



National College of Art and Design department of visual communications

Women's Cosmetic Packaging and Advertising 1960s - 1990s

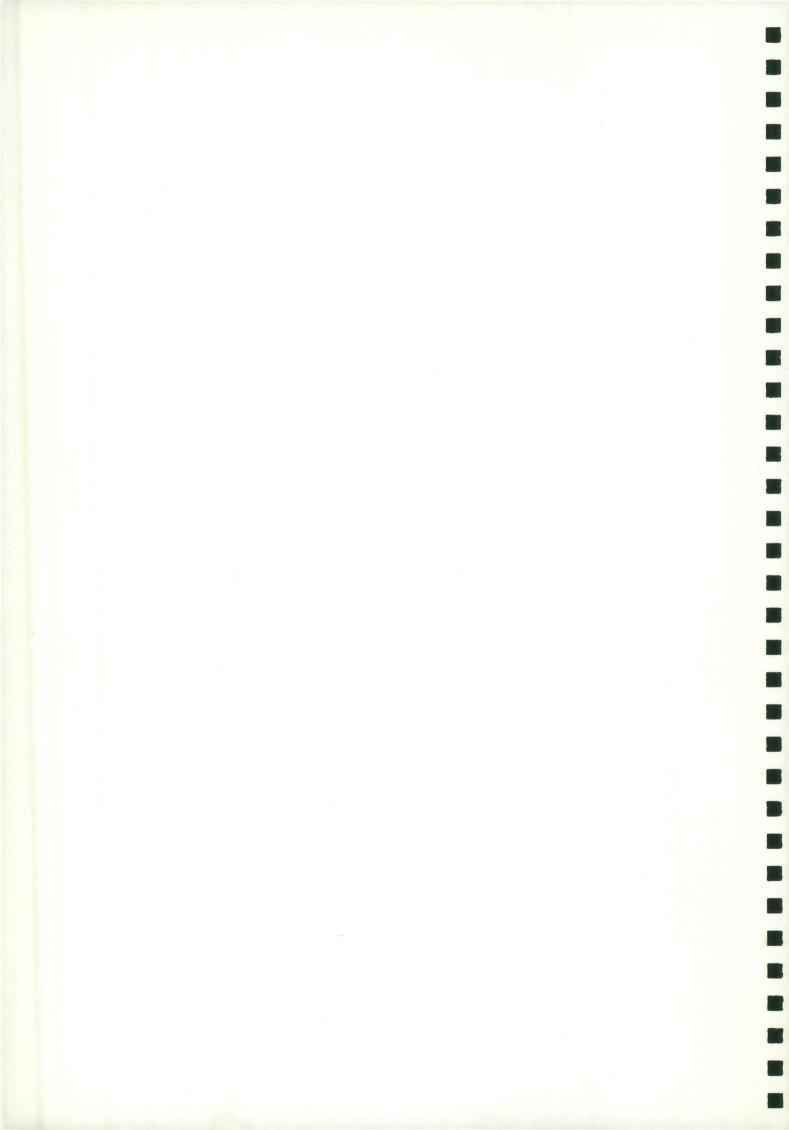
By. Cora Murphy

Submitted to the Faculty of History of Art and Design and Complementary Studies in Candidacy for the Degree of B des for the year 1993.



### Acknowledgments

I would like to thank my tutor Dr. Frances Ruane for all her help and support. I would also like to thank Eddie Murphy and staff, for their continuous help and assistance during my research for this study.



### List of Plates

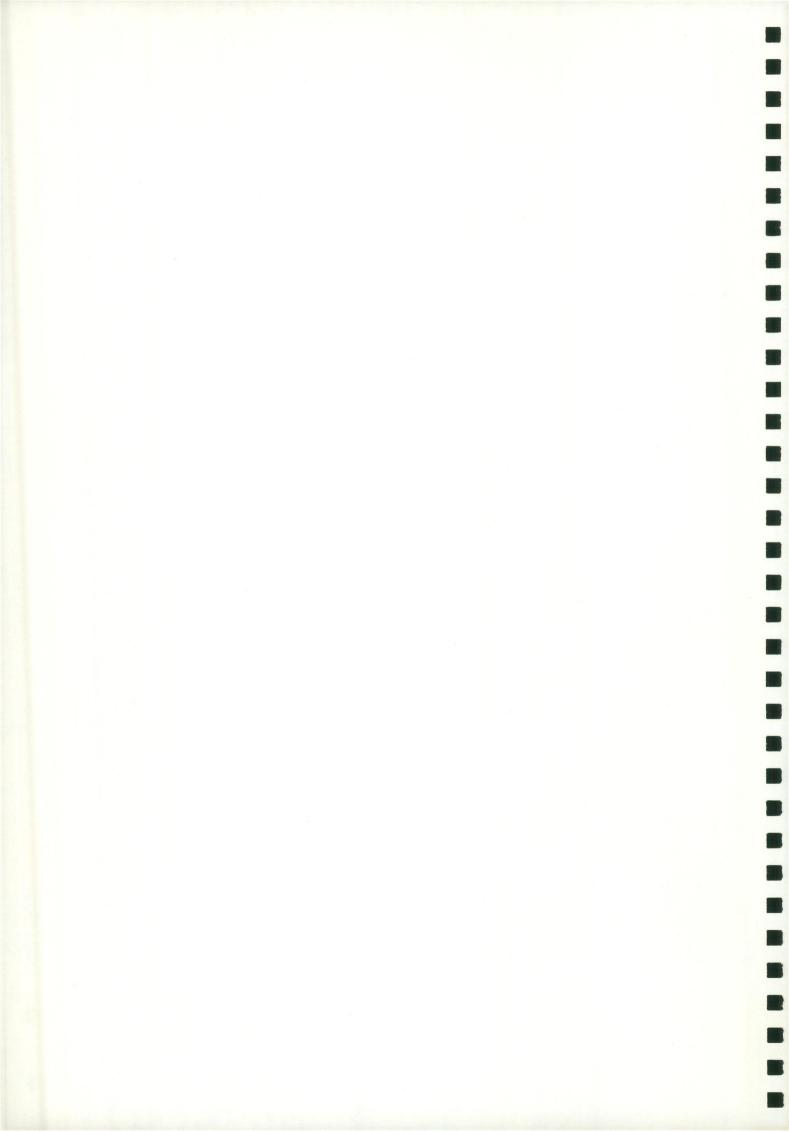


Fig 1.	Helena Rubinstein	(Vogue, March 1960, p. 42).
Fig 2.	Revlon	(Vogue, March 1963, p. 25).
Fig 3.	Charles of the Ritz	(Harpers & Queen, September 1978).
Fig 4.	Lancome	(Vogue, November 1986, p. 16-17).
Fig 5.	Estée Lauder	(Vogue, August 1988, p. 8-9).
Fig 6.	Revlon	(Cosmopolitan, April 1992, p. 31).
Fig 7.	Eylure	(Vogue, March 1966, p. 197).
Fig 8.	Goya	(Vogue, April 1966, p. 31).
Fig 9.	Revlon	(Vogue, February 1966, p. 29).
Fig 10	Revlon	(Vogue, August 1964, p. 9).
Fig.11	L'Érin Colour Glaze	(Cosmopolitan, American ed, 1962, p. 24).
Fig.12	Lady Manhattan	(Vogue, January 1963, p. 16).
Fig.13	Elizabeth Arden	(Vogue, November 1964, p. 173).
Fig 14.	Coty	(Vogue, June 1964, p. 20).
Fig.15.	Carven	(Vogue, April 1968, p. 156).
Fig 16.	Max Factor	( <u>Vogue</u> , March 1987, p. 67).
Fig 17.	Imperial Leather	(Vogue, July 1960, p. 6).
Fig.18.	Estée Lauder	(Vogue, November 1963, p.).
Fig.19.	Estée Lauder	(Vogue, March 1971, p. 76-77).
Fig 20.	Estée Lauder	(Vogue, March 1967, p. 42-43).
Fig 21.	Estée Lauder	(Harpers & Queen, June 1981).
Fig 22.	Crisan	(Vogue, July 1982, p. 2).
Fig.23.	Guerlain	(Harpers & Queen, June 1981).
Fig.24.	Revlon	(Vogue, April 1967, p. 63).
Fig 25.	Revlon.	(Vogue, March 1967, p. 11).
Fig.26.	Almay	( <u>Vogue</u> , May 1968, p. 42).
Fig 27.	Estée Lauder	(Vogue, September 1960, p. 15).
Fig 28.	Max Factor	(Vogue, October 1963, p. 155).
Fig 29.	Revlon	(Harpers & Queen, September 1978, p. 24).
Fig 30.	Clinique	(Harper & Queen, June 1981).

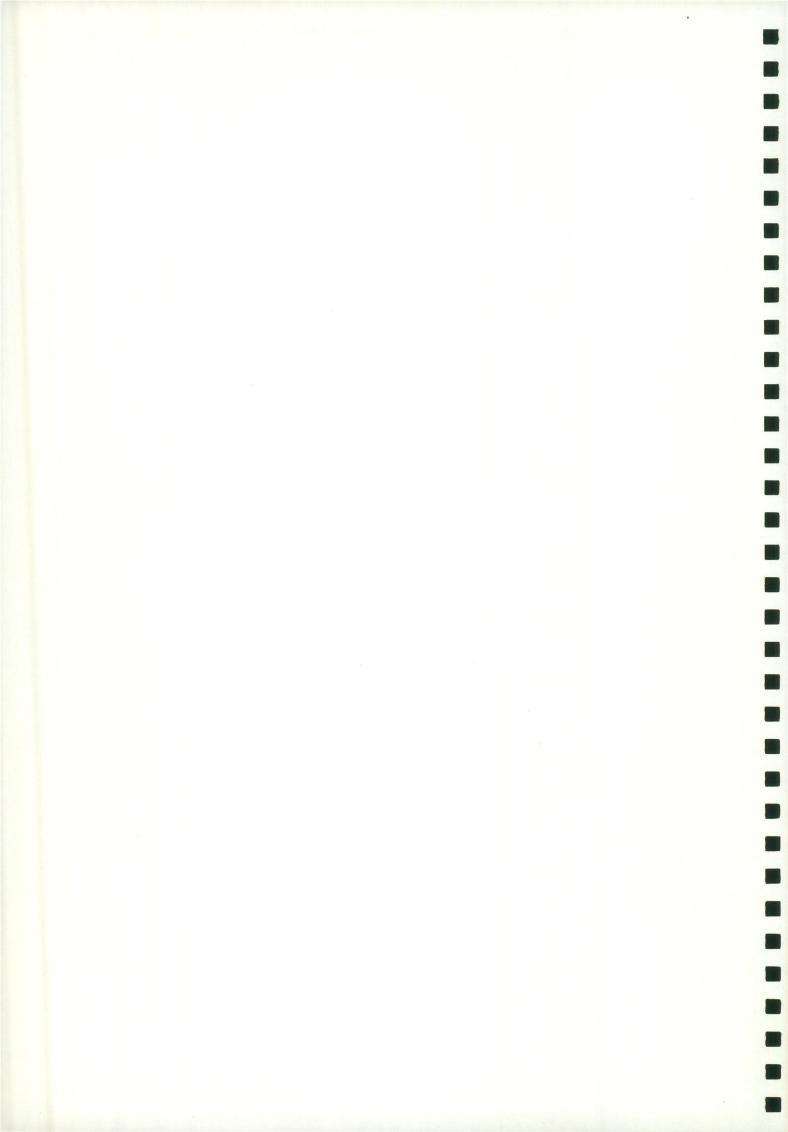
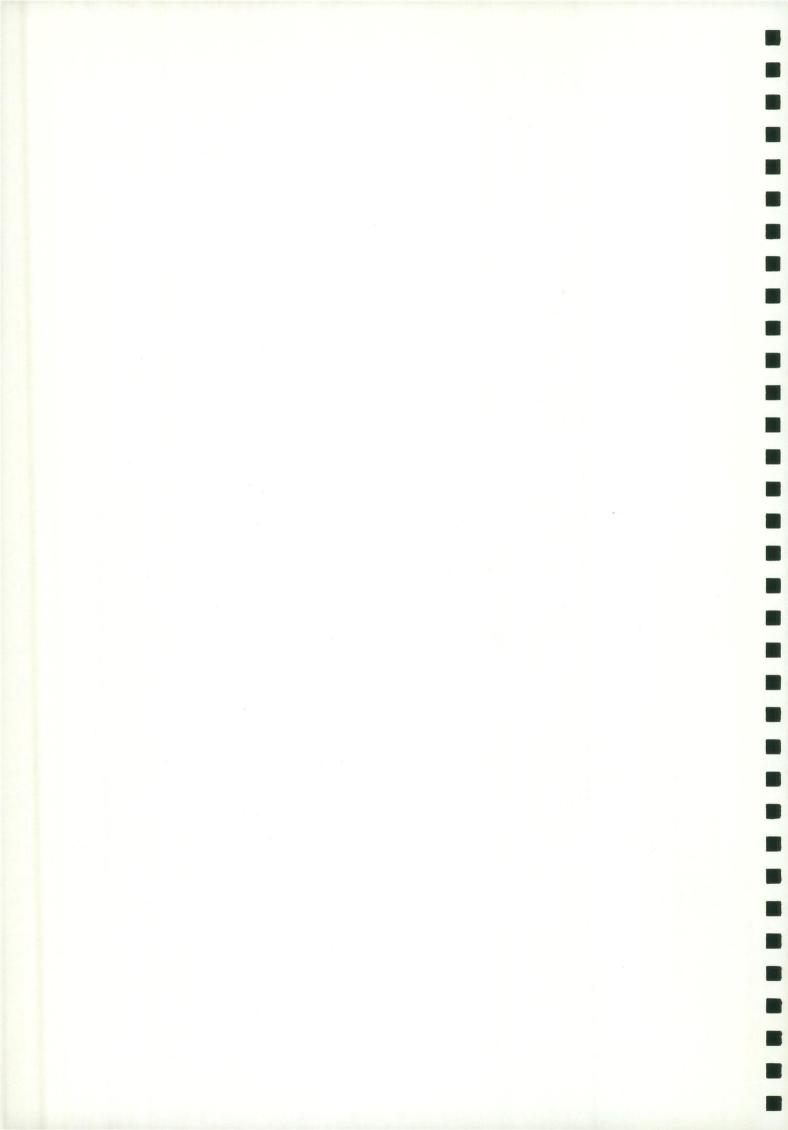
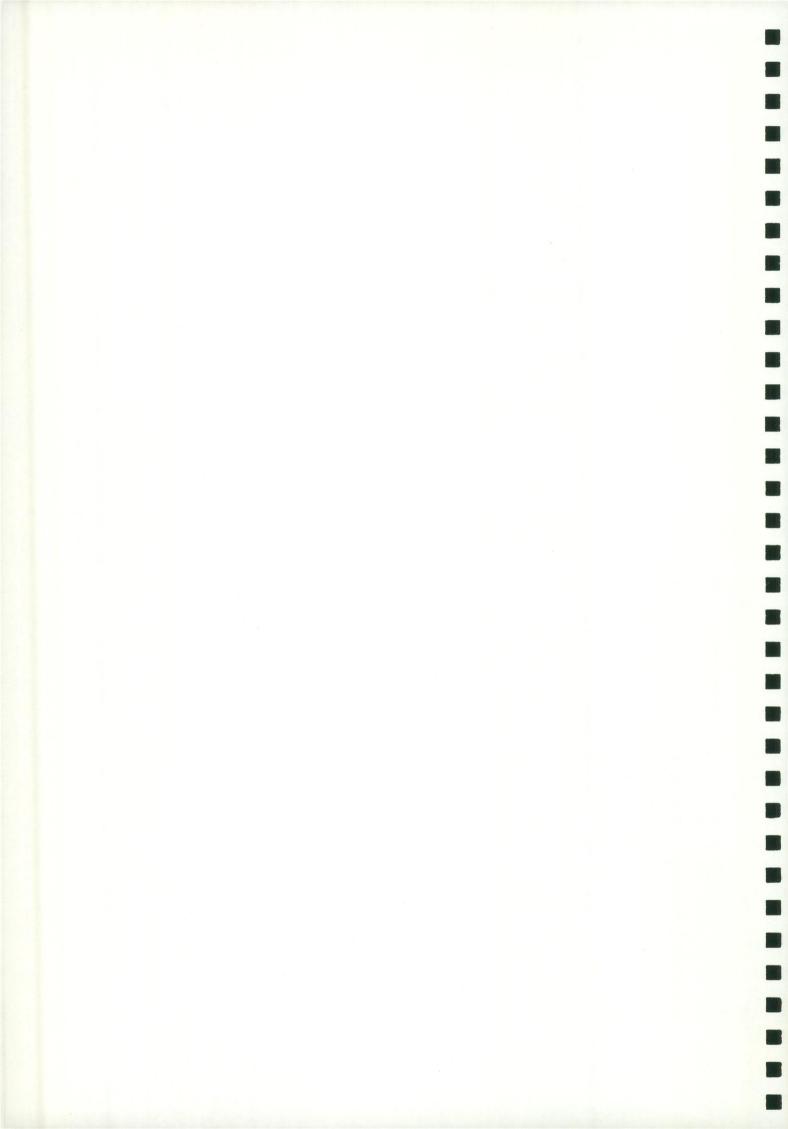


Fig 31.	Clinique	(Elle, May 1992, p. 7).
Fig 32.	Elizabeth Arden	(Cosmopolitan, March 1992, p. 44).
Fig 33.	Clinique	(Cosmopolitan, August 1992, p. 3).
Fig 34.	Lancome	(Cosmopolitan, January 1992, p. 15).
Fig 35.	Garnier	(Cosmopolitan, September 1991, p. 49).
Fig 36.	Roc	(Cosmopolitan, May 1990, p.81).
Fig 37.	Clinique	(Cosmopolitan, December 1991, p 40).
Fig 38.	C'est la Vie	(Cosmopolitan, December 19921, p. 24).
Fig.39.	Dorothy Gray	(Vogue, May 1967, 34- 35)
Fig.40.	Nulon	(Package Source Book,1989, p. 163).
Fig.41.	Max Factor	(Vogue, January 1967, 16-17).
Fig.42	Hi-Five	(Vogue, November 1963, p. 57).
Fig.43	Revlon	(Vogue, April 1971, p. 5).
Fig.44.	Revlon	(Vogue, March 1971, p. 12).
Fig.45.	Revlon	(Vogue, June 1972, p.8).
Fig.46.	Max Factor	(Vogue, March 1971, p.13).
Fig.47.	Max Factor	(Vogue, May 1971, p. 15).
Fig.48.	Silk Fashion	(Yogue, February, 1971, p. 1).
Fig.49.	Clinique	(Elle, May 1992, p. 47).
Fig.50.	Body Shop Bottles 1992.	
Fig.51.	Body Shop Information Le	eaflets, 1992
Fig.52	Clinique	(Cosmopolitan, January 1992, p. 3).
Fig.53.	Clinique	(Cosmopolitan, August 1992, p. 3).
Fig.54	Calvin Klein	(Cosmopolitan, August 1992, p. 13).

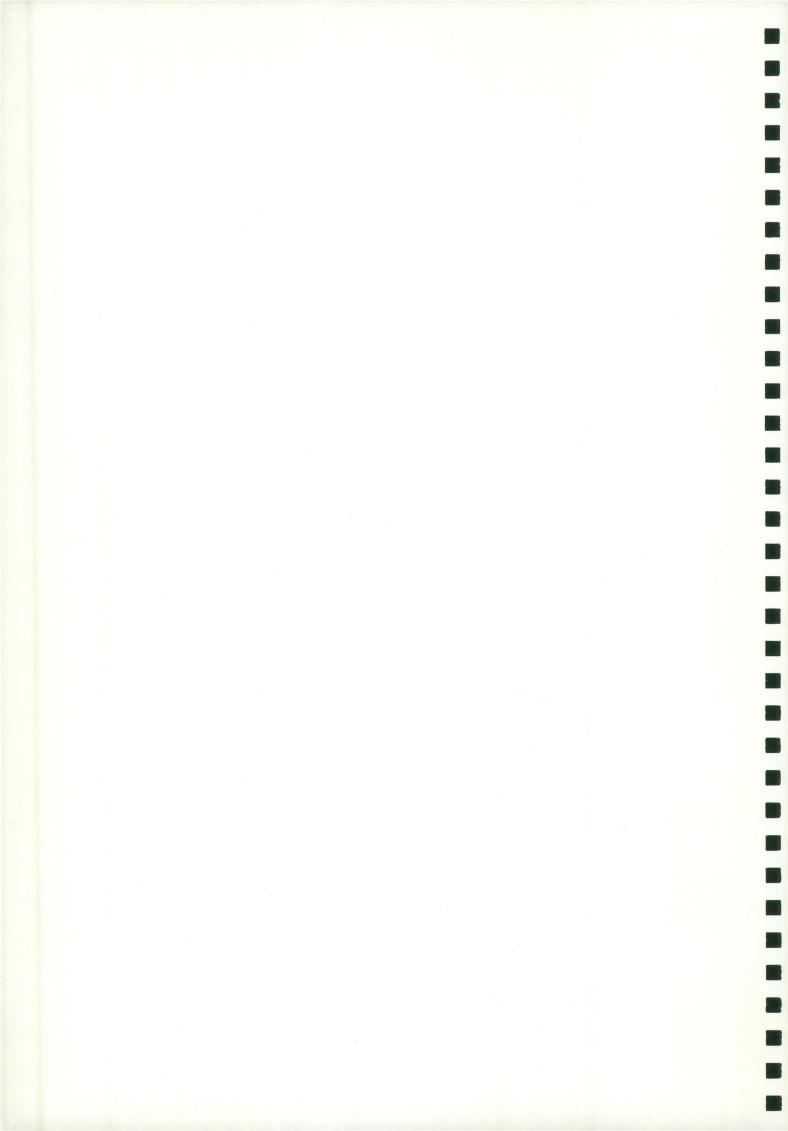


### Contents

List of Plates		2-4
Introduction		6-10
Chapter One:	The changing views of women, and their values in society as reflected in cosmetic packaging and advertifrom the 1960s to the 1990s.	11-19 sing
Chapter Two:	Women's changing views and attitudes relating to beauty from the '60s to the '90s as reflected in cosmetic packaging and advertising.	20-24
Chapter Three:	The changing aesthetics of cosmetic packaging and advertising from the '60s to the '90s.	25-32
Conclusion		33
Notes		34
Bibliography		35-38
Articles and perio	dicals	39



### Introduction



In the 1960s feminist culture came out as large numbers of educated middle class young women moved to work in cities and lived alone between school and marriage. There was a growth in the economy and this was later labelled 'the age of affluence'. This boom was to reshape many areas of social life, from class relations and moral attitudes, to the emergence of new social opportunities, new subclasses, changed political alliances and an explosion of youth subcultures. In the early 1960s, femaleness continued to be primarily defined in terms of Motherhood and homebuilding. Marriage, more than ever, was an almost inevitable step in the transition to adult life, the step towards independence and social status. Society realised that female sexuality could be utilised, stimulated and reshaped to the demands of the mass market.

It was a sexuality designed to capture the man - cosmetics, clothes and personal attributes constructed the feminine mystique. Though feminism has changed the way women view the world and themselves, it often appears as if the media have cashed in on feminism, rewritten in a commercial translation as 'The Natural look'.<sup>2</sup>

Working from the information I have accumulated from studying women's cosmetic products, their packaging and advertising from the 1960s to the 1990s, I will show that women's cosmetic products and their packaging and advertising inform us about women of a particular generation. I will show that there is a changing view relating to women and how women perceive themselves in an ever changing world.

I will illustrate this by following how women are presented to us in cosmetic advertisements. I will also examine women's changing attitudes relating to beauty. The beauty ideal women aspired to in the 1960s is very different to the beauty ideal of the '90s. Women's character, personality, sexuality and status have not remained static, and each generation brings along with it a new ideal; the representation of women and cosmetics in advertisements are an example of this.

I will lastly, examine the changing aesthetics of packaging and advertising. Packaging and advertising for women's cosmetics has changed a great deal since the 1960s, from bright, hyper, playful packaging, to the high-tech scientific, almost medical look of the '90s. So by examining women's cosmetics from each decade, and by comparing a products packaging from one decade with that of another, we will follow the changing aesthetics of cosmetic packaging and advertising.

In Laura Mulvey's book <u>Visual and other pleasures</u> she suggests, The female body has become industrialised, a woman must buy the means to paint on and sculpt a look of femininity, a look which is the guarantee of visibility in sexist society for each individual woman.

(Mulvey, 1989, p.54).

The beauty industry has established itself as a seat of power. Since 1980, women's positions and stature within the work place have risen exponentially. More women have since acquired positions of power but in relation to their body image, women are manipulated by the beauty business. Beauty is still seen to be a feminine responsibility and we are rewarded by society on the basis of how close we come to embodying the ideal image of beauty.

The cosmetic industry is not a recent phenomenon. It has been going on for thousands of years. In the earliest Roman times, there seems to have been little interest in cosmetics until they began to travel to foreign lands, where they learned all about new cultures and a concern for their standard of living. Romans migrated to Greece where they considered the Greeks to be highly civilised and they brought back to their country oils and perfumes. Cosmetics soon became established as important constituents of the good life. Ovid reassured women in his <u>Ars Amatoria</u>, "no woman need be ugly for all the remedies can be found in pots and potions" he also warned however, "Good looks come only with care, and die if neglected",

(Ligget, 1974, p. 47).

Ovid even wrote a poem, the <u>Medicamina faciei</u>, which contained advice on artificial aids to beauty. From these writings we could assume that desirable and fashionable women of this era would probably have used a great many of these aids and cosmetics to beautify themselves.

In ancient Greece, many coloured substances had been popular for adorning the face, eg. kohl for darkening the eyes, a syrian root for rouge and ceruse for whitening the face. The Greeks used cosmetics freely in their celebrations to the Gods. They also found use for them in their theatrical performances to indicate, by using different colours, the different types of characters involved.

When Tutankhamun's tomb was opened in the 1920s, a large number of cosmetic jars were found. Some of these had been around for twelve thousand years, so cosmetics had been in use long before the days of ancient Greece. Ancient Egyptians used to protect their bodies and faces with grease from the wild castor oil plant. At the same time they enjoyed and appreciated the decorative properties of these substances.

The curious belief in the magical powers of cosmetics and, indeed, in other forms of facial decoration was apparent in ancient Greek civilisation. They realised that some of the substances performed magical powers as well as physical protection and decoration. This theory is widespread even today and it is skillfully exploited in modern cosmetic advertising.

In the dark ages in England, cosmetics were prized substances. But in Europe during the early part of the Nineteenth century, the attention shifted away from the





The look you want, the protection you need. Ritz Mat.

Eight contemporary fashion shades to enhance any skin tone. But Ritz Mat doesn't stop with colout Because we know your face simply can't get too much moisture. That's why we developed Ritz Mat hydro-protective make-up. It helps protect your skin against moisture loss and keep it soft and smooth. Easy to apply Easy to blend. Ritz Mat gives your face a unique transluminant finish that looks natural, yet covers timy flaws. natural, yet covers tiny flaws. Moisture doesn't stop with make-up.

make-up.

Revenescence Powder Glow contains tiny encapsulated moisturizer beads, for easy application. Gives you the kind of soft semi-sheen finish that lasts all day. In a slim compact or loose in a powderbox.

Revenescence Cheek Glow also contains encapsulated beads of moisturizer that simply won't let powder absorb the natural moisture in your skin. It goes on evenly and naturally. No build-up of colour either.

Revenescence Pressed Eyeshadow

either.
Revenescence Pressed Eyeshadow is the first pressed powder eyeshadow cushioned with encapsulated moisturizer. Smooths on easily. In sixteen beautiful basic and highlighting shades. Four products from Charles of the Ritt op protect your skin and keep it fresh looking until evening because....

Beauty is not a matter of chance

Charles of the Ritz



county; varle) valerproof, label 10 high closure volves the volves from our fire hadden, tambée; in high closure coolures that rown, Bing, Gree, French Bing, Green, 13 6. Refils 8 6. both are made from real silk they combine into the most perfect all-in-one make-up. In chic, it pink compacts 10°, Refills in case 6.3.

Helena Rubinstein reggios sugar, tospos, wi

Helena Rubinstein

(Vogue, March 1960, p. 42).



When should a woman begin using 'Eterna 27'? (At the very first sign of the very first line!) Now you can actually reduce the effects of ageing skin with Revlon's new night and day Eterna 27' Treatment Programme.

Eterna 27 has been called the most significant skin cream discovery of our time. Clinical tests have proved over and over again that 'Eterna 27' Cream And Progenitin brought dramatic, visible changes women's skin in 6 out of every 10 cases. Actually diminished signs of age (wrinkling, scaling, drying).

Freatment Foundation. It contains the same remarkble ingredient, Progenitin... keeps up the beautiful And now there's an even more effective way... a night and day way...to enjoy these extraordinary Every night...treat your skin to the world-famous cream. Every day...smooth on new 'Eterna 27' benefits: the new 'Eterna 27' Treatment Programme.

work all day. (You'd love it even if it wasn't the most luxurious foundation in the world!)

When should you begin your 'Eterna 27' Treatment Programme? At the first sign of a line, no matter way to make your skin look and feel younger. Folwhat your age may be. It's the safest, surest, easiest low it faithfully. Because now,

by using the make-up base all day and the the reconditioncream all night...

speeded up! Really.



Eterna 27' Treatment Programme by Revlon

(Vogue, March 1963, p. 25).

Fig 2.

face to the rest of the body. After the 1880s, cosmetics became popular again. In 1886, Harriet Habbard Ayer invented a new cosmetic cream formula, a breakthrough in the field of cosmetics. It was a cream with a dual purpose. A cleansing cream that also contained medicated properties. Helena Rubenstein some years later also created a cream concentrating on its medicated properties, it was described as skin cleansing cream. Elizabeth Arden laid careful stress in her advertising at that time, on the need for good general health and physical fitness.<sup>3</sup>

The history of women's cosmetics and the advertisements used to promote the sale of cosmetics are interesting because they reflect the attitudes of the time: the attitudes that women had of themselves and the attitudes men had of women. There seems to have been a need for this mystery ritual, facial enhancements and decoration. Even today, and so far back as the 1960s, advertisers often suggest by their brand names that their products offer physical enhancement and magical protection, as illustrated in Fig. 1-6. In the '60s, they used brand names such as "Illumination make-up, a downright conspiracy to make you lovelier" and "Eterna 27 cream, is the safest, surest, easiest way to make your skin look and feel younger". In the '70s; "Hydro Protective make-up to help protect your skin against moisture loss and keep it soft and smooth". In the '80s Niosome system anti-age and Eyezone repair gel became popular and very much in demand. And in the '90s "Evivesse-skin rescheduling cream", was the latest creation in cosmetics.

In more recent years, additional magic is provided in the form of science and medicine. New technological miracles are available: hypo-allergenic preparations for ultra sensitive skin, hormones for magical youth, powerful new bio-energetic formulae and so much more.

The cosmetic advertisements used to promote sales of products are more often that not targeted at a specific audience of women of a particular period in time and can, therefore, provide us with some information on their aspirations and attitudes, characteristics, personalities, sexuality and status. Various different social groups identify themselves through shared attitudes, manners and habits of consumption, e.g. the clothes they wear of the perfume they use. In this way, the objects that we use and consume cease to be just objects of use; they become carriers of information about what we are or would like to be.

Beauty photography has become increasingly important both as a creative activity and as a means of selling and disseminating ideas about beauty and culture. Cosmetic photography is an integral part of the billion dollar beauty business. The images that are captured by the cameras help create and sell the latest ideas and beauty products to women. These photographs inform us about women's personalities, sexuality, values and attitudes relating to beauty while most of the cosmetic advertisements use images of women to sell their products. These pictures

# RE-SCHEDULES YOUR SKIN TO A YOUNGER LIFE CYCLE.

Now you can restore your skin to a healthy young life cycle. Evivesse goes beyond the conventional cosmetic attributes of look and feel to break through the barrier to younger looking skin. Instantly. Visibly. Continuously.

This bona fide breakthrough actually accelerates cellular renewal by opening up the intercellular spaces that close in on your skin. (As skin ages, the space between skin cells lessens. Skin dulls, cellular activity diminishes.)

Evivesse contains a patent-pending active molecule, Cyclan,™ which acts on the layers of the epidermis to help restore

intercellular spaces to a more normal level.

Skin begins to glow with translucence, looks and acts beautifully reborn.

Too good to be true? Not when it is a true breakthrough.

In clinical tests conducted in France, skin treated with Evivesse demonstrated significantly faster cell renewal than untreated skin.

## EVIVESSE

SKIN RESCHEDULING CREAM CRÈME DE RECYCLAGE REVION

REVLON

From the Estée Lauder laboratories comes the new technology to rebuild your skin's appearance from the inside out.

Introducing

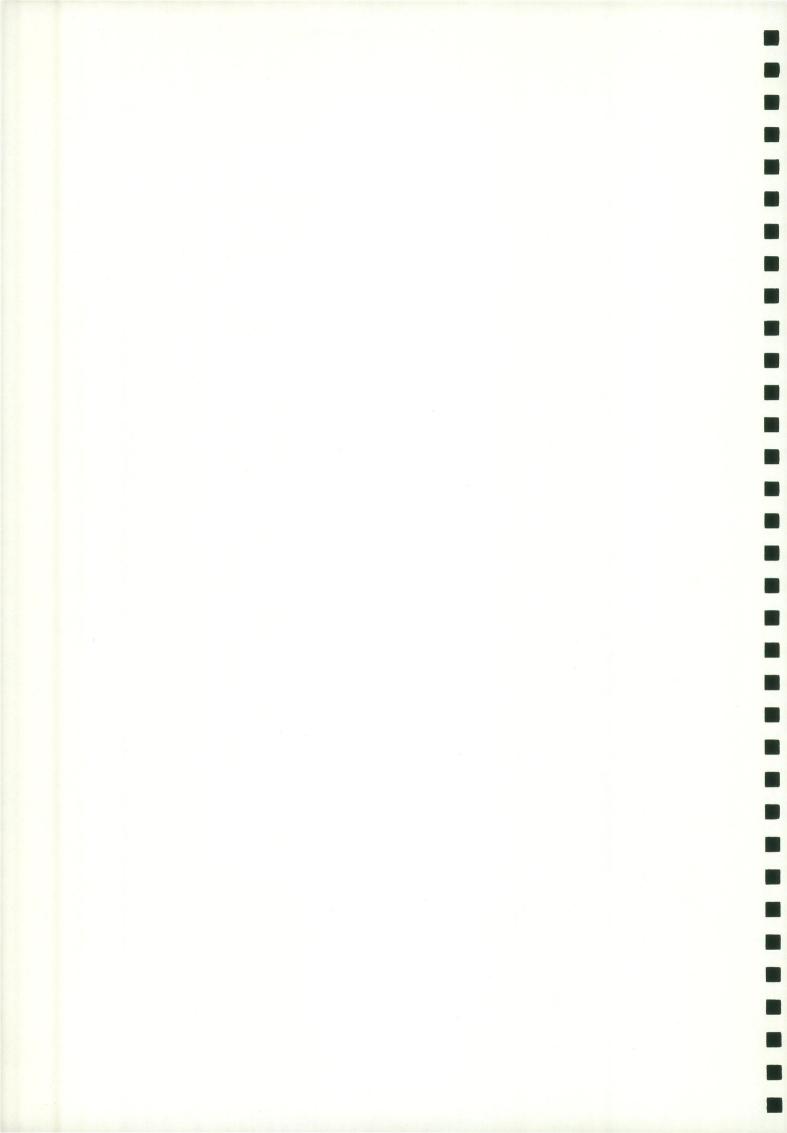
## Eyzone Repair Gel

Before you notice one more little wrinkle, try Eyzone. Its never-before opalescent formula contains <u>Tissue Matrix Fluid</u> to help restructurize the deepest epidermal layers of the vulnerable skin around your eyes. So of course, Eyzone is ophthalmologist tested in the USA and fragrance-free. And it has a unique <u>time-released delivery system</u>. Use Eyzone regularly and dramatically diminish the visible signs of ageing around your eyes. Suddenly, the ageing effects of time seem to be reversed. And your skin looks and feels younger – from the inside out.



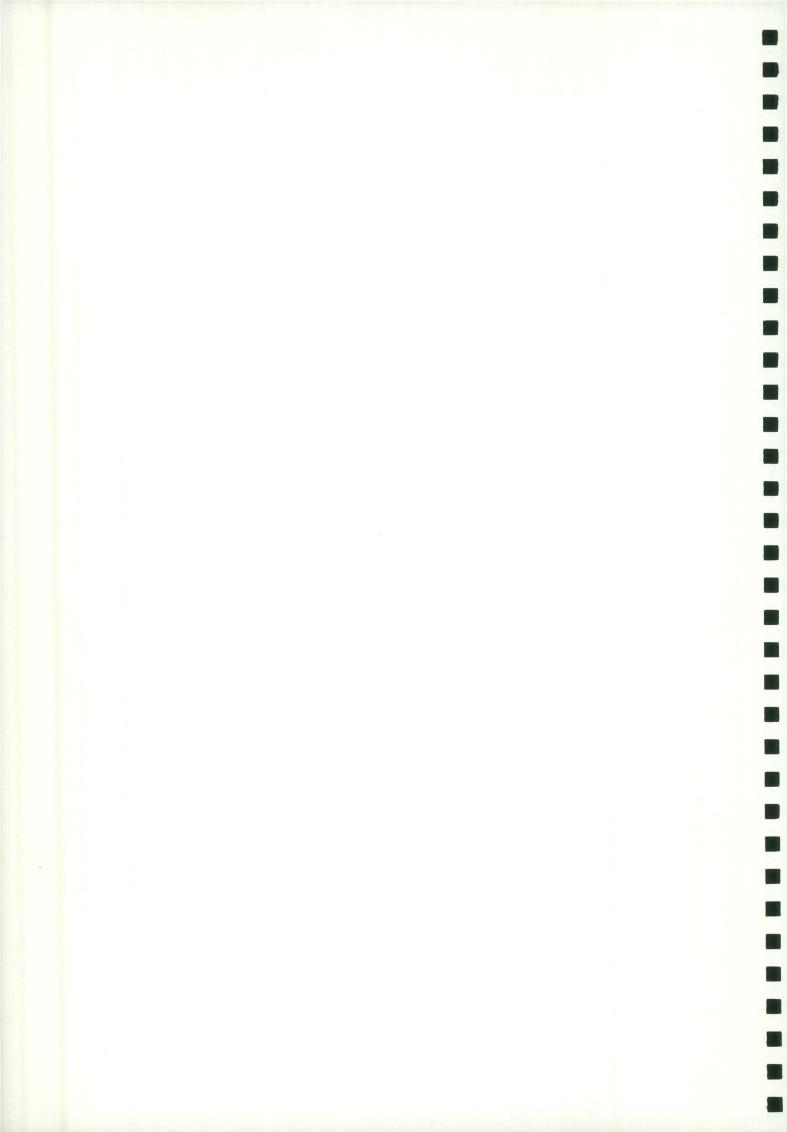
of women have become beauty photographs and they signify a concentration on the appearance of the woman herself. They have the effect of promoting the notion that a woman needs guidance and direction and that being attractive and having relationships is necessary and important. The emphasis of cosmetic photography for advertising is on education in the everyday aspects of beauty, as well as health and culture. It forms a very powerful medium of expressing an ideal for women.

The cosmetic advertisements are an important factor in moulding and reflecting women's lives today, and it is because of the power of these advertisements that I can look back over the last thirty years and study them as a source of historical information about women drawing up some comparisons and tracing developments of the cosmetic industry. Cosmetic advertising has a tendency to disregard the material use and value of commodities. Instead of making claims, real or exaggerated, about the use of a particular product, the advertiser usually makes promises relating to youth love, sexuality and overall beauty.



### Chapter One

The changing views of women, and their values in society as reflected in cosmetic packaging and advertising from the 1960s to the 1990s.



In this chapter, I will explore how views relating to women, and the changing values of women, are very much subject to changes in society and how these changes are reflected in women's cosmetic packaging and advertisements over the last thirty years from the 1960s to the 1990s.

The great breakthrough for advertising only came in the late nineteenth century. Technology and mass production techniques were now sufficiently developed for more firms to be able to turn our products of roughly the same quality at roughly the same price. This was accompanied by over production and under demand. (*Turner*, 1965, p. 132-134), which meant that the market had to be stimulated, so advertising techniques changed from proclamation to persuasion. It was in the 1890s, when magazines began to include pages of advertisement at the beginning and at the end of publications, but never throughout. Full page advertisements with entertaining copy and interesting images became the norm, though they kept the smaller advertisements, reliant on verbal repetition rather than visual appeal. By the 1960s there was a shift in advertising towards increasing reliance on visual images.

Since the 1950s, there has been extensive changes in economic and social conditions facing women all over the world. The expansion of capitalism in the post war years brought with it an even greater incorporation of women into the labour market during World War Two. In 1960, 37.7% of women were in the labour force in 1970, 43.3% and in 1983, 52.9%. This marks a definite advance in the economic independence of women and consequently a change in their social status. It is this independence, and changing status, that is reflected in women's attitudes towards themselves. A more positive woman begins to evolve in the 1960s.

The 1960s was a great decade of importance in terms of women's economic and political influence. Through their experiences in the work force and the unions they began to think in broader social terms. The 1960s was a creative decade that shaped women's lives and still continues to influence our present age. It was a time to forget about the turmoil of World War and to start afresh. People desired a new life, full of optimism and a better life style. Cultural and market frontiers opened and communication in the form of magazines, newspapers, films and television began to become more widespread, encouraging new ideas, talent, creativity and ethics. Women became increasingly class conscious. Women's expectations became higher and more adventurous then ever before, demanding significant legislations to be changed in matters directly affecting women. As women became better educated and had more freedom, there was a rejection of the accepted occupation for a grown woman just to cook, dust, wash, sew and reproduce. In the 1960s women did all of this and began to think about having their own lives outside the home. However, the stress on the importance of woman's domestic role did not disappear.



Lashes long enough to sweep him off his feet. Curved, lovely lashes to make your eyes romantic...mysterious...come hither...No other eye make-up can transform you instantly like Eylure lashes. And mee they're on, they stay on...and on.



Pre-shaped, self-adhesive, ready to put on. Luxurious, natural—in real hair or fur. From 13/L' There's an illustrated leaflet of the complete collection of eye make-up and beauty aids created by David and Fron Aylant, Wish, for the complete Collection of Egypton Figure 1 mited.

Beware the (3 softly innocent new shades that are deadly to the male!)



GOYA SAYS: Men beware! This year, girls will wear soft and tempting lipstick colours that are treble dynamite. So be warned. Note their names. All by Golden Girl in the golden case.



**GOLDEN GIRL** 

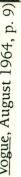
INTERNATIONAL



(Vogue, February 1966, p. 29).

Revlon Fig 10

(Vogue, August 1964, p. 9)





Gentlemen prefer bronze

For the deepest, darkest tan going. Bronze Lustre by Revlon. Three intense-tanning formulas...lotions for normal or sun-sensitive skin...jelly for skin that tans quickly. All for serious sunners.



Revlon's Love Pat' is foundation and powder in one ... for a casual look and quick touch-ups.

That's why Revlon makes three different kinds of ma'

Three loves has he (all of them you!)







lou ke:

Fig 9.

Women's significance in the home was a persistent theme in cosmetic advertising. Nevertheless, large numbers of women remained working outside of the home.

The ideal image of the woman in cosmetic advertisements of the 1960s is ultimately an active one. Although in most cases the activity represented consists in the woman transforming herself into a passive object awaiting man's initiative, showing her in a passive role. Women were viewed as objects, for the male to gaze at. Women's physical attractiveness, achieved by a healthy upkeep of the body, dieting and exercise, the application of beauty products and wearing fashionable clothes and hairstyles were the means to finding a man. Two decades earlier the Second World War, the pressing need to recruit women into a range of jobs outside the home made itself felt through the women's cosmetic advertisements. The stress on the importance of women's domestic role did not disappear. Instead it was redefined in terms of national as distinct from family interest. From the period after the war until in the early '60s, women found little support in advertisements, which advocated a return to an exclusive concentration on homemaking as the feminine norm. Work could only be a prelude to woman's proper career as wife and mother.

As I have already indicated, domestic work was increasingly linked to consumption as advertisers joined in the pressure on housewives to make their home even cleaner and more efficient through the use of new domestic appliances and home commodities.

#### 1960s

The '60s, a revolutionary decade, a decade of immense importance in terms of women's role in society. A study then, of cosmetic advertisements available to women in different magazines at this time, reflects how this consistent view of women as consumers was integrated with the changing view of women in society.

It appears women were responsible for the home and as child minders, but were also required to compete through their appearance for the attention of their husbands, lovers and any member of the opposite sex. According to Berger this ideal is a passive one, controlled by the male eye:

Men act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of women in herself in male: the surveyed female. Thus she turns herself into an object, and most particularly an object of vision: a sight.

(Berger, 1972, p 47).

I agree with Berger's argument in relation to representation of women in women's cosmetic advertisements in the 1960s. Woman is represented as a object of the male spectator. Her femininity depends upon the male approval. Her object is to serve her

husband in the home, bear his children, rear them and, above all, to make him happy. Most of the cosmetic advertisements in the 1960s give us some indication of how women perceived themselves and indeed how men perceived women. In an advertisement selling hair colour for women, a woman proudly says "When I walk down the street I get whistled at now", (Woman, August, 1972).

This advertisement is a perfect illustration of Berger's argument, if as Berger says, men look at women and that women watch themselves being looked at, then the woman in this hair colour advertisement is walking down the street watching the man looking at her and responding to her femininity with a whistle. She beautified herself so that she could turn herself into a beautiful "object of vision: a sight". A woman is an object for the male spectator as illustrated in the cosmetic advertisements from the '60s in Fig. 7-10.

Women's cosmetic advertisements from the '60s often asked the question is she worthy of a man's approval? If she is not, something must be done about it. In an early Nutrogena advertisement selling soap, the advertisement uses a pun to create both a physical and an emotional meaning, "Do you dare let him touch you?"

(Vogue, May 1962, p.2).

The meaning of the sentence taken colloquially, intensifies the physical point made by the other meaning, of whether your skin, your face, is good enough to let him touch it, The two meanings combine to create the idea that if your skin is not alright if takes a lot of nerve to let him touch it."Have you the cheek to let him touch it"?

(Vogue, May 1962, p. 2).

This idea of pleasing the male and the sole objective of male approval is used again and again in the '60s for women's cosmetic advertisements, Fig. 7-10; Revlon say :

"When you find a man worth capturing make sure your eyes are inescapable",

(Vogue, April 1967,p.10).

The idea that women are passive in society is shown by cosmetic advertisements of this period for instance, in a nail cream advertisement, the woman is required to engage in a quite laborious beautification process. Afterwards she can lean back and let "L' Érin colour glaze do the talkin", (Cosmopolitan, 1992, p.24).

The placing of a man, close to a woman in cosmetic advertising in the '60s was a very original technique and was used regularly in selling cosmetic products, as illustrated in Fig 12-15. All of these advertisements have one thing in common, the placing of a man close to a woman in order to sell a beauty product and the promise of a romantic dream.

In the 1960s, cosmetic advertisements sold the idea of using beauty to capture a man. In a Revlon advertisement for Eyemakers eye-make up the selling





### mémoire chérie

Cast a spell of romance and weave a mood of magic, enchanting Mémoire Chérie perfume, with its complete collection of matching preparations, to make you the most cherished—the most remembered.



Flower Mist Spray 19/6 Dusting Powder from 11/6 Bath Soap 8/6 Bath Oil 27/6 Bath Salts from 17/6 Hand Lotion 10/6 Perfumair 27/6 Perfume from 58/6 Mémoire Chérie Weekender 19/6



Elysteth Anden



NOVEMBER, 1964



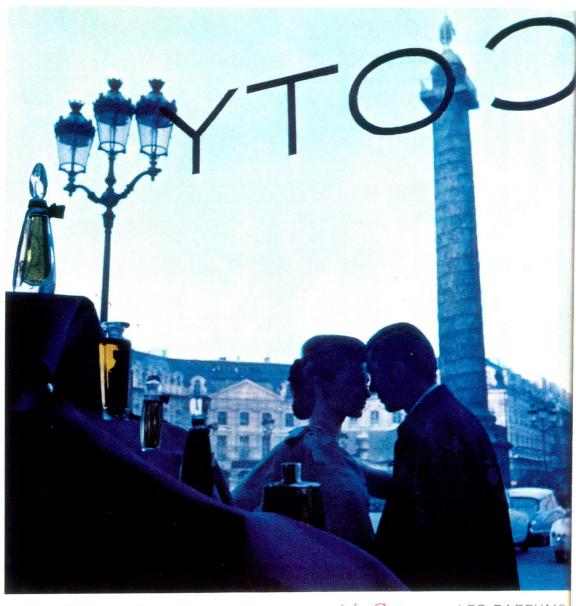
### These two used to be inhibited



Carven changed all that.

Couldn't be lavish with perfume until she found Carven hoarded it until she found Carven grudged it until she found Carven.
Now, all that is over.
Ma Griffe set her free.
The perfume. The perfumed cologne.
And the toilet water.
Ma Griffe lovely and loved and French.
Ma Griffe - everywhere all day long and into the night.
Funny how a little thing like
Carven liberates a girl.

 $\ \, \text{ma griffe by } \tilde{carven} \ \text{from france} \\$ 



### The dawn of a new romance... with Coty

Exquisite, exciting Coty perfumes...the very essence of romance

For you, from Coty: a fabulous new era, embracing all that's beautiful. It comes with these perfumes from Paris... from the famous House of Coty in Place Vendôme... superb fragrances that set you trembling on the brink of wonderful new excitement!

L'OR ... a great new Perfume, as precious as gold. Exhilarating ... sensuous ... exciting ... long-lasting.









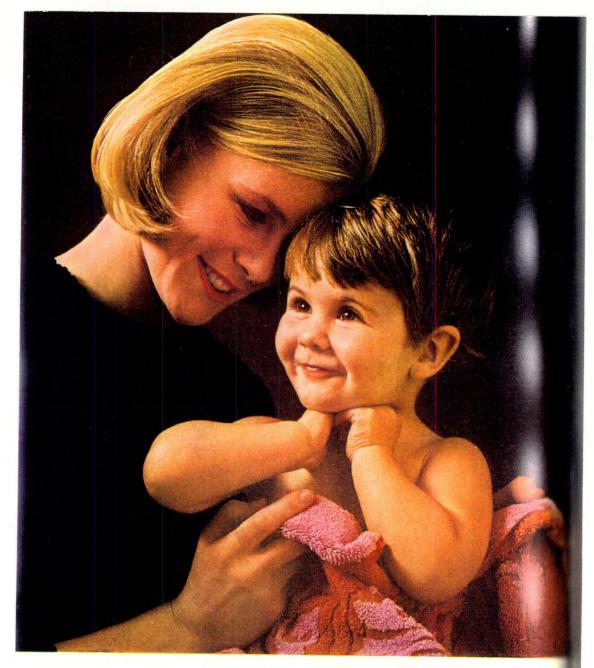










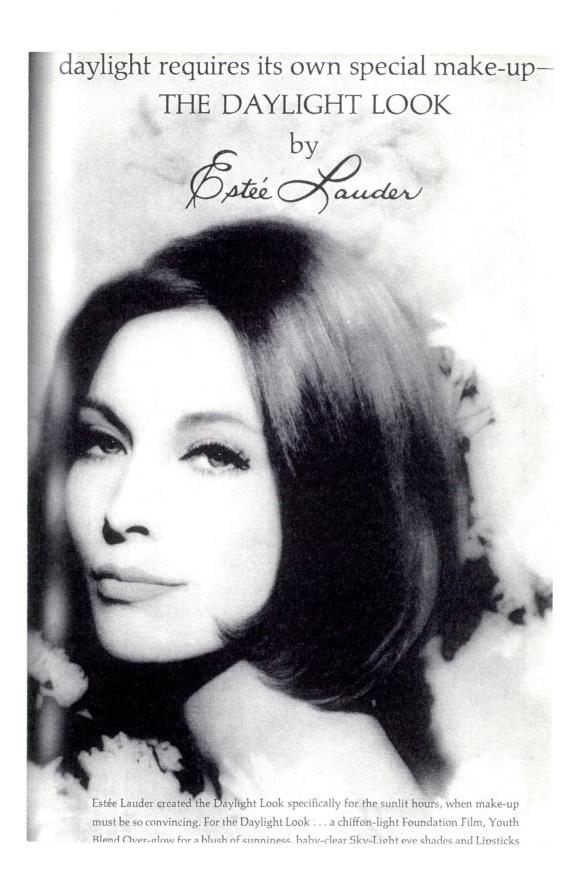


You want skin that feels soft .... soft as a child's.

And for that you need Cussons Imperial Leather .... good,
pure soap, blended with 21 essential oils to care for your
complexion, gently, safely. To keep your skin as soft as a child's.

Enjoy Imperial Leather's perfume in bath cubes and talcum powder too.





caption is, "When you find a man worth capturing make sure your eyes are inescapable", (Vogue, April 1967, p. 10).

In Max Factor advertisement selling lipstick, we are presented with three young women, holding different lipsticks with suspended vacant expressions, Fig. 16. Each woman as a thought or dream bubble over her head with a man kissing them as their dream or thought or even - hope? This is again an example of how women perceived themselves, in the '60s. Women felt their sexuality and femininity was determined by the opposite sex rather than success for her own pleasure, in Fig 7-10.

We have examples of advertisements which advocate beauty, not for women, but to capture the man. In Fig. 8, an advertisement selling lipstick, the caption reads "3 softly innocent new shades that are deadly to the male " and in Fig. 7, *Eylure lashes*, the caption in this advertisement reads, "Eylure him", using a pun on the products name, "Lashes long enough to sweep him off his feet". All of these advertisements are selling the beauty ideal to capture the male, (<u>Vogue</u>, March 1966, p. 197).

Towards the end of the '60s women were still viewed as home careers and objects of men's desires. Imperial Leather soaps, used the image of a caring mother and child to sell their soaps and have continued to do so until today in their present advertisement campaigns e.g. Fig. 17.

What is also interesting in women's cosmetic advertisements in the '60s, is the vocabulary used to sell their products. It was a very frivolous type of vocabulary, not at all educational to the women using their products. And because they continued to use this vocabulary throughout the '60s, we have to assume that these women did not ask questions about the products they were using, like how or why they should buy and use them.

### 1970s

A greater number of women worked outside the home in the '70s than in the previous decades, but for the most part, women were still attached to the homebuilding image. Images of women and children were still fondly used for selling cosmetic products. Women in the '70s advertisements began to appear as more confident than in the decade that went before. They began to think of their femininity and success and were proud of it. They felt more secure, calm and cool.

Women appeared to look more natural, relaxed and began to take more interest in their health. Advertisements began to use images of women depicting happiness in themselves, enjoying outdoor activities in location other than in the home or in a man's embrace! If we compare two make-up advertisements, both for Estée Lauder make-up from 1963 and 1971, we are given two very different images of women. If we examine the 1963 advertisement first in Fig. 18, the portrayal of the

Fig.19.



The only new way to go

is with Estée Lauder's Fresh Air Makeupits outdoor outlook gives you country-fresh beauty. It's more than a make-up. It's today's environmental beauty from Estée Lauder. For this country fresh glow you need m sunshine and fresh air, wind and rain.

You need Fresh Air Make-up Base, a rich lightweight liquid smooth out texture and tiny imperfections, in 6 fresh youn

New Fresh Air Makeup Base in six shades:

Palm Beach Tan Ivory Mist

Newport Beige Sun Rose

Sunrise Beige Outdoor Glc

woman is a typical beauty photograph of the '60s. She is typically a long haired, beautiful and glamourous, young white woman. She is photographed close-up, head and shoulders which was the norm at this time. She is sultry and sexy looking, bright eyed and looks directly at the reader. The sultry look invites the reader to share in some promised intimate secrets whilst promoting the sales of the cosmetics. This photograph is taken indoors with a floral pretty backdrop.

If we compare the representation of the woman in the 1971 advertisement in Fig. 19 with the above advertisement there is quite a difference. She is no longer shot indoors in a studio, she is out in the open, leaning up against quite a powerful symbol- a car and clad-in an all leather cowboy suit. She is wide eyed and smiling. This is a much more natural pose than in the '60s advertisement. Accompanying this full page photo is a close-up of the woman. She is also beautiful, with a pleased glow on her face.

However a majority of women's cosmetic advertisements still used the image of the man and women as a selling point, "Rainbow colours for the colour in your life",

(Vogue, February 1971, p. 56).

Again a pun is used in this advertisement, colour being the colour of the product, and colour being the man in your life. This is the idea of man being the colour in women's lives and that without a man, life would be drab and colourless.

Using women in other locations than in the home, in cosmetic advertisements was a very big step in advertising, e.g. Fig.19 for *Fresh-air make-up*, the woman is dressed in a very masculine cut suit, leaning casually against what is normally associated with the male, a car. With the number of women entering the work force, the image of working women also began to appear in the sale of cosmetics. In an advertisement selling nail polish the caption reads,"no appointment necessary for beautiful nails", (Vogue, April 1971, p.25). The image with this caption suggests a woman working in an office. Women were slowly beginning to be more independent and wanted more from life than being a mother and housewife; they wanted both a career and independence and the advertisements reflected this.

The '70s cosmetic advertisements sought to break with the model not only of the domestic woman, but also of the woman whose sexuality was determined by family responsibilities, rather than her own pleasure. While the cosmetic advertisements continued to redefine what was desirable in a woman, they still offered the viewers on idea of womanhood as a goal to be worked for and understand as objects of male desire, "The only thing that does more for your looks is falling in love. And 'blush-on' might just help you do that", (Vogue, October 1963, p. 29).



Fig 20. Estée Lauder

(Vogue, March 1967, p. 42-43).

# FOR THE MOST BELIEVABLY NATURAL RADIANCE OF A LIFETIME – ESTÉE LAUDER CREATES NEW "YOUTH-SHEEN" LIQUID AND POWDER

Nature couldn't give you a more enduring weightless liquid that flows on over the or night for a fresh, gleaming true-to-life sheen hat actually seems to radiate from within. skin like the essence of light itself—and wear Youth-Sheen at any hour of the day Estée Lauder formulated Youth-Sheen in a nearglimmering, sparkling powder to carry with Wear Youth-Sheen every day—and capture the young look. Now any woman—at any age—can in a miniature compact-ful of shimmering, you all through the day. Wear Youth-Sheen liquid or powder here-and-there over your make-up—or use as a complete make-up itself for a radiance that's dazzling as sunlight on water. glowing look of young good-health for a lifetime.

Bstéé Jauder

Femininity becomes both a source of anxiety and a source of pleasure for the women who read magazines, because femininity seemed as though it could never be fully achieved. There is a gap between what is and what the woman 'ought' to be, and the cosmetic advertisements perpetuate this myth of feminine beauty and offer themselves as a solution.

It was in the mid-seventies, when advertisements began to take a more liberal approach in their advertisements. They no longer used the baby-doll, flowery slang in their advertisements that had been so popular in '60s. They began to use a more educational approach, how to use the products and how to benefit from there use. Women began to be more interested in their health and cosmetic advertisements began to be more informative. In Fig. 20-21, we have two advertisements from Estée Lauder. In the 1967 advertisement, there is a lot of flowery words used in the copy e.g. "glimmering, dazzling, sparkling and true to life sheen", even the name of the product *Youth Sheen* reinforces this idea. (Vogue, March 1967, p. 42-43.) If we compare this to the 1979 advertisement we can see the copy is broken down to two questions. The first "It's as simple as this" telling the woman how to use the product and its protective nature. The second "How does it do it?", explaining how the product works with the skin. Even the name *Polished Performance liquid make-up*, (Harpers & Queen, June 1980), is a lot more scientific than *Youth Sheen*.

### 1980s

Ties with domesticity for women were almost gone from the cosmetic advertisements of the 'eighties. Women in these advertisements appeared to be self-interested, conveying an image of confidence and success. These new women were fun to be with and were in search of a new man to suit their new lifestyles. The 'eighties woman is interested in her own success and well being. The women of the 'eighties are interested in being as healthy and as beautiful as they can; self-improvement is number one.

Women's success in the 'eighties is illustrated in a shampoo advertisement in 1982, Fig. 22, where two successful journalists act as model women of the 'eighties, examples of success with "a head on their shoulders". This image of working women was used regularly in advertising in the '80s, Fig. 23.

Women are seen to be much more intelligent and look to the future with themselves in mind rather that the male. In a perfume advertisement from 1986, the male is used alongside the female, but the difference between this and advertisements from the '60s, the female is the more powerful position in the advertisement. She is confident of her beauty. She is aware of the males gaze but more interested in herself and her happiness than his approval.

The use of much more scientific terms in advertising indicates that change in



Estée Lauder's new Introducing

### Polished Performance Liquid Makeup: perhaps the most on-target makeup for our time.

(Readon)

It's as simple as this - When you smooth Polished Performance on, you're not aware of a makeup look better. That's the amazing thing about this new liquid makeup. It is so ingeni sheer and lightweight, vet it profects at all just that you look quite a bit and perfects with incredible skill

How does it do it?

Irvit and see. Nothing could be more natural a process essential to healthy-looking skin The patented moisturizing complex helps so do the sun-screen agents and a special ingredient to increase oxygen uptake. Nothing could be more now

Estée Lauder

(Harpers & Queen, June 1981).

what women want from life. Women now lead more hectic lives and still have time to look after, themselves, as illustrated in Fig. 23. The '80s were the first decade when women began to think about more effective treatment for retaining youth and beauty. Women were better educated and had more knowledge about health and well being and wanted only the best. The women of the 'eighties were depicted as strong and independent,

This is skins life cream with GAM. The extraordinary scientific discovery that closely resembles your skins own natural fluids. It encourages your skin to look softer, smother and supple .

(Vogue, April, 1981).

1990s

In the 1990s women are expected to be successful in their careers as well as a mother and a wife. These are women who can now be valued by society on the basis of occupational success and financial independence. In general, research suggests that women with multiple roles enjoy an enhanced sense of well being. But further research is needed to assess the relationship between a general sense of well being, self esteem and body satisfaction. It seems that as demands on and expectations for women have risen, they feel compelled to be both beautiful and smart. The media reinforces the need for women to achieve a fashionable look, along with other accomplishments on the job and at home. Today advertisers sell specialised antiaging creams, high-tech diet products, aiming at the career woman in the same way as in the '50s, when advertisers sold household appliances to women. 1990 enhanced women as individuals in a world of conformity.

The image of woman used in cosmetic advertisements were not all in the sixteen to twenty years age group. The 1990s brought forward the idea that models in their forties can sell an image of the modern woman and her ideals as well as a younger woman. Women are depicted as more powerful and confident, and know exactly what they want. Women of the '90s seen to have the best of both worlds. They are fully independent and content to be a family career as well.

Views relating to women and women's values have changed over the last thirty years from the '60s when everything was just beginning in terms of women's economic and political status. Women in the'60s entered the work force in great numbers, for the first time and through their experiences they began to think in broader social terms. Women desired a new life, full of optimism. Even though large numbers entered the work force, the stress on the importance of home caring did not disappear. Women's hard work in achieving beauty in the '60s was a means to finding a man.

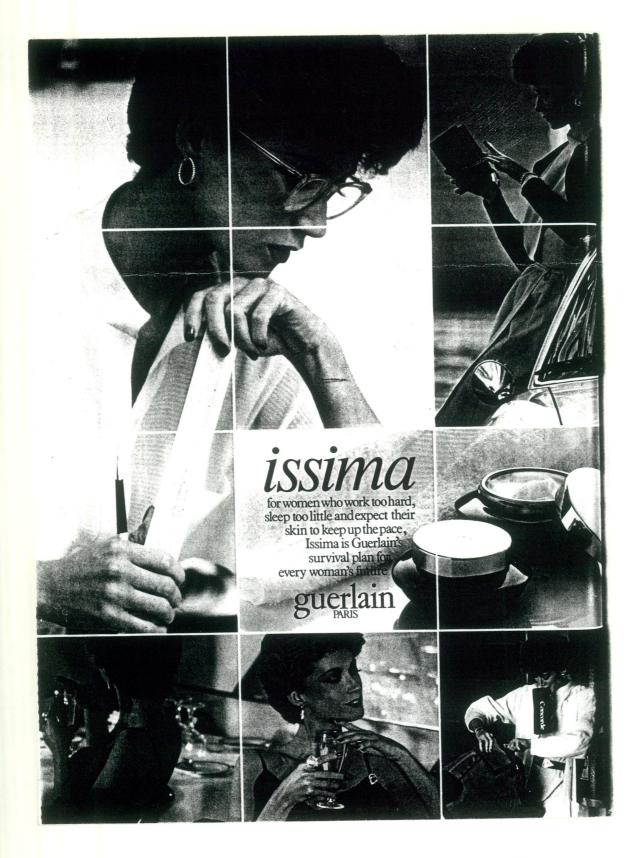


Fig.23. Guerlain

(Harpers & Queen, June 1981).

"Shampoo bottles make so many claims, I'm surprised one hasn't won the Nobel Prize for literature."



"I distrust shampoos that promise me the earthand all the herbs, weeds and flowers that grow in it.'



### At last, a shampoo for people

The two ladies you see above both share ticism about ordinary shampoos.

And a belief in Crisan shampoo from

There are no herbs, weeds or flowers to n the Crisan label.

No magic ingredients.

Nothing to suggest a Hollywood agent snap you up after only one shampoo.

Crisan is unashamedly science-based.

There is nothing revolutionary about its edients but the balance and mildness gedients but the balance and filluless ella achieve only come with experience. (We've en involved in hair care for over 100 years.)

Crisan's mildness is particularly portant.

It helps Crisan improve the appearance your hair and maintain the condition of scalp.

It is a characteristic of all four Crisan mpoos.

L.For dry hair. If you have dry hair it means the outer otective layer of the hair (the cuticle) is at

Crisan gently cleans the hair and at the same time brings back moisture and shine to the damaged hair-shaft.

2. For greasy hair. A shampoo for greasy hair has to perform a delicate balancing act.

It must be strong enough to remove the excess grease and dirt, yet mild enough to leave sufficient natural oils in the hair.

Wella's scientists have worked hard to achieve this balance with Crisan.

You can wash your hair as often as you need in complete safety.

3. For all hair types.
When your hair is in good condition this is the Crisan shampoo to use. (Even greasy and dry hair will find it a refreshing change.) Its mild ingredients cleanse the hair and scalp without disturbing the

At the start of your treatment use Crisan twice a week. In week four alternate with Crisan for all hair types.

Used regularly like this Crisan will efficiently control dandruff and help prevent reappearance.

A rational choice.
Crisan costs a little more than most shampoos but each bottle will give you at least 20 treatments. You'll find it in most department stores, hairdressers, chemists and larger branches of Boots.

Just look for the bottles without the

And customers like Edna O'Brien.



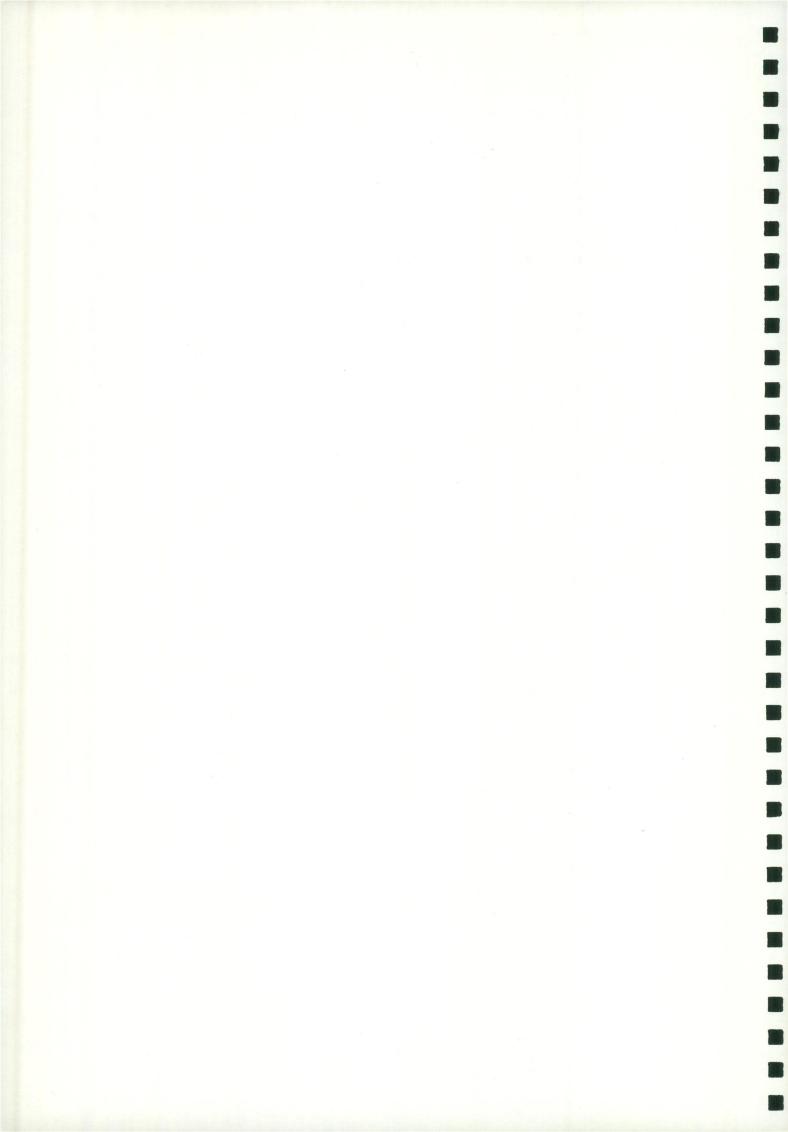
Fig 22. Crisan

(Vogue, July 1982, p. 2).

In the '70s a greater number of women entered the work force, but women were still attached to the homebuilding image. Women were more relaxed and happy within themselves and their achievements. They were proud of their success over the last decade and of their femininity, for their own pleasure. They were ambitious and willing to learn.

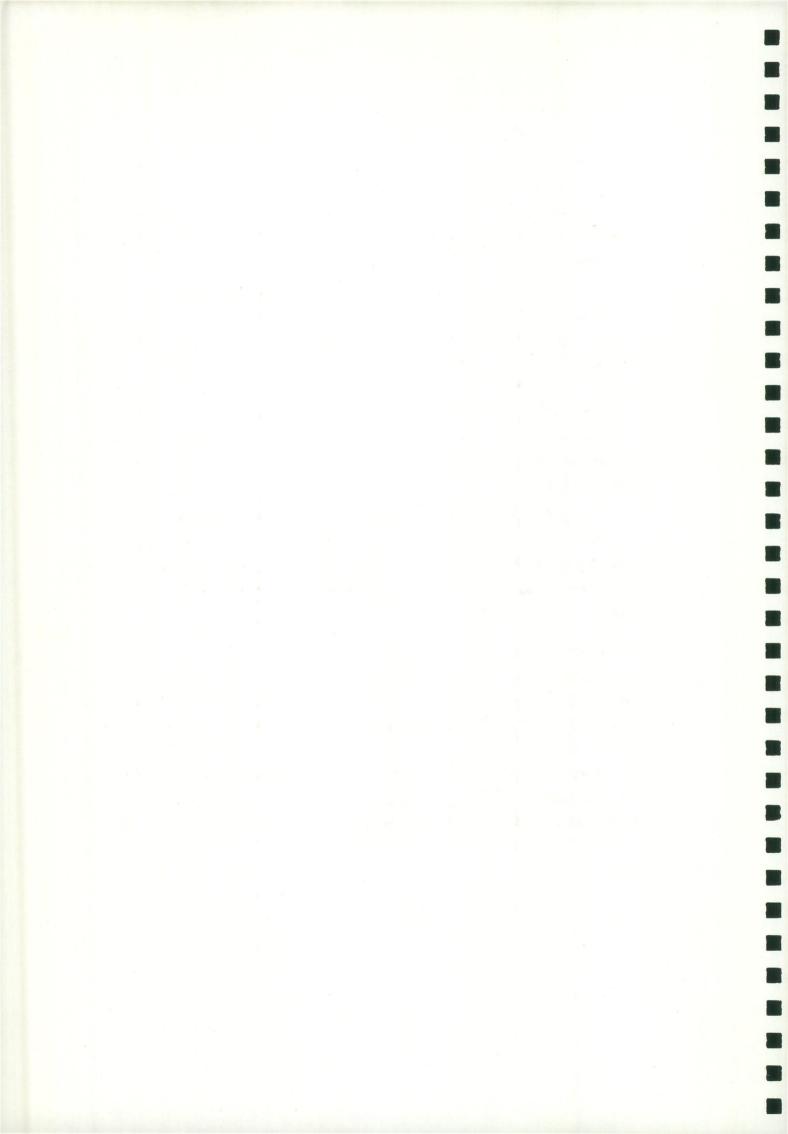
In the '80s, domesticity solely as an occupation for women was almost gone. Women were more powerful in the work force, they were more independent and the most confident they had ever been. Women of the '80s looked to the future and enjoyed life to the full.

The '90s women are now valued in the home and in the work place. They are striving for success in every field.



### **Chapter Two**

Women's changing views and attitudes relating to beauty from the '60s to the '90s as reflected in cosmetic packaging and advertising.



In this chapter, I will explore the changing attitudes, relating to beauty that women of a particular generation had and the changing beauty ideas that women aspired to, as reflected in the cosmetic packaging and advertising from '60s-'90s.

The images of women in cosmetic advertisements inform us of a particular beauty ideal that women had. They inform us about women's personalities, sexuality, values, attitudes and status. In the '60s, cosmetic advertisements carried the double message that beauty was natural even essential to femininity, but that it had to be worked at.

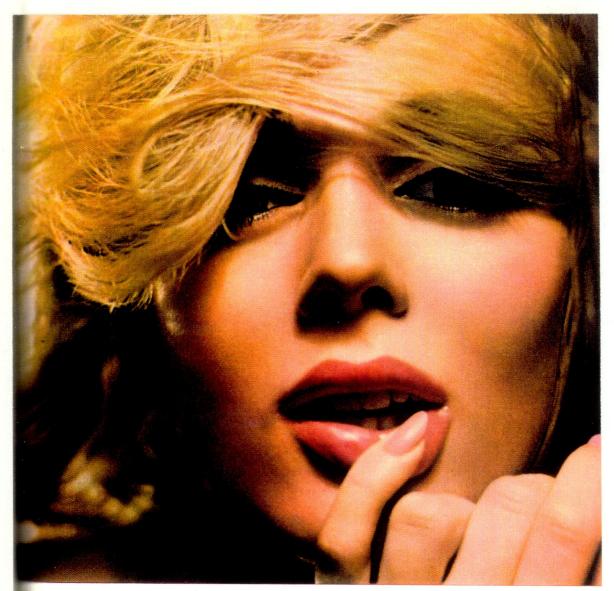
In the period after the Second World War, magazines held more cosmetic advertisements than ever. These magazines and their advertisements extended the work of beautification, beyond the traditional areas of dress and fashion, or care of the hair and complexion, into the purchase and skillful application of make-up and beauty products. Because of more money and more time to consume, the 1960s was characterised by a great feeling that a break with the past had been achieved. Clothes, fashions, products and cosmetics all looked newer, brighter and more fun. A need to use and consume invaded life and the media. The cosmetic area was heading for a boom.

A study then of various different women's magazines over the thirty year period, paying attention to women's cosmetic advertising will show women's changing beauty ideal from '60s -'90s. This analysis will therefore discuss individual articles from each of the decades through, image, photography and text.

### 1960s

In the early half of the '60s, there was a rejection of fashion and clothing rules and conventions. In the latter half there were extremes. Hemlines were shorter than ever; nudity was acceptable on the catwalks as long as the face was made-up. The make-up industry was never so important. It was full of experimentation. In the middle of the '60s a new more romantic, natural style began. Make-up became not only respectable in the '60s, but essential for feminine beauty. Make-up became so essential that in the '60s <u>Vogue</u> magazine ran an article entitled, "Make-up, the accessory that's a must" (<u>Vogue</u>, December 1960, p.129). This article posed the question, "If a woman had to make a quick decision to go to a ball with a borrowed diamond necklace but no make-up or, skip the diamond necklace but go fully made-up, which would she choose?" Answering the question with, not many would hesitate. This unlikely poser puts make-up in it right perspective in the '60s. Cosmetic advertisements and advice on their use in advertorials brought together consumption and the representation of woman as an object of the male gaze.

Women's personalities were no longer conservative. Women were happy and willing to try harder to achieve overall success. Beauty was equated with youth and



Tender, colourful, smooth, brilliant, creamy, m-mmmm lipstick by Revlon.



It glides on fashionably, deliciously, temptingly. Doesn't feather, smear, cake or fade.

Long-lasting flattery!

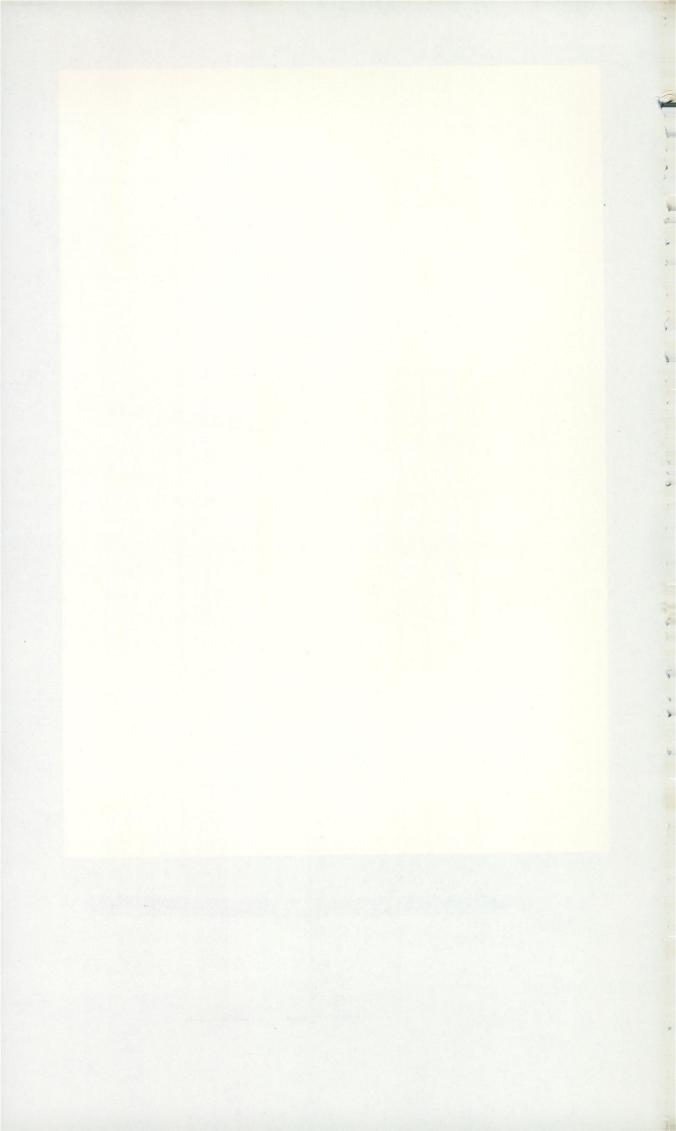
Have you tried it lately?

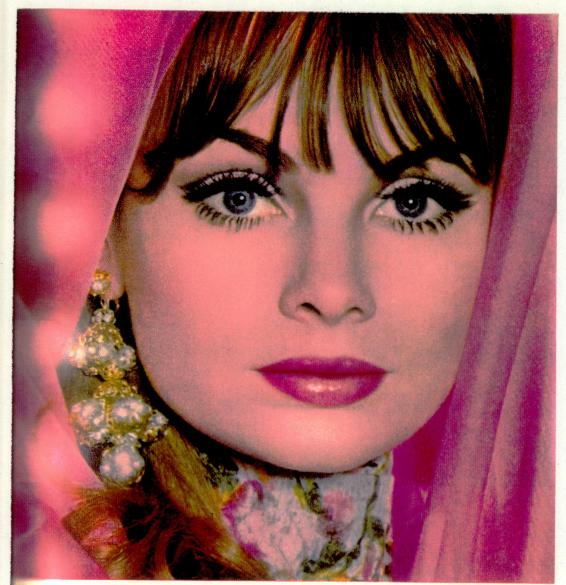
Lipstick by Revlon in "Colors Unlimited."

She's wearing fashion's latest shade: 'Revion's Barely Orange'

Fig 25. Revlon.

(Vogue, March 1967, p. 11).





Revlon, only Revlon, creates the soft pink smile.



Pick pink (or any other shade) by Revlon.
They're all tender to your lips and your looks
Won't smear, cake or fade.
Stays on smooth and creamy.
Go ahead. Make a beguiling mouth.

Lipstick by Revlon in 'Colors Unlimited'.

Fig.24. Revlon

(Vogue, April 1967, p. 63).

frivolity. All models used to sell cosmetics were young and carefree looking. The change conveyed by successful images that the models possessed was not of glamour of elegance, but of a raw sexuality. Most of the cosmetic advertisements focused on an image of a woman's face in the '60s, as illustrated in Fig. 24-25. Within the face, the focus was on the eyes, eyes looking into the camera. This look was very new. It was the first time images of women were so direct and forward in advertising. The lips were usually parted, implying a sexual freedom that had not been seen before. These images of women were presenting a new beauty ideal. A woman who was more alive, a brighter personality, a bit frivolous and whose whole objective was to attract the opposite sex.It was a beauty of youth and naturalness "a vital glow of natural born beauty", (Vogue, November1963, p.43).

The beauty products available in the '60s, were full of fun and experimentation. Most of the products were created for the youth. Little or no products were aimed at the middle or older age groups. It was a youthful beauty ideal. The products available were mainly products to paint or elaborate the face. Two companies that did begin to question the scientific qualities of the products were Almay and Clinique. They began to use terms like hypo-allergenic, and harmful irritants to explain what the beauty products did for the skin as illustrated in Fig. 26-27. Some other companies, for example Estée Lauder in Fig. 27, followed this mode, and created a face cream called *Re-Nutriv*, which included ingredients that were new and had never been heard of before, Turtle Oil, Royal Jelly and Silicone.

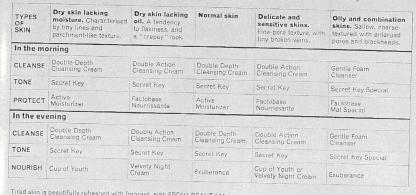
The beauty products used bright almost child-like names and colours for their products, for example, "New era pinks. Begin-at-the start pinks. Straight -to- the heart pinks. Pink with a punch", (Vogue, June 1963, p.35). Another example from a later advertisement" Two trendy new lip colours from Yardley. This pink..... pale and pastel....... baby pink. That pink.... brighter.... stronger.... really pink..... choose one, then buy them both! ", (Vogue, April 1967, p.2).

Words like "blend over glow", "blush of sunniness", and "tender colours", were all created in the form of a new vocabulary for selling beauty products in the '60s. When we look at a wider range of cosmetics we will begin to notice the repetition of this type of vocabulary. Lancome advertisements promised, "The very lustre of youth", in an advertisement for protective face cream. Lancome advertisements promised brightness, vitality and an all over healthy glow. "Lancome lipsticks, the gayest, the brightest, and most flattering of all, are delicately perfumed and keep your lips glowing with healthy beauty",

(Vogue, October 1989, p.63).

### SKIN CARE by MAX FACTOR

Through three generations the name MAX FACTOR has meant a life-long dedication to the science of beauty. Now MAX FACTOR creates an incomparable new series of skin care preparations. Years of research have perfected brilliant new formulas for unique creams and lotions to cherish your skin by day and night... to combat the effects of passing time... to impart a clear radiance and natural bloom. Follow the chart below which gives a complete skin care routine... specially prescribed for you!





tive Moisturizer 8/9 Cup of Youth 22/6 & 7/9 Double Action Cleansing Cream 11/3 Double Depth Cleansing Cream 7/9 Exuberance 11/3 Eye Cream Plus 8/tobase Mat Special 9/- Factobase Nourrissante 9/- Fresh Beauty 13/9 & 5/- Gentle Foam Cleanser 9/- Secret Key 7/9 Secret Key Special 8/6 Velvety Night Cream 9/6
RANTES: If you are not completely satisfied with the quality and performance of these products simply return the unused portion to Max Pactor, 16 Old Bond Street, London, W.I. for full refund.

As I said earlier, most of the women in the '60s were only interested in products to paint on to enhance their beauty, and most of the products available concentrated on this. But there were a few companies who began to get interested in the idea of health conscious products. These products were the beginning of what we will see later as the scientific biological cosmetics that are so popular today. But in the '60s this was at a very early stage. Lancome introduced one product called *Abyssale*, which was based on organic elements of sea and water. Even the name itself was a break away from the baby-doll slang names of the typical '60s cosmetic products." Abyssale, based on organic elements of sea water, quenches the skins thirst for moisture, makes its textures supple and restores it's natural colour",

(Vogue, May 1971, p.35).

This was a turn around, a new beauty ideal for the women to aspire to. Women were now offered the opportunity to do more than just paint on a face. They could now restore and replenish their beauty and they soon began to be more concerned with long term results. This advertisement was the first in a long chain of advertisements that began to look at a healthier beauty ideal for women. Words like, freshness, renew, revitalise and protective began to creep into advertising campaigns, words that had not been widely used before.

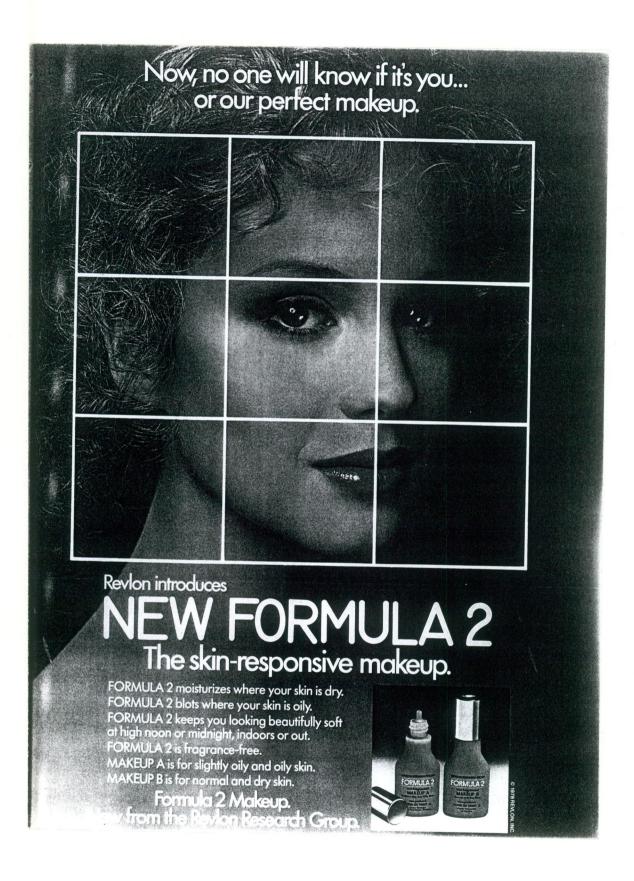
The first of all cosmetic advertisements that took a biological approach to beauty started in the '60s with Clinique. Clinique, even by the brand name itself, suggests a much more serious product, "Clinique is the future of beauty, and it's already arrived", (Vogue, January 1965, p. 5). Lancome produced some health conscious products, "It's a light and creamy cleanser without the disadvantages of a soap", (Vogue, May 1962, p. 42).

Overall, the '60s was a great era for make-up and beautification processes.

### 1970s

In the '70s women continued to aspire to a new beauty ideal. They were willing to try new and innovative products. Because more women were working these women felt they had to look good but also, keep healthy. More so than in the '60s, women began to question the products. The products had turned away form the old idea of simply enhancing the face. Women now wanted to keep their youthful looks and began to question which products would benefit them the most. Women wanted more information, so the products and advertisements started to give more detailed information often giving charts and graphic drawings of different skin types. Women became more educated in areas relating to beauty as illustrated in Fig. 28.

The '70s products, took a turn away from fun type products to more scientific cosmetics, to restore the women's beauty. The creams and lotions for the face were no longer just creams or lotions, they were now formulas, as illustrated in Fig. 29.



### What makes a cream worth 40 gns?

Rare ingredients. Rare formula. But above all, the rare perception of a woman like Estée Lauder who knows almost better than anyone how to keep you looking younger, fresher, lovelier than you ever dreamed possible. She has created what she likes to think of as "a goldmine of beauty"-her Creme of Creams, RE-NUTRIV. This treasury of some of the world's costliest ingredients includes Turtle Oil, Shark Oil, Royal Jelly, Silicone and Leichol, plus 20 additional ingredients never before blended into one jar of cream. This concentration of youthgiving agents helps rebuild and firm the skin, reflecting the freshness and radiance of a yearsyounger complexion. RE-NUTRIV in 16 oz. jar, 40gns; 8oz.25gns; 4oz.17gns; 2oz.11gns; 1oz. 7gns. Costly? Yes, but so rewarding!

Estée Lauder 666 Fifth Avenue, New York and London

## Almay. The cosmetics so pure they're hypo-allergenic.

Almay is a complete range of cosmetics and beauty preparations made so pure that science calls them hypo-allergenic.

Simply, it means that harmful irritants have been screened out to protect the delicate beauty of your skin.

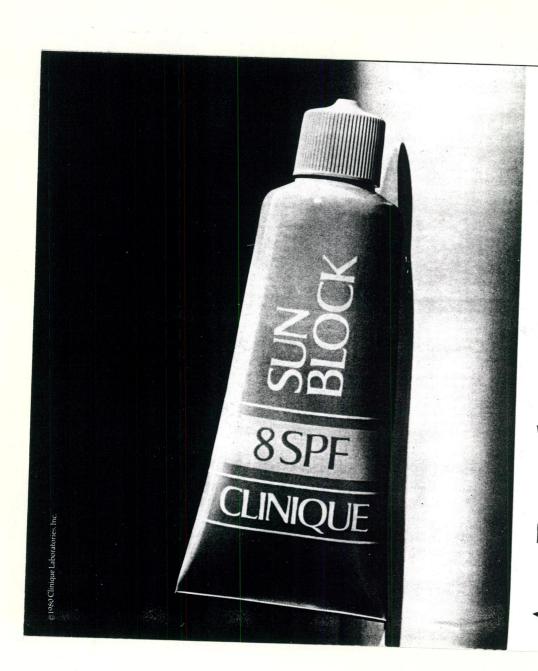
Because Almay is pure enough for even the most sensitive skin—you know it must be good for you.

Almay is unscented. It feels light, fresh, cool and clean.

Almay is pure beauty.

Fig.26. Almay

(<u>Vogue</u>, May 1968, p. 42).



## Age-Retardant.

Most people think the term "sun block" means no tan at all.
No summer glow. Spoilsport.
Not true. With a good sun block, you can tan if you want to. The point of sun block is to guard skin from the burning radiation of sunwhich, dermatologists say, is the one factor most responsible when skin looks older than it should.

Protection—not pallor—is the purpose of Clinique Sun Block.

Clinique Sun Block is invisible.
Its Sun Protection Factor of 8 makes it the basic sun-need for anyone.
Learn how it works for your skin by consulting the Clinique Computer, wherever Clinique is sold.
With Clinique Sun Block, you can

still tan. Slowly, Gently, Chance of peeling is far, far less. The sun's ageing effects are retarded. Your tan will look better longer. So will your skin.



CLINIQUE
Allergy Tested
Fragrance Free

(Harper & Queen, June 1981).

Clinique

Fig 30.



Skincare for the 21st Century.

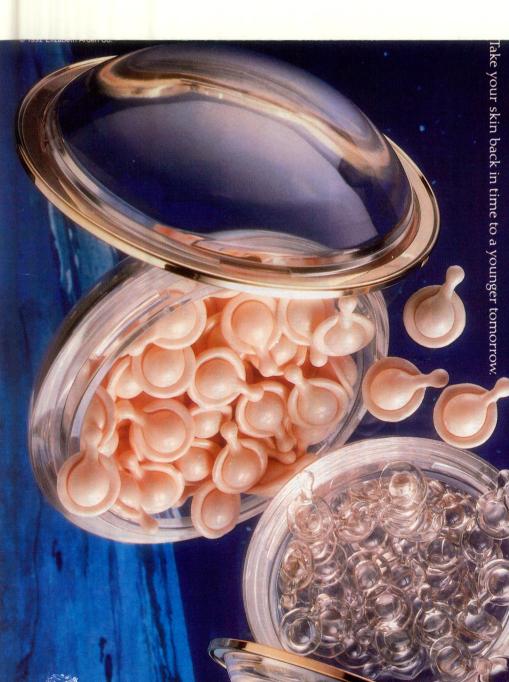
A two-part strategy against the effects of time.

Ceramide I. The breakthrough lipidic ingredient Ceramides. A strong supporter of young skin. rom Elizabeth Arden Research. Now encapsulated

in two vital forms.

The advanced skincare system to help you face the future. Ceramide Time Complex Capsules, intensive skin treatment for he face and throat, and Ceramide Eyes Time Complex Capsules.

Take your skin back in time to a younger tomorrow.



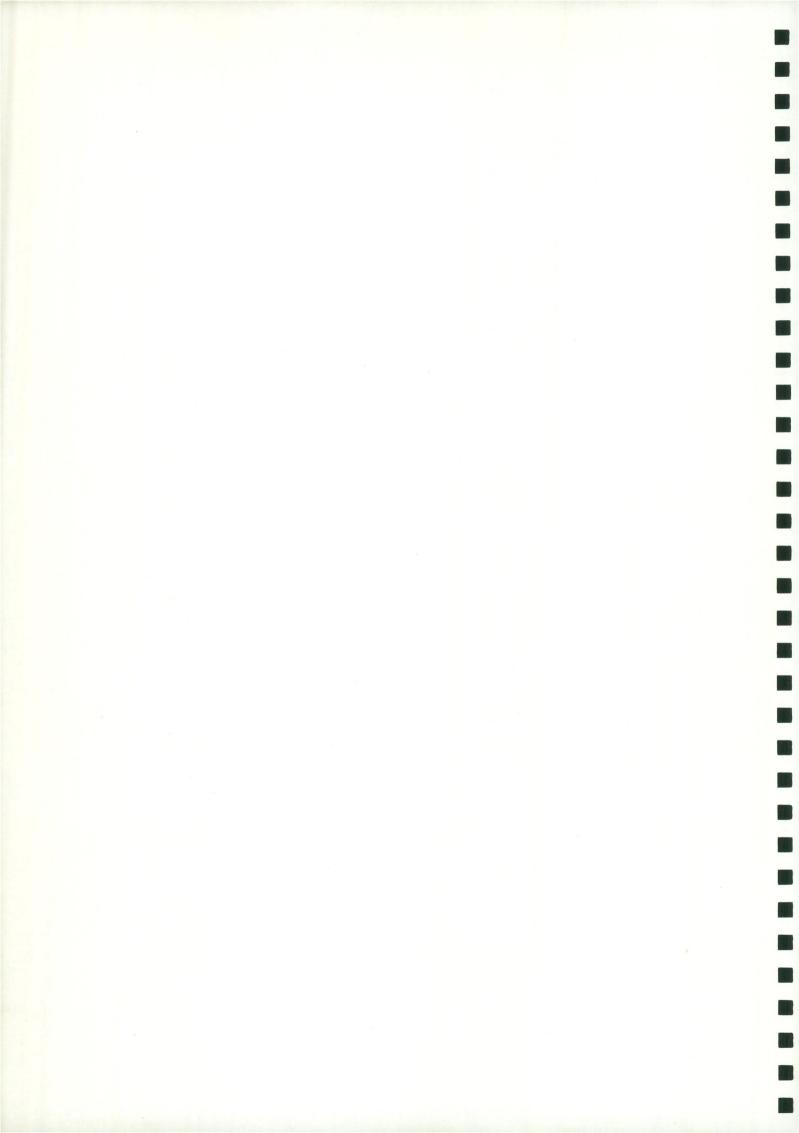
Women appeared more radiant than ever. They seem to glow with happiness and confidence. The women seemed full of joy and relaxed within themselves. They appeared to laugh and smile in advertisements which had not been so widely used in the '60s in advertisements. They used words like Luminesque, Fresh-air make-up, misty radiance and natural wonder in advertisements, suggesting youth and beauty

### 1980s and '90s

The cosmetic market in the '80s was inundated with new beauty products. More beauty products were produced in the '80s than in the previous two decades. The products available to women at this time mostly scientifically proven products, concerned with restoring youthful good looks or slowing down the aging processes.

Clinique the revolutionary cosmetics company back in the '60s was stronger than ever at this time. In fact their products and advertisements only changed slightly as illustrated in Fig. 30-31, and yet the product and their information remains up to date. Women were knowledgeable about health and bodily well being, and tried out many different products to find some to suit their skin and body type. Because women worked and looked after families, they had less time to spend looking after their skin. They needed something that was quick and effective and catered for their needs. As the products became more technical the packaging became more sophisticated and cosmetics easier to use. Because there were so many products available in the '80s, women were contented that they were doing the best for their skins. They felt happier and this showed in their personalities. They were very knowledgeable about their health.

With the advent of the '90s, more interest in the environment became apparent in women's lives and they began to turn towards environmentally friendly products. e.g. The Body Shop products. Interest in keeping youthful looks continued in the form of *Ceramide Time Complex Capsules*, in Fig. 32. *Ceramide* is a key component of the skins "intercellular cement", and locks the lipid layers together providing a "time barrier", rebuilding the skins protective defenses and preventing essential moisture from evaporating, (Cosmopolitan, March 1992, p.22). All of this is very technical.



### Chapter Three

The changing aesthetics of cosmetic packaging and advertising from the '60s to the '90s.



Fig 33. Clinique

In this chapter I will explore how packaging and advertising are very much subject to changes in fashions and trends, this strength relying on constant innovation and novelty. I will show the changing aesthetics of cosmetic packaging and advertising between 1960 and the present day.

Pure and simple with a hint of green is the shape of make-up packaging to come. But this is the preferred idea in the '90s. Each decade had it's ideal. Packaging is a whole different world of design with it's own needs and requirements, always offering the designer new and exciting tasks. As society changes so too must packaging to comply with the demands of the consumer. The packaging of cosmetics has may roles to fulfil. Television has helped change visual perception and consumers can now deal with more complete visual phenomena. This complex visual phenomena in cosmetics today is simplicity. Cosmetic advertisements of the '90s are stripped to the bare essentials, leaving the job of reading information into the advertisements for the customer to do so. They have a much better idea how to read a visual presentation, so there is no need to explain the idea, as illustrated in Fig. 33, a Clinique advertisement for lipstick, where no type or explanation about the product are used. In this advertisement the product speaks for itself.

The cosmetic industry is essentially a packaging industry. It provides package designers with new and exciting design briefs all the time. Communication in packaging consists of images and symbols, and the need for conciseness. It excludes complex visuals and complicated explanations cosmetic packages today re required to stand out from a mass of competition; in short they must be different.

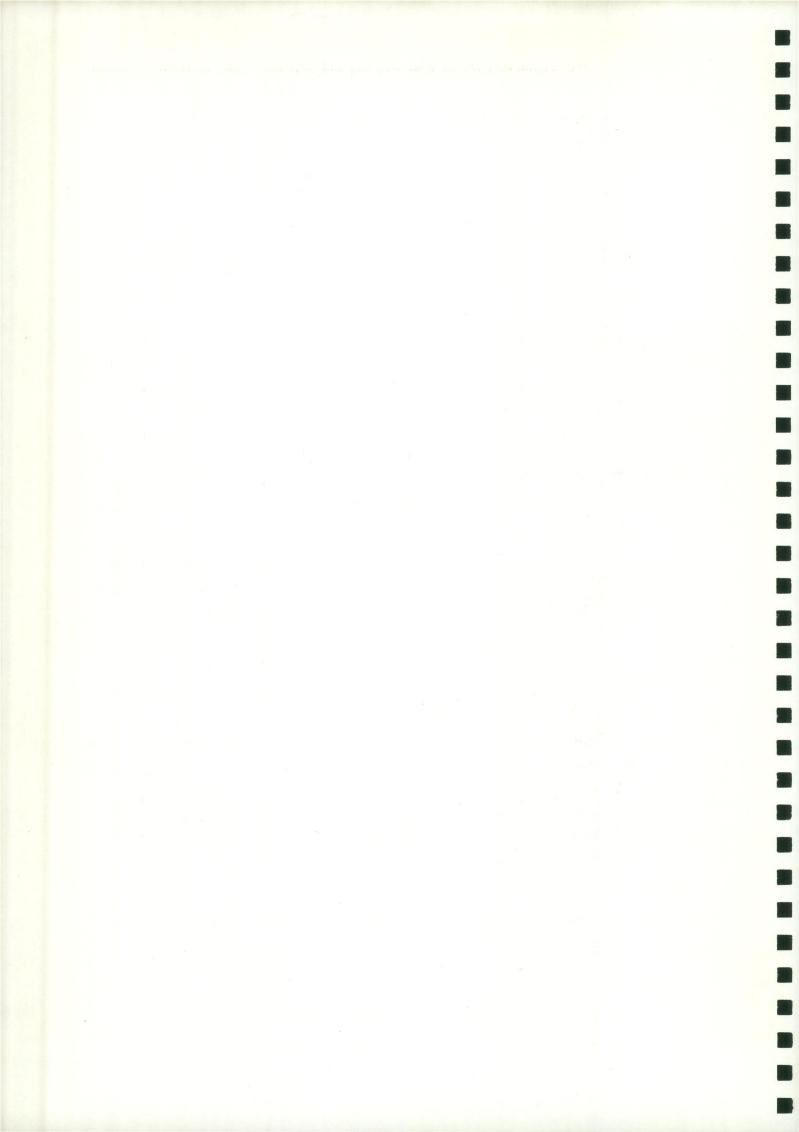
The cosmetic package is an ongoing and repetitive sales medium. Cosmetic packages are seen in magazines, posters and in shops and supermarkets as visual reminders of the cosmetic products available. The package has only a few seconds to attract, inform and convince a potential buyer. It is, therefore, necessary to structure the visual elements in a hierarchy of importance and to eliminate any elements that may interfere with the communication of the product.

### Function of cosmetic package:

Obviously as we look into the packages from the different decades, packaging has to perform different jobs, but the main functions are as follows.

### Physical as opposed to commercial:

Cosmetic packages are required to perform, physical and commercial functions. The physical functions involve the manufacture of the product. The manufacturing of cosmetic packages has to take into consideration the product in question, as this would effect the choice of materials used. Other physical factors would be, protection of the product, transportation, storage, content versus ease of use, aesthetics, information and more important in recent times, ecology.



and use them to communicate the products personality. demands. When designing cosmetic packages the designer must stay within the work of art, needing very special know-how to meet numerous technical and legal commercial communications and it could be said that a package is a commercial limits of the means at his disposal (shape, colour, texture, illustration, photography) Aesthetics is very important for cosmetic packaging. Aesthetics underpin all

the package and this makes it hard and awkward to read. use the product to achieve the best results. Often too much information is used on important in cosmetic packaging because of ingredients and information on how to technical elements and translations into other languages. Information is particularly the characteristics of the product. As well as information about it's use, legal and As well as the personality of the product, a cosmetic package must convey all

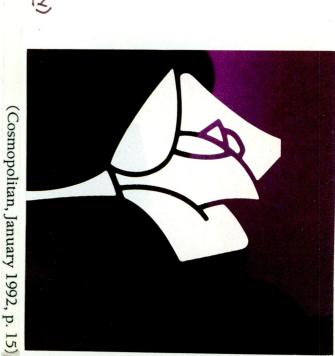
phosphates for cleansers), are some signs of the increasing role of interest of ecology increase in the abandonment of certain materials, or ingredients (gas for aerosols, we have seen with the advent of the green issues in the '90s. There has been an packaging. It is the packaging designers job to face up to this and to find solutions as packaging is without doubt, a new mission assigned to the world of cosmetic The protection of our environment and the fight against pollution caused by

the way information is transmitted. one from and function, symbols, colour, brand, typography and image, are elements used to help communicate the cosmetic products message, the brand, it's function of The visual language used by a designer to convey his message is a complex

The form can identify one produce from another. when such things as liquids and creams rely on their packaging to give them shape. In cosmetic packaging, form has a rather special role to play, particularly

signal for a brand, it gives it much more visibility in it's sales environment and big identify other varieties in the same range. competitive advantage, even if the dominant colour makes it more difficult to symbol. Green as a symbol for fertility, spring and luxury. When colour acts as a can often compensate for the austere lines of a design. Colour can also be used as a colour with a rounded shape or jagged one does not produce the same effect. This The way colour is used can change perception of form, for example, the same

thousand words", states the old cliche. Like colour, a symbol can have hidden without using language can convey a fairly complex message - "a picture is worth a communication, especially on the international level. Symbols are universal and provoke recall and its visual qualities make it the focal point in brand Symbols are the main graphic element in identifying a product. Its ability to



(FEMININITY)

Lancome



Fig 35. Garnier

(Cosmopolitan, September 1991, p. 49).

O Z

( NATURE GARNICE

DAILY MOISTURISER SOIN D'HYDRATATIO

long Lasting Action assionflower





Fig 36.

Roc

27

(Cosmopolitan, May 1990, p.81).

C'est la Vie

Fig 37.



Fig.39.

Dorothy Gray

messages for cosmetic products of a square. In Fig. 34-36 we have some examples of symbols used to convey meanings: completeness, femininity, the softness of a circle, masculinity the rigidity

and not vibrant enough to suggest life; Fig. 37 and 38, are two examples, where typefaces have been chosen to complement the product rather than take away from decoration. Clinique products use this simple approach as a typographical solution Lacroix has used a sharp sans serif typeface like Clinique used, it would be too cold written scroll is used to suggest life, or to personalise the product. If Christian for all of their products, to suggest scientifically tested products. In Fig. 38, a hand name Clinique is clean and placed between two bars to emphasise not for used a sans serif typeface to suggest, cleanliness and simplicity. The product's brand communicate the relevant information to the consumer. In Fig. 37, Clinique product choosing a typeface for a product and variety definition the typography on a package character of it's own on a cosmetic package. The products personality helps when the products. is not just the brand name of product description but all of the text necessary to Typography is another important factor for packaging. Each typeface has a

in packaging cosmetics. have become more important than others, and we can follow the changing aesthetics packages of the '60s, '70s, If we take all the above factors into consideration, when we examine the '80s and '90s, we can see that some factory or functions

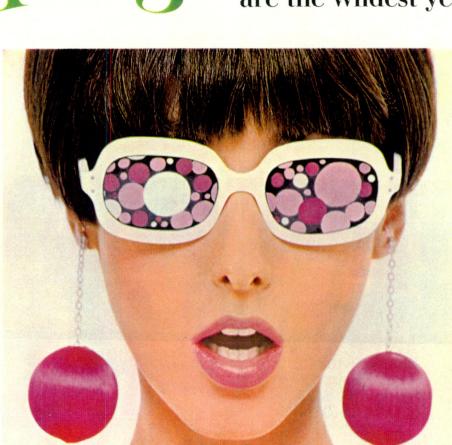
"Design is after all, but a single component of a national culture that unavoidably shapes and influences it", (British design image and identity, 1989, p. 20).

a repertoire for graphic artists in the immediate post war years. The birth of pop art very much alive. design with a fund of imagery, colours and view points, the influence of which is still in the '50s and its wide ranging developments in the '60s was to provide graphic motifs uninspired by the Neo-Romantic School of Painting, were to form the basis of The motifs of surrealism featured prominently and together with themes and

(Vogue, May 1967, 34-35)

which influenced graphics, dress and life style and had music and drugs as it's creativity in the late '60s. The so called psychedelic poster was part of a subculture graphic design. Pop music was the primary inspiration for an extraordinary spate of and optical illusions, all were potential ingredients of a lively new approach to central theme. The cosmetic packages at this time often reflected this musical and graphic style with nostalgic references, ideas lifted from comic strips, visual puns advertising. Bold use of colour in the pop-manner, collage, montage, a pseudo-naive In the '60s, a new professionalism emerged, taking its head from the world of

### **Dorothy Gray's** new lipstick colours are the wildest yet!





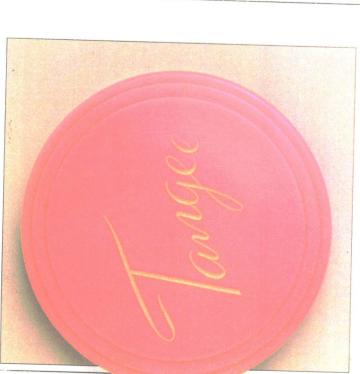
DOTTY PINK! A madly-love-you blush of a pink. DOTTY ORANGE! A hot dotty zing of a tint.

glowing on your lips. Try them, for fun, with LIGHTS UP YELLOW — the lipstick that gives exciting new tints to any colour!



.[4.gi4].

Max Factor





L WERN MAX FACTOR'S



(Vogue, January 1967, 16-17).

Softly, gently brushes on to flotter the shape of the face. To emphasize your prefitiest leatures, to play down the wortying things. 2 S - Retill s/4

ULTRALUCENT PASTEL GLOW

drugs influence. The packages used lasting images of confused seductive lines and shapes, of sharp, almost florescent acid colours as illustrated in Fig. 39. Colour was very important in packaging in the '60s. The more colour they used, the more attractive the packaging the more products they sold. There is no real pattern to the choice of colour used; other than pinks and reds used to suggest beauty and femininity. Pink was a favourite colour as illustrated in Fig. 40, *Tangee Petal finish make-up* and *Nulon hand cream* both launched in the '60s.

The use of gold and silver was very popular in cosmetic packaging. They thought it suggested luxurious products and more valuable to look at. The use of gold and silver containers with deep reds were popular e.g. containers were usually made of glass of plastic. The shapes were very simple and not very ornamental and relied on the limited technology available in the '60s. They made up for the simplicity of shapes by using ornamental type and patterns on the packaging to suggest exclusivity, as illustrated in Fig. 41. A lot of packaging was over elaborate, and today we would consider it very tacky.

Cosmetic advertising in the '60s like the packaging was very often overdone. The cosmetic advertisements often looked overcrowded with photographs, type and pictures of the products. A lot of the time these three elements fought with each other on the page and made it difficult for the consumer to read.

The typical cosmetic advertisement from the '60s contained 1) The image of a woman from shoulders looking directly at the reader, her beauty as a result of using the product. 2) The brand name. 3) A catchy slogan or question to grab the readers attention. 4) A description of the product and other products in the range. 5) The price of the products from this company, This was the usual format for cosmetic advertisements in the '60s, as illustrated in Fig. 42, two advertisements from this period The advertisements were poorly laid out, and often they used many different typefaces and images that clashed and did not look well.

### 1970s

The '70s was again a very experimental phase for cosmetic packaging. The packaging in the '70s has lost most of its vigour and vitality from the '60s. The cosmetic packages were much more sedate, plain and conservative. The packages served their purposes as containers, but won no points for aesthetic qualities.

Used very little colour in the packages of the '70s. All of the bright and more fun colours that were used had now disappeared. It was very common for the cosmetic packages to be a very simple shape, with a white label giving the relevant information, as illustrated in Fig. 43.



Fig.42 Hi-Five

(Vogue, November 1963, p. 57).

## **Ted Suedes**

The beautiful idea-smoky suede shac chilled by translucent frost. Your mouth shines with a new moist warmth. Your nails reflect the same subtle gleavery warm. Very cool. Very you.

(Vogue, March 1971, p. 12)

Revlon

Fig.44.



Lipstick and nail enamels in matching shades Pink Glow/Sienna Glow/Mauve Glow

### Revlon

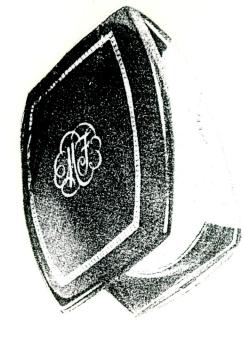
created by MAX FACTOR as part

Revlon

Fig.43

(Vogue, April 1971, p. 5).





-ACTOR presents the cres

Revlon Fig.45.

(Vogue, June 1972, p.8).



(Vogue, March 1971, p.13).



Max Factor Fig.47.

(Vogue, May 1971, p. 15).

Very little type was used on each container. Something they had learned from the '60s packaging, not to overcrowd the labels. The elaborate boarders and patterns that appeared on the '60s packages did not appear on the '70s packaging. Using sans serif, typeface. Use of logos, were popular, using the brand name in the form of a signature or using the initials of the logo. Examples of these logos from the '70s in Fig. 44-46.

Mary Quant used her black and white daisy, as illustrated in Fig. 44. Revlon, simply used a sans serif capital 'R' in a box. Max Factor, used a more elaborate approach by using the initials 'M' and 'F' in a very fancy script typeface, with a flowery shape pattern. Max Factor also used another logo for Geminesse product range. A symbol of two elegant Egyptian women facing each other was used to promote these products.

The advertisements of the '70s were a little less complicated than those from the '60s. Preference was either given to the image of photograph or else to the type, but not both as they did in the '60s. So more space appeared with less information, which meant the advertisements could be read more easily, Fig. 47-48.

### 1980s and 1990s

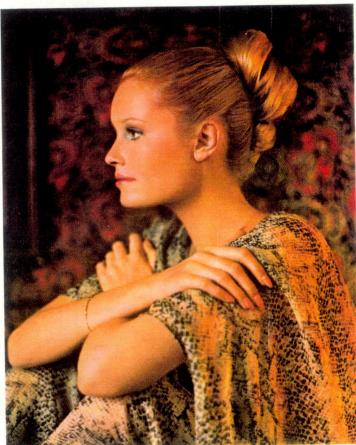
Very little changes have taken place between packaging and advertisements of the '80s and '90s, so it is easier to discuss both as the one era. It's not just the product names - *Pluri-Active Biological Cream*, *Micro-Targeted Skin gel*, *Age-Zone controller*, *Hydra Systems* to name but a few which are meant to convey a sense of hitech cosmetic wizardry. The cosmetic packaging of the nineties is designed to look scientific, clinically clean and more sober and serious.

In 1987, the turnover of the world's leading cosmetics group L'Oréal was \$4.1billion, and Revlon at \$1.9 billion. An article in the Financial times of 11.1.89 noted "world trends ... towards skincare an preservation as opposed to camouflage and booming skin care sales being driven along at growth rates of up to 15% by the ageing of Western populations. If we look back to the products available in the '60s, eye shadows, foundations and products to paint the face, it seems they are no longer sought after to the same degree. Anti-ageing creams, sunblocks, liposomes and eye zone repairs are now in demand. "The packaging is a sign of the times", said a spokes woman from Estée Lauder. 'as products became more technical, so the packaging is becoming more sophisticated. It is more direct tailored and disciplined",

(Design, March 1989, p.20).

### ost beautiful way to wear silk. shion Liquid Make-up.

seen or felt pure silk against your face, eautiful experience when you wear Silk Fashion. ndation in the world made with pure atomized silk. make-up that can give your skin the look The subtle sheen, smooth coverage and soft finish ses and provides. The most beautiful faces in the world ilken quality. That same quality of beauty can be shion Liquid Make-up.



B. J. M. C. J. Saisan Hu, Halana Rubinstain, Inc. Eastrons by Adri. © 1971 Helena Rubinstein, Inc.

Silk Fashion Helena Rubinstein

Also available in Eire

The cosmetic packaging of the '90s are bottles, pots and tubes, They are shaped to give the feeling of purity and precision of the pharmacists laboratory. The names are long and complicated. Clinique founded in 1968 were one of the first companies to set the trend, packaging their products in simple containers, similar to those used in a Laboratory. The white-coated ladies of the Clinique retail counters reinforce the pharmaceutical image. The cosmetic packaging that fills the shelves at the department stores are predominantly white in colour with pale blue, green or silver low key, sans serif typography printed on Fig. 49.

With a few exceptions, such as Estée Lauder and Revlon, colours are kept to a minimum. many manufactures instead use new shapes to distinguish their cosmetic products from those of their rivals. The old rectangular shapes from the past are now moving aside for the innovative styles and shapes of the '80s and '90s.

The hi-tech approach to packaging is now evident in the cheaper brands. An example of this would be Boots 2000 range. This is a very technical based product designed by David Davies graphic designer. Again the white background is used as a sign of purity and it also has medical connotations. They used Silver-grey, logo and top for trend the typeface used is a sans serif text book type face to remind people of the technical formulation of the whole thing.

By no means are all cosmetics of the '80s and '90s, promoted as serious scientific stuff; The Body Shop, the fastest growing company in Britain, makes mostly on natural ingredients.

The Body Shop sell on impulse purchase and depends heavily on the package design as the advertisement. If the package design did not attract attention they would not sell products

The Body Shop have proved how careful packaging design and self promotion can mean a prosperous business. The colours of the Body Shop are very distinctive and memorable which is a sign of good promotion. The Body Shop use recyclable bottles; using a black and white colour scheme. The Body Shop bottles are plastic, because of it's durability, lightness and recyclable quality, Fig. 50. They use only natural products in their cosmetics. The Body Shop do not advertise in magazines and television etc. They produce customer information leaflets, Fig. 51. which provide accurate and friendly helpful information for the customers about the products and their uses. The fact that The Body Shop do not advertise and still have regular customers of all ages shows how people know what they want and how they are interested in the environment. The Body Shop is a good example of inexpensive cosmetic packaging that sells very well without having to advertise.

Although the scientific-looking packaging maybe in for a sharp reverse. If as is now happening in the United States of America, the products are being questioned



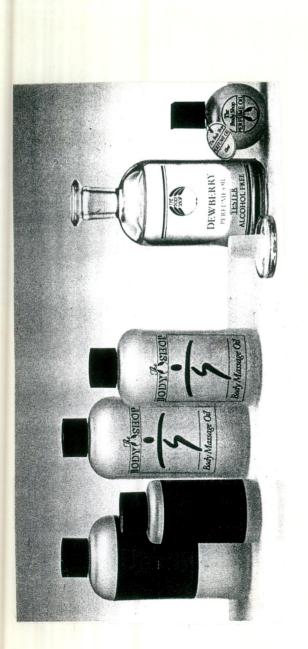




Fig.50. Body Shop Bottles 1992.

Fig.51. Body Shop Information Leaflets, 1992



## THE FINAL COUNTDOWN The End's in Sight

For years, The Body Shop has campaigned for an end to animal testing in the cosmetics industry.

Now our goal is in sight.

This Autumn, the EC Council of Ministers will vote on a resolution that will prohibit cosmetic products or ingredients being marketed in the EC if animal-tested after January 1, 1998.

But victory isn't assured. We must keep on lobbying so this resolution passes.

ANIMAL TESTING

Write to Desmond O'Malley, Minister at the Ministry for Industry and Commerce, now!

### **A Long-Term Commitment**

Since the first branch opened in 1976, The Body Shop has always believed animal testing in the cosmetics industry to be cruel and unnecessary. We have worked with the British Union for the Abolition of Vivisection to lobby officials and raise public awareness on the issue of animal testing.

BUAV has co-ordinated a coalition of 30 animal welfare groups across the EC to campaign to halt such tests.

In June, both the European Parliament and the European Commission approved a proposal to ban the marketing within the EC of any cosmetic products and ingredients tested on animals. This ban would be effective from January 1, 1998.

Now the proposal for a full ban has been passed to the EC Council of Ministers for a vote later this year.

### **MAKE IT HAPPEN**

Write to Desmond O'Malley asking him to use his influence to ensure that the animal testing issue is given priority and to encourage the Council of Ministers to pass the resolution calling for a ban from January 1, 1998.

Desmond O'Malley
Minister at the Ministry for Industry
and Commerce
Kildare Street
Dublin 2

For more information contact:
Irish Anti-Vivisection Society
PO Box 13, Greystones, Co. Wicklow, Eire
Tel: 035 31 2 931 984

The Body Shop never has and never will test ingredients or final products on animals or authorise such tests on its behalf. We adhere to BUAV's five-year rule – every six months, our suppliers and manufacturers must sign a declaration stating that they are not testing our ingredients on animals and have not done so within the last five years. This dynamic policy is proving successful in changing the practices of suppliers and manufacturers who used to test on animals.



### USEFUL ADDRESSES

Association for improvements in the Maternity Services (AIMS) I Tivoli Parade, Tivoli Road, Dun Laoghaire. La Leche League, PO Box 1280, Raheny, Dublin 5. Tel: 01-463248.

Caesarian Support Group 14 Vernon Grove, Rathgar, Dublin 6. Tel: 01-971762

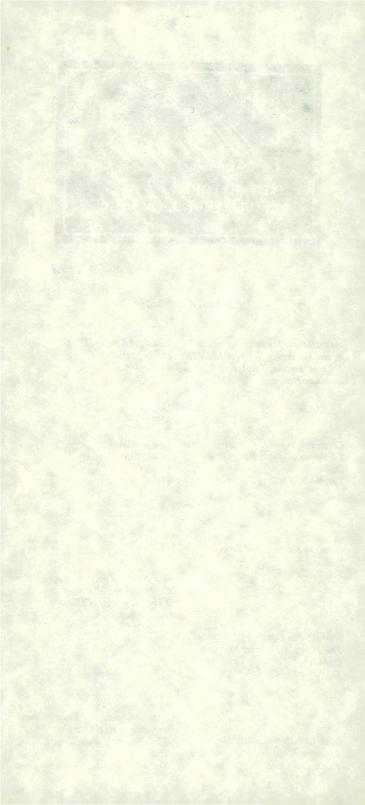
Life (Ireland), 29 -30 Dame Street, Dublin 2. Tel: 01-798989

Cura, 30 South Anne Street, Dublin2 Tel: 01-710598

Post Natal Support Group, c/o Mrs. Ann O'Connor, 2 Dara Crescent, Celbridge, Co. Kildare.

Home Birth Centre of Ireland, The Mews, 4 Leinster Road, Dublin 6. Tel: 01-977342

Irish Childbirth Trust, c/o Mary Linnane, Vigo Lodge, Kallabay, Ennis Co. Clare. Pact - Support and Councelling Service for single parents, 71 Brighton Road, Rathgar, Dublin 6. Tel: 01-906438



**WATER** Prolonged immersion in chlorinated or salt water can swell up the hair shaft and misshape the cuticle making the hair more prone to snarls and breakage.

**FASHION** Complying with shifts in fashion is the single most common cause of ill conditioned hair. All chemical treatments damage the hair to some extent and the best advice is **don't do it!** Tight hair styles worn day after day undermine the strength of the roots and lead to localised hair loss. Ballet dancers often exhibit receding hair lines after years of scraping their hair back into a tight bun.

### **PRODUCTS**

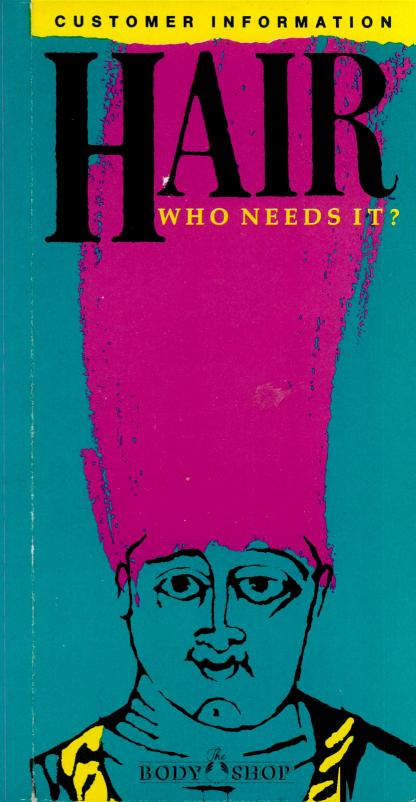
CON	DITIONER	PREWASH		
Banana	Cream Rinse	Henna Wax Jojoba Oil Banana Putty		
Banana Condit	ioning Salad ioning Salad Cream Rinse/Banana	Jojoba Oil Banana Putty		
Condit	ioning Salad ioning Salad ioning Salad ioning Salad	Orange Flower Water		
Banana	Cream Rinse	Henna Wax		
Accord	ing to hair type	Almond Oil Jojoba Oil		
Accord	ing to hair type	Scalp Oil		
Banana	/Protein Cream Rinse	Banana Putty		
Conditi	oning Salad	Scalp Oil		

In every UK Body Shop there is a **Product Information Manual**, available for customers' use.

For further information, write to: The Body Shop International PLC, Hawthorn Road, Wick, Littlehampton, West Sussex BN17 7LR ©1990

Printed on recycled paper

BODY SHOP



### HAIR - WHO NEEDS IT?

Our ancestors were entirely covered with hair which protected the skin, and to some extent the internal organs from blows and over exposure to the sun. Hair flowing long from the head always distinguished man from the other animals. As we developed we began to tame and eventually dress our hair – soon it held symbolic significance and served to state allegiance to religious, tribal, political and social groups. Punks, soldiers, hippies, and Sumo wrestlers all have distinct hair styles, peculiar to their group.

### HAIR WAYS

STRENGTH A human hair is stronger than copper wire of the same thickness. A rope made from 1,000 hairs would hold a large adult. The combined strength of a full head of hair should hold 99 other people as well.

**ELASTICITY** When wet, a hair will stretch by more than half its dry length.

GROWTH The hair on the scalp has the most prolific growth rate of the whole body. Heat stimulates growth – it grows faster in summer than winter. Hair grows approximately 6 inches every year. Each hair has 3 stages of growth and a limited lifespan. After approximately 6 years it will fall out.

QUANTITY Redheads have fewest hairs – usually around 90,000, but the thickest individual strands. Blondes have the most, perhaps 150,000 – but the strands are the finest. Brown hair is between the two. Orientals have more head hair than any other race. Afro-Caribbeans have slightly fewer and Caucasians least of all. It is normal to shed between 50 and 150 hairs everyday. Blondes tend to have more greasy hair due to the more dense pattern of follicles pumping out sebum.

**SHAPE** The shape of each hair shaft varies according to race. In cross section, Caucasian hairs are round and Afro-Caribbean hairs are kidney-shaped. An interesting effect of this difference is that a black person cannot catch head lice from a white person and vice versa. The lice infesting one type of hair have claws adapted to grip on that particular shape which are impotent on another.

**TEXTURE** Hair grows through the skin in a similar way to toothpaste being squeezed from the tube. The size of the aperture (follicle) determines the thickness of the hair.

COLOUR The colour of the hair depends on which colour pigment (called melanin) is in each strand. There are four colours - red, yellow, brown and black, most hair has a combination of all these. Grey hair is white hairs - with no melanin, mixed with the original coloured hairs.

TWIST If the follicle sits vertically in the scalp – the hair will grow straight. If it is bent or curved the hair will grow curly or wavy.

LOSS Hair growth and loss is closely linked to the balance of hormones in the body. Less hair falls out during pregnancy, but heavy hair fall may occur after the birth of the baby. Menopause may be accompanied by increased hair loss. Excessive hair loss is often a symptom of stress. In men, hair loss is hereditary – once hair has fallen out naturally and not as a result of illness, then nothing will make it regrow. Eunuchs, however, never lose their hair in the first place. For men, castration is the only guarantee of a full head of hair in old age!

### **BANISHING MYTHS**

The more lather there is, the more effective the shampoo and therefore the cleaner the hair.

WRONG Masses of lather is not synonymous with the efficiency of a shampoo. Lathering agents are often added to mass-produced shampoos because people believe, erroneously, that more lather means cleaner hair.

The more shampoo you use the cleaner your hair will be.

WRONG Just one 'dollop' of shampoo, about the size of a ten pence piece, slightly diluted and smeared between the palms of your hands is usually sufficient for shoulder length, frequently washed hair. Vary according to length, time between each wash, and whether your hair is dry or greasy.

Conditioner helps repair split ends.

WRONG Conditioner may help to smooth down the cuticle and make hair seem in better condition but ultimately nothing will 'repair' a split end, the only solution is cutting.

It is good to always use the same shampoo and conditioner.

WRONG Always using the same shampoo and conditioner means a residue can build up on the hair shaft, leaving the hair limp and dull looking.

Not rinsing out the conditioner properly is good.

**WRONG** Not giving the hair a thorough final rinse will undo all the good you have done by washing it. So unless it is specifically stated on the bottle, rinse out all conditioner, otherwise your hair will be lank and the scalp prone to greasiness.

The longer you leave on the conditioner, the more effective it will be.

WRONG Conditioner only coats the hair – it does not penetrate the hair shaft. It will therefore be as effective after only one minute, as it is after ten minutes. Oil based deep conditioning treatments penetrate the hair shaft and should be left on longer.

Dry hair is damaged by washing it too frequently.

WRONG Dry hair is generally only damaged if the shampoo used is too harsh, stripping the hair of all its natural oils. Hair is much more likely to be damaged if it is left too long between washes, clogging the follicles of the scalp with dirt and dead skin cells, blocking the flow of sebum (the scalp's natural oil) and making the hair dry and brittle.

Baby shampoos are milder and gentler on adult hair.

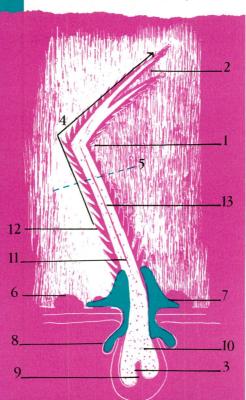
WRONG Baby shampoos are formulated so they don't sting the baby's eyes. Ingredients that may be good for adult hair, may momentarily sting the baby's eyes so they are deliberately left out of baby shampoos. Use shampoo designed for adult scalps.

Certain dandruff shampoos can 'cure' dandruff.

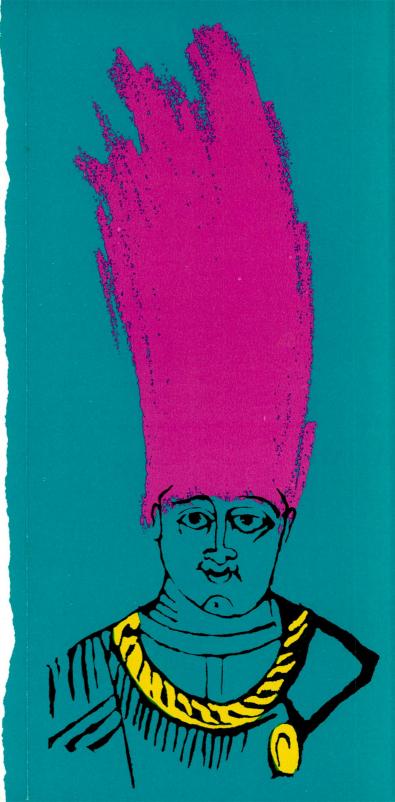
WRONG A dandruff shampoo can only alleviate the condition while using that shampoo. However, it is not recommended to use an anti-dandruff shampoo exclusively for extended periods, as they can be very harsh on the hair.

### A HAIR IN BAD CONDITION

- FRACTURE caused by elastic bands, over vigorous brushing or rough handling.
- 2. **SPLIT END** irreparable. No hope from here on up the only solution is to cut.
- 3. A healthy diet gives hair a head start here.
- 4. Flatten the cuticle condition here.
- 5. For great looking hair CUT HERE -----
- 6. Large sticky scales of dandruff.
- 7. Excess oil, clogging hair follicle.
- 8. Sebaceous (oil) gland.



- 9. Papilla.
- 10. Melanin.
- Follicle.
- 12. Cuticle.
- 13. Cortex.



### THE TYRANNY OF FASHION

In the pursuit of fashion, we subject our hair to a catalogue of abuses that may be tempered only by the threat of going bald! Strong chemical dyes, perms, bleaches and straightening treatments penetrate to the central core of each hair, break down its natural structure, roughen the cuticle and weaken the shaft leaving the hair dull, brittle and easily broken. Modern treatments may cause skin irritations and US scientists are warning of alarming correlations between the use of chemical hair dyes and the incidence of cancer.

However, the damage we inflict on our hair today is relatively minor compared to the discomforts and dangers that were endured by fashion victims of the 17th and 18th centuries.

- During the reign of Elizabeth I, women would try to emulate the yellowish-red colour of her hair by applying a mixture of saffron and sulphur, inducing headaches, nausea and nose-bleeds.
- When electricity was first harnessed, heated appliances were invented to curl a woman's hair – bringing her within inches of hundreds of volts and certain death.
- Such was the social cachet of a full head of healthy hair, albeit contrived, that wigs, for men and women, took on absurd dimensions in the 18th C. Wigs left the natural hair and scalp greasy, sweaty and smelly, they constituted a fire hazard and were infested with lice and mice.
- 18th C. ladies would carry a small cup of acid in their cleavage so that any infestations would splash to their death if they migrated below the neckline.
- When hair washing was a twice-yearly event in the 17th and 18th century, towering heads of hair were adorned with vegetables, fruit, feathers and even water-filled vases of flowers. Walking was by necessity stiff and awkward and many ladies preferred to sit up all night dozing in chairs rather than spoil their contrived headpiece in bed.
- The effects of the metal wires supporting these extravagant head-dresses were graphically described by Mdm de Sevigne: "They press against the temples, prevent the circulation of blood and cause abscesses. Some die in consequence".
- Lead combs were pressed into service in the 17th C. when it was discovered that wet hair reacted with lead and turned black. The inevitable side effect of kidney failure as a result of lead poisoning went unnoticed at the time.
- Head lice, left untreated would eventually make a person prone to infection and lethargy. Hence the term nitwit.
- Only the very wealthy could afford the luxury and expense of buying and maintaining large wigs, and so they became known as bigwigs.
- Statues in Rome were at one time sculpted with removable marble wigs to accommodate shifts in fashion.

### SO WHAT IS RIGHT?

### 10 STEPS TO CLEAN HEALTHY HAIR

- 1 Brush before washing.
- 2 Lean forwards over bath or basin when washing to stimulate circulation in the scalp.
- 3 **Shampoo** should be spread between the palms of your hands and slightly diluted when applied to the hair.
- 4 Massage shampoo gently into the scalp using the pads of your fingertips. DO NOT use the length of your hair as a pad and do not massage shampoo into hair growing below chin length. If you wash your hair frequently most shampoos are effective enough to warrant only one shampoo per wash.
- 5 *Rinse* hair thoroughly any residue will leave hair dull and sticky, attracting dirt.
- 6 **Blot dry** on a towel. Do not rub, pull or wring as wet hair loses much of its resilience and elasticity.
- 7 **Condition** the hair not the scalp. Use a wide tooth comb to gently ease the conditioner through the hair.
- 8 Rinse again and wrap a towel around the head.
- 9 **Comb** gently. Wet hair is fragile. Section the hair and comb from the ends working up to the roots.
- 10 **Dry naturally** if possible. If using a hair dryer blow the air down the shafts of the hair and stop drying when it is still a little damp.

### HAIR UNDER ATTACK!

**SUN** Dark hair absorbs more UV rays than fair hair so will need just as much protection in the sun.

DIET Since hair and nails grow very quickly, they are prime indicators of any changes in health. The hair papilla from which all hair growth takes place, is a highly sensitive mechanism and one of the first areas to be affected by illness. A nutritious, balanced diet is the hair's most beneficial treatment. Vitamin B6 is great for improving the condition of dogs' and horses' coats – it is also good for us. Yeast tablets provide a rich natural source of Vitamin B.

### HAIR TYPE AND RECOMMENDED

TYPE	COLOUR	TEXTURE	SHAMPOO	
	FAIR FAIR	FINE THICK	Coconut/Camomile	
DRY	DARK	FINE	Jojoba/Camomile Henna Cream/Coconut	
	DARK	THICK	Henna Cream/Jojoba/Banana	
	FAIR	FINE	Camomile/Seaweed & Birch	
NORMAL	FAIR	THICK	Camomile/Banana	
NORWIAL	DARK	FINE	Seaweed & Birch	
	DARK	THICK	Coconut/Banana	
	FAIR	FINE	Camomile Powder/Frequent	
	E.L.4 - F		Wash Grapefruit/M.M.Rhassoul Muc	
OILY	FAIR	THICK	Camomile Powder/Ice Blue	
	DARK	FINE	M.M.Rhassoul Mud	
	DAKK	FINE	Frequent Wash Grapefruit/Ice Blue M.M.Rhassoul Mud	
	DARK	THICK	Frequent Wash Grapefruit/Ice Blue	
FRIZZY	FAIR	FINE	Camomile/Coconut/Banana	
DAMAGED	FAIR	THICK	Camomile/Banana	
PERMED	DARK DARK	FINE THICK	Coconut/Banana	
	DAKK	THICK	Jojoba/Coconut	
DRY SCALP			Jojoba	
N. T.			Seaweed & Birch	
DANDRUFF			Orange Spice/Rhassoul Mud	
A D			Coconut/Camomile	
GREY			Ice Blue (to remove yellow)	
			Ice Blue/Henna Cream	
THINNING			Rhassoul Mud	

# DEFILL OR BODY RECYCLE THE COLOURINGS WAY

Refill....

The only component which is currently refillable is All in One Face Base.

It is the first of a series of refillable components.

### ...or Recycle

The following is a list of the component parts that are recyclable in each of our Colourings products.

**Foundation** Cap and tube [Note: cap must be separated from tube] **Translucent Bronzer** Cap and tube [Note: cap must be separated from tube Loose Face Powder Plastic top and **Extra Cover Concealer** Colour Balance Fluid Cap and bottle [Note: The pump is not recyclable] Colour Balance Powder Cap and jar **Brush on Rose** Cap and jar **Brush on Bronze** Powder Blush Cream Blush Eveshadow **Eyeshadow Pencil/Shadow** Cap Light/Eye Definers and Lipliners **Eveliner Pen** Cap Lipstick Cap

**Tinted Lip Colour** Aluminium cap

**Protective** 

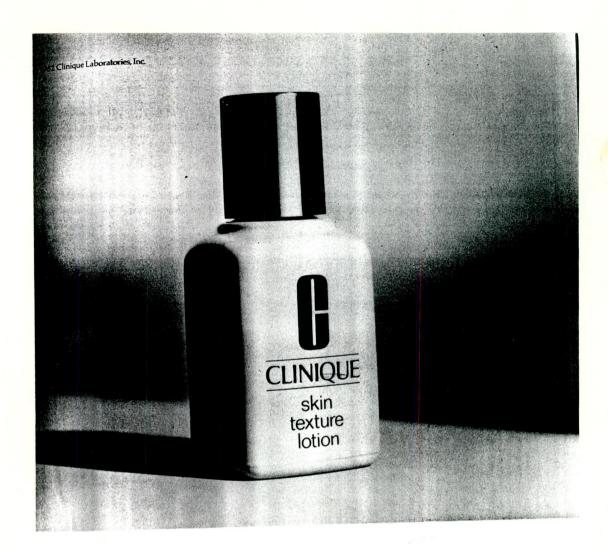
sheaths and polybag

Brushes

**Complete Colour** Cap

**Tinted Moisturiser** Cap and tube

We are working towards the point when the majority of our packaging will be fully recyclable or refillable, in line with The Body Shop's "Refill or Recycle" statement.



Special Diet.

Some skin problems don't fit the usual solutions. Because the solutions cause more problems. Oily skin, for instance, needs the smoothing of moisturizer. But not the extra oil that starts trouble. To settle this, Clinique produced just what dermatologists ordered: Skin Texture Lotion. Non-oily, lightweight, water-based, it's the moisturizer for any skin that couldn't use moisturizer before.

Skin Texture Lotion refines the texture of oily skin. Smooths away coarse patches. Softens lines in drier areas. Feels clean. Doesn't clog. Paves the way for makeup. To find out if it's right for you, consult the Clinique Computer at any of the Clinique counters. Skin Texture Lotion fills a need. Provides skin with a steady diet of needed moisture. But never overfeeds it with oil.





if as some companies claim, their products penetrated the skin, they are not cosmetics but drugs, and are subject to testing. If they cannot penetrate the skin, it would seem the public are then being conned.

The advertisements of the '80s and '90s are much more subtle in their approach. They no longer have complicated images plus text and products, some now only use the product and let the packages themselves sell the idea. An example of this would be the Clinique advertisements from the late '80s early '90s, they abandoned all text and simply used image, and it works very well, as illustrated in Fig. 52-53. This idea of using image only is being used more widely now. Calvin Klein used an erotic photograph of a naked man and woman swinging on a swing to promote his perfume and various other scenes with a woman and child, a man and a child to create the mood for his perfume without using the product at all, in Fig, 54. The advertisements of the '90s are very clear, and sophisticated and leave plenty up to our own imagination as to what we would like to read into these advertisements. There is no doubt that photographic skills have improved greatly in advertising and the images used are most splendid.

As we have seen through this examination of cosmetic packaging and advertising, both have had to change considerably due to fashions and trends. What we must remember is the actual products formulas may change, but the type of products available, such as lipsticks and eyeshadows will always be available, and the packaging and advertising has to sell a different ideal about these products regularly.

The cosmetic packaging and advertising of the '60s suggested, luxurious products, that these products were luxuries, not necessities, and the people would not dream of doing without their cleansers or favourite shampoo, and this has made a difference to the packaging itself. The packages do not have to be seem luxurious and special the more practical look is in.

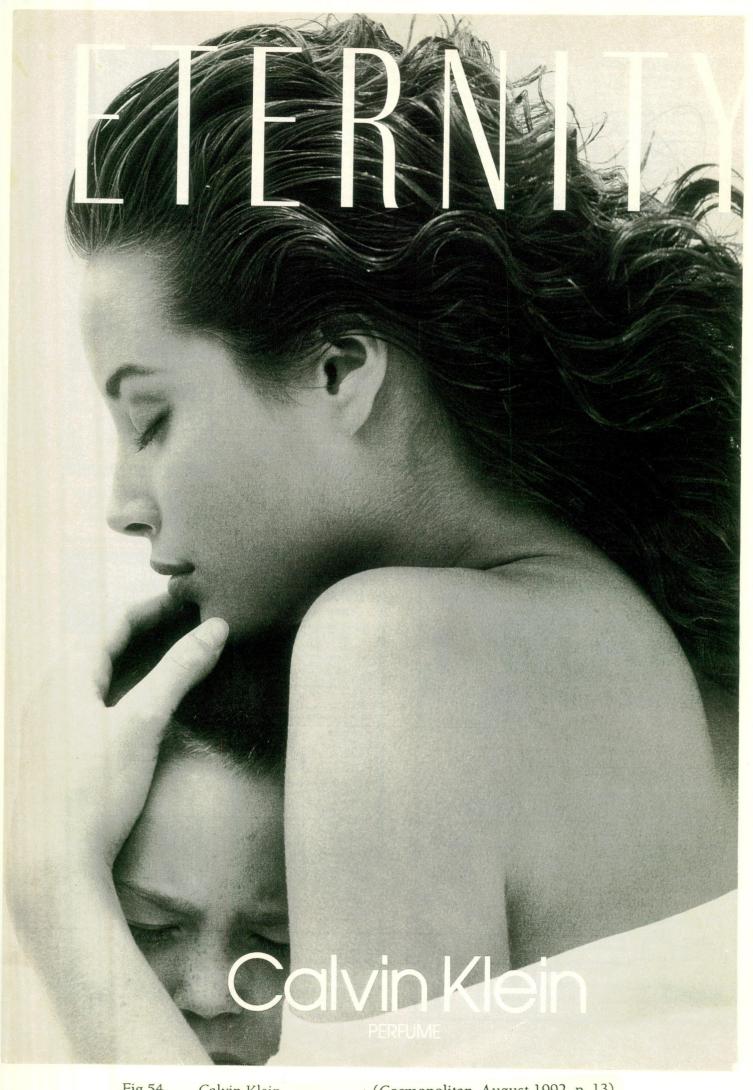


Fig.54 Calvin Klein

(Cosmopolitan, August 1992, p. 13).

### Conclusion

This survey of women's cosmetic packaging and advertising from 1960s - 1990s, has established the changing environment women live in. In the '60s, with the women's entrance into the workforce she became more confident and yet she still was attached to the home. Her interests were those traditionally assigned to women at this time. In her pursuit of men, she was interested in her beauty and appearance seeking the approval of men She achieved fulfilment, satisfaction and status through men's approval.

Tracing her development in cosmetic packaging and advertising in '70s and '80s, the woman slowly becoming more independent and finally seeking satisfaction and success through her own merit. She was no longer interested in beauty for the men's pleasure but for her own interest and health. She became more interested in her own body.

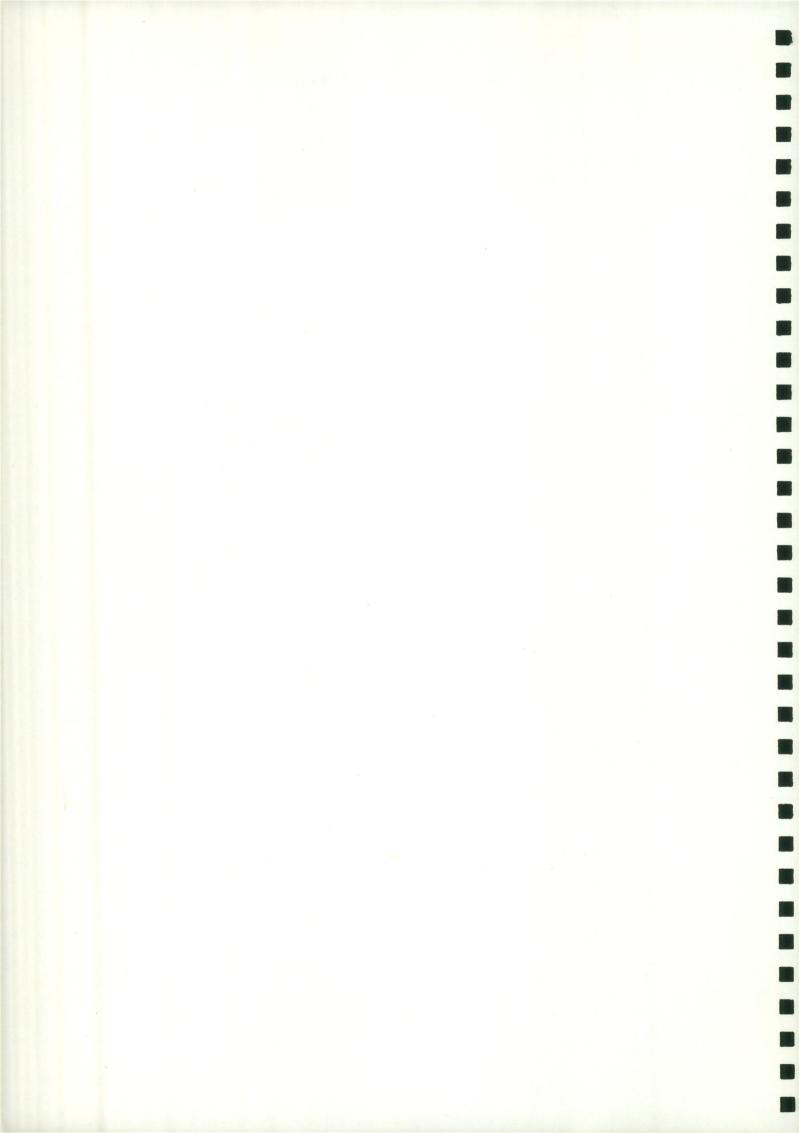
The women in the '90s advertisements appear to be confident and successful. These are women who are valued by society on the basis of occupational success and financial independence. They enjoy life. It seems as demands and pressure heighten, they feel compelled to be both beautiful and smart.. They seem to have finally got their balance in life right, especially when they use the right products. They are environmentally aware and have become discerning in their choice of products.

The packaging and advertising reflects the fashions and trends of the time, and reflect women's most challenging times. From the hyper packaging from the '60s to the pure and simple medical packaging of he '90s.

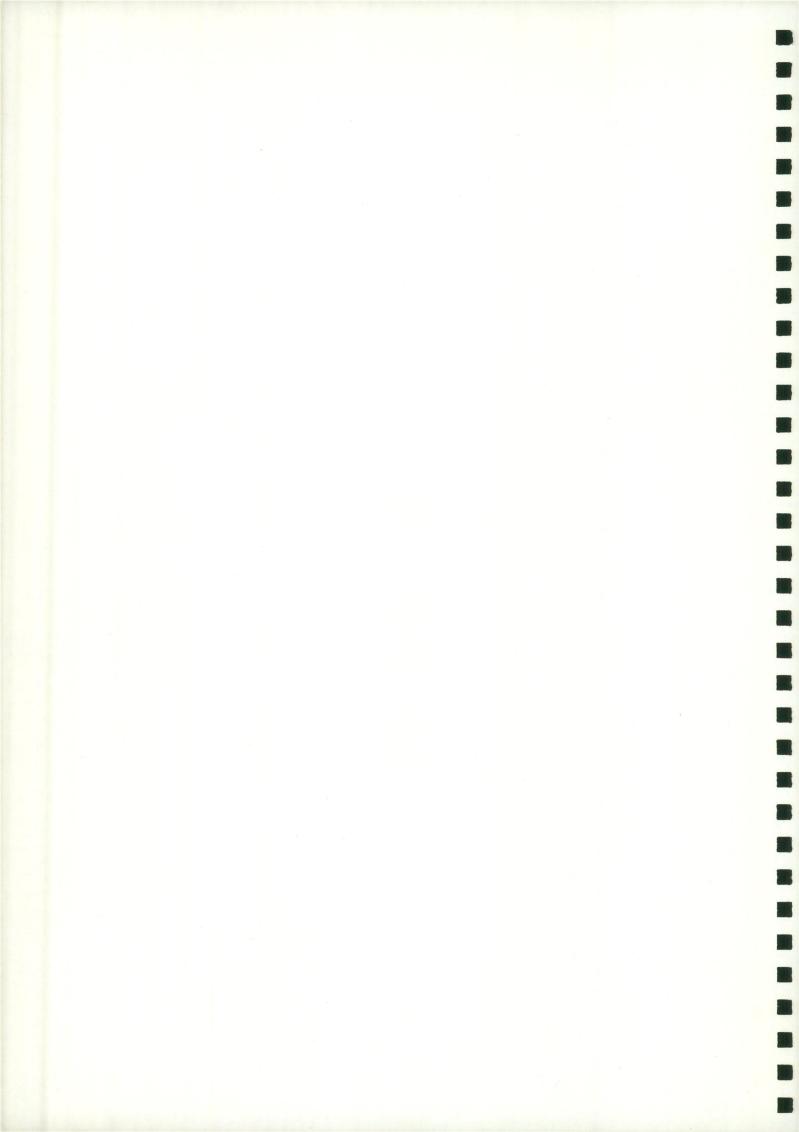
### Notes

1.	1966 And All	That, 1986.	p. 56.
			,

- 2. The Language of Advertising, 1985, p. 45.
- 3. The Human Face, 1974, p. 47.
- 4. Changing Cultures, Feminism, Youth and Culture, 1989, p. 7



Bibliography



Baker, Nancy <u>The Beauty Trap</u>

The Woman's Press. London 1988.

R. Ballaster, M. Beetham, <u>Inside Women's Magazines</u>

E. Frazer & S. Herbon Pandora Press, London, 1987.

Behaeghel, Julien <u>Brand packaging</u>

Architecture Design and Technology PressLondon, '91.

Berger, John Ways of Seeing

Penguin Books, London, 1988.

Clibborn, Edward (ed.) <u>The Best of British Packaging</u>

Internos Books, London, 1988.

Dobbrow, Larry When Advertising Tried Harder

Friendly Press, New York, 1984.

Farber, Robert The Fashion Photographer

American Photographic Book Publications, N York, '81

J. Harris, S. Hyde <u>1966 And All That</u>

Trefoil Books Ltd, London, 1986.

Hugger, Frederique <u>British Design Image and Identity</u>

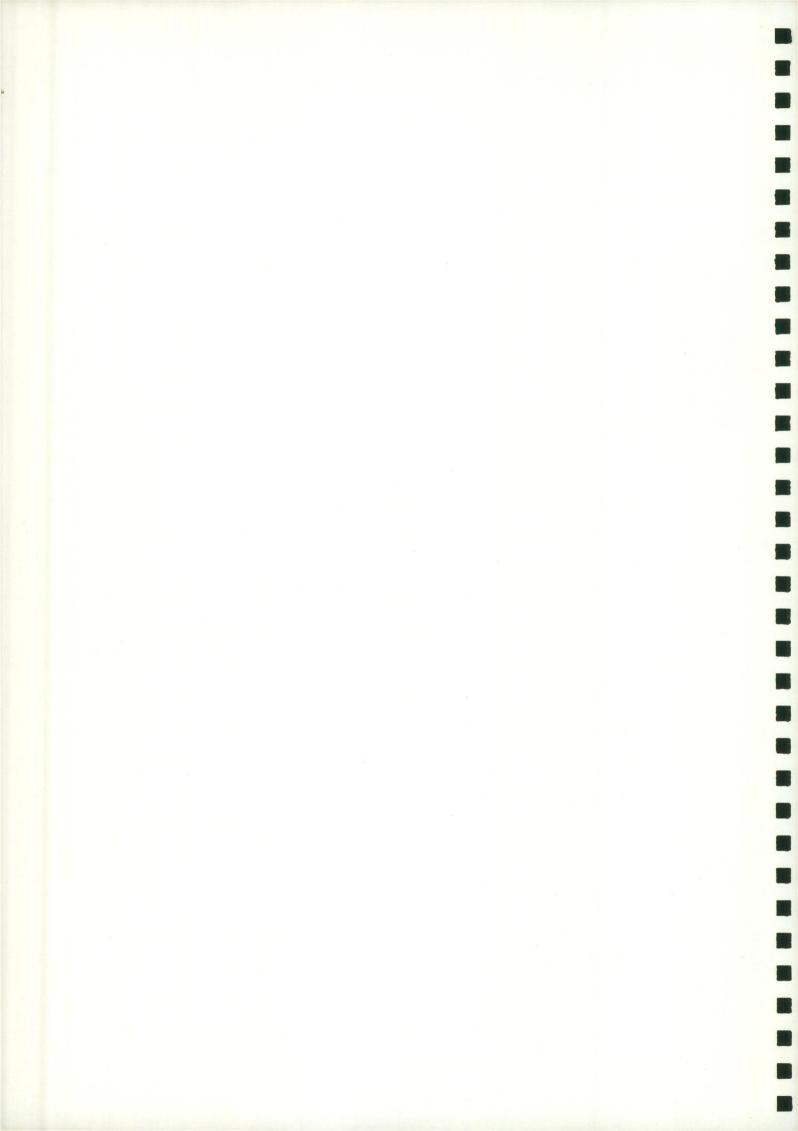
Thames and Hudson, London, 1989.

Ligget, John <u>The Human Face</u>

Constable & Company Ltd, London, 1974

Lloyd, Valerie <u>The Art of Photographic Covers.</u>

Octopus Books Ltd, London, 1986.



J. Hansen & E. Reed

Cosmetics, Fashions and exploitation of

Women

Sage Publications, London, 1986.

Marwick, Arthur

Beauty in History

Thames and Hudson, England, 1988.

Mc Kay, Gilly & Cooke

The Body Shop.

"Franchising and Philosophy"

Pan Business Profile Publications, London, 1986.

Milner, Gray

Package Design

Studio Publications, London, 1955.

Milton, Howard

Package Design

Bourne Press, London, 1991.

Mulvey, Laura

Visual and Other Pleasures

The Mac Millan Press Ltd, London, 1989.

Nava, Mica

Changing Cultures, Feminism, Youth and Culture

Sage Publications, London, 1992.

Opie, Robert

Package Source Book

Mac Donald Orbis Publishers, London, 1989.

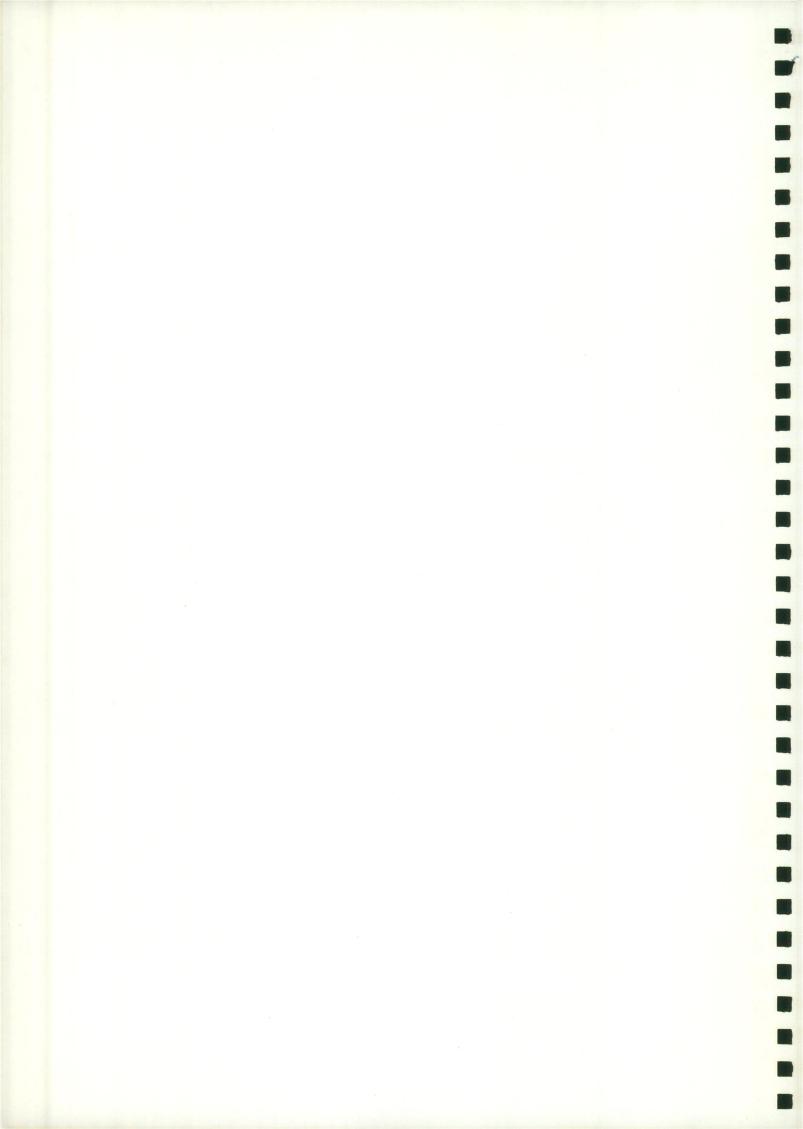
P. Powell & L. Peel

<u>'50s and '60s Style</u>

Apple Press Ltd, London, 1988.

K. Schroder & t. Vestergaard The language of Advertising

Basil Blackwell Publishers, Oxford, 1985.



Vance, Packard

The Hidden Persuaders

Pelican Books, London, 1986.

Williamson, Judith

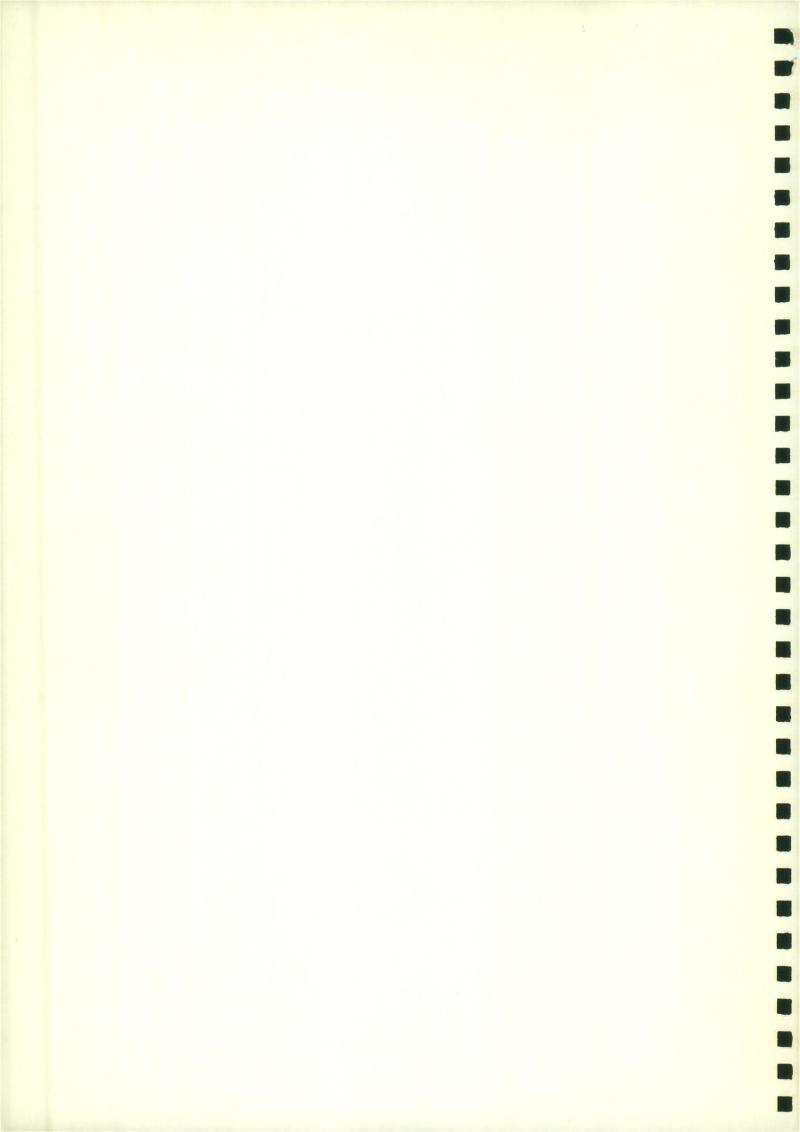
**Decoding Advertisements** 

Marian Boyers Publishers, London, 1978.

Winship, Janice

Inside Women's Magazines

Pandora Press, London, 1987.



### Articles & Periodicals

The Body Shop:

Design Week, vol. 5, February 1990, p. 4.

Building a green:

Blue Print, no. 68, January 1990, p. 6.

Machine.

Cosmetics:

Creative Review, vol. 10, March 1990, p. 45.

Packaging:

Creative Review, vol. 10, October 1990, p. 9.

Packaging:

Creative Review, vol.11, January 1991, p. 14.

Packaging:

Design Week, vol. 4, June 1989, p. 2.

Packaging:

Design Week, vol. 4, April 1989, p. 4.

Packaging:

Design Week, vol. 6, March 1990, p. 14.

