The Changes in the Portrayal of Women in Cosmetic Advertisements Throughout the 20th Century

Paulina Han

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The Changes in the Portrayal of Women in Cosmetic Advertisements Throughout the 20th Century

A Capstone Project Submitted in Partial Fulfillment of the Requirements of the Renée Crown University Honors Program at Syracuse University

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August/2009

Honors Capstone Project in _________Advertising_______

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Honors Director:________________________________________

Date: ________________________________________
Abstract

Women today have become desensitized to the massive clutter of cosmetic advertisements. In order to compete in the overly saturated market, cosmetic marketers need to start taking a different approach in making cosmetic advertisements appeal to women. The method used for this thesis project was secondary research; past experiments and case studies on women and advertising were examined and analyzed. Many of these were done by psychologists in the field of advertising and organizations and published in places such as the Journal of Advertising Research. Advertising and creative briefs from advertising agencies were also examined, in part, with other work. Cosmetic advertisements from the past were also examined to explore the transition and changes that cosmetic advertising has undergone in the 20th century.

With over thousands of different cosmetic advertisements, all with perfectly airbrushed models and celebrities, it has become extremely difficult for women to connect cosmetic advertisement with specific brands. In order to break through the clutter of cosmetic advertisements and build a connection with women, cosmetic marketers need to understand the lifestyle, needs and wants of modern women. Over the 20th century, cosmetic companies used the common technique of targeting women’s insecurities by making them feel they need the product in order to look beautiful, like the models in the ad campaigns. Research reveals that this technique is no longer effective in convincing women to purchase the product. Women have become very discontented with cosmetic advertisements and feel that they portray an unrealistic lifestyle of the modern day women. Women have also become desensitized to advertisements with models and celebrities, and know that they could never look like these models, no matter what product they use. Marketers of cosmetics need to understand the kind of lifestyles that women live today, and to find ways to connect and relate to women. If cosmetic companies want their advertisements to get noticed, and want women to purchase their products, they must do more than just put a perfect face and body on the advertisements.

Many psychologists in the field of advertising and organizations, such as those published in the Journal of Advertising Research, have conducted research on women’s perceptions of advertisements. Cosmetic marketers must devise advertisements and campaigns that portray women and their lifestyles in a realistic way. Women respond to advertisements and campaigns that they feel are realistic, and, most importantly, that they can relate to. Some cosmetic companies have already started taking this approach by creating advertisements that make women feel comfortable in their own skins. Cosmetic companies must also focus on creating products and advertisements that target ethnic women. These women desire products that are designed to meet their specific needs, but have limited choices, or none at all.

With the changes in women’s role in society, the needs and wants of women have also changed. In order to make their brands and products appeal to these women, cosmetic marketers must try to understand their lifestyles, as well as their ways of thinking. Empathy is now the key to connecting with women through advertisements.
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Introduction

The current color cosmetics market is filled with thousands of brands and products all claiming to make women look and feel younger and more beautiful and glamorous. Although there are the top leaders within the industry who have the largest market shares, the cosmetics market has become massively cluttered with new brands and products constantly emerging. Last year alone, the color cosmetics market grew by 1.1%, and is estimated to grow from 1.1% to 1.8% by the year 2012 (Mintel, 2008).

Although products may be differ according to ingredients, technology, design and packaging, with so many products, it has become extremely difficult to find ways to differentiate brands. This has also made it difficult to build brand loyalty, because women are constantly switching brands and trying new products. Even the prestige cosmetic brands sold in department stores are facing major competition in capturing consumers who are willing to spend more than average on their cosmetics.

The over saturation of the market has also led to a massive clutter of cosmetic advertising. Cosmetic companies now spend millions of dollars on advertising in a given year, contributing to the increase in the number of cosmetic advertisements on the market. In 2006 alone, the top color cosmetic companies spent over $200 million dollars on advertisements (Mintel, 2008).

<table>
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<tr>
<th>Media Expenditures for Color Cosmetic Brands from Brand Week Superbrands report, October 2007</th>
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<tr>
<td><strong>2006 Ad Spend</strong></td>
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<td>Revlon</td>
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The majority of these advertisements are also very difficult to differentiate; all of them have the same theme of celebrities or models promising that the product will deliver the same benefits and results. Due to the difficulty in differentiating the advertisements, it becomes difficult for consumers to associate the brand and product with the advertisement.

This report examines the changes the cosmetic industry underwent over the last part of the twentieth century. Many of the changes were influenced by changing trends in our culture and society, with the change in women’s roles having the greatest impact. With the increase in competition within the industry, cosmetic companies must be able to adapt their products, brand and marketing mix to better meet the changing needs and wants of women.

This report will also analyze how the depiction of women in cosmetic advertising has changed in relation to their changing roles. From the days when cosmetic advertising portrayed women as housewives taking care of their looks, cosmetic advertising has gone through several different phases. One central theme of cosmetic advertising throughout the years has been the use of beautiful models and celebrities to trigger women’s insecurities to make them feel more conscious of their flaws. Women have become very susceptible to this marketing scheme, and sometimes are led to feel as if they have flaws that do not even exist. The cosmetic industry has set the definition and standards of what is considered “the perfect beauty” and continually aims to create desires in women to achieve this perfection. They tell women that they “deserve” products that will make
them look good and that they need these products in order to look and feel better about themselves. Although this has been the cosmetic advertising tactic for many years, it has currently been losing its power in influencing women. They have become much wiser and smarter consumers, more resistant to the bombardment of cosmetic advertisements. They now block out advertisements and choose only to pay attention to those that interest them. In order to break through this barrier, the cosmetic industry needs to understand the habits, behavior and wants of modern women. It is no longer about creating an advertisement around a women’s desire to be something else, but about relating to the real lifestyles of everyday women.

Overview of the Color Cosmetics Market

The color cosmetics market is a $5.9 billion dollar industry, and growing (Encyclopedia of Global Industries, 2006). Although sales of color cosmetics have been increasing since 2002, the growth rate started slowing in 2007, due to the weak economy. Sales of color cosmetics will continue to be slow, as consumers lose confidence in the economy for the next couple of years.

Products

The color cosmetics market encompasses all color cosmetics for women and is divided up into three main categories:

- **Face Makeup**: foundation, face powder, concealer, bronzer, and blushers/rouge
- **Eye Makeup**: eye shadow, eyeliner, eyebrow pencils, and mascara
- **Lip Makeup**: lipstick, lip glosses, lip pencils, pots and palettes
This report will also discuss cosmeceuticals. This is a term used for cosmetics that contain pharmaceutical ingredients such as a moisturizing agent or sunscreen. Although they are not considered to be in the same category as color cosmetics, skincare products such as face washes, moisturizers, toners will also be briefly mentioned throughout the report.

Market Trends

With makeup trends emphasizing the eyes, sales of eye makeup grew by 11.2% from 2005-2007 and exceeded sales of face makeup for the first time since 2005. Sales of eye makeup have continued to grow, reaching around $985 million dollars in 2008, and they are expected to exceed over a billion in the next 4 years. In contrast, sales of lip makeup have continued to decline, with a 21% decrease ($149 million) from 2002-2007 (Mintel, 2008).

Another change in the market is due to a trend for natural-looking skin, which has led to the introduction of mineral makeup. Mineral makeup claims to provide the skin with long-lasting, sheer, natural looking coverage, while delivering nutrients to the skin. Sales of mineral makeup increased from $69 million to $149 million in 2007 (Mintel, 2008).

Although sales for products with natural/organic ingredients have been gradually increasing, color cosmetics sales still revolve around glamour. Natural cosmetics have not yet bridged this gap between glamour and a natural look. Although healthier for the skin, many of these natural/mineral makeups lack glamour or visible changes for the skin and face.
The combination of anti-aging ingredients and makeup has also become a popular trend. According to Mintel’s exclusive consumer survey, 49% of female respondents indicated that this is a characteristic they favor when they are looking for makeup (Mintel, 2008).

Target Market

Born from 1946 to 1964, Baby Boomers are the ideal target for cosmetic companies. The current ages of Baby Boomers range from 44 – 62 year of age, and they make up approximately 25% of the current population of women in the U.S. (U.S. Census Bureau, 2000). These women also have higher incomes than any other age group, and have a strong desire to improve their appearance and maintain youth and beauty.

According to Simmons Market Research Data, women between the ages of 35-44 have the highest makeup usage rate. Although this rate reveals the importance of this age group, many cosmetic companies also focus heavily on women below the age of thirty, and some focus on the teenage market, in order to establish brand loyalty at an early age. The number of women 18 years and older in the U.S. increased by 4 million from the year 2003-2008 and will continue to increase by an additional 5.8 million from 2008-2013. With the target population of cosmetics marketing continuing to increase, and with an average 89% of adult women using makeup, the cosmetic industry gained an additional 3.6 million users between 2003-2008. With an estimated projection of an additional 5.1 million users between 2008-2013, the consumers of cosmetics are continuing to increase, providing the opportunity to capture more consumers and increase sales (Mintel, 2008).
Market Leaders

The three leading manufacturers of color cosmetics in the U.S. are L’Oreal, Proctor & Gamble, and Revlon. L’Oreal is the leader in the current cosmetic market, holding an estimated 38% share of the color cosmetics market. The company also holds the largest share in eye makeup (50%), facial makeup (30.9%), and lip makeup (32%) (Mintel, 2008).

Distribution Channels

With the increase in economic pressure, supercenters, discount department stores and warehouse clubs are continuing to steal department stores sales. This can be seen through stores such as Wal-Mart, which grew its share of overall sales of color cosmetics market from 33.8% in 2005 to 35% in 2007 (Mintel, 2007). Another factor that has affected this trend is the increasing availability of more upscale mass market cosmetics in discount department stores and warehouse clubs such as Target. Department stores are now facing heavy competition, with consumers choosing to make their purchases at supercenters, discount department stores and warehouse clubs choosing among a wide variety of products at much cheaper prices.

Race/Ethnicity and Cosmetics

According to the U.S. Census Bureau (2000), the populations of Hispanics, blacks and Asians are increasing at a significantly faster rate than the white population. Although whites remain the largest segment of the total population, the rate at which Hispanics, Asians and blacks are increasing is significantly faster.
More specifically, the female population of Hispanics, blacks and Asians is increasing faster than the white female population. The U.S. Census Bureau reports that, in 2008, the black female population was over 13%, while Hispanic females totaled over 14%, and the Asian female population over 4%. Although this increase in minorities does not mean that there will be an increase in the sales of cosmetics, it suggests that there might be an opportunity for companies and marketers to expand their customer base and increase the penetration of cosmetics amongst minorities. Not only are these minority groups increasing in number, but their purchasing power as a group is also starting to increase. By the year 2010 the combined buying power of African Americans, Asians and Native Americans is expected to exceed $1.7 trillion, triple the 1990 level of $454 billion. That is a gain of $1.2 trillion, and a 268% rise. The buying power of Asian Americans was around $397 billion in 2005, and is forecasted to reach $579 billion by the year 2010 (Humphrey, 2005). These groups, therefore, are gaining in their capacity to spend more money on goods such as cosmetics.

Although these changes and trends create an opportunity, they also create a challenge, for black women tend to wear less makeup than white, Hispanic and Asian women. While 90% of white and Hispanic respondents indicated that they use makeup, only 83% of black women indicated they wear any type of makeup at all. Asian women came in third at 86% (Simmons, 2003). As these statistics reveal, there is an opportunity to increase the penetration of cosmetics among black women. In order to do so, cosmetic companies and marketers must find out the reason behind this disconnection between black women and makeup, and find better ways to address their specific wants and needs.
As statistics reveal, Hispanic women have the highest makeup usage rate among all minority women. This is another group that cosmetic companies should focus on in specifically tailoring products to their wants and needs. Not only do Hispanic women have the highest usage rate for any type of makeup, they also have the highest usage rate for all types of makeup, except for blush. By understanding the ways in which Hispanic women wear makeup and the reasons behind their usage patterns, cosmetic companies and marketers will be better able to create suitable products.

The increase in the introduction of new products and new brands has also led to an increase in cosmetic advertising. Our society has become consumed by TV, radio, print and the Internet advertising that promises to make women more beautiful, attractive and youthful. Despite this large amount of cosmetic advertising, very few advertisements target ethnic women. This can be attributed to the fact that very few brands focus on ethnic women, along with the fact that mass-market lines carried in department stores and local beauty supply stores have a less of a tendency to market to ethnic women.

Effect of Race/Ethnicity on Use of Makeup

African-Americans

According to Mintel (2008), African-American women have the lowest makeup usage rate amongst all races, which include whites, Asians and Hispanics. They showed low usage in all types of makeup, except for lipstick/lip gloss and eyebrow pencils.

Although direct research has yet to be conducted to discover the reasons behind the low usage pattern, the lack of products formulated for black skin may be a factor. The physiological difference between Caucasian skin and black skin creates the need for
makeup that is tailored specifically to black consumers. While Caucasian skin has a pink undertone, black skin does not. Therefore, the chemical makeup and the functionality of the makeup created for Caucasian skin may not be suitable and effective for black skin. Some mass market cosmetic companies, such has Cover Girl, have come to realize that this a problem for many black women, and have introduced the Queen Collection, which is a product line tailored specifically for women of color. While the number of products designed for black women is gradually increasing, there can be as many as 40-50 different skin tones for women of color, which makes it difficult to satisfy them with a limited number of product lines. Mintel (2008) indicates that the current Food, Drug and Mass Merchandiser space given to cosmetics for black women does not allow for the wide range of products needed to satisfy these consumers. Therefore, not only is there a limited number of products designed for these women, but stores and retail outlets also fail to carry enough of them.

Mintel (2008) also reports that one of the most important attributes women of color look for in cosmetic products are those that custom match their skin pigment. Seventy-one percent of black women stated they look for this attribute, compared to 49% of whites and 58% of Asian women.

Mintel (2008) also indicates that twice as many whites use facial products with sunscreen compared to blacks (40% v. 19%). Mintel’s Facial Skincare – U.S., January 2007 report states, “Black respondents are much less likely than others to report using sunscreen, which may present an opportunity for manufacturers or professional groups to educate black consumers on the importance of protecting themselves from the sun” (2008, p. 6).
Anti-Aging Products

Statistics also reveal that African-American women are the least concerned about buying products with anti-aging ingredients or protecting themselves from the sun. Cosmetic companies need to encourage more African-American women to use sunscreen and protect their skin from sun damage. This will push more African-American women to start purchasing sunscreen.

Asians

Asian women had the third highest makeup usage rate, with 86% stating they wear some type of makeup (Mintel, 2008). Asian women also have a higher tendency to use prestige brands such as Estee Lauder, Lancome, Elizabeth Arden and Channel. This ethnic group also has the highest rate for bleaching products designed to brighten skin tone. Asian women are also the most concerned about aging and having clear skin tone. According to Mintel (2008), Asians have the highest rate for using products with sunscreen and anti-aging properties. Currently, there are no cosmetic products designed for Asian skin. This is an ethnic group that cosmetic companies should target in trying to increase sales. These ethnic women are very conscious about their looks, and are willing to spend more money than other ethnic women in managing their appearance. Therefore, cosmetic companies have the opportunity to increase large amount of sales from these group of women.
Hispanics

Hispanic women not only have the highest makeup usage rate, but also have the highest usage rate for all facial skincare products, than any other ethnic group. This can be attributed to the fact that Hispanic women have a greater motivation to keep up with and enhance their appearance through both makeup and facial skincare regimen. This is a very big opportunity for cosmetic companies and marketers to increase their consumer base.

Twentieth-Century Cosmetics Advertising

The focus of cosmetic advertising in the twentieth century was to sell women an ideal image of themselves and a lifestyle by using association and persuasion. The aim was to persuade women to believe that they could look and feel like the beautiful, glamorous women wearing the product. Some of the recurring themes in many of the cosmetic advertisements throughout history are the following:

- Advertising that is targeted towards women who want to “catch a man.” Many of the cosmetic advertisements in the beginning of the century have men posing in the advertisements with the women. It is very rare, almost impossible, to find a man in cosmetic advertisements in the 21st century.
- Married women were encouraged to look proper and wear makeup in order to look good for their husbands.
- While cosmetic advertising only targeted women in the upper class at the beginning of the century, this slowly started to change, with cosmetics becoming
more available and more affordable. Cosmetic advertisements came to target all social classes.

- Women entering the workforce and becoming financially independent had a huge impact on cosmetic advertisements. Cosmetic companies started to aim their advertisements towards working women, featuring working women in the ads. The idea of “wearing makeup to catch a man” was no longer the focus. Now women were encouraged to wear makeup to look good for themselves and feel confident.
- From the 1930s and beyond, film and cinema made a huge impact on cosmetics advertisements. Makeup represented glamour, and many stars were hired to endorse the products.

Later Developments

- In the 1970s and onwards came the development and growth of the teenage market. Magazine buying became an enormous trend, and cosmetic advertising increased.
- The 1990s were the start of including women of color in cosmetic advertisements. Cosmetics designed for women of color also began to be developed.

1900 – 1930

The first two decades of the twentieth century did not have many cosmetic advertisements. This was due to the fact that cosmetics were mainly made and used in upper class households by older women. These were the women that society “approved”
to use powder and rouge. Younger, unmarried girls were expected to rely on their natural looks, and working-class women did not have access to such products. The only other women who used makeup during this time were prostitutes and actresses. Due to the very small selection of products, there were very few cosmetic advertisements.

With WWI and social changes that included greater female emancipation, there was a significant growth in the use of cosmetics by women of all social classes. Now working-class women started to wear makeup, which was a big change from the previous decade, when were looked upon disapprovingly for doing so. The growth in use, as well as the growth in women’s magazines contributed to the development of printed cosmetic advertisements. The 1920s was also the “flapper” era when young women wanted to enjoy themselves and rebel against social norms after the war, and shock their elders.
* Woman in the advertisement is very elegantly dressed (fur, gloves, hat etc.). Ad appeals to women in the upper-class.
Example of an ad telling women they need to look young and beautiful for that is what men seek in women.
* Woman in the ad is very elegantly dressed, surrounded by men at a fancy party. Another example of an ad targeted towards women in the upper-class.
* Ad targeting women in the workforce.
The transformation of cosmetic advertising came after the end of the Depression, which was a time that was considered by some to be the golden age of advertising. There was a huge variety and selection of cosmetics to choose from and they were also of much better quality and affordable to all social classes.
Example of an ad using actresses to tell women they too can possess glamour and look like a star.
A complete range of matching Lipsticks and Nail Polishes

Cutex presents

TODAY YOUR LIPSTICK MUST MATCH YOUR NAIL POLISH

An ad that tells women what is the proper way to look.
“There are no more old and ugly women” – An ad that tells women that all women are taking care of their look
1940s

World War II made a huge impact on cosmetic advertising; cosmetic advertisements were used as a form of propaganda and were considered part of the war effort. Women were encouraged to wear makeup to look the best they could, to boost morale and spirit at home and to encourage the troops abroad. Another common theme from this decade is the theme of the more sophisticated post-war woman looking for a man. This was due to the shortage of men after both WWI and WWII. Therefore, this theme became effective in reaching out to women.
* Example of a cosmetic ad being used as war propaganda.
Your War-Busy Hands can be Lovely

if you follow the easy
Cutex Method

On your knees on the nursery floor, or flat on your back under a bomber—you’re the new national glamour girl.

When you do get a night off, your hands are going to look as fantastic as though they never saw a wrench or an oil can or a scrubbing brush.

20 Cutex minutes a week . . . keeps your fingers limber—lovely-looking and looks every Axolotl in town. No trick at all for 1943 woman power!

6 Ways to War-Lady-Fingers

1. Whisk off old polish with Cutex Oily Polish Remover.
2. Delightfully sleek with in a combed curl with Cutex
   Emery Board and soap fingers in warm soapy
   water.
3. Apply warbling Cutex Oily Cuticle Remover with
   cotton-rolled Cutex Orange Stick. Now it’s easy
   to play up outside. Wipe away deal, keep cuticle
   bright!
4. Dip it or Crown under and tips.
5. Apply Cutex Polish Foundation and Cutex Polish,
   great for that professional look. Wear, tip for
   longer wear. Now—Cutex Polish for speed deal
   longer wear. Now—Cutex Polish for speed deal
   longer wear.
6. Massager, stick and superfluous with Cutex Cuticle Oil
   or Delicate Nail Remover.

Northwest Women, Montreal
An ad that contains the theme ‘catch a man.’
Many advertisements during these times used the term ‘smart women,’ in telling women how they should look and take care of their appearance.
Military Objective

Captured by Her Evening in Paris Make-up

Surely this is a loveliness combination to capture the heart of the bravest hero!

Evening in Paris

Distributed by BOURJOIS

Fair target for the delightful devastation wrought by her loveliness!

And what man could resist such enchantment? Mist-softness of Evening in Paris face powder . . . delicate blush of velvety rouge . . . brilliant silken whine of lips touched with Evening in Paris lipstick.

Face Powder, $1.00 • Lipstick, 50c • Rouge, 50c • Perfumes, $1.25 to $10

(All prices plus tax)
Searching for Romance?
Enhance Your Beauty
the Luxor way!

“SYD SYMONS,
Famous Make-up Stylist
To the Stars, Says:

“Romance is every girl’s
right. . . . but romance
comes oftenest to those
who carefully make the
most of their beauty, enhance their
charm with cosmetics styled for
natural, youthful glamour. That’s
why LUXOR can help you. . . .
for LUXOR Cosmetics are created espe-
cially as the beauty aids for lovely
American youth!”

Here Are Your Luxor Cosmetics
... WITH SYDNEY’S BEAUTY ADVICE!

LUXOR COMPLEXION
POWDER . . . \SIKRON
FLATTEY TO YOUR FEATUES!

It’s finer, more earning
than ever, this Luxor Pow-
der. And it comes in six
new blended shades
to help you achieve your
most glamorous look. And
Sydney High-Lights
White to highlight
your face, you will always
look your best.

SMOOTH, LIGHT
NATURAL... THAT’S LUXOR ROUGE!

Yes, satin smooth
and wine-bud is this glas-
ner-styled Rouge. Its
smart shades and fin-
tone will help you make
the most of your charm!

LUXOR LIPSTICK . . .
STYLED FOR YOUTHFUL,
ENCHANTING SMILES!

Yours in five vivid, up-
to-the-minute shades . . .
and it leaves no greasy
stain on your lips. You’ll
find it a natural that
is just right for your
beauty!

FOR NEW LOVELINESS
At GOOD TOAST GOODS
COUNTERS EVERYWHERE

“SYDNEY SAYS:
The demands of your
beauty can be met
by LUXOR Powder
and Rouge. The
perfect touch of
color and shading
for your face and
hair.

“SYDNEY SAYS:
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hair.

LUXOR

“Write for Sydney’s FREE Glamour
Make-up Secrets. Luxor Ltd., Chicago, Ill.
1950s

This decade was a time when cosmetic advertisements focused on targeting single women in the workforce or married or wealthy women who had a lot of leisure time, as well as great spending power. With all the economic and social changes came an increase in the number of mass-produced cosmetic products. As the industry became more competitive, cosmetic advertising started to increase, and companies spent more on advertising campaigns. Sexual advertising messages became more popular and were frequently used by cosmetic companies, as it became more socially acceptable to use sex to sell products.
This is one of the most successful campaigns in the history of cosmetic advertising. This ad changed the accepted American image of a stay at home woman into a sexy temptress.
Creme Puff — that's enough!

No other make-up brings you such complexion loveliness in seconds

In beautiful
Mirror Compact
with luxury puff

8/3

Refill with
luxury puff

5/6

Fifteen seconds to make-up. Quickly, quietly, a lasting
new loveliness is yours ... the flawless
loveliness that only Creme Puff can bring.
Only Creme Puff is beauty-blended ... a
unique combination of powder and
lipstick-rich cream, designed to paper
smoothness. Creme Puff never dries your
skin ... never changes colour ... always
feels fresh and light and always looks so
very naturally lovely.

How simple now your beauty routine!
Choose today from Max Factor’s true
to-complexion shades.

GUARANTEED. For Creme Puff and all according to directions. If you don’t save net you will receive other fine beauty, the very first time you use it, provided the record is kept by Max Factor, Hollywood and
MAX FACTOR
whips up Creme Puff
always ready to flatter your face
with just a breath of color

Only compact make-up with
shades so delicately
blended they match each
individual complexion.
Creme Puff never changes
on your face. Ends
"color-patching" forever!

Just the breath of color you desire... any time...
any place... yours with Creme Puff by
Max Factor. Your choice of nine true-skin tones—
blended for each type of complexion as only
Max Factor can. And Creme Puff Make-Up
never streaks, never changes color.

ends "color-patching" forever!

May compact... 1.25
Day-Rove
compact... 1.50
Whirl... 65c

Max Factor... Master of Make-Up for 40 Years
Does Your Husband Look Younger than You do?

You may sidestep the tragedy that overtakes so many wives... 

Choose the career that your friends see at the age of sixty--and they may not be the same as yours. 

You might think it natural that beauty is over with at the age of sixty--but why? Many people are still beautiful at sixty, and some are even more beautiful! 

A natural way to look younger after 30 

New, remarkable skin rejuvenation has been developed that rejuvenates the skin to make it look younger. And the new method is available at Dorothy Gray Salons.

DOROTHY GRAY SALON

446 Park Avenue, New York, N.Y.

Visit the Dorothy Gray Salon and let our salon experts demonstrate the famous Dorothy Gray beauty methods. To schedule, please call 548-1212.
1960s

The 1960s was a time of great social and cultural changes in music and fashion, which also affected the cosmetics industry. This decade was the beginning of the women’s liberation movement, with more women rebelling against the norms of society. Women were now living much longer, as well as becoming more active in the workforce. The arrival of the contraceptive pill had a huge impact on this movement. Women became much more affluent and economically independent and had more spending power and leisure time. The Swinging Sixties, as this decade was known as, is also referred to as the times of “sex, drugs and rock n’ roll.” There was also a drastic increase in women’s magazines, which now contained more cosmetics advertisements, all aiming to target women who wanted to buy into the Sixties culture. The themes of “catching a man” or being the “sexy temptress” continued to be common. Cosmetic advertisements during this period sent the message that their product was the key to catching a man, or making a man fall in love with you. With women wearing more daring colors and wanting to stand out, eye shadow became extremely popular. While there was a focus on the young market, there were many cosmetics advertisements targeting an older market wishing to look younger, which used scare tactics by instilling a fear of aging.
WHY TELL HIM
IT'S MAKE-UP...
HE'S CONVINCED
IT'S YOU

And it is you... your complexion perfected by the lasting loveliness of delicate color. Just choose your shade from thirteen beautifully blended 'Touch-and-Glow' skin tones... and watch the lovely new glow come over your complexion.

Luxurious Liquid Make-Up
Matching Face Powder
Pressed Powder Compact

‘Touch & Glow’ by Revlon

Gown by Pierre Balmain for Bergdorf Goodman Jewels by Van Cleef & Arpels

Revlon, Inc., 1961
MAN-EATING COLOURS by CUTEX

Lethal lipstick colours that strike right to his heart

WARNING: Only for girls who like to live dangerously!
New Cutex Lipstick colours that will let you go
Spring Heart-hunting. Wild Temptation to lure,
Torrid Peach to stun. Captivating Coral for the
capture and Pagan Pink for the kill . . .
Cunning colours no man can resist.

CAPTIVATING CORAL · PAGAN PINK
TORRID PEACH · WILD TEMPTATION
WITH TONING CUTEX NAIL POLISH
Are you going to crack up before you're 45?

However flawless your skin may be now, it can’t stay that way for ever without help.

At Guerlain, we don’t work miracles overnight.

But we do make a complete course of treatments. And if you use them properly, they’ll help keep your face looking young and smooth for years longer than you could normally expect.

The course takes four weeks. And each of the treatments is based on scientific research.

You start with a unique Guerlain product called Hydrosol. It contains minerals, proteins, lipids and placenta extracts. And they’re important to keep your skin vital and alive.

You follow Hydrosol with two special Guerlain creams: Ambroisie Emulsion and Super Nourishing Crème No 2.

They penetrate deeply into your skin, to nourish it and help prevent wrinkles.

When you’ve finished the course, you should maintain its effect with the Guerlain product most suited to you.

You can buy our treatments in all the Major stores, And you’ll find complete instructions inside each pack.

But it’s important to first get advice from the store’s Guerlain consultant.

If you have any difficulty, call Madame Young at our London salon.

Her number is 01-499 4321.

Guerlain
1970s

With the continuous rise in the number of women in the workforce and the growth of feminism and women’s independence, cosmetic companies became worried that the common theme of having to look beautiful in order to “catch a man” would no longer be effective. This was the decade when cosmetics advertisements took a different approach, for women now wore makeup to express their individuality and look good for themselves. The use of men in cosmetic advertising became less frequent, and the focus was on individuality.
QuickTime™ and a decompressor are needed to see this picture.
The 1980s reinforced the message of women looking good for their own sake and being independent. This was very important for the women in the workforce, who had to balance work and family life. In order to show that women were capable of working in traditionally male-dominated jobs, a Maybelline advertisement for nail polish had a model holding a pneumatic drill, showing off her polished nails. Cosmetic advertisements became much more daring and bold, encouraging women to look good in their new, independent and empowering lifestyles.
QuickTime™ and a decompressor are needed to see this picture.
The last decade of the twentieth century saw further development of cosmetics advertising in many different ways. Cosmetic advertisements were targeted towards the Baby Boomers born in the 1940s and 1950s, and women of color were now featured in cosmetic advertisements, with both models and celebrities of color, as cosmetics for women of color started to be developed. Scientific terms and explanations were used to support the benefits the product promised to deliver.
By examining advertisements from each decade, one can see how social and cultural changes in society made a huge impact on cosmetic advertisements. With the changes in the role of women throughout the 20th century, cosmetic advertisements were modified and adapted to fit the lifestyles and image of women. The 21st century is a new era of change. Understanding women’s perception of themselves as well as their view on current cosmetic advertising is vitally important in evolving the ways in which cosmetic companies market to women.

Advertising Campaign Analysis:

The following cases were examined to observe the ways in which cosmetic companies have changed their marketing approach to women over the years. This gradual change in cosmetic companies’ marketing strategy was due to changes of women’s’ roles in society. As seen before, past cosmetic advertisements focused on appealing to women by communicating the message that women need to wear makeup in order to attract men. Cosmetic companies used this approach by placing men in many of their cosmetic advertisements. By using this strategy, cosmetic advertisements was communicating the idea that women should wear makeup, not to look and feel good about themselves, but that proper women wore makeup in order to look good for men. This shows how cosmetic advertisements portrayed women as objects to be seen, critiqued and judged by people.

Cosmetic advertisements have undergone a major transformation over the last 100 years, as more women have departed from their roles as homemakers and have entered the work force. As women started to take on more power, they started to view themselves
differently, developing more self-confidence. The Western standards of female beauty have also broadened over the years, no longer a single image of beauty but a lot more individuality (Reventos, 1998). Society has now started to view women differently, not so much as objects but as individuals who are capable of doing anything men can do. Society has started to gain more respect for women, viewing them as powerful, independent decision-makers. As this transition started to take place, cosmetic companies began to re-strategize their marketing approach to women. Martinez Reventos of Decoding Cosmetics and Fashion Advertisements in Contemporary Women’s Magazines notes:

The liberatory changes in women’s lifestyles and self-perception brought about by the women’s movement has meant that the advertising trade has had to adapt itself to the characteristics of this new female market. Magazines, TV or radio have had to appropriate as central in their production of ads the new feminine profile. The main question for researcher is, then, what representational strategies the advertising trade uses to negotiate between the old feminine roles and identify and the new ones. Even a partial decoding of beauty ads in women’s magazines shows the extent to which contemporary ads conflate unavoidable change of the images of women and ideological continuity of the concept of the feminine, which is sold as successfully as the products advertised (Reventos, 1998, p. 29).

They now started to focus on bringing out the inner confidence in women, and trying to communicate the message of taking care of your image to feel great about yourself, not to please others. Some companies started to take the approach of telling women that they deserve to splurge on themselves, and they deserve to look good and feel good about themselves.

A company that has used this strategy as their core appeal is L’Oreal, with their 1973 “Because I’m Worth It” campaign. The concept, “It may be more expensive, but I’m worth it,” spoke to both the character of the brand and the attitude of the women who
were its target market. It was noted that people of all cultures generally believed that inexpensive items were often of inferior quality, and conversely, that higher prices meant higher quality. Preference was positioned as the best brand available, and the advertisements encouraged women to give themselves permission to spend the extra money to buy it. Instead of telling women that they needed to be beautiful to make others notice or admire them, the campaign conveyed the message that beauty originated from within, that each woman was the best judge of what was right for her, and that she should enhance her beauty because it would make her feel good about herself (Risland, 2000).

The “I’m Worth It” slogan now became the signature brand slogan for L’Oreal, as well as increasing sales for Preference products by 52%; it overtook Revlon and became the second highest selling hair-coloring product in the nation. Ninety percent of women remembered this slogan and recognized it as associated with the L’Oreal brand. Cosmetic companies then stopped featuring men in cosmetic commercials, for women were now being encouraged to feel and look good for nobody else but themselves. This was a very big transition for women, who were no longer being portrayed as a form of object, or as someone who needed to take care of herself in order to look good and proper in men’s’ eyes. It was all about women and their emotions, and building one’s self-confidence.

Maybelline took a similar approach with their 1999/2000 “Maybe She’s Born With It. Maybe It’s Maybelline” campaign, by focusing on the theme that women now had more power to make decisions that affect their lifestyle, as well as to make decisions about creating the self-image that reflects their lifestyle. This campaign focused on how women could approached in an era where they were the ones in control of their image. Maybelline’s marketing and creative brief describes the theme of the campaign:
In the midst of complex lives, they knew, women’s appearance is the only one facet of how they define themselves. Their purchase decisions, even in such an image-driven category as cosmetics, are based not on emotion but on reason (New York American Marketing Association, 2001).

This campaign also illustrates how cosmetic companies started to focus more on the functional benefits and aspects of the products, rather than on trying to make an emotional connection with women. As more women became educated, career-oriented and independent, they also became smarter in making purchasing decisions and looked for more information on the product they were purchasing. While the emotional connection was still important in appealing to women, they were now seeking functional benefits in the products that they purchased. Cosmetic companies then had to explain how their product would provide the qualities and benefits it promised to deliver. Maybelline’s market research states, “Women are in learning mode. They want substantive information on products” (New York American Marketing Association, 2001). In using this strategy, many cosmetic companies started to explain more about the functionality of their product and the ingredients used, as well as gaining a scientific explanation for how the product delivers the benefits it promises.

Rimmel’s “Reclaiming the Streets of London” campaign is another example of how a cosmetic company adapted a new marketing and advertising strategy in response to cultural changes. From 1997 to 2002, the cosmetic market grew drastically, with a 19% growth rate, and it is now worth 320M a year (IRI Data). Since 1997, over 20 new brands were launched, creating a fierce competition. As a result, cosmetic companies increased their spending on advertising, which drove the expenditures in this category from 24.6 million in 1995 to over 42 million by the year 1999. Due to the massive clutter
in the market, cosmetic companies more than ever, had to find ways to differentiate their products and brands. In order to re-juvenate their dying, dusty brand, Rimmel conducted research into understanding the young women of the time (Bartholomew, 2002).

Rimmel looked into how brands fit into the lives of the modern women, and how they relate to their brands. These were the key findings:

- Experience Everything: “Prepacked brand experiences and lifestyles fit right in, be it All Bar One, Botox or Bacardi Breezer.

- Collective Individualism: Women have, “a desire to be ‘different’ and express individuality, but within the collective group.”

- Brand choice is affected by lots of different experiences: “Influences come from magazines, editors, TV celebrities and retail outlets not just advertising. Implicit rather than explicit influence is the powerful persuader to change attitudes among young women.”

Rimmel’s consumer research also revealed that modern day women are not cynical towards marketing, but reject “over” and “unrealistic” promises and inappropriate celebrity endorsements. Research also revealed that women felt that representation of the makeup and beauty was unrealistic and fake. Rimmel’s campaign brief explains the finding on women’s perception, stating, “Makeup advertising portrayed women’s lives in a stereotypical way, glamorous women walking to work, when the reality is that going to work is always a rush and half the time makeup is applied on the bus” (Bartholomew, 2002). Women not only felt that cosmetics advertising depicted their lifestyles in an unrealistic way, but felt that the way cosmetics advertisements portrayed beauty was also unrealistic and unattainable. Women felt that the images in these advertisements had been
manipulated and enhanced to portray an inaccessible form of beauty. Consumer studies revealed that women had become desensitized to cosmetic advertisements and were bored of the “fake and perfect” beauty that they knew could never be achieved. Women were unconvinced by the blatant overpromise that cosmetic advertisements gave.

Advertising Campaigns that Challenge the Cosmetic Industry

Although there are very few cosmetic companies that have challenged the cosmetic industry’s standard of “ideal beauty,” a few companies who made the bold move to take on this challenge had very positive responses from female consumers. The Body Shop, with its Ruby Campaign, was one of the few companies to take an “anti-marketing” strategy by using a doll named Ruby with Rubenesque proportions who looked pleased with herself and her plump figure. The headline read, “There are 3 billion women who don’t look like supermodels and only 8 who do.” This doll was the focus of the campaign, communicating The Body Shop’s philosophy that there is real beauty in everyone. The campaign took an honest, direct approach by telling women that The Body Shop products do not correct “flaws” or perform miracles, but that they are designed to enhance features, moisturize, cleanse and polish. Patrick Hutchins, the author of the article *The Body Shop International PLC: Ruby Campaign* describes the challenge: “The Body Shop’s iconoclastic tradition, the company positioned itself squarely against an idea that had long dominated the fashion industry, the notion that there was an ideal beauty to which all women should aspire and that the ideal was decided by experts in Paris, New York and London” (Hutchins, 2007, p.3). The campaign was also different in the fact that it did not feature any specific products. This was intended to go along with the movement
under way of the time, which focused on woman’s sense of well-being and self-esteem. This movement had a new definition and vision for beauty, which was that beauty arose from qualities such as health and happiness rather than external ideals. The Body Shop’s statement at the time proclaimed, “As the personification of The Body Shop’s commitment to self-esteem, Ruby is more than just an image; she’s a state of mind – strong, independent and informed. She doesn’t weigh her self-esteem against false standards. She loves her body and is true to herself” (Hutchins, 2007, p. 5). After the campaign was initiated, women’s deep connection with the campaign was seen in the sales results. The company’s sales were boosted in many markets, including a 12 percent sales increase in Australia and Switzerland. The Body Shop also received thousands of calls and letters from women all over the world expressing their gratitude for portraying beauty in a realistic way. Women stated that this campaign made them feel better about themselves. Even professionals in the advertising industry praised The Body Shop for their campaign strategy. Simon Green, a creative partner at the advertising agency in BDDH observed, “Most women know that they are not supermodels, but there is no advertising out there that recognizes them for who they are without being condescending or patronizing… I’m not even in the target audience, but even as a man it make me have more empathy for The Body Shop” (Hutchinson, 2007, p.6).

The Body Shop’s marketing and advertising strategy defied conventional wisdom by doing the opposite of what the other cosmetic companies did. The Body Shop positioned its campaigns and marketing strategies away from the other cosmetic companies by

- Not hiring an advertising agency
• Not hiring fashion photographers and models
• Not advertising in the usual women’s magazines

Instead of using traditional advertising and marketing methods, The Body Shop relied on word-of-mouth. This is the most effective form of marketing, for there is a built-in credibility factor that will convince consumers to try the product. Rimmel found similar results in their research on how women experience brands. The study revealed that the traditional linear model of advertising no longer influenced women:

Advertising → Experience → Recommendation

Rimmel’s study found that it is the powerful integration of advertising and experience that leads to recommendation.

Dove followed this approach by combining experience and advertising to create a campaign that would effectively connect with women. Dove’s 1994 campaign featured real testimonials from real women who had used Dove soap for at least seven days. The women featured in the advertisements were in the age range between 20 to 60 years old, had different lifestyles, and were asked to describe in their own words how they felt about Dove. “A great strength of this campaign was, and still is, that it allows women to identify with and believe the brand promise. The testimonials are real and the audience can appreciate this” (Mills, 1994, p. 3). Dove continued to focus on this theme, and in 2004 it launched Dove Campaign for Real Beauty world-wide, and created a stir in the industry. Its advertising included print ads, television ads, video, books and even workshops aimed at celebrating the sizes and shapes of different women, giving women confidence to feel comfortable in their own skin. These ads featured women with round bellies and full thighs, and non-retouched photographs of real, everyday women. All of
these women had different lifestyles and occupations - a manicurist, teacher, administrative assistant, student etc. This was a very bold move by Dove, which attempted to redefine standard marketing strategies in cosmetic advertising. While many people in the industry felt this would not be effective, Dove was able to prove them wrong, when sales rose by 700 percent in the U.K after the campaign was launched. Susie Plume, a Brand Manager at Dove, states,

When we launched Dove Firming in March, we used real women of different shapes and sizes to show that looking great is attainable for all women. Women told us they would rather buy brands that use realistic models in their advertising and feedback for the campaign has been very positive. Dove is committed to using real women in our advertising because we believe this is appealing and relevant to 21st century women (Cosmetics International, 2004).

**Women in the 21st Century**

Connect on a Real Level with Real Women

With so much advertising clutter in the market, women in the 21st century have become desensitized to advertisements, making it more difficult for marketers to find ways to connect with them. Women not only feel that cosmetic advertisements are untrustworthy and fake, but also have very negative opinions and feelings towards them. According to a survey done by Mintel (2008), 54% of women indicated that they would like to see advertising that features real women (non-models). Sixty-one percent of women between the ages of 25-34 indicated that products being promoted with real women was a change they would like to see in the cosmetic industry. Forty-four percent of women in general and 63% of women in the age group between 45-54 indicated that they wanted to see cosmetic advertising featuring women of all ages. These statistics reveal that cosmetic advertisements in the 21st century do not connect or empathize with
women, but instead make them feel dissatisfied and insecure about their image.

According to Laura Westphan from *Marketing Magazine*, “Studies on the level of body image and mood disturbance amongst females show that women experience distress (in terms of anger, anxiety and depression) when viewing media images that reflect the current societal bias towards thinness and attractiveness. These images also produce feelings of stress, guilt, shame, insecurity and body dissatisfaction – most often among younger women” (Westphal, 2005). The use of perfect, thin, beautiful models not only makes women feel unhappy about their image, but also fails to connect with women in making them want to purchase the advertised product. Women in the 21st century have become smart consumers and are no longer convinced by the cosmetic advertisements that tell them they need a certain type of product to look and feel beautiful. They know that they will never look like the models in the advertisements and are not persuaded to buy the product. Current *Advertising Affectiveness* studies and research have also revealed that consumers prefer, or are more likely to buy, brands and products that are more congruent with their self-concept (Mehta, 1999). Therefore, the more women can relate to the other woman in the advertisement, a deeper connection is established, making the brand/product more appealing. *The Journal of Advertising* supports this theory by talking about outcomes from past psychological research.

Based on the self-consistency motivation theory, Sirgy (1982) argued that consumers approach products that have images that are similar to themselves. It was hypothesized that under conditions of low discrepancy between product image and self-image, there is positive self-congruity resulting in an approach motivation which should lead to a positive consumer decision making in relation to that product. Alternatively, when there is high discrepancy between product image and self-image, it results in low self-congruity, which should lead to an avoidance motivation, and consumer decision making for that product should be negative. Support for this has been found in numerous studies (see Sirgy, 1982).
Belk (1988) argued individuals prefer products that match their self-concept since these purchases provide a means of self-expression (Mehta, 1999).

Advertisers need to understand that in order to connect with women in the 21st century, they must empathize with women instead of neglecting them. The majority of women that cosmetic advertisements appeal to do not look like models, or have the perfect face and thin bodies that the cosmetic industry dictates as “beauty.” The over-exaggeration approach will no longer be effective in getting women to purchase the product, for women know they can never look like the perfect models used in these advertisements. Therefore, cosmetic companies must identify with women through their advertisements, and try to effectively relate to them through the use of real people. Robert White from AdMap Magazine supports this theory, “The major lesson from the considerable body of writing and thinking about advertising to women remains the basic rule of marketing; understand the consumer, and talk with her (in this case) in language appropriate to her needs, attitudes and mood. Empathy is key to success” (White, 2002).

Dove’s real women campaign is an example of how a company strategically plays on women’s insecurity while still relating to them. This approach lets women believe that they can be happy at a size 14, but can use Dove’s products to perfect their curvy figure. Women in the U.S. are not the only ones who are seeking a change in cosmetic advertisements, for this trend has started to spread internationally. Cosmetic advertising in Japan usually feature glamorous Caucasian women, for Japanese women never felt they were generally seen as global symbols of beauty. In 2007, an ad for Tsubaki shampoo featured Japanese women with a direct slogan: “Japanese women are beautiful.” With the launch of this ad, Tsubaki became the No. 1 in shampoo sale rankings by
business daily The Nikkei. Yuri Kageyama for International Herald Tribune states, “The message has struck a chord at a time when Japanese women are increasingly looking to role models in their own ranks, rather than starts from abroad, for definition of their self worth. Our message really appealed to Japanese women, who are starting to awaken to a sense of self-confidence” (Kageyama, 2007).

Modern Day Women

Another issue with cosmetic advertising is that marketers’ way of thinking has failed to keep pace with the lives of the 21st century women. The major change in women’s role in society in the last half of the 20th century was that more of them entered the work force, even if they are married and had children. White from Admap Magazine talks about the changes in womens’ behaviors and thought process,

Bartos identified this shift in the 1970s, and developed what she called the New Demographics. This not only recognized significant differences between working and non-working women, but also a key split between women for whom work is a career and those for whom it is ‘just a job.’ The attitudes, motivations and buying behaviour of these two groups differ markedly (White, 2002).

With the transition of women into the workforce, there has also been an increase in the breakdown of the traditional family. With rising divorce rates and children born outside of marriage, women have become more independent and face having to juggle work and home responsibilities, as well as raising children on their own. Many women no longer rely on their husbands or on men for financial support or raising children. This type of independent lifestyle for women has become very common in our modern day society. Jane Asscher, a managing partner of 23Red brand communication agency talks about the failure of marketers to meet the minds of the 21st century women by arguing,
A research project that 23red undertook for Prestige Cosmetics revealed that women have become desensitized to the faceless nameless product demonstration-based advertising which typifies the cosmetics category. The stereotypes and clichés bare little resemblance to 21st century women. What women want is advertising that is real and respectful. They want to see ads that expand on their role as an individual and focus on their desire for self-expression. Perhaps most importantly, they want it delivered with a touch of humour and intelligence (Cosmetic International, 2004).

Avon is a cosmetic company that transformed its operations and sales approach with the transition of housewives into the workforce. It has been one of the world’s largest manufacturers and distributors of cosmetics. Instead of selling their products through the retail chain, Avon took a door-to-door selling approach, targeting the housewives at home. With the mass movement of women entering the workforce, Avon found itself knocking on the doors of empty houses, which pushed them to come up with a new method of selling its products to the consumer. Avon allowed customers to order products through the mail, catalogues, the Internet and over the phone. “This approach recognizes that most women, both in and out of the workforce, lead busy lives and are seeking time-saving and convenient solutions to their beauty needs” (European Cosmetics Market, 1994). In order to make their advertising campaign reflect their new approach of appealing to the needs and wants of the modern day woman, Avon launched its “Real women wear Avon” campaign. Instead of using models or celebrities like majority of the cosmetic advertisements in the market, Avon used “real women” (actresses) who depict “real women with real personalities and real lives.” One of the scenarios depicts a young mother who cries after she leaves her child on his first day of school, and her friends offer her “Avon Mascara” that won’t run. Instead of trying to play on women’s feelings of inadequacy, Avon chose to relate to the feelings and emotions
that women may feel in their daily lives. As stated before, Rimmel’s research on women consumers also revealed that they were dissatisfied with the ways cosmetic advertisements portrayed the lifestyles of working women. Many of these cosmetic advertisements portrayed woman’s lives stereotypically by using glamorous women walking to work in a happy, simple way. Women felt a very big disconnect with these types of advertisements, for going to work is never this glamorous or simple. Nowadays, these types of feelings and thoughts toward advertisements are developed at a much earlier age. According to a study done by the Journal of Advertising Research, college females do not think that the portrayal of women in advertising is realistic. As study revealed, “They disagreed that advertisements show women as they really are (M=2.723, SD=1.562) and that advertisements portray women in most of their daily activities (M=2.840, SD=1.346)” (Zimmerman, 2008).

Conclusion

One of the most common ways advertising agencies pitch to cosmetic companies is by covering up the brand name on the advertisement and asking the client what brand goes with the advertisement. This continues to work, for there are so many cosmetic advertisements on the market that it has become extremely difficult to differentiate the advertisements and connect the brands to the ads. With the massive increase in competition, and with stores in all channels of distribution filled with products, well-designed packaging and competitive pricing, advertisers must do a greater job than ever before. Color cosmetic marketers must therefore deal with three of the most important advertising needs in its color cosmetic advertising mix; to introduce new products to,
maintain existing products and to create color stories – all together with one brand image (Grayson, 2002).

One of the most important changes in the industry, which is an opportunity for color cosmetic marketers is the continual increase of the diverse ethnic minorities in this country, and an increase in the purchasing power of these groups, so that marketers have a huge market to capture. They can only do this by understanding the different needs and wants of the different groups of minority women. One of the biggest issues African-American women have with their makeup is finding the right color for their skin. There has yet to be a large selection of cosmetics made for these women. This is something that more cosmetic companies can do in order to capture this group. Asian women are very concerned about aging and seek products containing SPF. They are more prone to larger pores and breakouts and look for cosmetic items that will not cause their pores become blocked. The fastest-growing population in this country are Hispanics. These women have the highest makeup usage rate and use makeup to express their creativity and to create their identity. They also like to experiment with different looks and colors and have a high interest in color cosmetics. Creating products that satisfy the needs and wants of these ethnic women is extremely important in staying ahead in this industry. There should also be an increase in cosmetics marketing and advertising campaigns targeted solely at these women.

Cosmetic advertising is one of the most important elements in building a brand and image for a product. Over the last part of the 20th century, cosmetic advertisements have gone through a huge transformation, slowly changing with the change in women’s role in society. In our modern day society, marketers have failed to realize and
understand women. This has led to difficulty in breaking through the clutter and connecting with women through campaigns and advertisements.

Cosmetic marketers must realize that women respond to advertisements that portray their everyday lifestyles in realistic ways. This includes using all different types of women in their advertisements, and not just using models and celebrities. The lives that models and celebrities live are not the same as the women who are buying the cosmetic products. Therefore, there is a huge disconnect between the woman consumer and the advertisement. The best way to approach the women of the 21st century is through empathy and identification. You must be able to make women relate to the advertisements. The business woman running to work but finding a way to put on makeup in transit, a mother who is busy with kids but finds ways to take care of her looks - these are realistic scenarios. Instead of trying to tap into the insecurities of women by telling them that they need a certain product to look like the models in the ad campaigns, cosmetic companies must try to find ways to make a woman feel as if she is the woman in the campaign. The more women can relate to the advertisements portraying their lifestyles, the more likely they will feel connected to a brand and want to purchase the product. The transformation of cosmetic advertising has been heavily influenced by the role of women in society, and continues to be the trend as time goes on. With companies such as Dove and The Body Shop creating real campaigns with real women, another new transition is starting to take place, where women have become more confident in their skins, and more accepting of who they are.
Capstone Summary

This thesis project examines the impact of changes in women’s role in society on 21st century cosmetic advertising. From the 1900s to the 1990s, cosmetic advertising went through various changes, due to greater female emancipation, giving women the power and independence to change from what were considered the “acceptable and proper” lifestyles of women. As more women started to enter the workforce, the portrayal of women in cosmetic advertising shifted from the accepted American image of a stay-at-home woman to a more independent and confident woman. Some of the key themes and strategies used by cosmetic marketers throughout the 21 were:

- Women who want to “catch a man”
- Women encouraged to look proper and presentable by wearing makeup for men and their husbands
- Women in the workforce
- Women becoming financially independent
- Women in film.

In the early part of the 20th century, cosmetic advertisements dictated how women should care for their looks and how they should present themselves. In the latter part of the century, cosmetic advertising no longer dictated to women what was considered proper and appropriate. With greater female emancipation, cosmetic companies could no longer use the “catch a man” technique, for women now wore makeup to look good and feel good for themselves. Makeup was not used to “catch a man” or to look proper for others, but was a way for women to express their individuality, a source of self-expression.
After looking at how social and cultural influences heavily influenced the changes in the cosmetics advertising industry, as well as the changes in the techniques and strategies used by cosmetic marketers, a study was conducted to find out the lifestyles and mindsets of women in the 21st century in regard to what cosmetic companies must do to effectively market cosmetics. Some of the key findings are the following:

- Women reject “overpromises” and feel cosmetic advertisements are unrealistic
- Makeup advertising portrays women’s lives in a stereotypical and unrealistic way
- The images in advertisements show an unattainable form of beauty
- The needs and wants of ethnic women are underserved.

Women are now smart consumers and have become unresponsive to advertisements that make over-promises through the unrealistic portrayal of beauty. Women are also dissatisfied with the ways in which cosmetic advertisements portray women’s lifestyles, and do not feel they can relate to the advertisements. Twenty-first century women are living extremely busy lives, having to balance work life while taking care of home life. Cosmetic marketers must try to understand how cosmetic fits into these lifestyles.

The method used for this thesis project was secondary research, involving a literature review including journals such as the *Journal of Advertising Research* and the *Journal of Consumer Research*. Other information was obtained from research conducted by advertising agencies that develop campaigns for cosmetic companies. An analysis of advertising campaign execution briefs provides the reader with an understanding of why the campaign or advertisement was designed the way it was, and how it tried to appeal to women. Along with journals, news articles and books, and consumer and market research databases such as Mintel were heavily used. Past advertisements from each
decade were collected and analyzed to explore the changes cosmetics advertising had undergone. Not only can one see the changes in image, copy and design, but also one can understand the strategy and themes used by cosmetic marketers in persuading women to purchase their products. By comparing different campaigns and analyzing why certain campaigns were extremely successful, one can arrive at effective strategies and techniques for connecting with women.

Women today have become desensitized to the massive clutter of cosmetic advertisements in the market. With so many cosmetic companies and advertisements, it has become extremely difficult for women to link ads to brands and products. In order to compete in an overly saturated market, cosmetic marketers need to start taking a different approach to appealing to women. The main purpose of this thesis project is to provide cosmetic companies and marketers with a better understanding of the wants and needs of women in the 21st century. It also provides them with a clear understanding of the things that women are dissatisfied with when it comes to cosmetic advertisements. The cosmetics industry must find new ways of connecting with women on emotional and psychological levels.

This thesis project also shows how social and cultural changes in society and the themes and techniques used for cosmetic advertising are inter-related. These heavily affect one another; therefore, cosmetic marketers must keep up with the changing needs, wants and lifestyles of women.
Appendix

Figure A

Figure 1: Total U.S. FDMx sales and forecast of color cosmetics at current prices, 2002-12

<table>
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<tr>
<td>2006</td>
<td>2,420</td>
<td>5</td>
<td>106</td>
<td>100</td>
</tr>
<tr>
<td>2007</td>
<td>2,427</td>
<td>0.3</td>
<td>106</td>
<td>100</td>
</tr>
<tr>
<td>2008 (est.)</td>
<td>2,447</td>
<td>0.8</td>
<td>107</td>
<td>101</td>
</tr>
<tr>
<td>2009 (est.)</td>
<td>2,473</td>
<td>1.1</td>
<td>108</td>
<td>102</td>
</tr>
<tr>
<td>2011 (fore.)</td>
<td>2,516</td>
<td>1.7</td>
<td>110</td>
<td>104</td>
</tr>
<tr>
<td>2012 (fore.)</td>
<td>2,564</td>
<td>1.9</td>
<td>112</td>
<td>106</td>
</tr>
<tr>
<td>2012 (fore.)</td>
<td>2,609</td>
<td>1.8</td>
<td>114</td>
<td>107</td>
</tr>
</tbody>
</table>

Source: Mintel/based on IRI InfoScan /E Reviews Information

Figure B

Color Cosmetics - US - June 2008 - Market Drivers

Figure 17: Women by race and Hispanic origin, 2008

<table>
<thead>
<tr>
<th>Race</th>
<th>Number</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asian</td>
<td>7,080</td>
<td>4.6</td>
</tr>
<tr>
<td>Black</td>
<td>20,634</td>
<td>13.4</td>
</tr>
<tr>
<td>White</td>
<td>122,316</td>
<td>79.2</td>
</tr>
<tr>
<td>Other*</td>
<td>4,416</td>
<td>2.9</td>
</tr>
<tr>
<td>Hispanic</td>
<td>22,275</td>
<td>14.4</td>
</tr>
<tr>
<td>Non-Hispanic</td>
<td>132,172</td>
<td>85.6</td>
</tr>
<tr>
<td>Total</td>
<td>154,447</td>
<td>100</td>
</tr>
</tbody>
</table>
Mintel/U.S. Census Bureau 2004

Figure C

Color Cosmetics - US - June 2008 - Market Drivers

Figure 18: Women’s makeup usage, by type, by race/ethnicity, January 2007 November 2007

<table>
<thead>
<tr>
<th></th>
<th>All %</th>
<th>White %</th>
<th>Black %</th>
<th>Asian %</th>
<th>Hispanic* %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use any make-up (net):</td>
<td>89</td>
<td>90</td>
<td>83</td>
<td>86</td>
<td>90</td>
</tr>
<tr>
<td>Lipstick and lip gloss</td>
<td>79</td>
<td>79</td>
<td>79</td>
<td>75</td>
<td>83</td>
</tr>
<tr>
<td>Mascara</td>
<td>64</td>
<td>68</td>
<td>44</td>
<td>42</td>
<td>69</td>
</tr>
<tr>
<td>Foundation Make-up</td>
<td>63</td>
<td>66</td>
<td>48</td>
<td>53</td>
<td>68</td>
</tr>
<tr>
<td>Blusher</td>
<td>57</td>
<td>62</td>
<td>35</td>
<td>48</td>
<td>55</td>
</tr>
<tr>
<td>Eye shadow</td>
<td>55</td>
<td>57</td>
<td>39</td>
<td>48</td>
<td>60</td>
</tr>
<tr>
<td>Eye liner</td>
<td>49</td>
<td>50</td>
<td>34</td>
<td>49</td>
<td>57</td>
</tr>
<tr>
<td>Eye brow pencil</td>
<td>29</td>
<td>28</td>
<td>29</td>
<td>32</td>
<td>38</td>
</tr>
</tbody>
</table>

Base: 13,810 female adults aged 18+
* Hispanics can be of any race
Source: Mintel/Fall 2007 Simmons NCS

Figure D

Color Cosmetics - US - June 2008 - Leading Companies

Figure 21: Leading manufacturers of color cosmetics in the U.S. by FDMx sales, 2005 and 2007

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Sales 2005</th>
<th>Sales 2007</th>
<th>Change 2005-07</th>
<th>% point change</th>
</tr>
</thead>
<tbody>
<tr>
<td>  </td>
<td>$million</td>
<td>%</td>
<td>$million</td>
<td>%</td>
</tr>
<tr>
<td>L'Oréal USA</td>
<td>815</td>
<td>35.4</td>
<td>927</td>
<td>38.2</td>
</tr>
<tr>
<td>Procter &amp; Gamble</td>
<td>501</td>
<td>21.7</td>
<td>480</td>
<td>19.8</td>
</tr>
<tr>
<td>Revlon Inc.</td>
<td>498</td>
<td>21.6</td>
<td>478</td>
<td>19.7</td>
</tr>
<tr>
<td>Private label</td>
<td>17</td>
<td>0.7</td>
<td>21</td>
<td>0.9</td>
</tr>
<tr>
<td>Other</td>
<td>475</td>
<td>20.6</td>
<td>521</td>
<td>21.5</td>
</tr>
<tr>
<td>Total</td>
<td>2,305</td>
<td>100</td>
<td>2,427</td>
<td>100</td>
</tr>
</tbody>
</table>
Source: Mintel based on IRI InfoScanÆ Reviewsô

Figure E

Color Cosmetics - US - June 2008 - Attitudes and Motivations
Figure 47: Desired changes respondents would like from the industry, by age, April 2008

<table>
<thead>
<tr>
<th></th>
<th>18-24*</th>
<th>25-34</th>
<th>35-44</th>
<th>45-54</th>
<th>55-64*</th>
<th>65+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Products promoted with real (non-model) females</td>
<td>54</td>
<td>52</td>
<td>61</td>
<td>55</td>
<td>57</td>
<td>58</td>
</tr>
<tr>
<td>Advertising that features women of all ages</td>
<td>44</td>
<td>23</td>
<td>28</td>
<td>36</td>
<td>63</td>
<td>58</td>
</tr>
<tr>
<td>Better application directives</td>
<td>32</td>
<td>39</td>
<td>39</td>
<td>28</td>
<td>29</td>
<td>26</td>
</tr>
<tr>
<td>Incentive or loyalty programs</td>
<td>32</td>
<td>39</td>
<td>32</td>
<td>34</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>More ethnic-specific choices</td>
<td>18</td>
<td>12</td>
<td>34</td>
<td>21</td>
<td>18</td>
<td>13</td>
</tr>
<tr>
<td>Less scientific terminology</td>
<td>17</td>
<td>16</td>
<td>12</td>
<td>16</td>
<td>21</td>
<td>18</td>
</tr>
<tr>
<td>I would not like to see any industry changes</td>
<td>11</td>
<td>12</td>
<td>6</td>
<td>14</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>Other</td>
<td>7</td>
<td>6</td>
<td>7</td>
<td>3</td>
<td>13</td>
<td>5</td>
</tr>
</tbody>
</table>

Base: 702 women aged 18+ with Internet access, who wear makeup
* small sample size
Source: Mintel/Greenfield Online

Figure F

Color Cosmetics - US - June 2008 - Race/Ethnicity
Figure 55: Womenís makeup usage, by type, by race/ethnicity, January 2007-November 2007

<table>
<thead>
<tr>
<th></th>
<th>All</th>
<th>White</th>
<th>Black</th>
<th>Asian</th>
<th>Hispanic*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use any make-up (net)</td>
<td>89</td>
<td>90</td>
<td>83</td>
<td>86</td>
<td>90</td>
</tr>
<tr>
<td>Lipstick and lip gloss</td>
<td>79</td>
<td>79</td>
<td>79</td>
<td>75</td>
<td>83</td>
</tr>
<tr>
<td>Mascara</td>
<td>64</td>
<td>68</td>
<td>44</td>
<td>42</td>
<td>69</td>
</tr>
<tr>
<td>Foundation Make-up</td>
<td>63</td>
<td>66</td>
<td>48</td>
<td>53</td>
<td>68</td>
</tr>
<tr>
<td>Blusher</td>
<td>57</td>
<td>62</td>
<td>35</td>
<td>48</td>
<td>55</td>
</tr>
<tr>
<td>Eye shadow</td>
<td>55</td>
<td>57</td>
<td>39</td>
<td>48</td>
<td>60</td>
</tr>
</tbody>
</table>
Eye liner
Eye brow pencil

Base: 13,810 female adults aged 18+
* Hispanics can be of any race
Source: Mintel/Fall 2007 Simmons NCS

Figure G

Color Cosmetics - US - June 2008 - Race/Ethnicity

Figure 57: Attitudes toward makeup, by race/ethnicity, April 2008

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th>White</th>
<th>Black*</th>
<th>Hispanic**</th>
</tr>
</thead>
<tbody>
<tr>
<td>I look for products that can custom match my skin pigment</td>
<td>53</td>
<td>49</td>
<td>71</td>
<td>58</td>
</tr>
<tr>
<td>I look for makeup with anti-aging ingredients</td>
<td>44</td>
<td>46</td>
<td>31</td>
<td>37</td>
</tr>
<tr>
<td>I look for products with sunscreen</td>
<td>42</td>
<td>42</td>
<td>33</td>
<td>56</td>
</tr>
<tr>
<td>I change my makeup in the summer and winter</td>
<td>25</td>
<td>26</td>
<td>19</td>
<td>25</td>
</tr>
<tr>
<td>None of the above</td>
<td>19</td>
<td>21</td>
<td>17</td>
<td>14</td>
</tr>
</tbody>
</table>

Base: 702 women aged 18+ who wear makeup and who have Internet access
* small sample size; Asian sample not shown due to very small base (<30) ** Hispanics can be of any race
Source: Mintel/Greenfield Online
References


