also by the introduction of new product versions.

Johnson (2010) designated short-term cycles as up to 4 years, medium length cycles as 5-9 years, and long-term cycles as 10 years and more. Based on her definitions of cycle lengths, Figure 10 suggests that one-half of a long term cycle (from a peak

downwards) may have been present for lip products over 12 years, 1940-1951. However, overall, clearly observable trends of shifting emphasis from the eyes to the lips or vice versa were not observed. Essentially, there were some periods of more emphasis in advertising on one product category than the other, but those periods were often very brief and alternated between lip and eye products. Table 11 shows, though, a trend in lipstick's continuing importance and the addition of other lip products. Also, lipstick appears to have trended down while lip gloss trended up in the 2000s. Peaks in eye products being advertised in the 1960s and 1980s, when there were approximately 100 more advertisements found for them than for lips, do suggest greater emphasis on the eyes; there were no such wide differences in the reverse direction. Thus, the answer to RQ1 is that there was some but inconsistent evidence for trends or cycles in shifting emphasis between lips and eyes.

RQ2: Was emphasis on the eyes or the lips similar in advertisements to the two target markets?

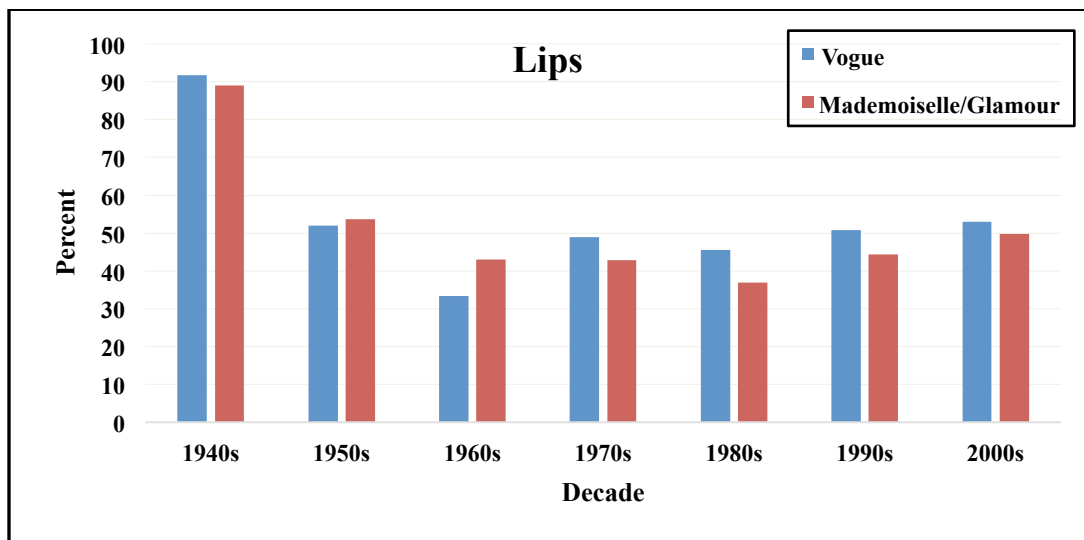


Figure 12. Incidences of lip products in Vogue and Mademoiselle/Glamour

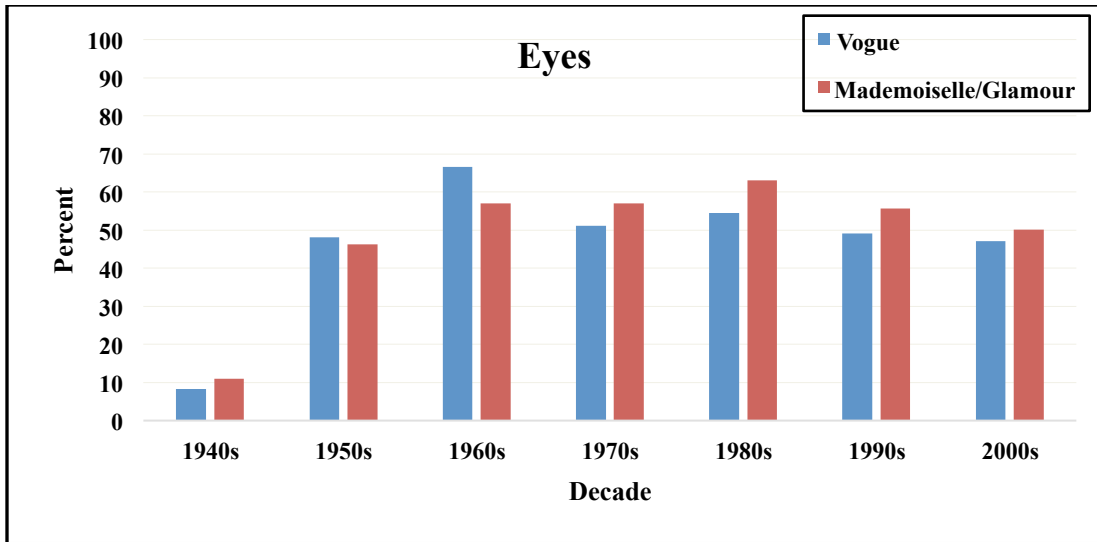


Figure 13. Incidences of eye products in Vogue and Mademoiselle/Glamour

Figures 12 and 13 show comparative differences between *Vogue*, representing the adult women target market, and *Mademoiselle/Glamour*, the young adult target market, for lip and eye products. Given that there overall there was not a wide difference in the numbers of advertisements for the two product categories, the data for Figures 12 and 13 were graphed by decade instead of by year to better visualize a comparative picture. For these clustered bar graphs, *Vogue* is represented in blue and *Mademoiselle/Glamour* in red. Both *Vogue* and *Mademoiselle/Glamour* reached their highest overall peaks in lip products in the 1940s at approximately 90% of the observations. Although few eye product advertisements were observed for the two target markets, there were slightly more seen in *Mademoiselle/Glamour* than in *Vogue*. In the 1950s, both magazines showed similar, sharp declines in lip products and inclines in eye products. The drop was slightly greater for *Vogue*, with *Mademoiselle/Glamour* having proportionally more lip products advertised in the 1950s than *Vogue* did, whereas the opposite was the case in the 1940s. That margin was wider in the 1960s, when eye products showed an increase to 56% in *Mademoiselle/Glamour* and 66% in *Vogue*. Lip products continued to be

advertised proportionally less in *Vogue* than in *Mademoiselle/Glamour*. That difference was the widest ones observed between the target markets over the 70 year period. Observations changed after the 1960s. From the 1970s to the 2000s, lip products were advertised proportionally more in *Vogue* than in *Mademoiselle/Glamour*, and eye products were advertised proportionally more in *Mademoiselle/Glamour* than in *Vogue*. That pattern was consistent; the narrowest difference between the two target markets was in the last decade.

The graphs for the two magazine categories showed similar overall trends in the product categories. Lip product advertising declined relative to eye products from the 1940s to the 1980s, and then began to rise again. Marginal differences between the two target markets were notable but generally not wide, with the widest being in the 1960s. Thus, the evidence suggests that the answer to RQ2 is mixed. Overall trends in lip and eye product advertising were comparable, but lip product advertising in *Vogue* exceeded that in *Mademoiselle/Glamour* for five of the seven decades, as eye product advertising in *Mademoiselle/Glamour* exceeded that in *Vogue* for those periods.

RQ3: Did advertising typology for eye and mouth cosmetics show evidence of trending patterns?

Overview of types. Figure 14 displays the proportional findings for each advertising type for *Vogue*, and *Mademoiselle/ Glamour* combined. Description ranked the highest at 29% of all advertising types. Association and aesthetics shared identical incidences at 19%. Storytelling followed in third at 18%. Identification ranked fourth at 10%, while demonstration ranked last at 5%.

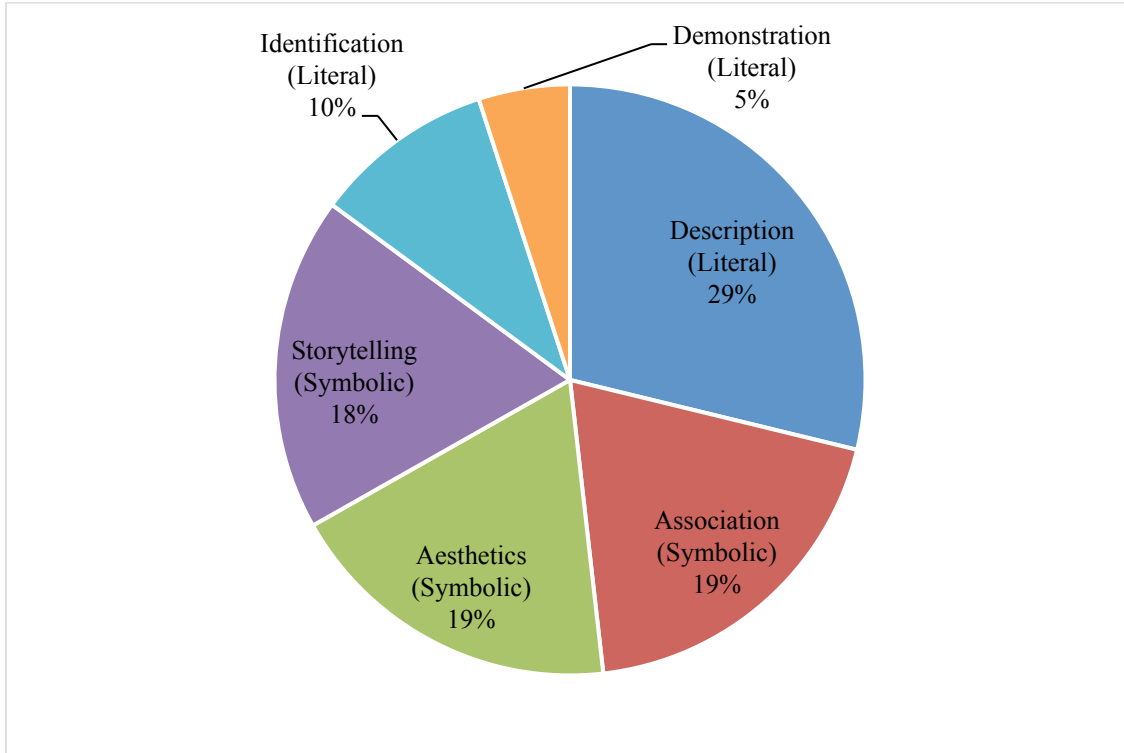


Figure 14. Proportion of advertising types in Vogue and Mademoiselle/Glamour

To address RQ3 with graphs, advertising types were grouped into two sets of three types each as per Moriarty's classifications (1989), literal and symbolic. Graphing the results for the six types together appeared cluttered and was not very clear. Lip and eye products are graphed separately, first for literal advertising types (Figures 15 and 16) and second for symbolic advertising types (Figures 17 and 18). The percentage incidences for all six types sum to 100% for lips and for eyes across Figures 15-18. Following these four graphs, lip and eye products are combined, and two graphs present the four most and two least used types of advertising overall.

Literal advertising types. In Figure 15, literal advertising type incidences for lip products, from both magazines combined, are compared. The description type of advertising was predominant within the literal category from 1940 until the mid-1970s; its predominance peaked in the mid-1960s. In the 1940s to mid-1970s period, identification was used more commonly than demonstration for lips. From the 1940s to the end of the 1950s and the beginning to mid-1970s to the mid-1980s, demonstration was used minimally for lip products. No examples of the demonstration type for lip products were found from 1960 to 1970 and 1985 to 2009, but incidence rose to 5% by 2010. From 1940 to the mid-1970s, description was consistently predominant for nearly 30 years; by the 1980s, description and identification types shifted predominance for brief periods over the remaining years, with the exception of demonstration in 1979 and 1982. Description and identification were more and less common at the end of the period with incidence differences ranged from under 10% and between 20% and 30% for the lips. Overall, description was used more than identification to advertise lip products.

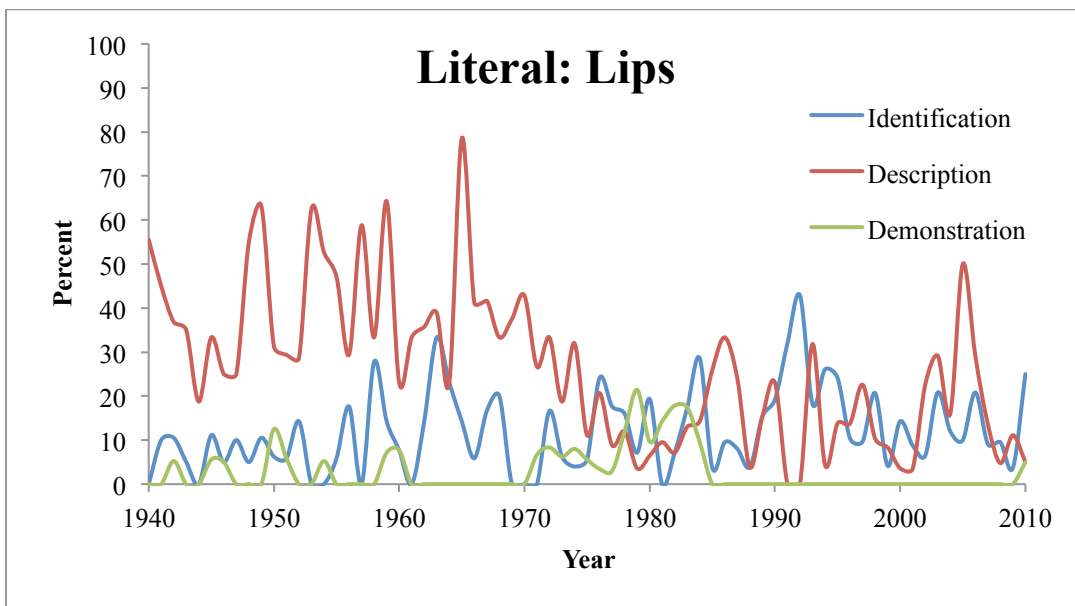


Figure 15. Incidences of literal advertising types for lip products

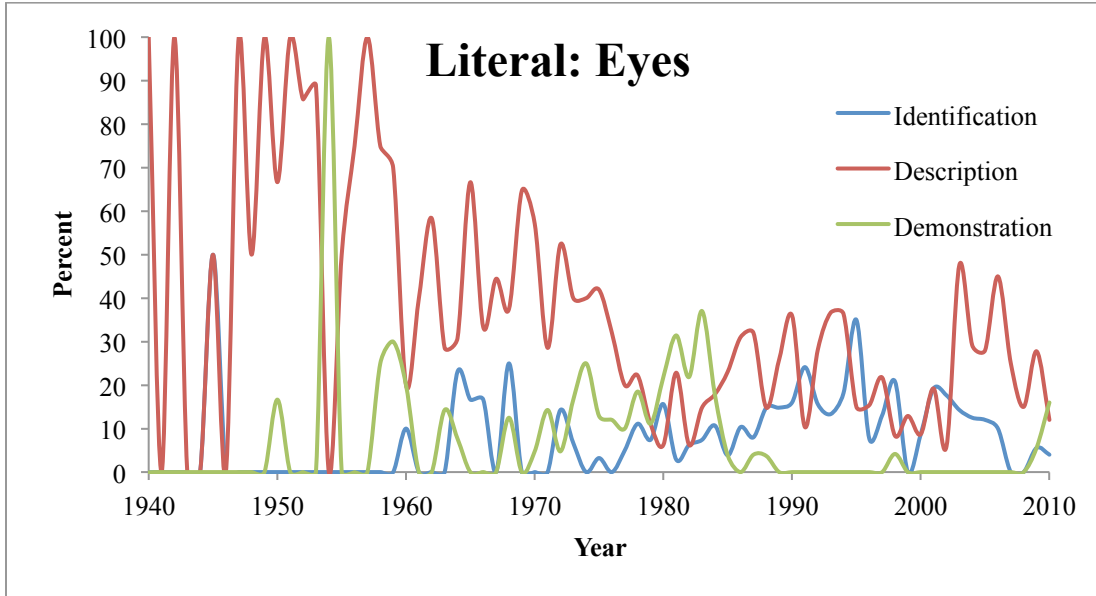


Figure 16. Incidences of literal advertising types for eye products

Figure 16 shows comparative differences in literal advertising type incidences, from both magazines combined, for eye products. Like lip product results shown in Figure 19, the description type of advertising had the highest incidences for eye products from 1940 until the late 1970s. In six years between 1940 and the early 1950s, description was the only advertising type observed. No examples of the identification type were found for eye products until 1960, and with a few exceptions, no demonstration types were observed until the late 1950s; a notable exception was in 1954 when all advertisements were demonstration. In the 1960s, identification tended to be observed more than demonstration, and in the 1970s demonstration more than identification. After incidences from 20% to more than 30% in the early 1980s, demonstration advertisements were rarely observed until the very end of the study period. Description advertisements were more commonly observed than identification types after 1980, but ranged from under 10% to between 40% and 50% of all advertising for the eyes. Compared to Figure

15, identification and demonstration were used to advertise eye products more evenly than for lip products.

Symbolic advertising types. In Figure 17, symbolic advertising type incidences for combined magazine totals show comparative differences for lip products. From 1940 to the late 1980s, storytelling was the most common type of advertisement most of the time. When not storytelling, aesthetics was more common than association. The latter was not only seen less, but occasionally not at all until the 1980s. However, then the association type gradually increased in use during the 1980s; after the early 1990s, it was the most common symbolic advertising for lip products, reaching peaks of more than 50% of eye advertising types in the mid-1990s, and early and late 2000s . In the 1990s and 2000s, aesthetics, was the second most common type of symbolic advertising most of the time. Storytelling was seen much less often and fell in usage to few or none in the 2000s.

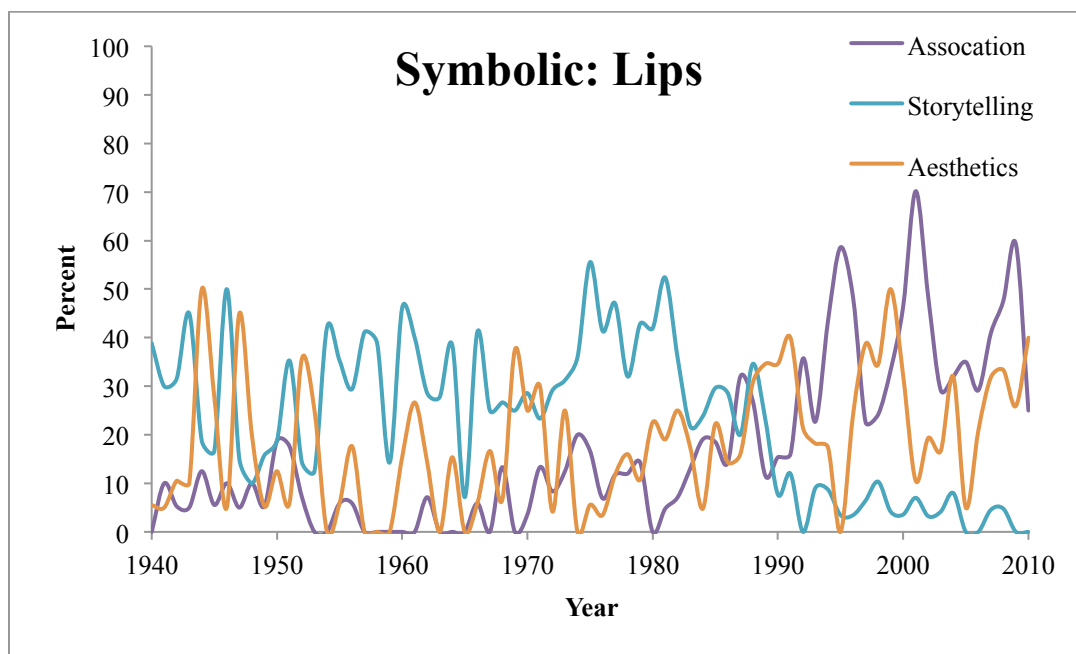


Figure 17. Incidences of symbolic advertising types for of lip products

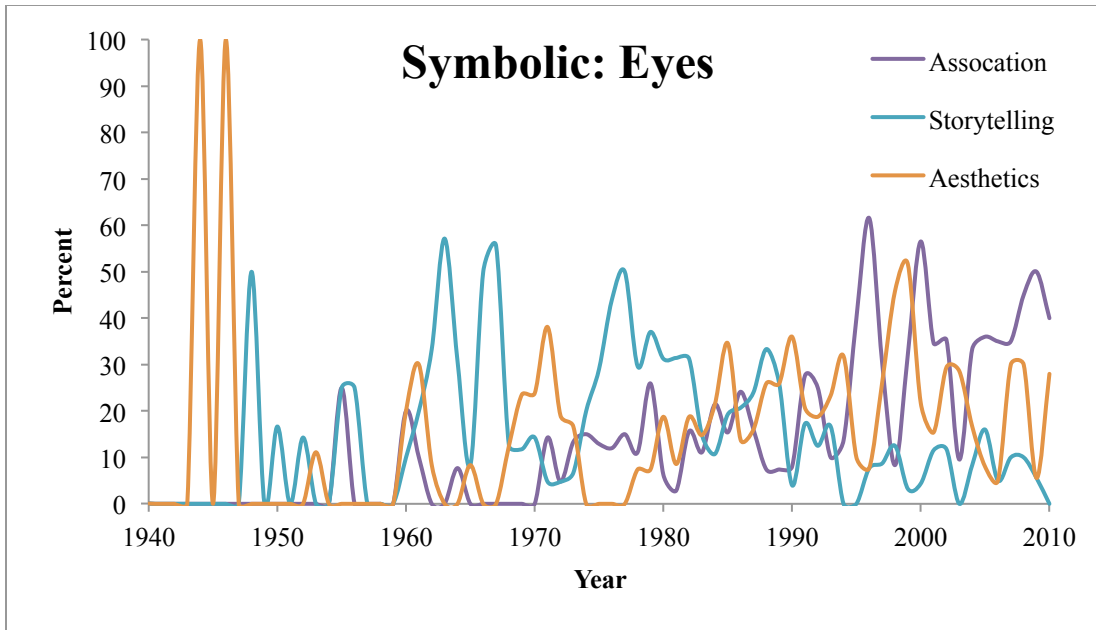


Figure 18. Incidences of symbolic advertising types for eye products

Figure 18 displays comparative differences among symbolic advertising type incidences for eye products of both magazines combined. At the beginning of the 1940s, no symbolic type was used. Aesthetics was first observed in 1944, storytelling in 1948, and association in 1955. In the 1940s, aesthetics was twice the only symbolic or literal (Figure 16) eye product advertising type. Aesthetics and storytelling were the two most common symbolic advertisements from the 1940s until the 1970s. Although they remained the two most common, each of their incidences, along with those for association, fluctuated within a range of less than 10% to between 30% and 40%. Similar to lip products, association advertisements began to be observed more in the 1970s and 1980s, but they did not rise to become more important than storytelling and aesthetics until the 1990s and 2000s, when association twice was 50% to 60% of all eye advertisements. Peaks of eye product association advertising were not quite as high as those for lip products. Although storytelling was the least used symbolic advertising type

for eye products in the 1990s and 2000s, its incidence was somewhat more than for lip products.

Rankings by Decade. Figure 14 has the overall proportions of incidences for the six advertising types. Figure 19 graphs comparative differences per decade among the six advertising types for lip and eye products combined and both magazines combined. Each bar represents the mean incidence percentage for that advertising type for the 10 years of that decade. Description was observed the most overall in terms of total incidences (Figure 14). Figure 19 shows that the description type predominated in lip and eye product advertising from 1940 to the 1970s. Its peak incidence was 51.5% in the 1950s. Storytelling was predominant in the 1980s, although observed just slightly more than description. In the last two decades, the association type was used more than the others.

Storytelling, which ranked third in overall incidence (Figure 14), was second to description in incidence from the 1940s to the 1970s. Aesthetics advertising was third during that time frame. None of the six types clearly dominated the 1980s; all ranged from approximately 10% to just over 20%. Although association was ranked fifth in the 1940s and sixth in the 1950s and 1960s, its rise in use began in the 1970s to reach predominance in the 1990s and 2000s, observed in 36% of the advertisements seen in the 2000s. Aesthetics was second to association in the 1990s and 2000s at approximately one-quarter of the observed advertisements. Storytelling was observed in 20% to 30%

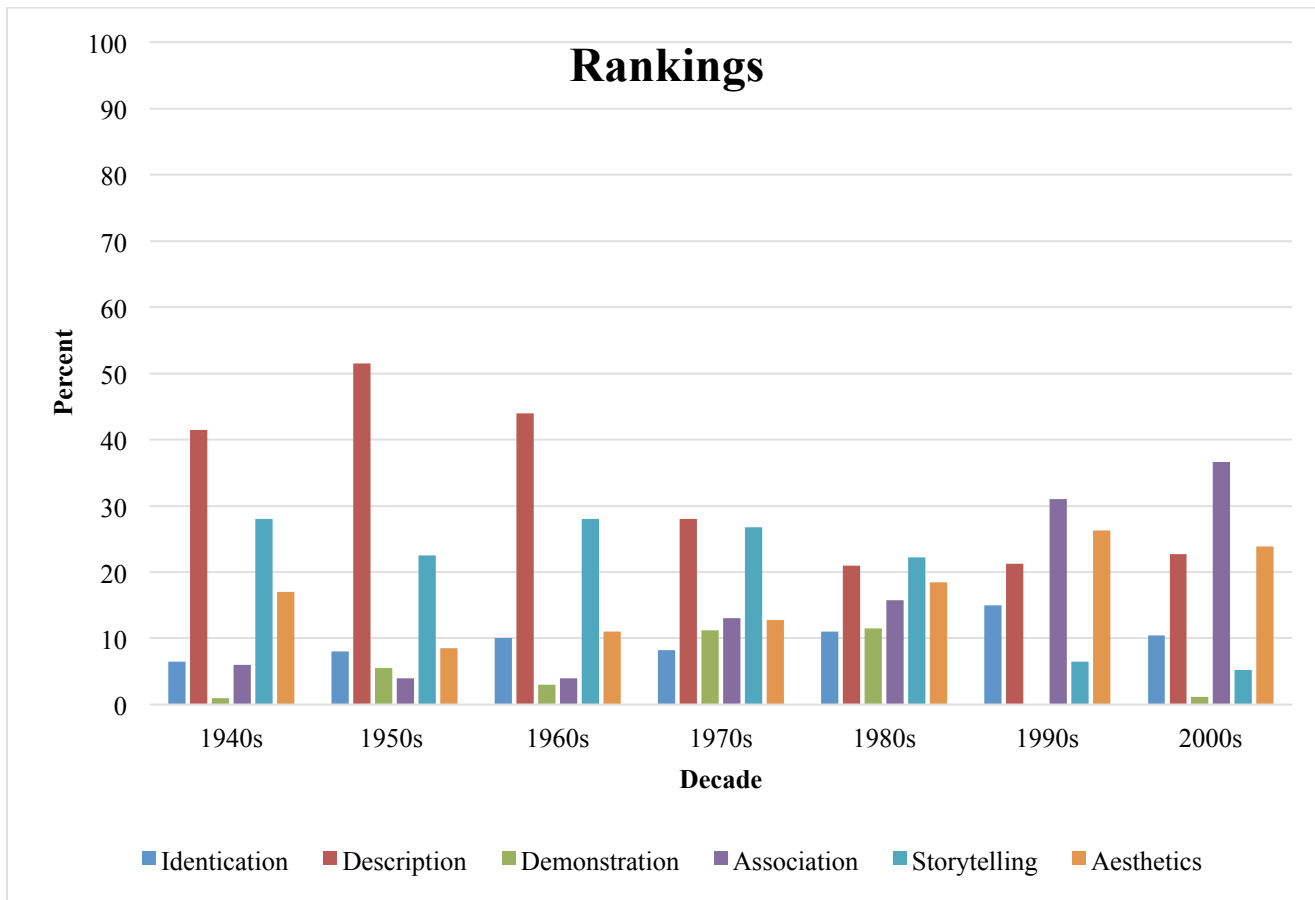


Figure 19. Incidences for advertising types in ranking

the advertisements from the 1940s through the 1980s, but dropped in use to less than 10% in the last two decades. Identification advertisements rose above 10% only beginning in the 1970s, reaching 15% in the 1990s. Demonstration, the least used type overall, had its highest use in the 1980s at 11.5%.

Overall Results for RQ3. Overall, advertising typology for lip and eye cosmetics did show some evidence of trending patterns. Description rose from the 1940s to 1950s, then steadily fell to the 1980s after which it stayed relatively level. Association was relatively level until the 1970s then rose in use to the 2000s. Patterns for aesthetics and storytelling were less clear. Aesthetics dropped from the 1940s to a lower level through the 1970s and then rose again to a higher, steadier level. Storytelling was somewhat level from the 1940s to 1980s and then dropped to a low level. The clearest pattern for demonstration was lack of use in advertising except in the 1980s. Therefore, the answer to the research question is that there was evidence of trends in the use of particular types.

RQ4: Did advertising typology used for eye and mouth cosmetics differ for the two target markets?

For research question four, target markets are compared by graphing advertising type by target market. Lip and eye products are combined for both magazines.

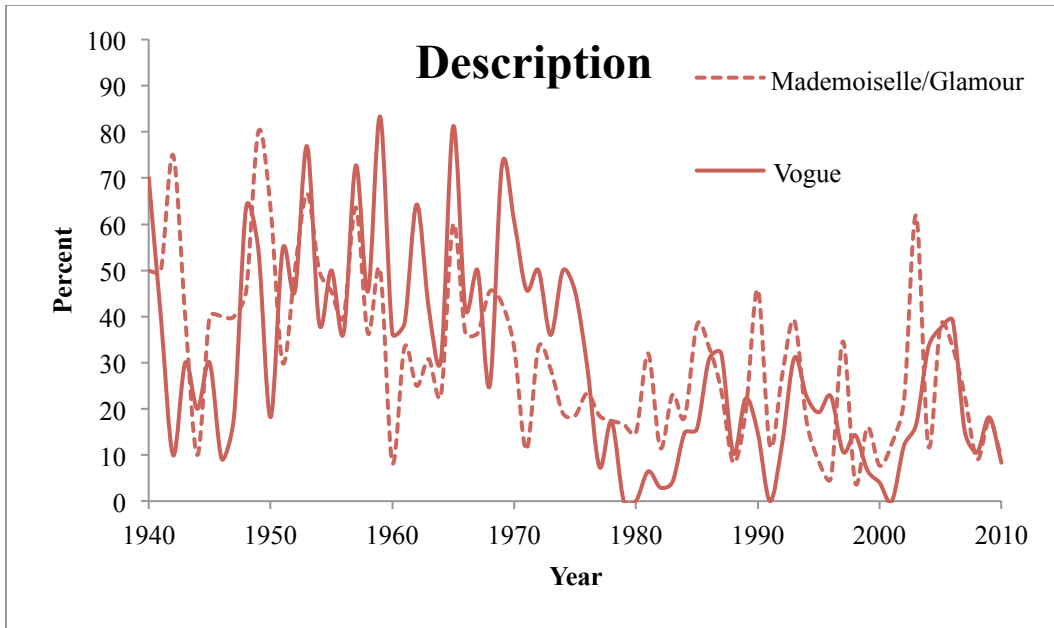


Figure 20. Incidences for description in Vogue and Mademoiselle/Glamour

In Figure 20, description incidences for lip and eye products combined are compared by target market. *Vogue* and *Mademoiselle/Glamour* were closely parallel in fluctuations throughout the 70-year period; when description incidences rose in *Vogue*, they tended to rise in *Mademoiselle/Glamour* and vice versa for the declines. Peaks and valleys might have been more exaggerated for one than the other, but there were only a few instances where patterns were opposite, e.g. in the early 1940s and near the mid-2000s. Incidence differences were small for majority of the period. Description decreased for both target markets in the mid-1970s. Total incidences for description were 307 (28%) in *Vogue* and 326 (30%) in *Mademoiselle/Glamour*. Overall, the description type was observed more in *Mademoiselle/Glamour*. Incidences for *Vogue* and *Mademoiselle/Glamour* followed similar patterns in inclines and declines, and incidence differences ranged highest between 28% and 30%, thus there were not clear differences for the target markets.

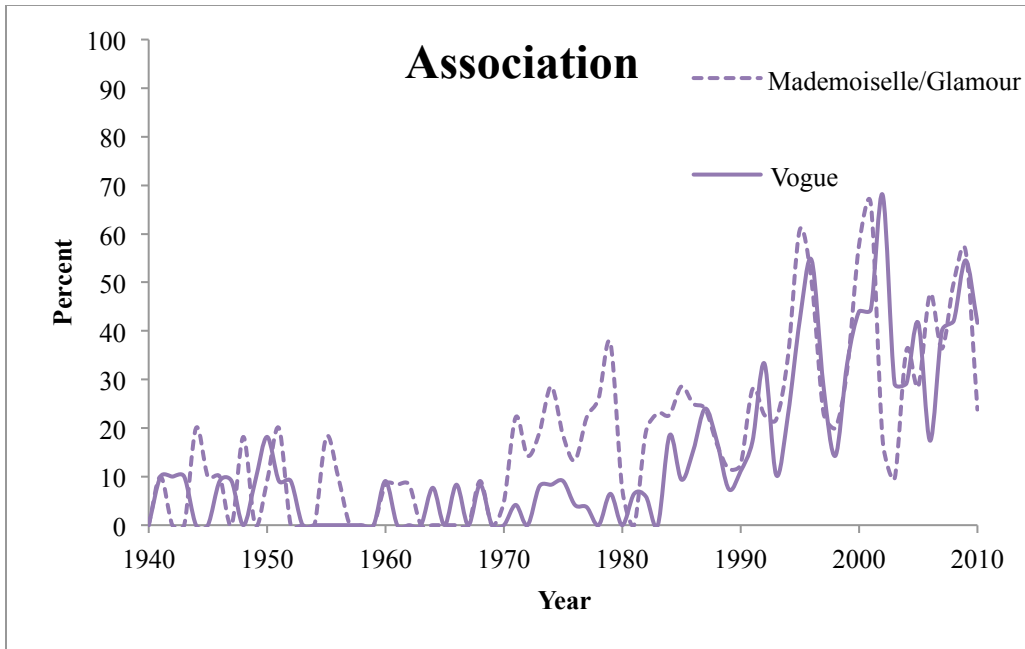


Figure 21. Incidences for association in Vogue and Mademoiselle/Glamour

Figure 21 displays association incidences for lip and eye products combined by target market. Both *Vogue* and *Mademoiselle/Glamour* started at relatively low incidences in the 1940s and showed a gradual increase in association incidences after 1980. Just before that, *Mademoiselle/Glamour* had clearly higher incidences than *Vogue* in the 1970s. Similar peaks and very small incidence differences were found in 1968, 1995 and 1996, 2001 and 2002, and 2009. Identical incidences were found between the target markets in 1941 at 10% and in 1960 at 9%. Total incidences for association were 190 (17%) in *Vogue* and 237 (21%) in *Mademoiselle/Glamour*. That was a wider difference than for the description type. Overall, association showed higher incidences in *Mademoiselle/Glamour*, thus eye and mouth cosmetics advertising seems to have differed slightly but not consistently by target market.

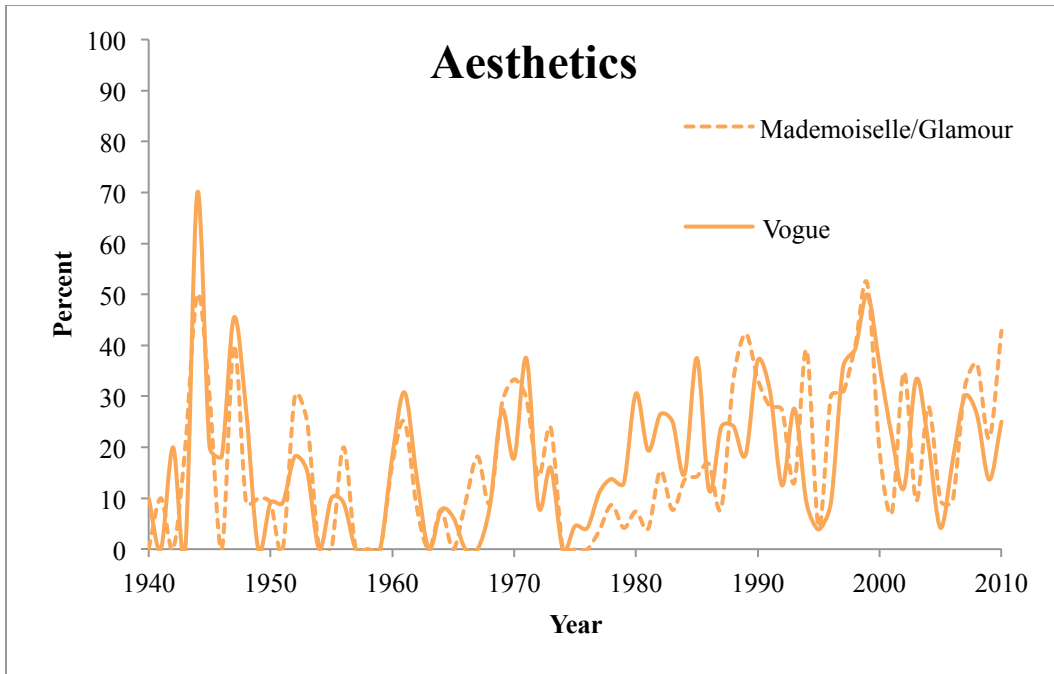


Figure 22. Incidences for aesthetics in Vogue and Mademoiselle/Glamour

Figure 22 displays comparative differences between target markets for aesthetics incidences. Throughout the 70-year period, incidence differences were very small; the biggest difference was in 1980 when Vogue peaked approximately 30% and *Mademoiselle/Glamour* showed less than 10%. For both target markets, aesthetics incidences fluctuated up and down from 1940 until gradually increasing in the mid-1970s; after that it never disappeared from either magazine category. Similar peaks were found in 1944, 1947, 1952, 1961, 1964, 1973, 1993 and 1994, 1999, 2001 and 2003, and 2007 and 2008. Total incidences for aesthetics were 210 (19%) in *Vogue* and 198 (18%) in *Mademoiselle/Glamour*. Overall, aesthetics showed slightly higher incidences in *Vogue*. The inclines and declines were similar for *Vogue* and *Mademoiselle/Glamour* over the entire period, and the incidences all ranged under 30%. Therefore, there were not clear differences between eye and mouth cosmetics by target market.

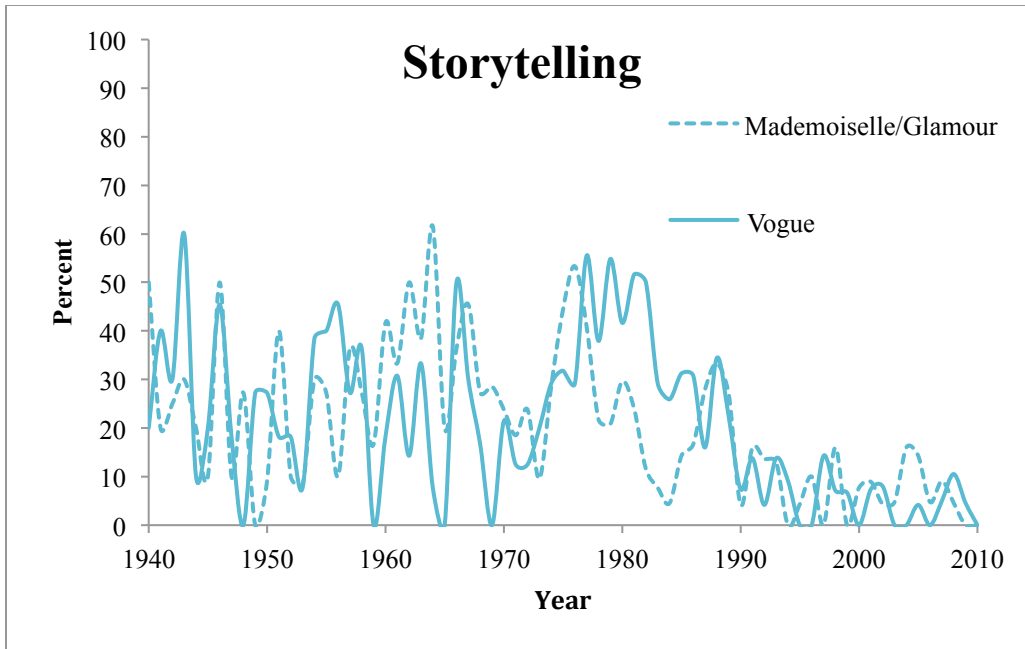


Figure 23. Incidences for storytelling in Vogue and Mademoiselle/Glamour

In Figure 23, storytelling incidences for lip and eye products combined are compared by target market. Although regularly fluctuating up and down, both target markets started with higher storytelling incidences, fell at the end of the 1940s, gradually rose overall into the 1960s, dropped, then rose again into the early 1980s, before falling to 0% in 2010. Similar peaks and very small incidence differences were observed in multiple years (1946, 1961 and 1962, 1962 and 1963, 1976 and 1997, 1988, 1990 and 1991, 1997 and 1998, 1999 and 2001, and 2007 and 2008). Storytelling was generally observed more in *Mademoiselle/Glamour* in the early 1960s and more in *Vogue* in the 1980s. Total incidences for storytelling were 205 (19%) in *Vogue* and 197 (18%) in *Mademoiselle/Glamour*. Overall, storytelling showed slightly higher incidences in *Vogue*. Similar patterns in inclines and declines and incidence differences under 30% between *Vogue* and *Mademoiselle/Glamour* were observed, thus eye and lip cosmetics advertising differences were not clear or consistent by target market.

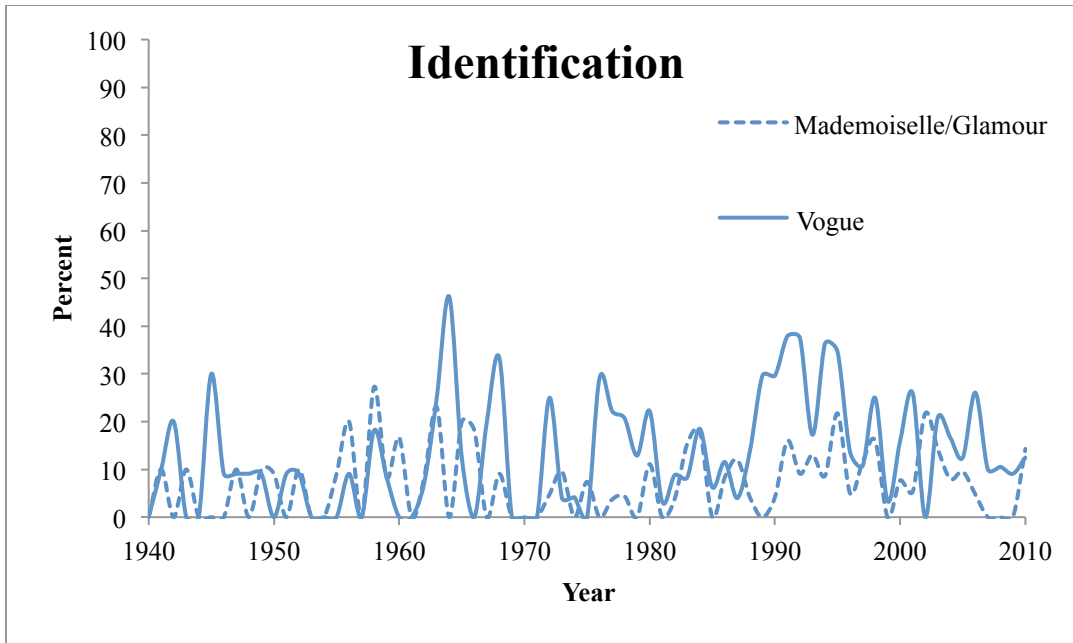


Figure 24. Incidences for identification in Vogue and Mademoiselle/Glamour

In Figure 24, identification incidences for lip and eye products combined are compared by target market. Both target markets fluctuated up and down over the 70-year period. At multiple points in time, no identification advertisements were observed in either magazine category. *Vogue* and *Mademoiselle/Glamour* shared similar peaks in 1958. Identical incidences were observed in 1984 at 19%. Total incidences for identification were 144 (13%) in *Vogue* and 73 (7%) in *Mademoiselle/Glamour*. The peaks in *Vogue* in the 1940s, 1960s-1970s, and 1990s-2000s visually suggest the greater use of identification advertisements for the older target market. Thus, the graphed patterns and incidence numbers suggest that over several periods of time, use of the identification type of advertising did differ by target market.

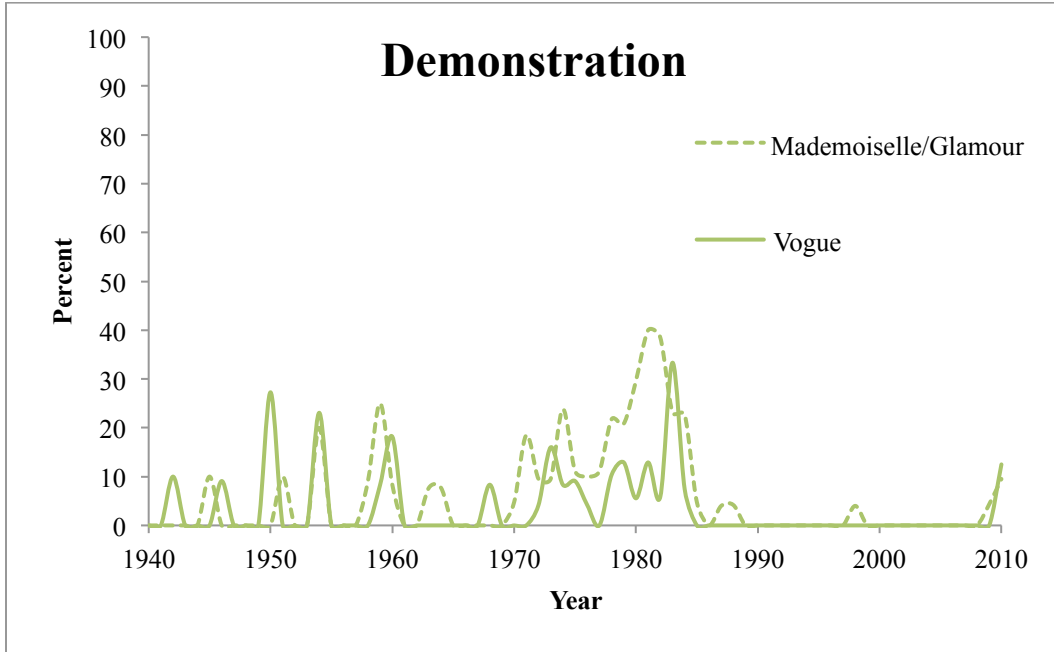


Figure 25. Incidences for demonstration in Vogue and Mademoiselle/Glamour

Figure 25 shows comparative differences between target markets for demonstration incidences. *Vogue* and *Mademoiselle/Glamour* showed close peaks for the following years: 1945 and 1946, mid-1950s, 1959 and 1960, 1973 and 1974, and 1981 and 1983. Both target markets were identical at 0% for the following years: 1943, 1947-48, 1951-53, 1955-56, 1964-66, 1989-1996, and 1999-2007. Incidence levels were more or less common at less than 10% and up to 30% for the entire 70-year period. Total incidences for demonstration were 41 (4%) in *Vogue* and 69 (6%) in *Mademoiselle/Glamour*. Overall, demonstration showed higher incidences in *Mademoiselle/Glamour*. *Vogue* showed similar patterns in movement with *Mademoiselle/Glamour*, but there were several periods when *Vogue* was at 0% and *Mademoiselle/Glamour* inclined. Therefore, eye and mouth cosmetics differed by target market.

CHAPTER 5. DISCUSSION AND CONCLUSIONS

This study was conducted to investigate trends or cyclical patterns in shifting emphasis on the eyes or lips in cosmetic advertisements and to explore trending patterns in advertising typology and target market differences from 1940-2010. To do so, methods from previous fashion cycle studies were applied to this research that observed cosmetic advertisements in fashion magazines. The starting point in 1940 was selected because of the expansion of the cosmetics business from the early 1900s, which marked more social acceptance of cosmetic usage (Sherrow, 2001). Two magazine categories, one representing young adult women and one representing adult women, were used to gather pictures. Monthly issues of *Vogue* (1940-2010), *Mademoiselle* (1940-2000), and *Glamour* (2001-2010) were viewed at the Ralph Brown Draughon Library at Auburn University. Three hundred sixteen issues were analyzed for this study. One hundred sixty issues of *Vogue*, one hundred thirty-three issues of *Mademoiselle*, and twenty-three issues of *Glamour* were reviewed to evaluate cosmetic advertisements.

A data collection sheet was used to record the observations. A total of 2,197 advertisements were sampled for the study. One thousand one hundred ten advertisements were from *Vogue*, eight hundred ninety-nine from *Mademoiselle*, and one hundred ninety-eight from *Glamour*. The advertisements were categorized by product type (lip or eye product), advertising type (identification, description, demonstration, association, storytelling, aesthetics), and brand. Previous fashion cycle studies guided the qualitative content analysis study. Microsoft Excel was used to record the data, total the observations, and convert the frequencies into percentages for each product type and

advertising type's incidence per year in *Vogue* and *Mademoiselle/Glamour*. Microsoft Excel was also used to create the graphs used to answer all of the research questions.

Discussion and Conclusions

Lip and Eye Products in Comparison

Previous research on fashion cycles theoretically drove this research. Several studies found cyclical patterns within women's dress and skirt styles over periods from 70 years to 1-2 centuries (Belleau, 1987; Carman, 1966; Kroeber, 1919; Lowe & Lowe, 1982; Richardson & Kroeber, 1940; Young, 1937). Other studies extended fashion cycle research to product categories outside of women's apparel, such as home interiors (Johnson, 2010; Lee, 2002). There was only one study that explored fashion cycles on the face, specifically in men's facial hair styles (Robinson, 1976).

Laver (1969) proposed the theory that fashion changes by shifting zones of emphasis on different body parts. In this study, relative predominance between lip and eye products was addressed to explore this theory in relation to the face. Based on the findings, there was not clear evidence in the patterns of advertising lip and eye products to suggest that the theory of shifting zones of body emphasis as the reason behind fashion change. Although there was a proportional rise in eye product advertising relative to a decline in lip product advertising from the 1940s to 1980s before that pattern reversed, within those decades there could be annual variations in which product category was advertised more or less. Other factors such as the introduction of product variations within each of the categories could have influenced findings. Historically, eye products were not widely used until the 1950s, being the last cosmetic product to become socially accepted (Sherrow, 2001). The findings also suggested that lipstick was the only

advertised lip product until the 1960s. Laver (1969) had described shifting zones of body emphasis in relation to women's apparel. Steele (1989) disagreed and asserted that standards set by society influenced trends behind emphasis shifts. Steele's offer of alternative explanations seems relatable to the findings in this research on cosmetics in the 1940s to 2010.

Cyclical and trending patterns

Occurrences for lip products and eye products were observed, and frequencies for *Vogue*, *Mademoiselle/Glamour* were combined for each year to explore patterns. Based on Johnson's (2010) classifications of relative lengths for color cycles, a pattern for half of a possible cycle was observed for lip products at the beginning of the period (i.e. decline of lip products relative to incline of eye products). Eye products trended almost consistently predominant patterns, including some peaks of advertising relative to lip products, from the late 1950s to the mid-1990s. Before that, lip products mostly dominated, although trending downwards. By 2000, product category advertising shifted up and down in predominance for eyes or lips for brief one year periods until 2010. There was minimal evidence for clearly delineated cycles in shifting emphasis between the eyes and lips.

Lip and eye product assortments, however, showed clear evidence of trends within those categories. This research showed a consistent presence of lipstick as well as the expansion of lip products, like lip gloss and lip liner, in the 1960s and 1970s. Lipstick trended down while lip gloss trended up in the 2000s, suggesting a more natural look was desired by the end of the period. A sharp rise occurred in the advertising of mascara, eyeliner, eye shadow, and eyebrow pencils from the 1940s to the 1950s. Mascara was

introduced in the 1930s, and eye shadow and eyeliner gained popularity in the 1950s (Sherrow, 2001). Based on the observations, eye products may not have reflected a cyclical pattern or half a cycle early in the period because many women may not have used them during the 1930s leading up to 1940. Before the 1920s, wearing makeup wasn't common among women who were not entertainers; when women were wearing cosmetics, it wasn't publicly discussed (Basten, 2008; Farrell-Beck & Parsons, 2007).

Product types. Eye products were predominant in advertisements from the 1960s to the 1980s and some of the 1990s and 2000s; eye shadow was predominant within the eye category. Before completing the research, it was expected that a more natural look in the 1970s, documented in published cosmetics history materials, would result in finding fewer eye product advertisements following the 1960s (Farrell-Beck & Parsons, 2007; Ragas & Kozlowski, 1998; Sherrow, 2001; Tortora & Eubank, 2010). That was not the case. Although not counted, it was observed that only the colors changed. Color appears also to have been important in lipstick advertising where color trends appeared to be influential. Some eye products, particularly eyebrow pencils and mascara, did not display the same importance of color, which could have influenced the fact that they were advertised less than eye shadow and mascara. The overall results that eye products were advertised slightly more during the 70 years (51% versus 49%) could have been influenced by the fact that the eye category (eye shadow, eyeliner, eyebrow pencil, mascara) had more product types than the lip category (lipstick, lip gloss, lip liner). The narrowness of the margin between the two could have been influenced by the importance of color for lip products and two of the eye products. Consumers may have repeatedly bought eyebrow pencils and mascara in the same color because they don't change often,

so companies may have used advertising to encourage purchases of the products that were more subject to color change.

Technology could also play a role in eye products having more advertisements; although mascara and eyebrow pencils tended not to emphasize color trends as lipstick and eye shadow might, newer versions of the product were commonly advertised throughout the 70 years. For example, the author observed eyebrow pencils shifting to eyebrow powder with a soft brush to create a more natural brow in the 1960s. A similar observation was made for mascara becoming waterproof and a transition from a cake-based formula to a bottle at the end of the 1940s. With frequent technology changes, advertisers may have marketed the updated versions of these products numerous times to influence consumers to purchase the product.

Products for target markets. From 1940 through the 1980s, the same facial area of emphasis, whether lips or eyes, was predominant in advertisements in both target markets, i.e. had more than 50% of the advertisements, although not necessarily at identical levels. The widest difference between the two markets was observed in the 1960s, with the 1980s being second; in each case, the difference between the markets was in relation to how much advertising focused on eye products. The pattern of finding the same predominant facial emphasis area in both magazine categories changed in the 1990s and 2000s, although the differences in incidences between the two emphasis areas and the two markets were minimal.

Total incidences for lip and eye product advertisements in each of the target market categories only differed slightly during the 70 years. Lip products were observed more than eye products in *Vogue* at 53% to 47%. Eye products were seen slightly more

than lip products in *Mademoiselle/Glamour* at 51% to 49%. Perhaps eye products were advertised more to young adult women in the 1940s and 1970s-2000s because eye products were newer to the younger readers. Lip products may have been higher for the younger group in the 1960s because of the pale lip fashion (to which the older group might have been more resistant). Two past studies found indications of differences between relatively younger and older adult consumers in relation to facial cosmetics. Mulhern et al. (2003) found that women in their thirties, who were considered young adults in my study, believed eye makeup to have a bigger impact on facial beauty than other cosmetic products. Graham and Kligman's (1985) research showed that women aged 54-96 years avoided eye makeup in self-application.

The young adult target market might also have been more open to technology changes and updated versions of products than the older *Vogue* reader, either because they were newer to using the products or just more receptive to change. More different versions of eye than lip products were observed over the 70-year period. Early eye products, such as a cake-based formula for eyelashes and eyebrow pencils transitioned to mascara in a bottle and eyebrow powder with a soft brush for a more natural brow. Some products simply had expanded versions, such as eyeliner options adding liquid eyeliner as an alternative in the 1960s, and eye shadow being newly offered in a crayon version in the 1980s. Lip products only showed a transition in lipstick application in the mid-1940s, from using a brush to applying the product directly onto the lips, and the introduction for lip gloss in the 1970s.

Brands and target markets. No research question was developed to address brands because cyclical or trending patterns were not expected. Brands were tracked,

however, in data collection. Doing so provided an enhanced perspective on the two target markets, which showed some similarities and differences in the top brands found in the advertising. Revlon was the most commonly advertised brand. It ranked number one each decade in *Vogue*'s top five rankings; in *Mademoiselle/Glamour*, it ranked in the top five for six of seven decades. Revlon could have been popular among both young and more mature adults because it was widely offered. Adult women might have preferred Revlon because it was present in the market since the 1940s; it was familiar and perhaps trustworthy. Maybelline was another commonly advertised brand over the entire period for both target markets; they shared three decades of Maybelline ranking in the top five. When the same company advertised to both target markets, it was found that identical advertisements were used most of the time.

A difference between the target markets was that designer brands weren't seen in *Mademoiselle/Glamour* as often as in *Vogue*. Although in the 1960s and 1980s-2000s, two designer brands were sometimes seen in *Mademoiselle/Glamour*, none were ever in the top five brands advertising there. Six designer brands were observed in *Vogue*, but even there, only one had top five ranking once in the 1980s. The study's findings suggest that advertisers marketed fewer designer brands in *Mademoiselle/Glamour*, perhaps because they were too expensive for young adults.

Advertising Types

Trending patterns for lip and eye products. Patterns in advertising types, as defined by Moriarty (1989), were explored. Overall, total incidences for the 70 year period showed the description type ranked highest of all advertising types. Moriarty identified description as a type of literal advertising that shows how a product looks. It

may have been used the most over time because advertisers perceived that consumers preferred being informed about the product and how it looks, especially when it is new. The second, third, and fourth ranked types were symbolic in nature (Moriarty, 1989). In order, these were association and aesthetics (tied) and storytelling, and they shared close incidences of 18-19% compared to description's overall incidence of 29%. According to Moriarty (1989), association advertising links the product to a lifestyle, person, or situation; aesthetics uses an artistic approach to highlighting the product; and storytelling uses a narrative to connect with the viewer. Cosmetic advertisements began to be printed in color during the 1940s. Multiple advertisements were still black and white until the 1950s. This may have affected the use of aesthetics advertisements, given that these focus on art, pattern, and abstraction; the lack of color could have hindered designs from reaching full effectiveness.

The least used were the literal advertising types of identification and demonstration, which feature either a product recognition or how-to approach (Moriarty, 1989). Showing how a product is used through demonstration may not have been used much because consumers did not find demonstrations necessary once a product was commonly used. However, in the mid-1950s, it may have been seen more for eye products because of a newly introduced eye makeup application.

The findings that description and association were the most frequently used advertising types were similar to those of Moriarty (1989) and Kaur et al. (2013). Phillips and McQuarrie's (2010) findings suggested that fashion advertisements used narrative transportation through storytelling to advertise products to readers. Storytelling was not observed as much as their fashion advertising research might have suggested, although it

was seen nearly 20% of the time. Cutler and Javalgi's (1992) findings also differed somewhat from these findings. They concluded that metaphor and aesthetics were applied the most in American advertisements. Like storytelling, the author observed aesthetic advertising types nearly 20% of the time. The findings were more like Cutler and Javalgi's (1992) observations for some European countries, where description and association were seen the most. Cutler and Javalgi's (1992) US findings could have differed from mine because several types of magazines were used, not just fashion magazines.

There was some evidence of trending patterns when literal and symbolic advertising types were compared graphically. Comparisons showed that the advertising types shifted predominance over brief (3-7 years) and/or longer periods (10 years or more). In the 1940s to 1960s, two or three types were used much more than the others. In the 1970s that pattern lessened; by that time, all of the tracked lip and eye products were offered in the marketplace. In the 1980s, all advertising types were used with none being widely predominant. In the last two decades, the reliance on two or three types was greater again, but not as much as the early period. Thus, the advertising of a full variety of lip and eye products coincided with and perhaps influenced more frequent shifts in the use of the different advertising types. Companies may have chosen different advertising types for the varied product versions. Overall, the research's observations suggested that as all eye and lip product types were being commonly used after the 1960s, then advertising typology may have varied to market multiple products at a time.

Target markets. There were mixed findings when advertising types were compared by target market. Even with some incidence differences between the target

markets, similar patterns in use over time were commonly observed in the graphed incidences (highs, lows, and apparent trends in use) for each type. Although none of the margins were wide (typically from 1% to 2% points apart), *Vogue* had higher incidences in identification, storytelling, and aesthetics, and *Mademoiselle/Glamour* had higher incidences for description, demonstration, and association. The clearest difference was found for identification, which was 13% of the *Vogue* advertisements and 7% of those in *Mademoiselle/Glamour*, and association, which was 21% of advertisements in *Mademoiselle/Glamour* and 17% of those in *Vogue*. Identification advertisements, seen more in *Vogue*, appeared to be most typically used by the designer brands. Advertisers may have used identification to market cosmetics to the *Vogue* reader because she was assumed to be more financially able than young adult women to afford them.

Limitations and Recommendations for Future Research

The study was designed to avoid limitations, but there were some identified during the data collection procedure. These limitations were as follows:

- Assigning advertising type was a judgment call that could have been incorrectly made. The researcher's faculty committee did review examples of the researcher's assignment of advertising type to specific examples and as a group came to agreement on operational interpretation of each type when there was disagreement. Future research studies could propose coding by two researchers and calculation of inter-coder reliability.
- The large number of advertisements observed could have caused human errors when entering data and calculating percentages. For future studies, the data collection sheet could be digital instead of recording using paper and pencil to

more accurately transfer data to Microsoft Excel. That method would still be subject to possible error, however, due to accidentally entering the wrong information.

- In several instances, identical advertisements were used within the same year for both target markets; this could have influenced human error if a different judgment call was made for the same advertisement in each of the magazines, particularly because they were not viewed at exactly the same time. To prevent this occurrence in future studies, the researcher recommends that issues of each magazine be examined one year and season at a time to maximize the ability to make the same choice in duplicate instances.
- Displaying all six advertising types together in one graph with lip and/or eye cosmetics and both target market groups could have allowed easier comparison of the types, but the data was not visually clear with six lines graphed together. Future researchers should be aware of the possible need to revise method of graphing to best facilitate analysis.

Implications

Advertising and Marketing Management

The beauty industry is a billion dollar business and cosmetic brands are still expanding. The observations in this research showed the consistent presence of certain brands over the 70 year period, the rise of new brands, including those with designer names, particularly towards the middle and end of the period, and the apparent disappearance of some existing brands, especially from the earliest decades. The top five brands in advertising showed multiple changes but some continuity over the years,

suggesting an evolution of beauty product marketing. Certain advertising types may only be successful for specific beauty product types, which should be considered by advertisers and marketers as they plan advertising campaigns. Rising or smaller brands particularly might take note of this study's findings because the information could assist them when making business decisions on what type of advertising to use for their beauty products.

In this study it was observed that identification advertisements were used mostly for designer brand products and mostly for lipstick. Therefore, using identification advertising for newer rising brands or products that require unfamiliar application techniques might not be successful. In terms of advertising by product type, demonstration advertisements were the least used but were found when introducing new products that required new application techniques. This was common among eye products like mascara. Overall, description and association advertisements were used for both lip and eye product categories, so perhaps these types could be suggested for use in promoting all beauty product types. Findings could also strengthen an understanding of the product directions for specific target markets because the company could better understand what types of advertising may appeal the most to their consumers.

Scholarly Research Directions

Most studies of fashion cycles have focused on women's apparel. Until now, there has been no scholarly research into possible fashion cycles in cosmetics or published studies on the advertising of cosmetics. The data analysis for this study did not include the detailed linking of advertising type with either brands or specific eye and lip products, but the finding of some changing patterns in use of the different types of advertising

implies that this could be a worthwhile endeavor. One could hypothesize that the top brands in advertising were using the specific advertising type that proved the most successful for each beauty product just as brands that existed for short periods of time may have used less successful advertising types. Trends in shifting emphasis were also found among beauty products over the years; the clearest patterns were seen in lip products. Therefore, advertising differences could be explored among brands and specific products, for example, examining eye shadow rather than all eye products. Future research could also further explore the matching of certain advertising types to specific beauty product types.

This study has implications for future scholarly research into fashion change. Steele (1989) argued against Laver's (1969) shifting zones of emphasis theory. She suggested that emphasis shifts could be due to standards set by society influencing trends. Cosmetic use could be driven by societal factors, not only in what is acceptable, but also in how the use of established products changes. If Laver's (1969) theory may not be most valid for cosmetics, it may be more applicable to other non-apparel product categories than it was for cosmetics. Future research could explore Laver's (1969) theory in terms of its usefulness. This study also has implications for research into cosmetic fashion trends by target market. Methods such as surveys and monitoring women's application of make-up might show meaningful differences between the target markets. Thus, future research could expand on cosmetic research in several ways and give advertising and marketing managers a better understanding of their consumers.

REFERENCES

- Alexander, A. (2011, May 4). U.S. Sales of Cosmetics, Toiletries Rise Above Pre-Recession Levels. *Drug Store News*. Retrieved March 12, 2014 from <http://www.drugstorenews.com/article/us-sales-cosmetics-toiletries-rise-above-pre-recession-levels>
- Bangs, E. T. (1993, October 15). Survey ranks Cosmopolitan first among magazine reads on campus. *The Harvard Crimson*. Retrieved from <http://www.thecrimson.com/article/1993/10/15/survey-ranks-cosmopolitan-first-among-magazines/>
- Basten, F. E. (2008). *Max Factor: The man who changed the faces of the world*. New York: Arcade Publishing, Inc.
- Baudouin, J. Y. and Tiberghien, G. (2004). Symmetry, aver-ageness, and feature size in the facial attractiveness of women. *Acta Psychol.*, 117, 313–332.
- Belleau, B. D. (1987). Cyclical fashion movement: Women's day dresses 1860-1980. *Clothing and Textiles Research Journal*, 10(4), 47-53.
- Bjork, A. & Turudich, D. (2001). *Vintage face: Period looks from the 1920s, 1930s, 1940s, & 1950s*. Long Beach, CA: Streamline Press.
- Brannon, E. L. (2010). *Fashion forecasting, 3rd ed.* New York: Fairchild Books.
- Carman, J. M. (1966). The fate of fashion cycles in our modern society In R. M. Hass (Ed.), *Science, technology, and marketing* (pp. 125-136). Chicago: American Marketing Association.
- Carmody, D. (2002). The media business; Mademoiselle is seeking a fashionable new look. *New York Times*. Retrieved from

- file:///Users/kiaramontgomery/Desktop/Thesis/THE%20MEDIA%20BUSINESS%3B%20Mademoiselle%20Is%20Seeking%20a%20Fashionable%20New%20Look%20-%20New%20York%20Times.html
- Cash, T.F. & Cash, D.W. (1982). Women's use of cosmetics: Psychosocial correlates and consequences. *International Journal of Cosmetic Science*, 4, 1-13.
- Cash, T. F., Dawson, K., Davis, P., Bowen, M., & Galumbeck, C. (1989). Effects of cosmetics use on the physical attractiveness and body image of American college women. *Journal Of Social Psychology*, 129(3), 349.
- Craik, J. (1993). *The face of fashion: Cultural studies in fashion*. Routledge, London.
- Cutler, B. D. & Javalgi, R. G. (1992). A cross-cultural analysis of the visual components of print advertising: The United States and the European community. *Journal of Advertising Research*, 71-80.
- Elizabeth Arden. (2011). *Elizabeth Arden 2011 Annual Report*. Retrieved from <http://phx.corporate-ir.net/External.File?item=UGFyZW50SUQ9Mzk3Mjc4fENoaWxkSUQ9NDAzNTMyfFR5cGU9MQ==&t=1>
- Estee Lauder (2011). *Estee Lauder 2011 Annual Report*. Retrieved from http://media.corporate-ir.net/media_files/irol/10/109458/EsteeLauder2011AR.lr150dpi.pdf
- Fairchild Publication (2009, August 14). Beauty's Top 100. *Women's Wear Daily: Beauty Biz*, pp. 1-45. Retrieved December 20, 2013 from http://www.belcorp.biz/en/download/pdf/WWD_top100_article.pdf

- Farrell-Beck, J. & Parsons, J. (2007). *Twentieth century dress in the United States*. New York: Fairchild Publications.
- Fink, B. B., & Neave, N. N. (2005). The biology of facial beauty. *International Journal Of Cosmetic Science*, 27(6), 317-325. doi:10.1111/j.1467-2494.2005.00286.x
- Gavenas, M. L. (2002). *Color stories: Behind the scenes of America's billion-dollar beauty industry*. New York, NY: Simon & Schuster.
- Graham, J. A. & Kligman, A. M. (1985). Physical attractiveness, cosmetic use and self-perception in the elderly. *International Journal of Cosmetic Science*, 7, 85-97.
- Gregory, P. M. (1947). An economic interpretation of women's fashions. *Southern Economic Journal*, 14(2), 148-162.
- Johnson, O. D. (2010). *The relationship between color cycles in home furnishings and apparel, 1969-2009* (Master's Thesis). Auburn University, Auburn, Alabama.
- Johnson & Johnson (2011). *Johnson & Johnson 2010 Annual Report*. Retrieved from http://www.jnj.com/sites/default/files/pdf/J_J_2010_AnnualReport.pdf
- Johnston, V. S. and Franklin, M. (1993). Is beauty in the eye of the beholder? *Ethology and Sociobiology*, 14, 183-199.
- Kaiser, S. B. (1997). *The social psychology of clothing: Symbolic appearances in context*, 2nd ed., revised. New York: Fairchild Publications.
- Kaiser, S. B. (2012). *Fashion and cultural studies*. New York: Berg.
- Kaur, K., Arumugam, N., and Yunus, N. M. (2013). Beauty product advertisements: A critical discourse analysis. *Asian Social Science*, 9(3), 61-71.

- KISSmetrics. (2014). Which U.S. Brands Are Spending the Most on Advertising?
KISSmetrics: A blog about analytics, marketing and testing . Retrieved May 12, 2014 from <http://blog.kissmetrics.com/top-ad-spenders/?wide=1>
- Krippendorff, K. (2004). *Content analysis: An introduction to its methodology*, 2nd ed. California: Sage Publications.
- Kroeber, A. L. (1919). On the principle of order in civilization as exemplified by changes of fashion. *American Anthropologist*, 21(3), 235-263.
- Kuczynski, A. (2001, October 2). The media business; Goodbye to Mademoiselle: Conde Nast close magazine. *New York Times*. Retrieved from <file:///Users/kiaramontgomery/Desktop/Thesis/THE%20MEDIA%20BUSINESS%20-%20Goodbye%20to%20Mademoiselle%20-%20Conde%CC%81%20Nast%20Closes%20Magazine%20-%20NYTimes.com.html>
- Laver, J. (1969). *A concise history of costume and fashion*. New York: Scribner's.
- Laver, J. (1973). Taste and fashion since the French Revolution. In G. Willis & D. Midgley (Eds.), *Fashion marketing* (pp. 379-389). London: George Allen, Irwin.
- Lee, S. (2002). *Fashion Cycles in Floor Coverings, 1950-2000* (Master's Thesis). Auburn University, Auburn, Alabama.
- Leedy, P. & Omrod, J. E. (2010). *Practical research: Planning and design*, 9th ed. United States: Prentice Hall.
- L'Oréal (2010). *L'Oréal 2010 Annual Report*. Retrieved from http://www.loreal-finance.com/_docs/us/2010-annual-report/LOREAL-2010-AR-volume1DEF.pdf

- Lowe, E. D. & Lowe, J. W. G. (1982). Cultural pattern and process: A study of stylistic change and fashion in women's dress. *American Anthropologist*, 84(3), 521-544.
- Negrin, L. (2008). *Appearance and identity: Fashioning the body in postmodernity*. New York, NY: Palgrave Macmillan.
- Moriarty, S. E. (1989). A content analysis of visuals used in print media advertising. *Journalism Quarterly*, 66(1), 550-554.
- Mulhern, R., Fieldman, G., Hussey, T., Lévêque, J-L., & Pineau, P. (2003). Do cosmetics enhance Caucasian female facial attractiveness? *International Journal of Cosmetic Science*, 25(4), 199-205.
- Nash, R., Fieldman, G., Hussey, T., Lévêque, J-L., & Pineau, P. (2006). Cosmetics: They influence more than Caucasian female facial attractiveness. *Journal of Applied Social Psychology*, 36(2), 493-504.
- Perrett, D. I., May, K. A., & Yoshikawa, S. (1994). Facial shape and judgement of female attractiveness. *Nature*, 386, 239-242.
- Phillips, B. J. & McQuarrie, E. F. (2010). Narrative and persuasion in fashion advertising. *Journal of Consumer Research*, 37, 368-392.
- Proctor and Gamble (2010). *P&G 2010 Annual Report*. Retrieved from <http://www.pginvestor.com/Cache/1001174635.PDF?Y=&O=PDF&D=&fid=1001174635&T=&iid=4004124>
- Ragas, M. C. & Kozlowski, K. (1998). *Read my lips: A cultural history of lipstick*. San Francisco: Chronicle Books.
- Revlon (2012). *Revlon 2012 Annual Report*. Retrieved from <http://phx.corporate-ir.net/phoenix.zhtml?c=81595&p=irol-reportsannual>

- Richardson, J. & Kroeber, A. L. (1940). Three centuries of women's dress fashion: A quantitative analysis. *Anthropological Records*, 5(2), 111-153.
- Robinson, D. E. (1958). Fashion theory and product design. *Harvard Business Review*, 36(6), 126-138.
- Robinson, D. E. (1975). Style changes: Cyclical, inexorable, and foreseeable. *Harvard Business Review*, 53, 121-131.
- Robinson, D. E. (1976). Fashion in shaving and trimming of the beard: The men of the Illustrated London News, 1842 – 1972. *American Journal of Sociology*, 81(5), 1133-1141.
- Russell, R. (2003). Sex, beauty, and the relative luminance of facial features. *Perception*, 32, 1093–1107.
- Sherrow, V. (2001). *For appearance's sake: The historical encyclopedia of good looks, beauty, and grooming*. West Port, CT: Oryx Press.
- Sproles, G. B. (1981). Analyzing fashion life cycles-principles and perspectives. *Journal of Marketing*, 45, 116-124.
- Sproles, G. B. (1994). *Changing appearances: Understanding dress in contemporary society*. New York: Fairchild Publications.
- Steele, V. (1989). Clothing and Sexuality. In *Men and women: Dressing the part*, ed. Claudia Brush Kidwell and Valerie Steele, 42-63. Washington, DC: Smithsonian Institution Press.
- Synnott, A. (1989). Truth and goodness, mirrors and masks – part I: A sociology of beauty and the face. *The British Journal of Sociology*, 40(4), 607-636.

- Tortora, P. G. & Eubank, K. (2010). *Survey of historic costume: A history of western dress, 5th ed.* New York: Fairchild Books.
- Twigg, J. (2010). *How does Vogue negotiate age?: Fashion, the body and the older woman.* (Unpublished master's thesis). University of Kent, Canterbury, UK.
- Wagatsuma, E., & Kleinke, C. L. (1979). Ratings of facial beauty by Asian-American and Caucasian females. *Journal Of Social Psychology, 109*(2), 299-300.
- Winters, A. A. & Goodman, S. (1984). *Fashion advertising & promotion.* New York: Fairchild.
- Woodhead, L. (2003). *War paint: Madame Helena Rubinstein and Miss Elizabeth Arden: Their lives, their times, their rivalry.* Hoboken, New Jersey: John Wiley & Sons, Inc.
- Young, A. B. (1937). *Recurring cycles of fashion 1760-1937.* New York: Harper and Row.

APPENDIX

Sample cosmetic advertisements for each type of advertising

Identification



Vogue 2010, p. 42-43

Identification

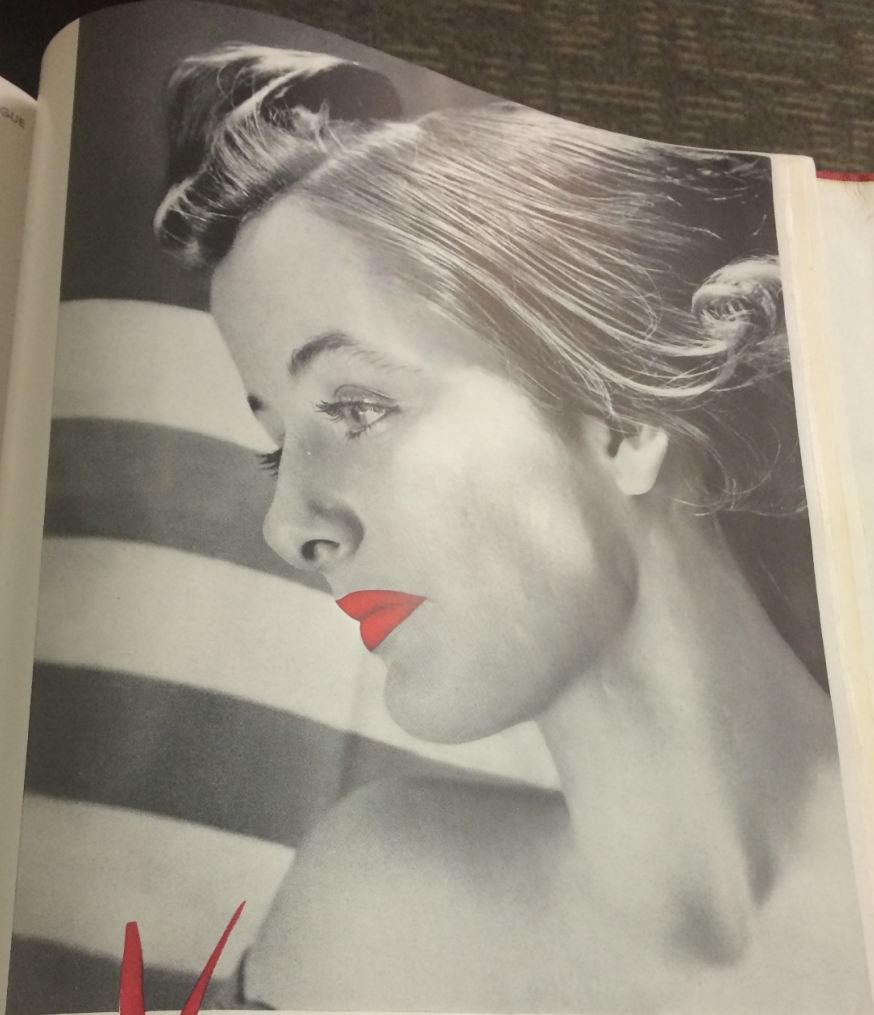
VOGUE

INUED
80)

never allow yourself
ears that your face
our facial discipline
ging habits—frown-
mouth droop—frown-
muscles—to keep them
too far, it can be
duced accordingly.
ore care than dis-
come more neces-
expensive) is to
tions, three times
he very best way
en relax for an
et higher than
ilation less sig-
face by lying
utes every day.

our skin. The
ew York gives
ce. A famous
n a still, dark

r her hands
s cared for
ouble chin
stretch the
muscles are
muscles, the
our neck,
neck. The
ace, and,
y before
ng lotion
ial neck
appears
t night.
ng and
urning,
merits
n, sail
isque.
dark,
er it
dark
s by
inst
ith
irs
ur,
nd
rs
k
f



VICTORY RED . . . — A new lipstick

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK

Vogue 1940, p. 17

Identification



Vogue 2010, p. 25

Identification



Mademoiselle 1940, p. 26



New kind of Beauty
STAYS ON!
 IT'S WEATHER-PROOF . . . IT'S COZY-CORNER-PROOF
 IT'S BEACH-PROOF TOO . . .

IT'S NO TRICK to look fresh at your dressing table . . .
 BUT, to keep unmussed in breezy Spring takes more than tricks. It
 takes these new "stay-on" preparations to assure you of that ever fresh
 look. And THAT—these lovely new things will do! Each was made to
 be very specially wind-proof—rain-proof—bluster-
 proof—yes, even pet-proof!

THE "STAY-ON" LIP MAKE-UP . . .



one that just won't come off on anything, and
 that gives lips the most enticing ripe-cherry
 look they've ever had. This miracle worker is
 Princess Pat LIQUID Liptone—the greaseless,
 non-smearing lip make-up that captures all
 trophies in man-hunting, outdoors or in. If you're
 planning a serious campaign, LIQUID
 Liptone's a "MUST".

**NEW CHEEKTONE . . . THE
 "STAY-ON" MAKE-UP FOR CHEEKS . . .**



It's an exciting new Princess Pat secret that puts
 natural allurements as well as color into cheeks. And it
 isn't rouge. You'll see the difference the very first time
 you use it—in fact, you'll be thrilled! It gives that live, glowing look you've al-
 born with it!
 These two sensational departures from the ordinary in make-up are now being
 featured by the better stores. Try them once and you can't help becoming a devotee!

For faces of fashion -----
PRINCESS PAT BEAUTY AIDS

198

Description



lips eyes both

KIN

er
ec

open
your eyes
to a **bright**
twist in
mascara!

New
Eyebrightener® Mascara
uniquely brightens and
curls lashes. Swirled mascara
combines shimmery
brighteners with advanced
curling technology.
Lashes look brighter,
longer, fuller and
more captivating.

Catch the light and
lock in the curl for
the ultimate
"eye opening"
effect!

Eyebrightener® Mascara
Curling Brush

Black Bronze
PHYSICIANS FORMULA
Eyebrightener® Mascara

Black
PHYSICIANS FORMULA
Eyebrightener® Mascara

**PHYSICIANS
FORMULA®**
Hypoallergenic Corrective Cosmetics

Consumer Help Line 1 800 227 0333, www.PhysiciansFormula.com, At fine Drug and Discount Stores everywhere!

© Pierre Fabre, Inc. 2000

Glamour 2001, p. 37

Demonstration

L' O R É A

STUDIO SECRET No. 1
Smoky Eyes in Shades
Enhance Your Eye Color

NEW
COLOR SMOKY SHADOWS
BY STUDIO SECRET PROFESSIONAL

CUSTOMIZED BY EYE COLOR

THE SMOKY EYE LOOK MADE EASY
Dramatize your eyes in 4 easy steps:

- 1 Line
- 2 Base
- 3 Highlight
- 4 Brighten

Can I help you?
Discover backstage beauty secrets at lorealparis.com/studiosecrets

Eva is wearing Blackened Smokes. ©2010 L'Oréal USA, Inc.

L' O R É A
PARIS
Because you're

Glamour 2010, p. 22

*"Beauty in a Nutshell
a wonderful new idea!"*

New Nut Brown Red set—
Dorothy Gray Magnum
lipstick, compact rouge,
nail polish, and har-
monized face powder—
all together, a perfectly
coordinated make-up
for your new fall
clothes, boxed in a
make-believe walnut.
Beauty in a nutshell!
Complete, only \$2.50.

These and many other exquisite
Dorothy Gray preparations
on sale at important department
and drug stores

Copyright, 1941, by Dorothy Gray, Ltd.

*"I feel positively
Beautiful in my new
Dorothy Gray
Nut Brown Red make-up!"*

And you'll look beautiful in this heart-
warming new red! Bright-as-cour-
age, indelible as can be—that's
Dorothy Gray Nut Brown Red
lipstick. Creamy-textured to
help keep lips soft, free from
that peeled, caked look.
Fashion-designed for wear
with autumn browns, greens,
deep reds. Nut Brown Red
Lipstick, Cream Rouge or
Compact Rouge, each \$1.
Nail Polish, 60¢.



*"Special Dry-Skin
Mixture — so
softening to that
leathery baked look!"*



Beloved Dorothy Gray night-time emollient!
Richly lubricating, Special Dry-Skin Mixture is
known to lovely women of all ages, for helping to
keep so many complexions soft with the pliant
look of youth. Specially blended for dry skin
that tends to parch and flake. Use faithfully
to fight tiny dry-skin lines around eyes and
mouth. Special Dry-Skin Mixture, \$2.25.

DOROTHY GRAY

American design of Beauty

Association

"america's #1, and mine too."
- kate hudson

almay
intense i-color™
america's #1 eye-intensifying brand*

to get kate hudson's look, try almay intense i-color™ for green eyes
*almay's consumer poll conclusion is based on Nielsen's quarterly ScanTrack database for Color Cosmetics for 12 weeks ending 5/28/00 in Food/Combo, Drug, Kmart, Target (excluding Wal-Mart)

hypoallergenic
almay.com

ALMAY

for hazel eyes
for brown eyes
for blue eyes
for green eyes

1950
1960
1970
1980
1990
2000

Mademoiselle 2000, p. 14-15

Association



Mademoiselle 2000, p. 2-3

Storytelling



Shades shown clockwise from top: Strawberry Bliss, Blackberry Nirvana, Citrus Bliss

CLINIQUE
vitamin C lip smoothie
antioxidant lip colour

CLINIQUE
vitamin C lip smoothie
antioxidant lip colour

CLINIQUE
vitamin C lip smoothie
antioxidant lip colour

A healthy dose of new colour.

We've whipped up our newest crop of Vitamin C Lip Smoothie Antioxidant Lip Colour shades. Squeezed in the best ingredients, like Vitamin C, and powered-up antioxidants so lips look and feel their healthy best. Your recommended daily dose of lusciousness. Brushes on juicy colour and shine in 6 new moisture-rich blends.

Recipes for flirty lip looks now at clinique.com

CLINIQUE
Allergy Tested. 100% Fragrance Free.

Mademoiselle 2000, p. 17

8

My Campus Love—*Tussy Lipstick*





1. FRESHMAN: I realize first impressions are terribly important! How about my appearance?

COUNSELOR: Well, Sue, you *have* a make-up problem. Your mouth looks rough and—too “made up.” You need a *smooth, creamy-textured* lipstick that’s not drying to lips. Try Tussy!

2. JUNIOR: Spiffy lipstick, Sue! Tussy, isn’t it?

SUE: How’d you know?

JUNIOR: Oh, lots of us wear Tussy lipstick—it’s tremendously popular! I find Tussy’s creamy base helps guard my lips against that wind-bitten, chapped look. Yet Tussy’s *indelible* as a girl could wish!

3. VARSITY: You’re the best-looking girl on the floor, Sue! And say, that lipstick you’re wearing—*very* effective!

SUE: Thanks, Bill. But to be honest, it would be hard to flunk on lipstick, with *ten* lovely Tussy shades to choose from!

PROM GLORY—For sophisticated moods, wear Tussy *Stork Club* shade, a rich, provocative red. For romantic moments, rosy *Red Magic*. Tussy Lipstick, \$1. Cream Rouge to match, \$1. Compact Rouge, 55¢. Nail Polish, 50¢.



TUSSY SAFARI FACE POWDER—sheer loveliness! *Clings lightly*—none of that flour-barrel look. Contains no starch, orris, or other ingredients generally suspected of arousing allergies. Delicately perfumed with exclusive *Safari*. In peach-pink box with puff, \$1.



Tussy

Copyright, 1940
by Letha & Fink Productions

for that young, young look

TUSSY LIPSTICKS . . . TUSSY EMULSIFIED CLEANSING CREAM . . . TUSSY RICH CREAM . . . SAFARI FACE POWDER . . . TUSSY WIND & WEATHER LOTION . . . AT DEPARTMENT STORES AND IMPORTANT DRUG STORES



Glamour 2010, p. 19