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

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# **WHEN BEAUTY IS THE BEAST:**

## **The Effects of Beauty Propaganda on Female Consumers**

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**ABSTRACT**

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

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

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**OVERVIEW/BACKGROUND INFORMATION**

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

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

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

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

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

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

## **NEGATIVE EFFECTS OF BEAUTY ADVERTISEMENTS**

### **Overview/Background**

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

### **The Role of Social Comparison**

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

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

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

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

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

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

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



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

### **Media Ideals and Implicit Self-Image**

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

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

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

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

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

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

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

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

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

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

### **The Self-Activation Effect of Advertisements**

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

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

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

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

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

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

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

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

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

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

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

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

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

## **Summary**

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

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



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

## **WHY WOMEN STILL BUY BEAUTY PRODUCTS**

### **Overview/Background**

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

### **Concept of Ideal Beauty**

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

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

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

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

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

### **Advantages of Being Attractive in American Society**

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

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

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

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

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

### **Implications of Female Consumer Behavior**

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

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

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

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

## **Summary**

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

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

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

#### **Background/Overview**

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

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

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

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

### **Influence of Feminist Culture/Society on Advertising**

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

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

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

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



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

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

### **Influences of Advertising on Culture/Society**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## **Summary**

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

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

## **CONTENT ANALYSIS**

### **Methodology**

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

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

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

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

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

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

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



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

## Results and Discussion

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

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

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

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

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

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

**Conclusions/Recommendations**

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

**CONCLUSION**

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

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

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**APPENDIX I: CONTENT ANALYSIS CODING LIST AND RESULTS**

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

**APPENDIX II: ADVERTISEMENTS SELECTED FOR ANALYSIS**

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

APPENDIX I: CONTENT ANALYSIS CODING LIST AND RESULTS

				Product Category										Product Brand										Count of People				Celebrity	Amount of Body		Posture			Clothing			Facial Expression		
Number	Magazine	Month	Page	Anti-Aging	Cleansing	Hair Product	Makeup	Nail Polish	Perfume	Skin Care	Aveeno	Dove	Elizabeth Arden	Herbal Essences	L'Oréal Paris	Maybelline	Neutrogena	Olav	Pantene	Sally Hansen	Other	0	1	2	3+	Yes	No	Body Part	Full Body	Relaxed	Serious	Suggestive	None Visible	Some Clothes	Fully-Clothed	Relaxed	Happy	Seductive	
2	Allure	Feb	19												1							1	1				1										1		
3	Allure	Feb	43				1									1				1		1				1								1			1		
4	Allure	Feb	64																			1					1										1		
5	Allure	Feb	85	1			1												1	1		1				1	1						1			1			
6	Allure	March	10				1								1							1	1			1		1	1								1		
7	Allure	March	37		1								1						1			1				1	1	1	1				1				1		
8	Allure	March	59	1											1							1				1	1	1	1					1			1		
9	Allure	March	81				1								1							1				1	1	1	1					1			1		
10	Allure	March	107		1							1										1				1	1	1	1							1			
11	Allure	April	5				1							1							1																		
12	Allure	April	33						1												1						1	1							1				
13	Allure	April	63				1								1							1				1	1								1				
14	Allure	April	91				1									1						1				1	1								1				
15	Allure	April	123				1								1							1	1			1	1								1				
16	Allure	May	9						1												1	1				1	1								1				
17	Allure	May	31							1											1	1				1	1	1							1				
18	Allure	May	61							1											1	1				1	1	1							1				
19	Allure	May	87						1												1	1				1	1	1							1				
20	Allure	May	159							1											1	1				1	1	1							1				
21	Allure	June	21																		1	1				1	1	1							1				
22	Allure	June	49				1														1	1				1	1	1							1				
23	Allure	June	73	1															1			1	1			1	1	1							1				
24	Allure	July	19						1												1	1				1	1	1							1				
25	Allure	July	25				1													1		1				1	1	1							1				
26	Allure	Aug	23							1											1	1				1	1	1							1				
27	Allure	Aug	51				1								1						1	1				1	1	1							1				
28	Allure	Aug	125				1														1	1				1	1	1							1				
29	Allure	Sept	23	1											1						1	1				1	1	1							1				
30	Allure	Sept	45						1												1	1				1	1	1							1				
31	Allure	Sept	67				1														1	1				1	1	1							1				
32	Allure	Sept	95		1																1	1				1	1	1							1				
33	Allure	Oct	23						1											1		1				1	1	1							1				
34	Allure	Oct	51				1														1	1				1	1	1							1				
35	Allure	Oct	93							1											1	1				1	1	1							1				
36	Allure	Oct	127				1														1	1				1	1	1								1			
37	Allure	Oct	203	1																	1	1				1	1	1								1			
38	Allure	Nov	14				1													1		1				1	1	1								1			
39	Allure	Nov	41						1												1	1				1	1	1								1			
40	Allure	Dec	13							1											1	1				1	1	1								1			
41	Allure	Dec	64				1								1						1	1				1	1	1								1			
Totals for Allure				5	3	9	9	3	8	4	1	1	1	1	8	2	0	5	3	2	17	7	30	4	0	4	30	29	5	13	7	13	6	10	19	8	5	19	
42	Elle	Jan	43	1																	1	1				1	1	1								1			
43	Elle	Feb	45						1												1	1				1	1	1								1			
44	Elle	Feb	89							1					1							1				1	1	1								1			
45	Elle	March	24				1														1	1				1	1	1							1				
46	Elle	March	145	1																	1	1				1	1	1							1				
47	Elle	March	239				1														1	1				1	1	1							1				
48	Elle	March	296														1				1	1				1	1	1							1				
49	Elle	March	323				1								1						1	1				1	1	1											
50	Elle	April	C2	1																	1	1				1	1	1							1				
51	Elle	April	87																		1	1				1	1	1							1				
52	Elle	April	192				1								1						1	1				1	1	1								1			
53	Elle	April	C4	1																	1	1				1	1	1							1				
54	Elle	May	56							1	1										1	1				1	1												

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



1. ULTRA-THIN TIP RECREATES TINY BROW HAIRS

2. PRECISION SPOOLIE BRUSH BLENDS AND GROOMS

**BROW DEFINER**  
BY BROW STYLIST

Luma Orothia

lorealparisusa.com

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

NEW

AUTOMATIC PENCIL  
IN 3 NATURAL-LOOKING SHADES

**L'ORÉAL™**  
MAKEUP DESIGNER/PARIS

Instagram icon: @LOREALMAKEUP

Small text: ©2017 L'Oréal USA, Inc.

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



The advertisement features a white jar of Aveeno Daily Moisturizing Body Yogurt with a green lid, placed next to a large glass hourglass. The hourglass is filled with a yellow liquid, symbolizing the 48-hour moisture claim. The background is a light, textured surface. The Aveeno logo and product name are visible on the jar and in the top right corner.

**new Aveeno**  
ACTIVE NATURALS  
Naturally Beautiful Results®

**new Aveeno**  
ACTIVE NATURALS  
daily moisturizing  
body yogurt  
vanilla oat soft butter

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

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

aveeno.com | @aveenous

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

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

In 8 fresh shades.

Everywhere I go,  
I've got it covered.

Show us your  
#DREAMCUSHION

Maybelline.com

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

**MAYBELLINE™**  
MAKE IT HAPPEN™ NEW YORK

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

MAYBELLINE  
MAKE IT HAPPEN™ NEW YORK



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



**FUEL  
YOUR  
HAIR**  
STRONG IS BEAUTIFUL™

NEW  
**PANTENE**

PRO-V

The advertisement features a close-up portrait of a woman with long, dark brown hair. She is wearing a thick, gold-colored chain necklace and a ring. Her right hand is visible, with a small tattoo on the wrist, and she is holding a strand of her hair. The background is white, and several large, gold coins are floating around her. The text 'FUEL YOUR HAIR' is in large, bold, black letters, with 'STRONG IS BEAUTIFUL™' in smaller letters below it. The word 'NEW' is in small letters above 'PANTENE', which is in large, bold, black letters. The text 'PRO-V' is embossed on one of the gold coins.

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



OLAY EYES

EYES SHOULD SHOW AWE. NOT YOUR AGE.

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

#AGELESS

The advertisement features a close-up of a woman's eye with a warm, brown iris. In the bottom right corner, a collection of Olay Eyes products is displayed, including a red tube of 'Ultimate Eye Cream', a silver jar of 'Lift Eye Cream', a silver jar of 'Brighten Eye Cream', and a red tube of 'Depuff Eye Cream'. The products are arranged on a reflective surface, creating a subtle reflection. The background is dark, making the products and the woman's eye stand out.



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



The advertisement is a full-page spread. On the left, a large close-up of a model with long, wavy, light brown hair. On the right, a full-body shot of a model wearing a metallic gold blazer and black pants, standing next to a vertical chain. The background is a textured, metallic gold. The L'Oréal Féria logo is prominently displayed in the bottom left corner.

**Féria**

Above: Féria Metallics Rose Gold 64  
On right: Féria Metallics Brown Shimmer 50  
©2011 L'Oréal Paris

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

BECAUSE YOU'RE WORTH IT.

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

WHICH FÉRIA ARE YOU?  
FIND OVER 30 SHIMMERING SHADES  
AT [LIVEINCOLOR.COM](http://LIVEINCOLOR.COM)

**L'ORÉAL™**  
HAIR COLORIST/PARIS



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

An advertisement for Olay Ultra Moisture Body Wash. The background is a close-up, low-angle shot of a woman's back and shoulder, showing smooth, glowing skin. In the bottom right corner, there is a bottle of Olay Ultra Moisture Body Wash and a yellow sponge. The text is overlaid on the bottom left of the image.

VISIBLE RESULTS  
INVISIBLE FEEL

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

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

A woman with long, wavy blonde hair and blue eyes is looking directly at the camera. She is wearing a light-colored, sleeveless top. The background is a soft, out-of-focus interior with a large, ornate mirror or frame.

TEN YEARS YOUNGER?

Experience a Triple-Powered Capsule of Youth

Advanced  
**CERAMIDE  
CAPSULES**  
Daily Youth Restoring Serum

**NEW FORMULA**

Now, with triple the anti-aging power, this lightweight, silky-smooth serum infuses skin with youth-restoring ceramides. Clinically proven to take up to 10 years off the look of your skin.\*

**In just two weeks:**

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

Available at:  
Macy's  
Nordstrom  
Dillard's  
The Red Door  
[elizabetharden.com](http://elizabetharden.com)

Elizabeth Arden  
NEW YORK

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



BECAUSE YOU'RE WORTH IT.

**SUPERIOR**  
**Preference.**

**4SM**  
*Just like a shade.*

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

[SUPERIORPREFERENCE.COM](http://SUPERIORPREFERENCE.COM)

*Over 50 luminous shades.*

**L'ORÉAL**  
HAIR COLORIST/PARIS

The advertisement features a large portrait of a woman with long, wavy brown hair. The text 'BECAUSE YOU'RE WORTH IT.' is at the top left. The brand name 'L'ORÉAL' is partially visible on the right. The product line 'SUPERIOR Preference.' is written vertically on the left. The '4SM' logo is in the bottom right of the portrait. Below the portrait, there are two columns of text. The left column contains a quote about the product's benefits. The right column shows three small images of hair color boxes and mentions 'Over 50 luminous shades.' The L'Oréal Paris logo is at the bottom right.



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



The advertisement features a woman with dark hair tied back, holding a large, fluffy cloud of white foam in front of her face. The background is a bright, modern bathroom. In the top right corner, the Unilever logo is visible. In the bottom right corner, there is a bottle of Dove Shower Foam with a red 'NEW' sticker. A small inset image shows hands being washed with foam.

Molly Burke

**NEW Dove Shower Foam**

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

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

Discover more at [dove.com](http://dove.com).

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

---

**KEEP  
MOROCCAN  
AND  
ROLLIN'**

LET LIFE IN  
to your hair and your head

Herbal  
Essences  
bio-renew

0 %  
PARABENS  
GLUTEN - COLLAGEN

REPAIR  
argan oil  
of morocco

**SHAMPOO**

The advertisement features a vibrant floral arrangement of yellow and pink flowers, green leaves, and orange slices. A single drop of oil is shown falling from the bottom of the arrangement. Below the flowers, the text 'LET LIFE IN to your hair and your head' is displayed. The central focus is a blue bottle of Herbal Essences shampoo with a black cap. The bottle's label includes the brand name 'Herbal Essences bio-renew', a '0 %' claim with 'PARABENS' and 'GLUTEN - COLLAGEN' listed below it, and the product description 'REPAIR argan oil of morocco'. A red banner at the bottom of the label reads 'SHAMPOO'. The background of the advertisement shows a serene landscape with rolling green hills and a few scattered trees under a clear sky.

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

NEW  
**color therapy™**

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

- INTENSIVE NOURISHMENT
- INSTANT MOISTURE

COLOR THAT CARES WHILE YOU WEAR™

Finish with Color Therapy Top Coat for extended wear.

\*For women ages 18 and over who use one of each of the Color Therapy nail polishes.

*Sally Hansen*

Hula Stone   Stealy Senses - Intense Shimmer   Mud Mask   Glaze with the Flow   Cheeky Life   Blushed Hope   Weather Ready

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



Barbara Palvin  
Infallible Paints

INFAILLIBLE  
**PAINTS**  
LIQUID LINER

[www.lorealparisusa.com/paints](http://www.lorealparisusa.com/paints)



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



INFAILLIBLE PAINTS  
LIQUID LINER

**NEW** 0.1MM LINER TIP  
GLIDES ON  
SMUDGE-RESISTANT

**L'ORÉAL™**  
MAKEUP DESIGNER/PARIS

  @LOREALMAKEUP  
©2017 L'Oréal USA, Inc.



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

When I make a move,  
I do it precisely.

Get expert tips at  
[Maybelline.com/brow](http://Maybelline.com/brow)

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

NEW  
**BROW precise**  
FIBER VOLUMIZER  
MASCARA

tapered brush  
gel formula with  
volumizing fibers

before  
after

#MNYBrows

MAYBELLINE  
**BROW precise**  
FIBER VOLUMIZER  
MASCARA

MAYBELLINE  
MAKE IT HAPPEN™ NEW YORK

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



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

The advertisement features a large portrait of Bianca Balti, a woman with long dark hair and red lipstick, looking over her shoulder. She has a tattoo on her shoulder that reads "Be More". The text "INFALLIBLE TOTAL COVER" is overlaid on the image. Below the portrait, there is a smaller image showing a close-up of the tattoo and a hand applying foundation. The text "NOW YOU'RE TOTALLY COVERED" is followed by "24HR FULL COVERAGE, WEIGHTLESS FEEL" and "BECAUSE YOU'RE WORTH IT." Below this, there are two product images: a tube of "INFALLIBLE PRO FACE + BODY FOUNDATION" and a palette of "PRO CONCEALER KIT". The text "NEW" is placed above each product. At the bottom, there are social media icons for Snapchat and Instagram, followed by the text "@LOREALMAKEUP" and "L'ORÉAL MAKEUP DESIGNER/PARIS".

INFALLIBLE  
TOTAL COVER

Bianca Balti  
Makeup Design: 301

BE YOUR OWN PRO AT  
INFALLIBLEPRO.COM

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

NEW  
PRO FACE + BODY FOUNDATION  
COMFORTABLE, NATURAL FINISH

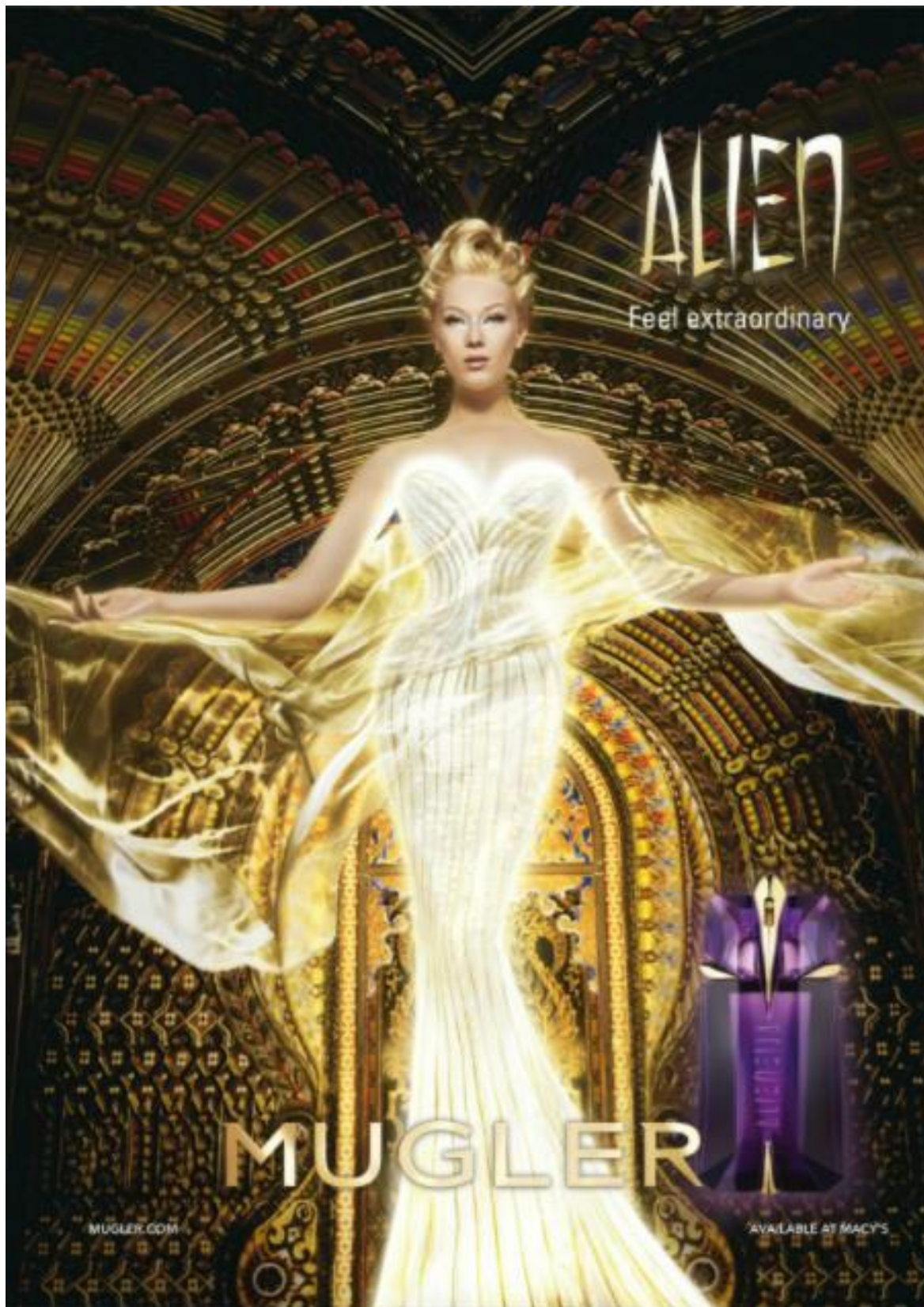
NEW  
PRO CONCEALER KIT  
CONCEALS + CONTOURS

APPLY TO FACE OR BODY  
USE TOTAL COVER FOUNDATION WITH TOTAL COVER  
CONCEALER PALETTE FOR BEST RESULTS

@LOREALMAKEUP  
©2017 L'Oréal USA, Inc.

L'ORÉAL  
MAKEUP DESIGNER/PARIS

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





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



The advertisement features a woman with a surprised expression, her hands on her cheeks, with a white scrub applied to her face. The background is a solid orange color. In the top right corner, there is a small Unilever logo. The text "LOVE NATURAL EXFOLIANTS?" is centered over the woman's face. Below this, a tube of St. Ives Face Scrub is shown, set against a background of many ripe peaches. The tube is white with a red and green label that reads "St. Ives FACE SCRUB" and "MADE WITH 100% NATURAL EXFOLIANTS". At the bottom, a white banner contains the text: "OUR SCRUB IS MADE WITH CALIFORNIA WALNUT SHELL POWDER & APRICOT EXTRACT, NOT PLASTIC MICROBEADS" and "STIVES.COM".

U  
Unilever

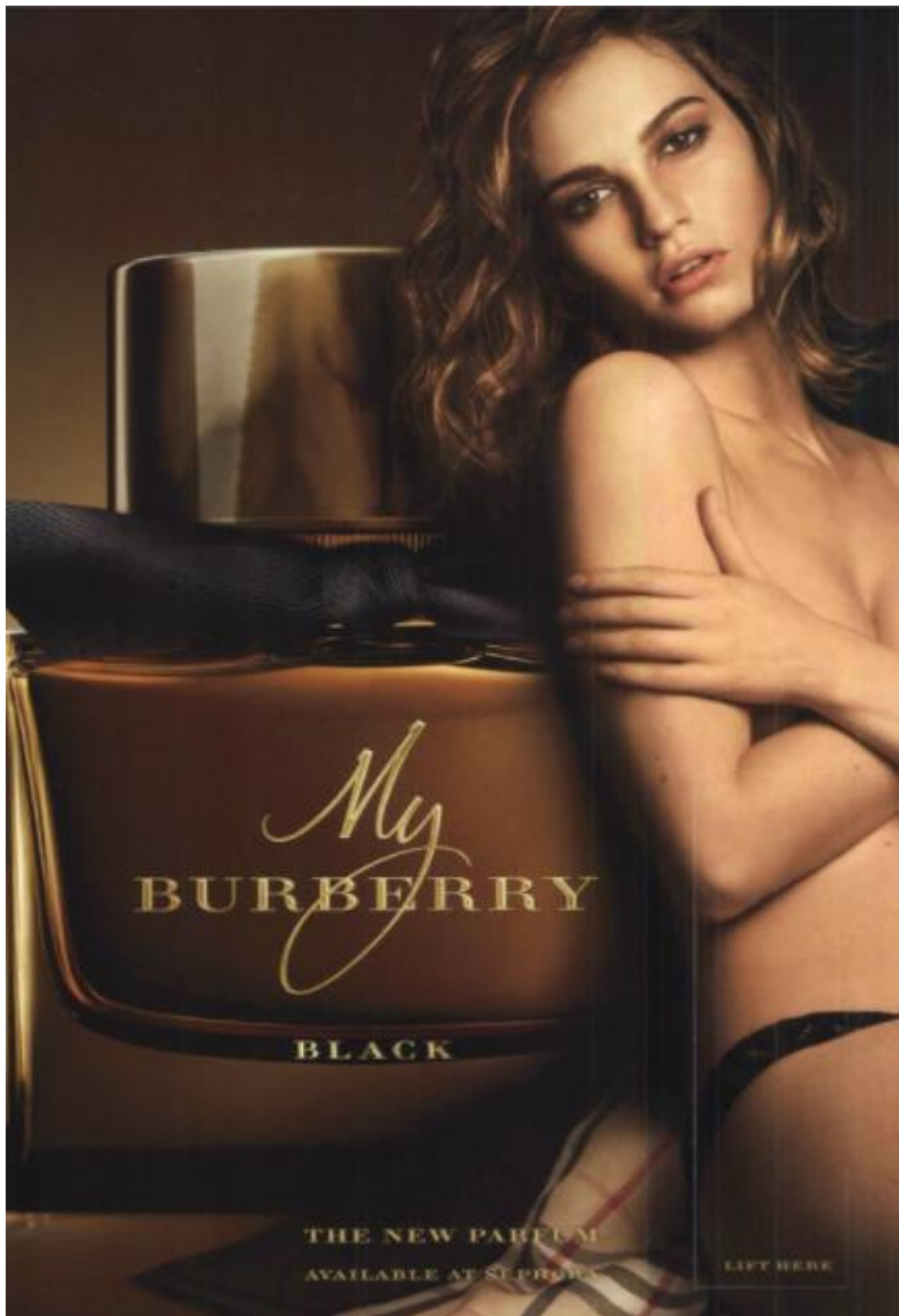
LOVE  
NATURAL  
EXFOLIANTS?

St. Ives  
FACE SCRUB

MADE WITH  
100%  
NATURAL  
EXFOLIANTS

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

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



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





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

Drench your skin in the new wave of super hydration.

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

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

See what's possible.  
Learn more at [neutrogena.com/hydroboost](http://neutrogena.com/hydroboost)



The advertisement features two Neutrogena Hydro Boost products against a light blue background with dynamic water splashes. On the left is a tall, clear blue bottle of 'Hydro Boost hydrating cleansing gel' with a white pump dispenser. The bottle has a 'NEW' sticker and lists benefits: 'Intense Hydration for soft, supple skin' and 'Effectively removes makeup & impurities'. It also mentions 'HYALURONIC ACID' and 'DERMATOLOGIST RECOMMENDED BRAND'. To the right of the bottle is a small, clear blue jar of 'Neutrogena Hydro Boost Water Gel'. The jar is tilted, showing its white lid and the product inside. The jar also lists 'HYALURONIC ACID'. The products are reflected on a wet surface at the bottom. The Neutrogena logo is prominently displayed at the bottom right, with the tagline '#1 Dermatologist recommended skincare' below it.

Neutrogena®

#1 Dermatologist recommended skincare

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



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

**NEW FRUCTIS** *superfruit. super Hair.*



**NEW GARNIER FRUCTIS**  
ACTIVE FRUIT PROTEIN  
**SLEEK & SHINE ZERO**  
ZERO SILICONE  
FORTIFYING SHAMPOO  
With Marula Oil  
FRIZZY, FINE HAIR

**PARABEN FREE  
SILICONE FREE**

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



citrus protein    apple    vitamins B3 + B6

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

**GARNIER**  
GARNIERUSA.COM



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



The advertisement features two women with radiant skin, smiling and looking towards the camera. They are wearing white tops. In the foreground, two Olay Luminous skincare products are displayed: a jar of 'TONE PERFECTING CREAM' and a bottle of 'WAX BEAUTY CONCENTRATE'. The Olay logo is prominently displayed in the center, with the tagline 'DNA or OLAY?' below it.

# OLAY

*DNA or OLAY?*

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

Who needs DNA when you have Olay?

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



© 2007 Sally Hansen LLC

*Sally Hansen*

**MIRACLE GEL™**  
**LIFE-PROOF POLISH.**

The longer lasting manicure. No UV light needed.

Available in 12 shades. Featured Shade: Pinky Pericles.

STEP 1  
COLOR

STEP 2  
TOP COAT

MIRACLE GEL™  
LIFE-PROOF POLISH

MIRACLE GEL™  
LIFE-PROOF POLISH

The advertisement features a woman with long, wavy blonde hair, wearing a black dress with white polka dots, posing with her hands raised. An inset image shows a close-up of her hands with pink nail polish. At the bottom right, two bottles of Sally Hansen Miracle Gel Life-Proof Polish are shown: a pink bottle labeled 'STEP 1 COLOR' and a black bottle labeled 'STEP 2 TOP COAT'. The background is a solid red color.



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



ADVERTISING

PANTENE

summer  
RESCUE

Helps repair even extreme hair damage in just 3 minutes.

STRONG IS BEAUTIFUL™

PANTENE  
3 MINUTE  
RESCUE

PROMISE

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

**ACNE'S  
OUTTA HERE!®**

WITH OUR BIORÉ®  
**BAKING SODA**  
SCRUB.

(A KITCHEN FIX WITH A TWIST!)



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

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

**Bioré**  
free your pores!

[www.biore.com](http://www.biore.com)



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



**INFALLIBLE PRO-GLOW/  
CONCEALER**

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

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



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

**L'ORÉAL**  
PARIS



**@LOREALMAKEUP**  
©2017 L'Oréal USA, Inc.

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

# oops.

***SIMPLY WASH AWAY  
DIFFICULT COLORS***

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



oops.

**Color Oops**  
hair color remover

**EXTRA STRENGTH**

Simply Wash Away Difficult Colors

**Removes Artificial Hair Color**

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

**HAIR COLOR REMOVER**

Available at:     

**ColorOops.com** 

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

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



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

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

BECAUSE YOU'RE WORTH IT™

\*Based on skin surface cell turnover. ©2017 L'Oréal USA, Inc.

**L'ORÉAL**  
PARIS



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





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

# BE RADIANT.



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

**MERLE NORMAN**  
cosmetics

© 2017 Merle Norman Cosmetics, Inc.

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



OLAY

*Elevate Moisture. Enhance Skin.*  
EXPERIENCE OLAY

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

\*Strengthens skin's moisture barrier

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



A full-page advertisement for OPI Gelcolor featuring a close-up of actress Hannah Bronfman. She is shown from the chest up, wearing a dark, patterned tank top with yellow trim. Her long, dark hair is styled in loose waves. She has her eyes closed and is gently touching her neck with her right hand, which has red-painted nails and several gold rings. Her left hand, also with red nails and rings, is resting on her hip. The background is a soft, out-of-focus white. In the top right corner, there is a small inset photo of a red OPI Gelcolor bottle. At the bottom left, three OPI Gelcolor bottles in different shades (green, red, and white) are displayed. The overall aesthetic is elegant and sophisticated.

**HANNAH BRONFMAN**  
Beauty & Health  
OPI Gelcolor

No damage removal  
for healthier looking nails\*

**NEW OPI GELCOLOR**  
with breakthrough  
ProHealth Technology

**OPI**  
GELCOLOR  
#GelYes

easy removal in as fast as 7 minutes | 2x weeks of wear  
unbeatable shine | available in iconic OPI shades

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

**O·P·I**  
#1 SALON BRAND WORLDWIDE

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

# TOO HOT TO HANDLE

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

**NEW!**

**PROTECT ME**  
UP TO 78% Reduction in Breakage

**PREP ME**  
UP TO 68% Reduction in Breakage

**SUPPORT ME**  
LONG LASTING UP TO 24 HOURS

AVAILABLE AT: **ULTA**

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



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



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



How to make your stubborn makeup leave without a fight.

**Neutrogena® Makeup Remover Cleansing Towelettes**

Removes 99.3% of your most stubborn makeup.

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

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

**Neutrogena®**

#1 Dermatologist recommended skincare

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



©2017 P&G

# OLAY

## TOTAL EFFECTS

OLAY  
TOTAL EFFECTS  
7<sup>IN</sup> ONE  
ANTI-AGING MOISTURIZER

OLAY  
TOTAL EFFECTS  
7<sup>IN</sup> ONE  
NIGHT TISSING CREAM

### 28 DAYS *to* VISIBLY HEALTHY SKIN

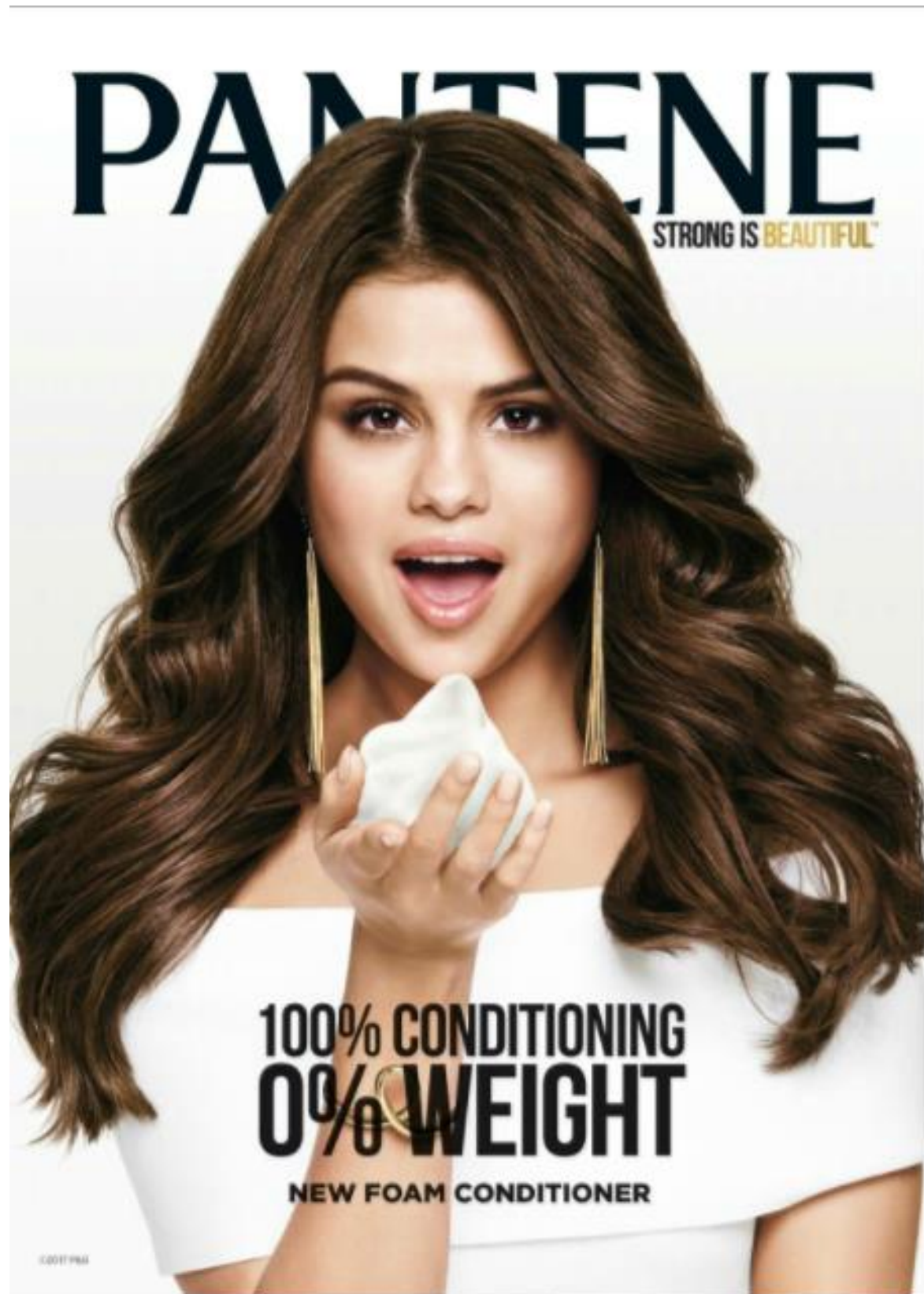
TAKE THE OLAY 28 DAY CHALLENGE

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

AGELESS

We guarantee you'll love Olay, but if you don't, we'll give you your money back via a prepaid card. Call toll-free 1-800-845-9997 or visit [olayguarantee.com](http://olayguarantee.com)

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



**PANTENE**  
STRONG IS BEAUTIFUL™

**100% CONDITIONING  
0% WEIGHT**  
NEW FOAM CONDITIONER

©2017 P&G



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



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



Advertisement 41: *Allure*, December, pg. 64



**MATTE ADDICTION**  
BECAUSE YOU'RE WORTH IT.™

WINA SHANE  
WEARING SHADE 425

**THE EXPERT DIFFERENCE**  
These velvety, richly pigmented lipsticks give a rich matte finish without the dryness.

**MATTE BY COLOUR RICHE / LIPSTICK**  
OUR RICHEST MOST OBSESSIVE COLOR

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

NEW

**Worth It**  
Rewards

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

**L'ORÉAL PARIS**



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



A close-up portrait of a woman with dark skin and short hair, looking directly at the camera with a slight smile. Her eyes are the focal point, showing a subtle shimmer. In the bottom right corner, a collection of Olay Eyes products is displayed, including a red tube of eye cream, a silver jar of eye cream, and a box of Olay Eyes products. The background is dark and moody.

PHOTOGRAPH BY [illegible]

EYES SHOULD  
SHOW STRENGTH.  
NOT YOUR AGE.

**OLAY**  
EYES  
#AGELESS

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

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



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

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



**PURE-CLAY MASK**

CLARIFYING WITH  
[ 3 PURE CLAYS + EUCALYPTUS ]

**#PURECLAYMASK**  
LOREALSKINEXPERT.COM

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

PURE CLAY YOUR WAY:  
ALSO AVAILABLE IN:  
RED ALGAE MASK  
EXFOLIATES ROUGH SKIN  
CHARCOAL MASK  
BRIGHTENS DULL SKIN

**L'ORÉAL**  
SKIN EXPERT/PARIS

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



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



© 2011 Estée Lauder Inc.

FLAWLESS WITH SERIOUS STAYING POWER

## DOUBLE WEAR

15-Hour Long-Wear Makeup

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

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

[esteeauder.com](http://esteeauder.com)

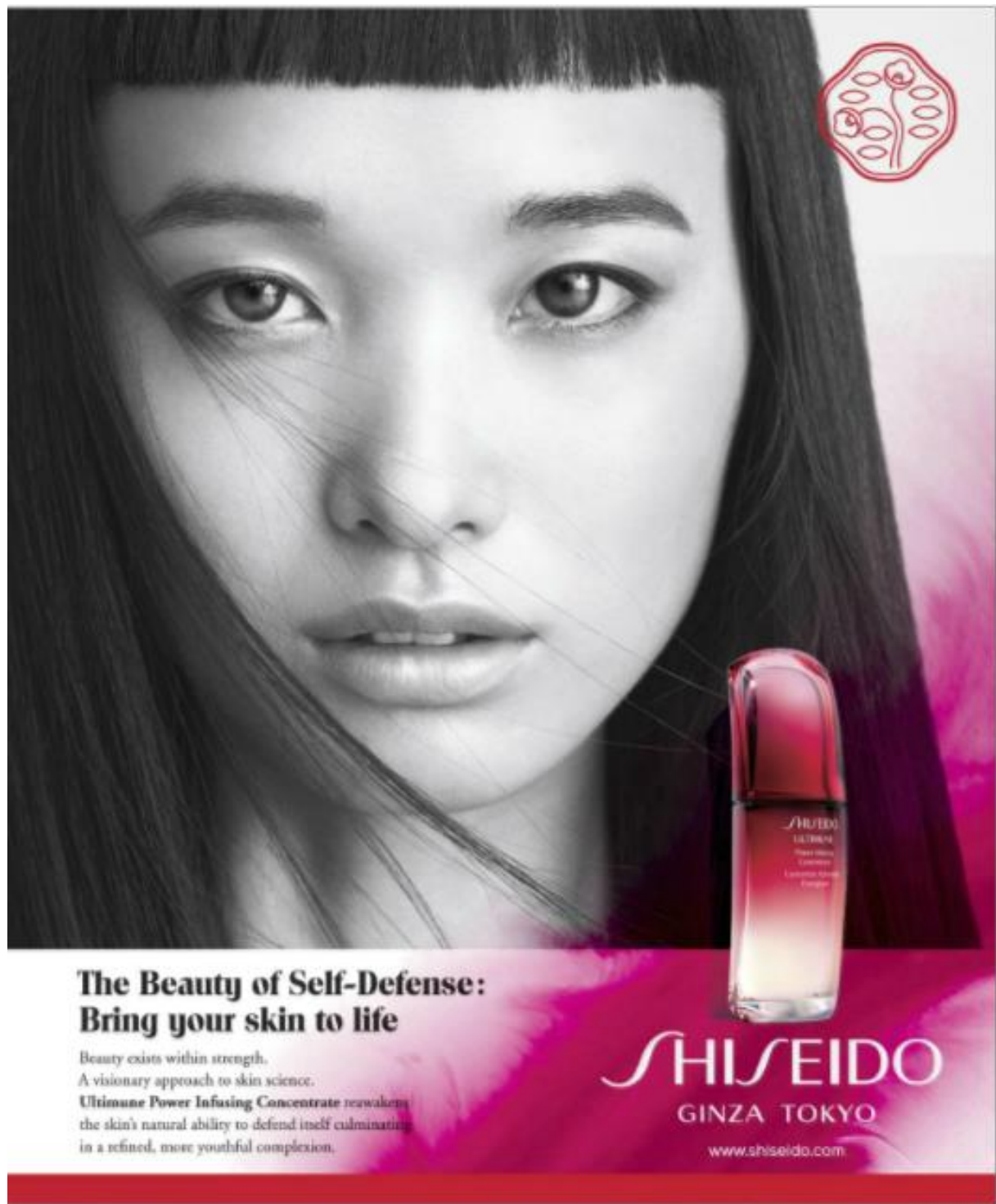
ESTÉE LAUDER

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

38 Shades



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



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

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

**SHISEIDO**  
GINZA TOKYO  
[www.shiseido.com](http://www.shiseido.com)

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

URBAN DECAY

*Ruby Rose is wearing Vice*

VICE  
LIQUID LIPSTICK

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

#LipstickIsMyVice URBANDECAY.COM

The advertisement features a close-up portrait of Ruby Rose against a dark, starry background. She has dark, messy hair and is wearing a silver, metallic-looking off-the-shoulder top. Her face is covered in freckles, and she has dramatic eye makeup and dark lipstick. Her left arm is raised, showing several tattoos, including a large one on her shoulder that says "I'm a Rebel" and another on her upper arm that says "I'm a Punk". A small, handwritten-style note in the middle right says "Ruby Rose is wearing Vice". In the bottom right corner, there is a tube of Urban Decay Vice Liquid Lipstick in a dark shade. The brand name "URBAN DECAY" is at the top in a large, serif font. The product name "VICE LIQUID LIPSTICK" is in the center in a large, gold, serif font. Below it, the tagline "20+ ADDICTIVE, HIGH-INTENSITY COLORS. WATERPROOF, KISS-PROOF, LIFE-PROOF." is in a smaller, sans-serif font. At the very bottom, the hashtag "#LipstickIsMyVice" and the website "URBANDECAY.COM" are listed.



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

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

**NEW**  
the  
**COLOSSAL™**  
**BIG SHOT™**

**SEE IT. BELIEVE IT.**

**BEFORE:**  
Lashes without  
Big Shot volume.

**AFTER:**  
Just 1 coat for  
fully loaded  
lashes.

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

**BOSS**

Like a boss?  
It's the only way.

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

#BIGSHOTMASCARA

**MAYBELLINE**  
MAKE IT HAPPEN™ NEW YORK

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



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

**FULL OF WHAT HAIR WANTS:**

**HAIR LOOKS HEALTHIER AFTER THE 1<sup>ST</sup> USE\***

- Intensely nourishing formula with Apricot Oil • Softness that lasts

**NOT WHAT IT DOESN'T:**

**100% SULFATE-FREE**

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

**PURE RESPECT FOR YOUR HAIR**

Visit [SulfateFreeShampoo.com](http://SulfateFreeShampoo.com)

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

**L'ORÉAL**  
HAIR EXPERT/PARIS

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

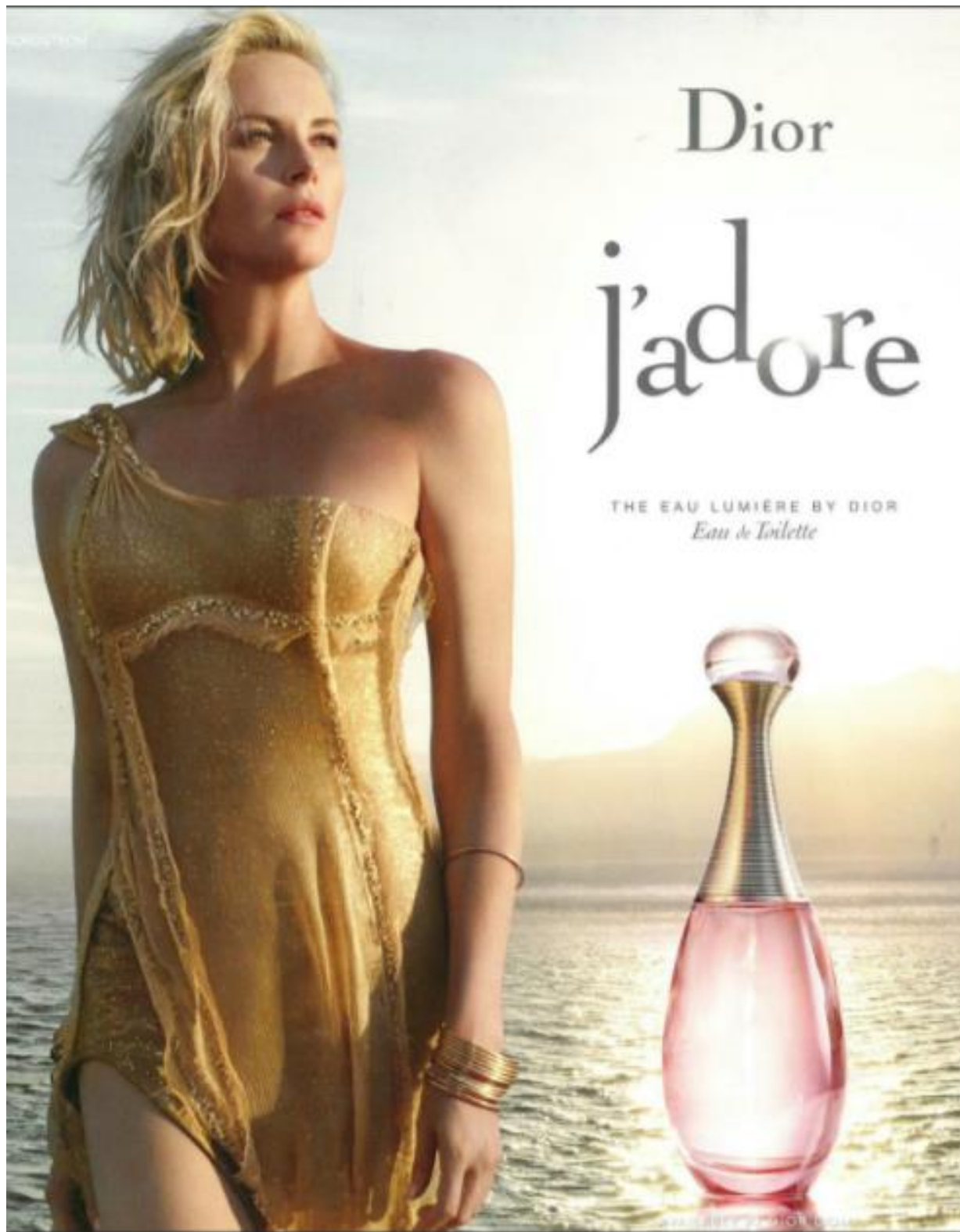
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LANCÔME  
PARIS





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



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

PURE RESPECT FOR YOUR HAIR

**FULL OF WHAT HAIR WANTS:**

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

**NOT WHAT IT DOESN'T:**

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

100%

Visit [SulfateFreeShampoo.com](http://SulfateFreeShampoo.com)

**L'ORÉAL**  
HAIR EXPERT/PARIS

\*derived ingredients or byproducts  
†not tested on animals  
\*facility that also processes gluten



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

© 2017 Estée Lauder Inc.

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

**ADVANCED  
NIGHT REPAIR**  
Concentrated  
Recovery Eye Mask

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

Learn more at [esteelauder.com](http://esteelauder.com)

NEW  
Eye Mask

ESTÉE LAUDER  
Advanced  
Night Repair

ESTÉE LAUDER  
Advanced  
Night Repair

Face Serum    Eye Gel Creme

ESTÉE LAUDER

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



**Aveeno.**  
ACTIVE NATURALS.  
Naturally Beautiful Results\*

Now your skin can light up the room.

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

**Aveeno.**  
ACTIVE NATURALS.  
positively radiant®  
skin brightening  
daily scrub

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

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

Advertisement 55: *Elle*, May, pg. 97A woman with dark hair, wearing a white tank top, is shown from the chest up, looking down at her hands. She is holding a white, textured cloth that is being rinsed under water flowing from a chrome faucet. The background is a soft, out-of-focus light color.

OLAY

GET A BETTER  
*clean*  
WITH  
OLAY DAILY  
FACIALS.

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

The product packaging is a white rectangular box with a blue and white wave graphic on the left. It features the Olay logo and the text 'daily facials daily clean'. Below this, it says '4-in-1 water activated cloth' and 'cleansing power of a scrub, toner, mask and cleanser'. A small image of a woman's face is visible on the left side of the box.

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

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



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

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

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

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

**PURE-CLAY MASKS**

**L'ORÉAL PARIS**

#PURECLAYYOURWAY  
BECOME YOUR MOST WORTHY™  
L'ORÉAL PARIS SKINCARE  
©2017 L'ORÉAL USA, INC.



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



**NEW**

L'ORÉAL  
HAIR EXPERT/PARIS

**EVER  
FRESH**

**SULFATE/FREE**  
PYRITHIONE ZINC DANDRUFF SHAMPOO

[INDIAN LILAC]

**ANTIDANDRUFF  
SHAMPOO**

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

<b>FULL OF WHAT HAIR WANTS:</b>	<b>NOT WHAT IT DOESN'T:</b>
<b>FLAKE-FREE* AND GENTLE ON COLOR</b>	<b>100% SULFATE-FREE</b>
<ul style="list-style-type: none"> <li>• Controls dandruff with pyrithione zinc</li> <li>• Infused with Indian Lilac botanicals</li> </ul>	<ul style="list-style-type: none"> <li>• Paraben-free • Dye-free • Vegan**</li> <li>• No harsh salts • No gluten ingredients†</li> </ul>

**PURE RESPECT FOR YOUR HAIR**

Visit [SulfateFreeShampoo.com](http://SulfateFreeShampoo.com)

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

**L'ORÉAL  
PARIS**

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

Julianne Moore

AMERICA'S #1 MASCARA\*

# VOLUMINOUS®

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

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

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



BECAUSE YOU'RE WORTH IT.™

## L'ORÉAL PARIS

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



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

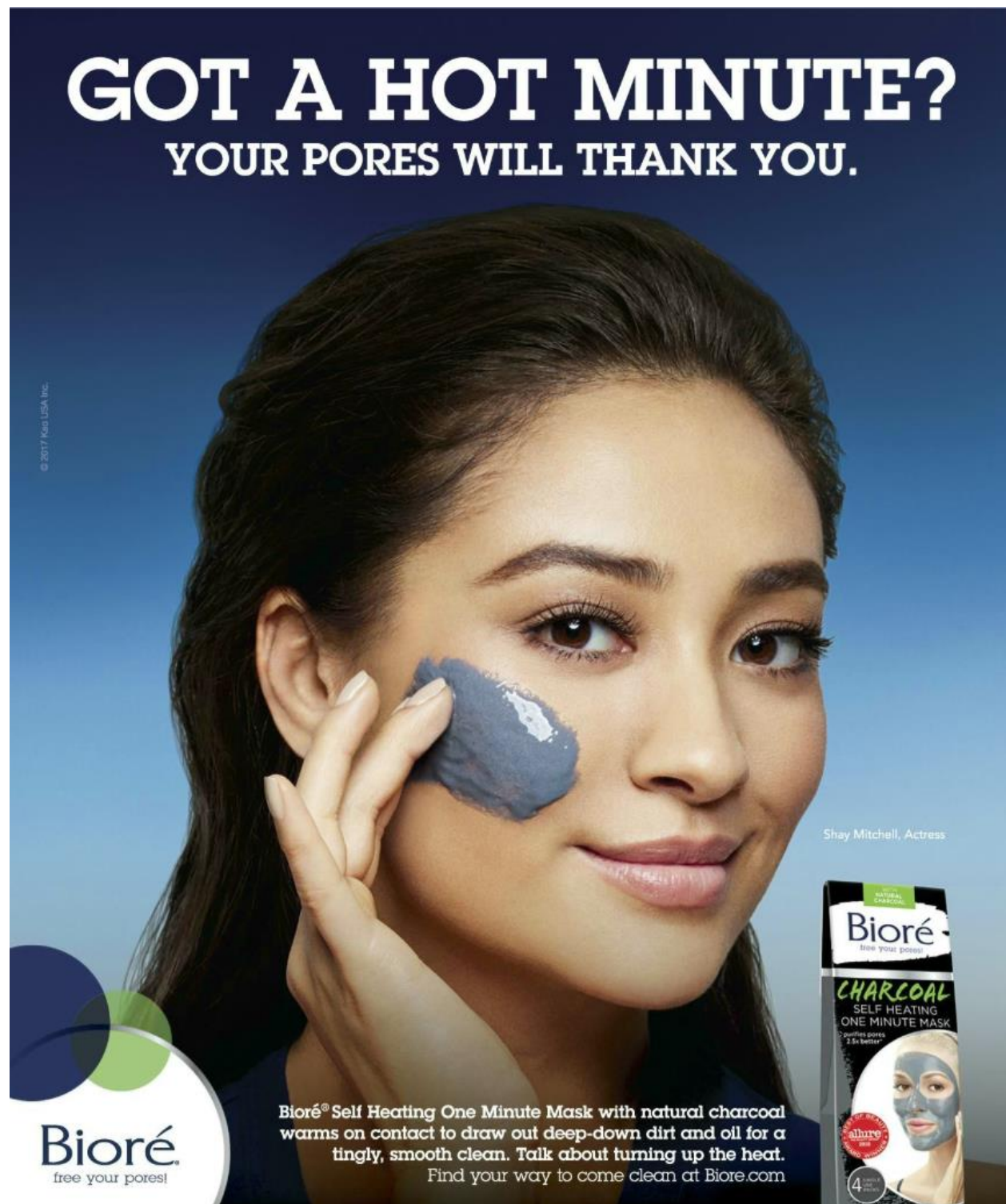
# GOT A HOT MINUTE? YOUR PORES WILL THANK YOU.

© 2017 Kose USA Inc.

Shay Mitchell, Actress

**Bioré**  
free your pores!

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

A close-up photograph of actress Shay Mitchell applying a dark charcoal-colored Bioré mask to her cheek with her fingers. She has dark hair and is looking towards the camera with a slight smile. The background is a soft, out-of-focus blue gradient. In the bottom right corner, there is a small image of the Bioré Charcoal Self Heating One Minute Mask packaging, which is a white box with green and black accents. The packaging features the Bioré logo, the word 'CHARCOAL' in large green letters, and a picture of a woman wearing the mask. A red circular seal on the packaging says 'allure BEST' and a green seal says '4 stars'.

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



BECAUSE YOU'RE WORTH IT.™

**EXCELLENCE**

NOTHING PROTECTS BETTER\*  
OR COVERS GRAY BETTER

- PROTECTS BEFORE, DURING & AFTER COLORING
- PRO-KERATINE COMPLEX
- RICH, NON-DROP CREME FORMULA

**RICH, RADIANT COLOR 100% GRAY COVERAGE**

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

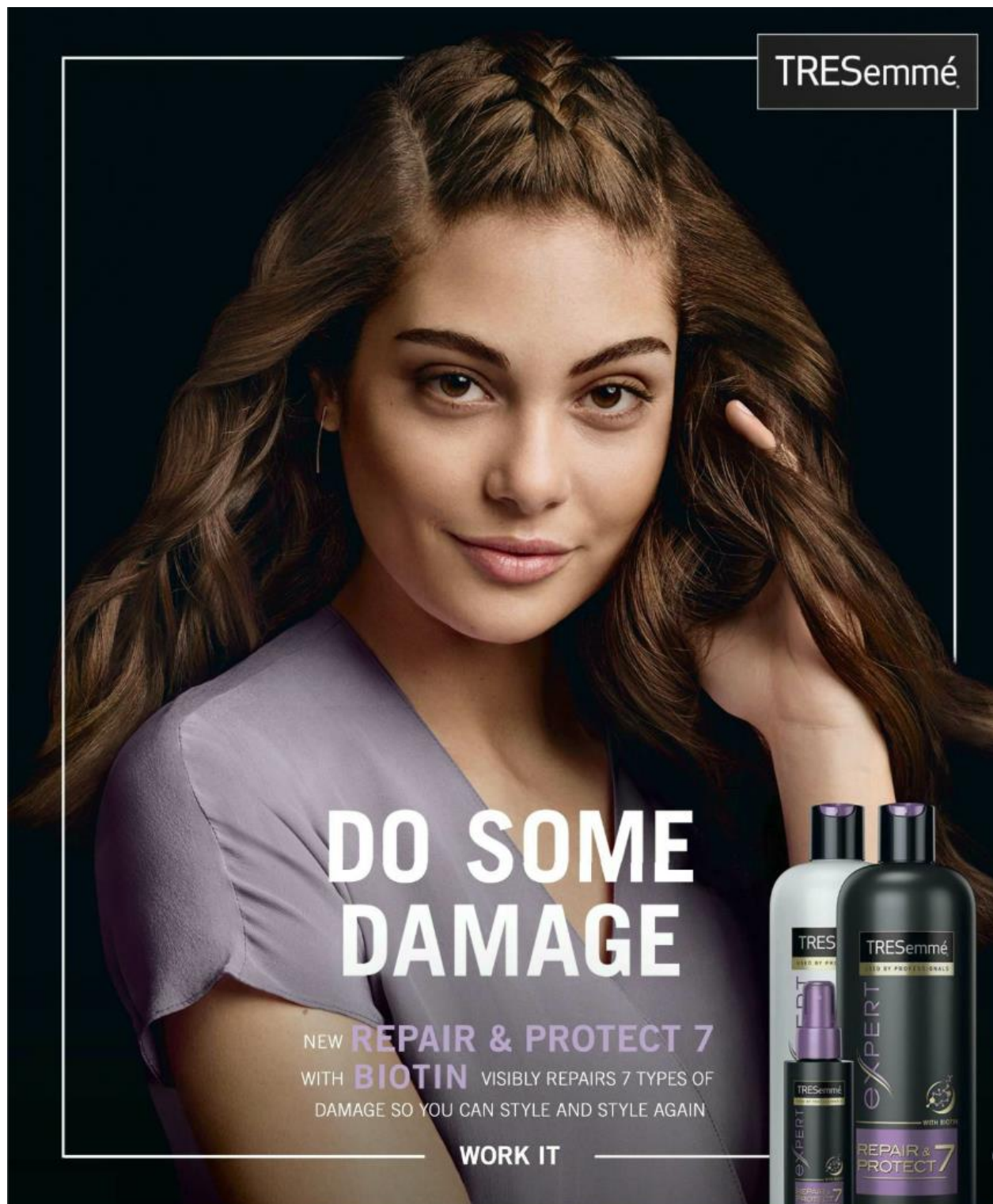
"I count on it to  
take care of my hair.  
And it does."  
**EVA LONGORIA #4**

**L'ORÉAL PARIS**

**Worth It** Earn rewards. Join now at:  
Benevants [lorealparisusa.com/worthitrewards](http://lorealparisusa.com/worthitrewards)

©2007 L'ORÉAL USA, INC.

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



TRESemmé

# DO SOME DAMAGE

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

WORK IT



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



Aveeno<sup>®</sup>  
ACTIVE NATURALS<sup>®</sup>  
Naturally Beautiful Results<sup>®</sup>

new

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

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

new  
Aveeno<sup>®</sup>  
ACTIVE NATURALS<sup>®</sup>  
absolutely  
ageless<sup>™</sup>  
restorative night cream

© J&JCI 2016

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



SCHWARZKOPF.COM

  
**Schwarzkopf**  
*Professional HairCare for you.®*

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

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

**BEAUTIFUL BY  
 CHOICE**

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





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



TRESemmé

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

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

WORK IT



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



**GIVENCHY**

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

**LE ROUGE**

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

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

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

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

fall  
collection  
2017

girly grunge

saved by  
the belle

mixtape

knee-high life

dressed to  
the nineties

#essielove  
explore more  
@ essie.com

as if!

America’s nail  
salon expert.  
Since 1981.



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

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



The Grease! Showman Nile Tawansah (L). The Mayor ABC / Tony Award, Diggs, Toyms, and Owen Getty Images



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



ABSORBS OIL  
**EUCALYPTUS**  
 CLEANSER



BRIGHTENS  
**CHARCOAL**  
 CLEANSER



REFINES PORES  
**RED ALGAE**  
 CLEANSER

**Worth It**  
 Rewards

Earn rewards. Join now at:  
[lorealparisusa.com/worthitrewards](http://lorealparisusa.com/worthitrewards)

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

**L'ORÉAL**  
 PARIS

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

**COLOR PROTECT**  
*NEW LOOK...NEW FORMULA*

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

The Original  
**Mane 'n Tail**  
*Color Protect*  
**SHAMPOO**  
 Shampooing Protection Couleur  
 Champú Protección Color  
 For Max Color Hold / Healthier Hair  
 Enhanced Shine / UV / Thermal Protection  
 Straight Arrows  
 12 fl oz / 355 ml e

The Original  
**Mane 'n Tail**  
*Color Protect*  
**CONDITIONER**  
 Revitalisant Protection Couleur  
 Acondicionador Protección Color  
 For Max Color Hold / Healthier Hair  
 Enhanced Shine / UV / Thermal Protection  
 Straight Arrows  
 12 fl oz / 355 ml e

The Original  
**Mane 'n Tail**  
*Color Protect*  
**SHAMPOO**  
 Shampooing Protection Couleur  
 Champú Protección Color  
 For Max Color Hold / Healthier Hair  
 Enhanced Shine / UV / Thermal Protection  
 Straight Arrows  
 27.05 fl oz / 800 ml e

The Original  
**Mane 'n Tail**  
*Color Protect*  
**CONDITIONER**  
 Revitalisant Soins Couleur  
 Acondicionador De Cuidado De Color  
 For Max Color Hold / Healthier Hair  
 Enhanced Shine / UV / Thermal Protection  
 Straight Arrows  
 27.05 fl oz / 800 ml e

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

[www.manentail.com](http://www.manentail.com) / 1.800.827.9815



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



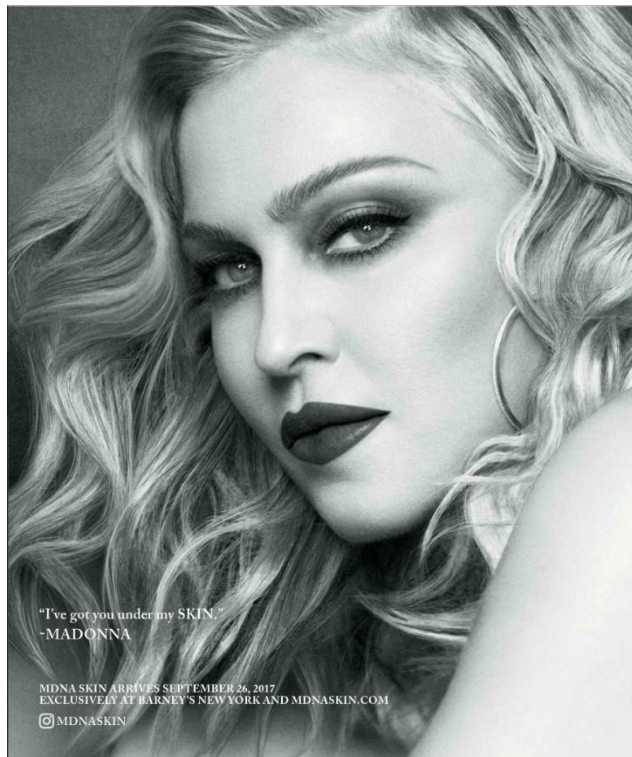
Liya Kebede is wearing  
Féria Power Violet  
in shade V48.  
#liveincolor  
©2017 L'Oréal USA, Inc.

**LIVE IN VIOLETS.**

WHICH FÉRIA ARE YOU? FIND OVER 30 MULTI-FACETED,  
SHIMMERING SHADES AT [LIVEINCOLOR.COM](http://LIVEINCOLOR.COM)

**Worth It**  
Rewards Earn rewards. Join now at:  
[lorealparisusa.com/worthitrewards](http://lorealparisusa.com/worthitrewards)

**L'ORÉAL**  
PARIS

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

# Give Good FACE

*Beauty is an art. Skincare is a science.*

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

Let the ritual begin.

**MDNA**  
SKIN



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





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

*stronger, gentler*  
**acid**  
*the change agents for visibly younger skin*

**StriVectin**

**advanced<sup>™</sup> acid**  
REPAIR  
NIA114<sup>™</sup> + OLEIC  
Lipid Recovery Mix

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

**advanced<sup>™</sup> acid**  
RESURFACE  
NIA114<sup>™</sup> + GLYCOLIC  
Skin Peel Mask

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

**advanced<sup>™</sup> acid**  
REHYDRATE + REPLUMP  
NIA114<sup>™</sup> + HYALURONIC  
Dual-Response Serum

**HYALURONIC ACID**  
*bring dehydrated skin back to life*

**NEW ADVANCED ACIDS**

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

**StriVectin** outsmart aging

AVAILABLE AT ULTA BEAUTY & ULTA.COM • IMPULSE BEAUTY AT MACY'S • DILLARD'S • CARSON'S • AMAZON LUXURY BEAUTY • QVC.COM • STRIVECTIN.COM f t

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

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

## Results in 1 week

with the supercharged, go-to anti-aging ingredient.

**Neutrogena® Rapid Wrinkle Repair®**

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

**NEUTROGENA® ACCELERATED RETINOL SA**

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

See what's possible. Visit [Neutrogena.com/Retinol](http://Neutrogena.com/Retinol)



# Neutrogena®

#1 Dermatologist recommended skincare

\*Among OTC cosmetics, greater improvement on fine lines, QJ&QJ 2010



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



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





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

**MAKE YOUR HAIR 100% STRONGER\***

THE BIGGEST SHAMPOO BREAKTHROUGH IN 30 YEARS ACCORDING TO **ELLE**

**PANTENE**  
PRO-V

DAILY  
**MOISTURE**  
RENEWAL

SHAMPOO

24 HR HYDRATION

PRO-V

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

**STRONG IS BEAUTIFUL™**

\*vs. non-conditioning shampoo

©2017 P&G

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



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



GET YOUR FREE SAMPLE: [HYDRAGENIUS.COM/SAMPLE](https://www.hydragenius.com/sample)

**Worth It**  
Rewards  
Earn rewards. Join now at:  
[lorealparisusa.com/worthitrewards](https://lorealparisusa.com/worthitrewards)  
©2017 L'Oréal USA, Inc.

**L'ORÉAL**  
PARIS



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

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



[ WITH ALOE WATER ]



GET YOUR FREE SAMPLE  
[HYDRAGENIUS.COM/SAMPLE](http://HYDRAGENIUS.COM/SAMPLE)

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

**Worth It** Rewards Earn rewards. Join now at:  
[lorealparisusa.com/worthitrewards](http://lorealparisusa.com/worthitrewards)

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

**L'ORÉAL**  
 PARIS



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

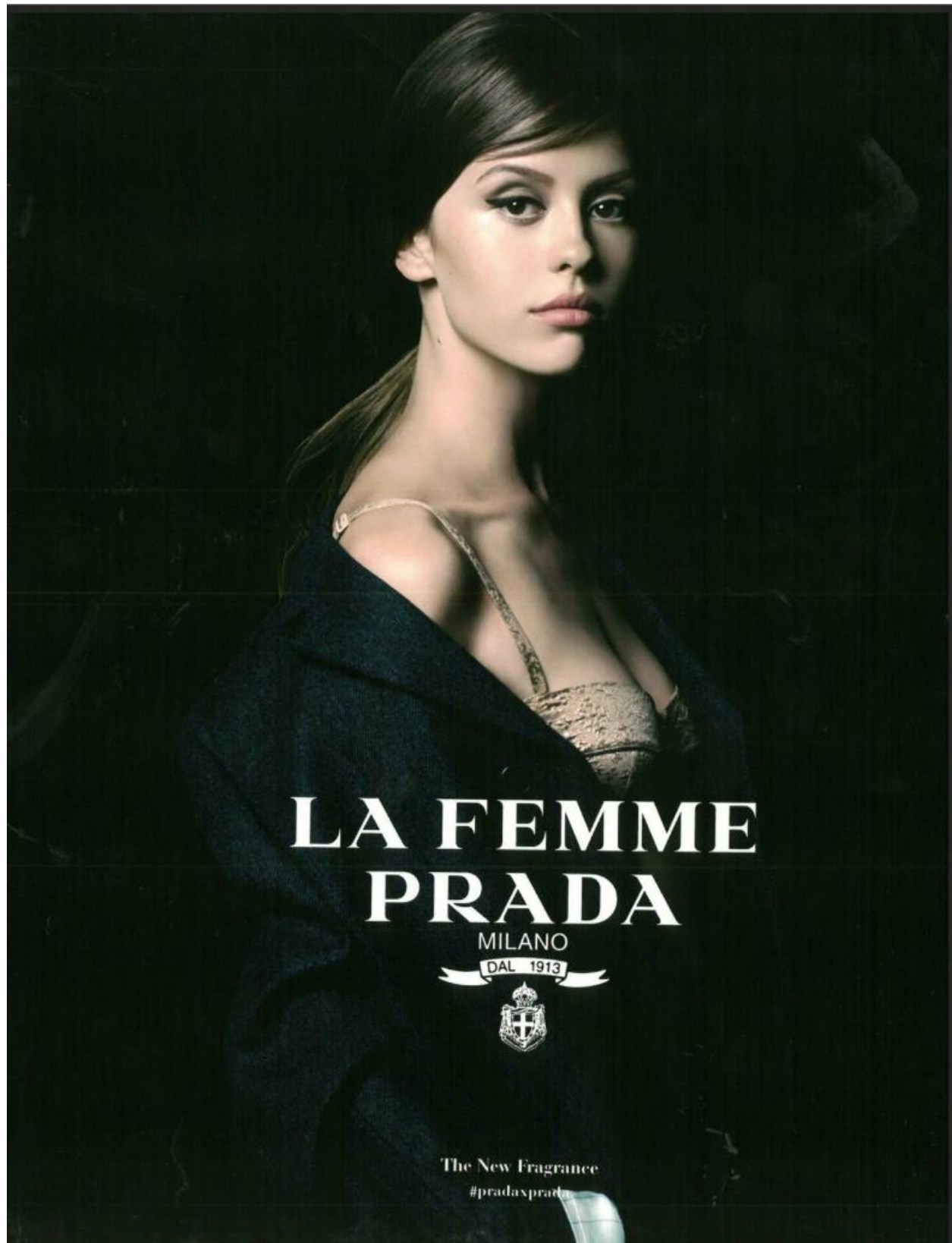


CHLOË Grace MORETZ Introducing The NEW FRAGRANCE for HER

  
**COACH**  
NEW YORK



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



ADVERTISEMENT

## OUR BEAUTY EDITORS LOVE OLAY

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



Sources: Media Beauty Outlook #1/Sep/October 2018; The NPD Group Inc. #1/MS. Participating magazines include: Cosmopolitan, Dr. Oz, The Good Life, Elle, Good Housekeeping, Harper's Bazaar, Marie Claire, O, The Oprah Magazine, Real Simple, Town & Country, US Weekly, and Women's Health.



OLAY

DNA or OLAY?



Olay discovered that almost 10% of women naturally look years younger. Now every woman can be ageless. We engineered Olay Regenerist to dramatically reduce the look of wrinkles. See results in day 1, and years off your skin age by day 28. All without paying hundreds of dollars.

DNA or OLAY?  
Your skin will never tell.



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



needles no more® **3-D LIP PLUMPFIX**

**PLUMP BY DAY  
NOURISH BY NIGHT**

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

**dr. brandt**  
skin-changing science

EXCLUSIVELY AT  
**SEPHORA**

90%  
reported deeply  
nourished lips  
after one use\*

80%  
reported that lips  
look plumper\*\*



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



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



flawless.

**Exuviance® CoverBlend®**  
visibly transforming makeup

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

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

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

Exuviance  
CoverBlend  
Skin-Caring Foundation  
with Broad-Spectrum SPF 35  
light to medium to full coverage  
Hydrating & Illuminating

Exuviance  
CoverBlend  
Concealing Treatment  
with Broad-Spectrum SPF 35  
light to medium to full coverage  
Hydrating & Illuminating

Exuviance  
CoverBlend  
Multi-Function Treatment  
with Broad-Spectrum SPF 35  
light to medium to full coverage  
Hydrating & Illuminating

DERMATOLOGIST DEVELOPED  
Exuviance.  
**CoverBlend.**

Exuviance.com  
©2017 NeoStrata Co., Inc.

FREE samples at  
ULTA  
while supplies last

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

POP OPEN A BOTTLE  
AND VOILÀ!

DELIGHTFUL SCENTS INSPIRED BY THE SOUTH OF FRANCE.

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

LA PETITE MARSEILLAISE

*Sunny. It's our nature.*

Five bottles of body wash are displayed in a row against a background of a lavender field under a blue sky. The bottles are labeled as follows:

- Lavender Haze**: Light purple bottle with a lavender sprig illustration.
- Citrus Milk & Peony**: Red bottle with a peony flower illustration.
- Orange Blossom**: White bottle with a green leaf illustration.
- Vanilla Milk**: Yellow bottle with a vanilla bean illustration.
- White Peach & Nectarine**: Orange bottle with a peach illustration.

Each bottle also features the La Petite Marseillaise logo and the text "Lait de [ingredient]" (e.g., "Lait de lavande", "Lait de citron et coquelicot", "Fleur d'orange", "Lait de vanille", "Fruit de pêche").

"At La Petite Marseillaise" we believe there is nothing quite like a sunny day in the South of France. That's why we design all of our fragrances to smell just like the fields and flowers that would bring you smiles in the beautiful countryside. © Johnson & Johnson Consumer Inc. 2013

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


revolutionary  
citric acid peel  
for hands.

**NEW** Exuviance® AGE REVERSE  
Hand Rejuvenator

target all signs of aging hands  
with this powerful duo

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

now you've got the upper hand

**10% Citric Acid Peel**  
exfoliates to improve  
skin texture

**CitraFill® Formula**  
smooths crepiness, helps  
plump and firm skin

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

developed by  
world leaders in  
antiaging dermatology



DERMATOLOGIST DEVELOPED  
**Exuviance®**  
AGE REVERSE

Hand Rejuvenator  
Peel

10% Citric Acid Peel  
• Exfoliates rough texture  
• Smooths and plumps skin

DERMATOLOGIST DEVELOPED  
**Exuviance®**  
AGE REVERSE

Hand Rejuvenator  
Cream

NeoGlucosamine® + CitraFill® Cream  
• Minimizes appearance of dark spots  
• Smooths crepiness, firm  
• Helps restore younger looking skin

**FREE** samples at  
**ULTA**  
while supplies last

[exuviance.com](http://exuviance.com)  
©2013 Exuviance Cos. Inc.

DERMATOLOGIST DEVELOPED  
**Exuviance®**  
the science of skin transformation



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

Dom'n'que Bab'neaux

AMERICA'S #1 MASCARA\*

**VOLUMINOUS**®

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

"THIS IS THE MASCARA"  
- GORMLEY, BURLINGTON, KY

★★★★★  
- RCLSE/K

"LOVE! LOVE! LOVE!"  
- DUNE4470, BUSHOR, CA

BECAUSE YOU'RE WORTH IT.™

**L'ORÉAL**  
PARIS

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



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

The advertisement features a woman with long brown hair, wearing a light pink, off-the-shoulder, flowing dress, sitting on a series of colorful, geometric blocks. She is holding a small, ornate perfume bottle. Behind her is a large, circular frame with the words "Love My L'zia" written in a white, cursive font. The background is a vibrant, abstract composition of pink and white flowers. In the top right corner, the "sisley PARIS" logo and website "www.sisley-paris.com" are visible. In the bottom left corner, a list of retailers is provided: BARNEYS NEW YORK, BERGDORF GOODMAN, BLOOMINGDALES, NEIMAN MARCUS, NORDSTROM, and SAKS FIFTH AVENUE. In the bottom center, the brand name "L'zia" is written in a large, white, cursive font, followed by "The new Eau de Parfum" and the hashtag "#LoveMyL'zia". A large, detailed image of the L'zia perfume bottle is shown in the bottom right corner.

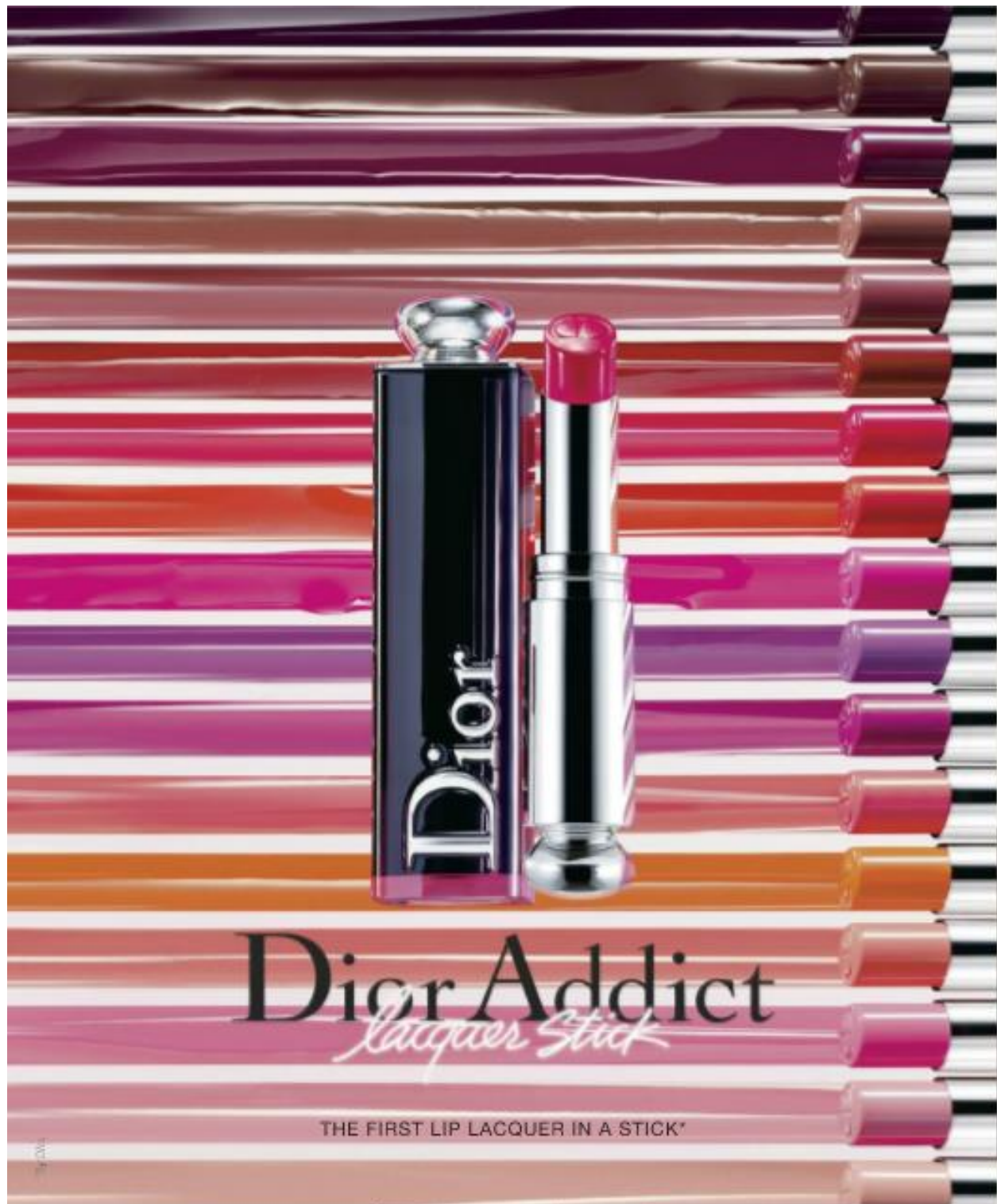
sisley  
PARIS  
www.sisley-paris.com

Love My L'zia

BARNEYS NEW YORK  
BERGDORF GOODMAN  
BLOOMINGDALES  
NEIMAN MARCUS  
NORDSTROM  
SAKS FIFTH AVENUE

L'zia  
The new Eau de Parfum  
#LoveMyL'zia

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





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



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



THE BEGINNING

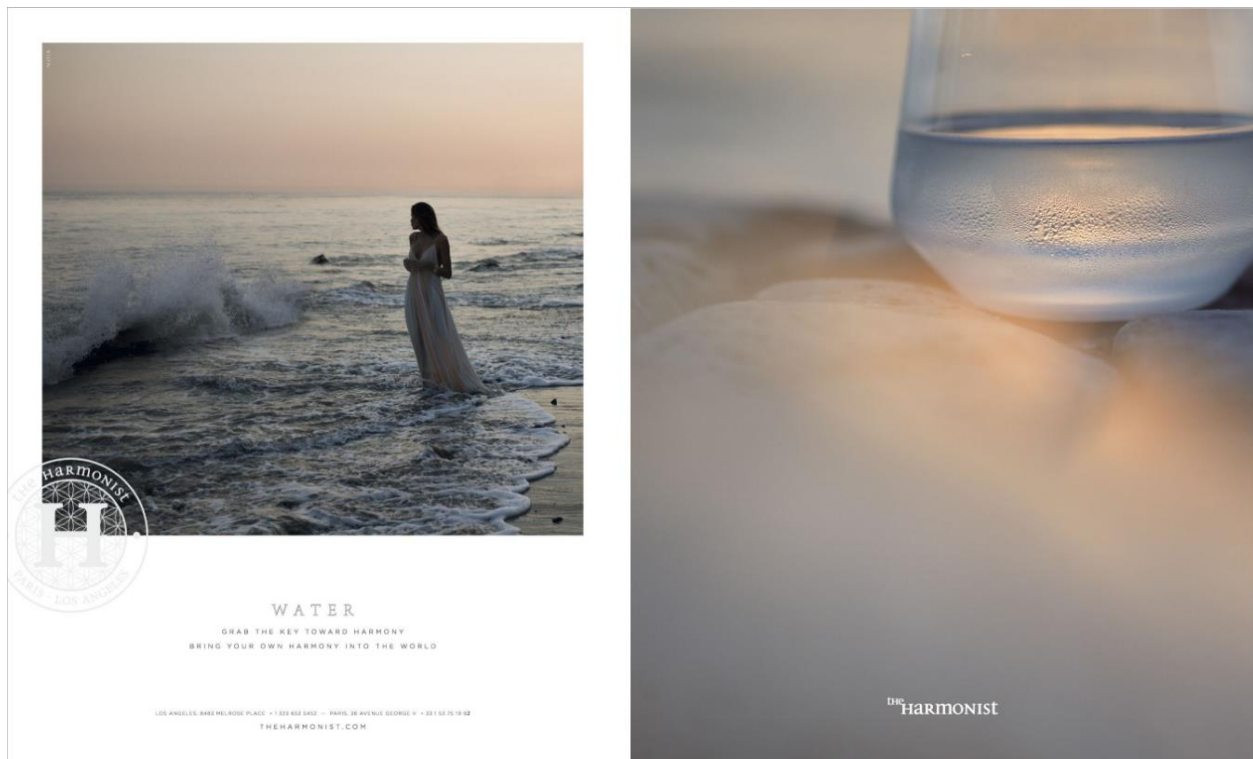
Your journey to beautiful hair starts with Moroccanoil Treatment:  
the foundation for all hair care and styling.

Discover more at [Moroccanoil.com](http://Moroccanoil.com)

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



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



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



© 2011 Estée Lauder Inc.

DOUBLE WEAR  
NUDE SPF 30  
New Water Fresh Makeup

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

ESTÉE LAUDER  
esteelauder.com

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

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



©2017 P&G

**OLAY**  
**EYES**

**OLAY**  
**EYES**

EYE  
LIFTING  
SERUM

**OLAY**  
**EYES**  
ILLUMINATING  
EYE CREAM

**OLAY**  
**EYES**  
ULTIMATE EYE CREAM

**OLAY**  
**EYES**  
PRO-RETINOL  
EYE  
TREATMENT

FOR  
DEEP WRINKLES

**OLAY** **EYES**  
DEEP HYDRATING  
EYE GEL

**OLAY** **EYES**  
DEEP HYDRATING  
EYE GEL

**OLAY** **EYES**  
DEEP HYDRATING  
EYE GEL

**BORN to**  
**OUTPERFORM**

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

**AGELESS**

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





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



© 2017 Estée Lauder Inc.

MAGNIFY THE BEAUTY OF YOUR EYES.

**ADVANCED NIGHT REPAIR**  
New Eye Concentrate Matrix

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

360°  
Eye Massage  
Applicator

ESTÉE LAUDER  
Advanced Night Repair  
Eye Concentrate Matrix  
Synchronized Recovery

ESTÉE LAUDER  
Advanced Night Repair  
Synchronized Recovery Complex II

ESTÉE LAUDER  
esteelauder.com

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

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

**Neutrogena® Rapid Wrinkle Repair®**

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

**NEUTROGENA® ACCELERATED RETINOL SA**

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

See what's possible. Visit [Neutrogena.com/Retinol](http://Neutrogena.com/Retinol)



# Neutrogena®

#1 Dermatologist recommended skincare

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

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

Ignite the light.

NEW  
COLOR  
sensational  
MATTE  
METALLICS

10 brushed metallic shades.

#MATTEMETALLICS

MAYBELLINE®  
MAKE IT HAPPEN™  
NEW YORK

Maybelline.com  
Only in select New York City Sensational Matte Metallics in Copper Spark

©2017 Maybelline LLC

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

# SKEPTICAL?

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



## REVITALIFT / TRIPLE POWER /

[ PRO-XYLANE + HYALURONIC ACID ]

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

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

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

**SEE RESULTS OR YOUR MONEY BACK, GUARANTEED\*\***

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

BECAUSE YOU'RE WORTH IT.™

# L'ORÉAL PARIS

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



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



CHANTECAILLE

Soot.  
Smog.  
Smoke.

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

Anti-Pollution  
Collection

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

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

The advertisement features a woman with long brown hair wearing a black turtleneck, standing in a city street with blurred buildings and traffic in the background. Two Chantecaille products are shown: a bottle of 'Essence Anti-Pollution' and a tube of 'Crème Anti-Pollution'. The text 'CHANTECAILLE' is at the top, followed by 'Soot. Smog. Smoke.' and a tagline. The product name 'Anti-Pollution Collection' is next to the products. A paragraph about pollution and aging is at the bottom, along with a list of retailers and the brand's website.

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



*COLOR that's*  
**WORTH IT.**

©2011 L'Oréal USA, Inc.



**8½A**  
*Karlie's shade*

*Over 50 luminous shades*



**SUPERIOR**  
*Preference.*

- LUMINOUS COLOR WITH HI-TENACITY DYES
- SHINE SYSTEM FOR VIBRANT-LOOKING HAIR COLOR
- COLOR THAT'S FADE-DEFYING FOR UP TO 8 WEEKS

**BECAUSE YOU'RE WORTH IT.™**

**Worth It**  
Rewards

Earn rewards. Join now at  
[lorealparisusa.com/worthitrewards](http://lorealparisusa.com/worthitrewards)

**L'ORÉAL**  
PARIS

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



A photograph of a woman with long, wavy brown hair, wearing a green top, looking off to the side. In the foreground, a clear glass perfume bottle with a gold cap and a pinkish-red liquid is visible. The bottle has a gold Tory Burch logo and the words "Love Relentlessly" written on it. To the right of the bottle is a white card with a gold bird logo at the top, followed by the text "If I told you that I love you, would you hold it against me ... Love Relentlessly". Below the card, the text "THE FRAGRANCE BY TORY BURCH" is printed. At the bottom of the advertisement, the following text is displayed: "BLOOMINGDALE'S NORDSTROM SEPHORA TORYBURCH.COM".

© 2012

BLOOMINGDALE'S NORDSTROM SEPHORA TORYBURCH.COM