

TANGAZA COLLEGE

THE CATHOLIC UNIVERSITY OF EASTERN AFRICA

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**STEREOTYPED IMAGES OF WOMEN IN HIGH-FASHION
ADVERTISING IN WOMEN'S MAGAZINES**

Moderator

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DECLARATION

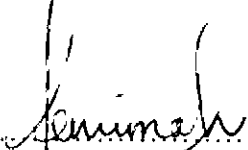
I, the undersigned, declare that this thesis is my original work achieved through my personal reading, scientific research methods and critical reflection. It is submitted in partial fulfillment of the requirements for the degree in social communication. It has never been submitted to any college or university for academic credit. All sources have been cited in full and acknowledged.

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DEDICATION

I dedicate this thesis to my mother Esther Odhiambo. Even when it seemed that my educational pursuits had reached a dead end you struggled for me so that I could stay in college. I will always love and appreciate you.

I also dedicate this thesis to my father, the late James Odhiambo. You taught me to learn and love the English language. Without this love I would have never have dreamed of being a professional communicator in the future. Thank you.

This thesis is also dedicated to Imani. Rest in Peace. I'll love you always.

Last but not least, I dedicate this thesis to God almighty for always guiding me through my best and worst experiences in my quest to attain a higher education.

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INTRODUCTION

Since time immemorial certain roles have been ascribed to women; the role of daughter, sister, wife, lover and mother. Traditionally, a woman was considered a caregiver to her family and to others outside her family. She played the role of daughter to her father, nurturer of her children and obedient wife and lover to her husband. In short, a woman could only be described as an extension of a man be it her father, brother(s) or husband.¹

With the advent of civilization into metropolitan societies, a woman acquired new roles. She became the glorified homemaker and the glamorous accessory². Her domain was the household in which she wielded her power. The affairs of the household were left solely to her. In the day to day running of the household, her husband could only offer his financial support and it was up to her to keep the home clean and habitable for the benefit of her family and guest(s) of her household. She was hospitality incarnate.

Her second new role; that of glamorous accessory came about as a consequent of her husband's financial wealth. In nineteenth century (North) America, it was considered vain and even immoral for the bourgeois man to adorn himself in the sumptuousness of wealth. There was however a need for him to display his prosperity and wealth. Thus, a woman's clothing insofar as it subscribed to fashion, was a representation of wealth, a bauble by which men could display their wealth without assuming any of the guilt associated with it. In this respect, women came to be known as the "vicarious consumers" of men of wealth.

¹ K. Davies et al. *Out of Focus*. Pg 23.

² Ibid. Pg 26.

Attached to each industrial breadwinner was his vicarious consumer; in all public and social occasions, it was her task to demonstrate her husband's ability to pay.³ She was to adorn herself in all manner of finery (jewels, clothing, fragrance and other accessories). Her make-up and attire were to be worn impeccably and with certain flourish so that men and women alike could admire her. She was the *medium* by which her husband's wealth was to be *advertised*.

DEFINING THE PROBLEM

Wife, mother, lover, caregiver, homemaker, hostess, glamorous accessory.

It is not that these roles are not important; just that they are solely ascribed to women then systematically devalued.

The singular, most important role ascribed to a man is that of *THE PROVIDER*. Traditional societies looked up to men to be the providers of physical, financial and emotional security. Women were conditioned to rely on their fathers, brothers and husbands for security. A woman's social identity depended on men.⁴

The majority of adult men (not physically, mentally or genetically impaired) had the knowledge (garnered from formal education) and the physical strength required to manage industrial resources. Unlike their male counterparts, female members of society were not as exposed to the benefits of formal education and were therefore deemed unqualified to work in the industrial/professional world. A woman's roles simultaneously defined and limited her capabilities.

³ Elizabeth Ewen et al, *Mass Images and the Shaping of American Consciousness*, Pg 105-106.

⁴ K Davies et al, *Out of Focus*, Pg 27.

As a glamorous accessory, a bourgeois nineteenth century American woman was seen as a show piece to be consumed by the public. She was to be admired by men and her fellow women. Her physical and material fabulousness distinguished her from women of a lower class.

With the development of the film industry (photography and motion pictures), women were still defined in relation to men. They were depicted as “damsels in distress” in need of male “rescuing” or as sex objects for the gratification of the male ego.⁵ Women also played the role of housewife in commercials and films. Rarely could women be portrayed outside the sphere of these three roles.

As sex objects women were made-up to ‘perfection’. The models in films and advertisements were youthful and had trim figures. In women’s fashion advertising, models are almost always photographed in suggestive poses.⁶ Techniques of photography such as soft focus conceal any blemishes that *particularize* the model. She is made ‘perfect’. A majority of women have internalized this depersonalized ideal of their femininity and have learnt to judge themselves and each other based on these ‘perfect’ images. Consequently, a culture of competition has developed among the women exposed to these images.

Foreign women’s magazines like *Cosmopolitan* and *Marieclaire* available in the Kenyan market contain an abundance of such advertisements. Consequently, Kenyan girls living in urban centres (where the magazines are in circulation) are exposed to the western ideals of femininity depicted in the magazines advertising.

⁵ 19th Century photographers and film-makers were mostly men.

⁶ N. Lacey, *Image and Representation: Key concepts in Media Studies*. Cover page.

The western ideal of femininity (to be slim, long-legged/tall) are in sharp contrast with the African/Kenyan ideal of femininity (to have a rounded figure). In the various Kenyan media, the western ideal of femininity is given more representation and is portrayed in a extremely glamorous way as in the glossy pages of popularly read women`s magazines. It is therefore not surprising that urban women in Nairobi aspire to look like modern, fashion-conscious western women.

The wealthier media of North America and Western Europe have potential markets and therefore spheres of influence in many developing countries such as Kenya. Readers of the mentioned magazines can be seduced into imagining that the way of life that western magazines brings to them is something to which they should aspire to despite its financial and cultural inappropriateness.⁷ Consequently, the young and impressionable female readers of these magazines may develop materialistic attitudes towards life- believing that to own more will ultimately guarantee their social acceptance by their peers.

Front-cover page advertising of high-fashion women`s magazines almost always contain articles on sex . Even the models on the front cover page are often dressed in sexy clothes or are photographed in sexy poses. Women`s bodies are being exploited by the editors and publishers to increase magazine sales.⁸ The implication: sex sells. The deeper implication: women`s sexuality is being exploited to increase sales of advertised products and of the magazine itself.

The aspect of cultural alienation is evident as we come to the realization that these open discussions on sex and displays of female sexuality are a clear indication that sex

⁷ Advertised clothing in the magazines are often expensively priced and worn by scantily clad models.

⁸ Refer to Appendix 1.

and sexuality is no longer a private affair that is limited to the confines of the institution of marriage. Instead, issues on sex and sexuality are utilized in advertising capitalism to sell the magazine and the products advertised in it.

Advertising sex articles especially on the front cover page give the impression that women are overly-concerned about sexually pleasing the men in their lives. The repetitive front cover-page advertising on sex gives the impression that majority of women are insecure about their sexuality or their sex-lives.

In summary, the problem of high-end magazine advertising is that it gives the lasting impression in people's minds that women are attention-seekers who are mainly concerned with seeking, gaining and holding the attention (of men). Advertisers have hijacked the female sexuality and defined it for women en masse to emulate standardized and restrictive ideal images of femininity. As in the past, women's social identity is still defined in relation to how their male counterparts perceive them.

BACKGROUND OF THE STUDY

The rise of feminism in the 1980s facilitated the women's liberation movement and among other things, an increase in the publishing and distribution of women's magazines. Women, especially in North America and Europe, began to see themselves as individuals and not merely as extensions of their fathers, brothers or husbands.

During the 80s, women's magazines were established to empower women to strive to attain goals and job opportunities that were previously reserved for men. They were also

established to challenge the sexist depictions of women in various mass media channels that encouraged the stereotype of women especially as sex objects and home makers.

At this point in history, women's magazines aimed to incorporate the older and physically challenged women into the media world and to discourage the portrayal of younger women merely as 'sensuous , sizzling sex objects' on offer for consumption (by men) in both the print and electronic media.⁹

It was argued that the portrayal of women in the media as sex objects led younger women of impressionable age to develop certain insecurities about their physical appearance. In search of their role models, young girls begun to compare themselves to the glamourized models in their magazines. Thus, the women's liberation movement came about at a time when women from all over the world were experiencing aggressive pressure from the western media to conform to the western value system.

Youthfulness, trim figures and sexiness were especially valued as advertising values. The women who did not fit into these three descriptions felt alienated from their own sexuality.¹⁰

As women grew older- it scemed they faded away – at least as far as the media was concerned. In advertising, the media continually urged women to take care of their 'rapidly failing' looks and health. Although there were some, print articles, radio and television programmes about middle-aged and older women, they however did not appear in any of the fashion, hair or make-up articles or advertisements that were reserved for younger women.¹¹

⁹ K. Davies et al, *Out of Focus*, Pg 26.

¹⁰ R. Bartos, *Marketing to Women around the World*, Pg 261.

¹¹ K. Davies et al, *Out of Focus*, Pg 27.

Older women were subtly and overtly made to internalize the sense of outliving their 'usefulness', that is, as sex objects, as wives (supporters of husbands), as mothers (supporters of children) or as general caretakers (perhaps for aged parents or ailing husbands) and as wage earners. Once these areas of 'usefulness' diminished, older women were considered of little interest to readers, viewers and listeners alike. The only chance they had of attaining visibility was to become very eccentric or by doing something very exceptional or even worse, by becoming subjects of a violent attack (this had the effect of converting women into the 'victim' status and encouraging them to perceive themselves as the most vulnerable people in the society).¹²

The message is that women, once past their child-bearing age are no longer as useful or alluring as they once were. This is blatant discrimination because men in advertisements are depicted as gaining distinction and even glamour as they grow older. They are not constantly urged to delay physical signs of advancing age as women are expected to do.¹³

Still in the 80s, women's magazines were therefore seen (by women) as a refuge against the pressure from the mainstream media advertisements that urged them to conform to the advertisers' ideal of femininity. At this particular time in history, women's magazines encouraged all women to love, appreciate and accept themselves regardless of their age, status (economical and marital) and body-size/ physiological structure.

As the 80s encroached into the 90s, a majority of women's magazines unfortunately gave into the lucrative revenues that the business of advertising offered. Consequently,

¹² Ibid.

¹³ Ibid.

a lot of magazine space was sold to advertisers who immediately set about re-creating the 'ideal' woman- young, sexy and beautiful. The advertiser put the ideal woman on a pedestal so that she could be emulated by 'other' women. Even in women's magazines, 'other' women could therefore not escape the image of the 'ideal' feminine body.

It therefore became increasingly harder for women to accept themselves as they were forced to constantly compare themselves to the 'perfect' faces and bodies of glamourized models.

MOTIVES OF THE STUDY

This study aims to show how female sexuality is often exploited by advertisers to increase the advertising revenue that is often used to pay the high salaries of magazines staff.

The study will also demonstrate how advertising in high-fashion women's magazines encourage superficiality and vanity among women in Nairobi. The study will also demonstrate how magazine advertising has the power to lower or heighten the self-esteem of a woman by altering their perceptions of themselves and those around them.

This study aims to demonstrate how magazine advertising discriminates against women who do not fit into the advertiser's depiction of an 'ideal' woman.

Most importantly, the study aims to demonstrate how the female sexuality has been hijacked and subsequently defined by advertisers who expect women to conform to their often unrealistic standards of femininity.

STRUCTURE OF THE THESIS

The first chapter of this thesis will demonstrate how advertisers in women's magazine have influence on the sexuality of middle-class women in Nairobi. This chapter will also clearly demonstrate the exploitation of women's bodies by advertisers to promote sales of certain products.

The second chapter will include content analysis of foreign high-fashion women's magazines to determine the frequency at which women's bodies are used in advertisements. The content analysis will also demonstrate how advertisers discriminate against older and full-figured women. The second chapter of this thesis will also include a report of interviews obtained from women in Nairobi who subscribe to foreign women's magazines. Lastly, communication theories will be used in chapter two so as to give deeper insights as to why certain depictions of women are used in magazine advertising.

Chapter three of this thesis will put across an advertising application that may be used to portray certain alternatives to the sexist and ageist advertising perpetuated by contemporary creative advertisers in high-fashion women's magazines.

CHAPTER I

1.0 THE PROLIFERATION OF ADVERTISEMENTS IN INTERNATIONAL HIGH-FASHION WOMEN'S MAGAZINES

In cosmopolitan societies, high-fashion magazines (especially those targeted at women) are considered the trendsetters of any modern community.

Generally, magazine editors will admit to having a very close relationship with their readers. This is often very true. Magazines have the advantage of having a very long shelf life as compared to newspapers and newsletters. Magazines can be stored, collected, read and reread. They are rich in informative content and are often trusted as sources of advice. Their letter columns are often vigorous, controversial and well informed such that they are considered the precursors of the internet chat site but always with a degree of editorial control – which lends them a genuine authority that is missing from the internet.¹

Magazines are popularly known as types of books with paper covers that one can buy every week or month. They contain informative articles, photographs and advertisements. The content/variety of topics in them depends on the genre of the magazine itself. Pertaining to this thesis, women's magazines contain articles and advertisements that are of relevance to women.

As the name suggests, high-fashion women's magazines are targeted at the educated, high-class/elitist working-class women who can afford the often expensively priced goodies advertised in the magazines. Examples of popularly read high-fashion

¹ R. White, Advertising, Pg 111.

women's magazines available in the Kenya market include *Cosmopolitan* and *Marie Claire*.

These magazines contain advertisements of designer products that include clothing, shoes, perfume, jewellery, handbags, make-up and other accessories. Founded in the United Kingdom (UK), *Cosmopolitan* magazine is an example of a prestigious high-fashion women's magazine that enjoys international readership to the extent that Kenyan and South African editions of the magazines have been made available to the readers of these respective countries.

As a consequence of enjoying international readership, high-fashion international women's magazines attract a variety of advertisers. Advertisements on designer wear (clothing, shoes, perfume, sunglasses and other accessories) dominate the pages of the mentioned women's magazines. *Revlon, Yves Saint Laurent, Valentino, Prada, Luis Vuitton, Givenchy, Gucci, Christian Dior, DKNY, Dolce and Gabbana* are among the most wealthy and most popular designer labels used to advertise clothing, perfume, shoes, jewellery, handbags, make-up and other accessories in high-fashion women's magazines.² Advertising is the lifeblood of high-fashion women's magazines as the often staggering revenue generated from the advertising business is used to pay the high salaries of the magazine's personnel.

Advertising is the structured and composed non-personal communication of information, usually paid for and usually persuasive in nature, about products (goods, services or ideas) by identified sponsors through various media.

² Refer to all the appendices.

The mentioned designer labels dominate magazine space and are renowned for using young-looking, 'sexy' female models to advertise their products. In some cases, the mentioned designer labels also use celebrities and other widely known personalities to endorse and consequently sell the advertised products.³

The models and celebrities used in advertisements of designer products are made up to 'perfection' with not a pimple or blemish in sight.⁴ Photographic technique strips away anything that makes the model a unique woman. Any 'blemishes' like gray hairs; spots or wrinkles are always removed or concealed under layers of make-up. Harsh lighting, soft focus and many other different photographic techniques are employed to give the model a certain 'look'.⁵

The 'look', widely preferred by the advertisers of designer labels effectively depersonalizes and dehumanizes the model. Her sole function is to sell the product and therefore her *humanness* is irrelevant – only the 'look' is important.⁶ Because the model is presented (by the advertiser) as a role model to be emulated by female readers, middle-to-high class women in Nairobi have learnt to internalize this depersonalized idea of beauty and femininity. Women in Nairobi exposed to this ideal of femininity have learnt to judge themselves and other women based on these depersonalized images of female models in magazine advertisements.

Magazine advertisers of high-fashion women's magazines consciously and intentionally *standardize* femininity and ignore the *very* obvious fact that women of different physical appearances -skin colour and body structure often read these

³ Refer to Appendix 2. Beyonce is the former lead singer of the girl-singing group known as *Destiny's Child*.

⁴ Refer to Appendix 3. Hollywood actress Halle Berry.

⁵ K. Davies, *Out of Focus*, Pg 76.

⁶ *Ibid*.

magazines. Over-exposure to such standardized images of the feminine ideal often leads a majority of women to feel that they do not 'measure up' to the society's expectations of 'the feminine woman' who is no doubt always expected to look young, slim and beautiful.

1.1 THE ILLUSION OF ADVERTISING CAPITALISM- CREATING INSECURITIES IN WOMEN

Judging from the skin firming lotions and wrinkle minimizing creams advertised in high-fashion magazines, there is an almost tangible social stigma associated to a woman's ageing process⁷. The advertiser suggests women should delay their ageing processes for as long as possible. This social stigma becomes very evident due to fact that advertisements targeting men's ageing processes are virtually non-existent in comparisons to advertisements targeting women's ageing processes.

Some advertisers even go a step further by suggesting that their products will help women minimize the appearance of their 'imperfections'!⁸ For example, these imperfections may be a woman's large facial pores that supposedly need tightening (so says the advertiser). Does it ever occur to these advertisers that there might be the slightest possibility that some women do not consider their supposed 'imperfections' to be imperfections but important unique characteristics that add up to their whole identity?

Some advertisers promise that if you buy their products you will be (instantaneously) transformed to perfection. Exactly *who* is this perfect woman that a

⁷ Refer to appendix 4.

⁸ Refer to appendix 5.

majority of women are being indirectly/subtly forced to emulate? Does she really exist? Or is she imagined into existence by the advertiser? The advertisers present a majority of women with a *fictitious* woman to emulate. Unfortunately, generations of women in the past and present have tried and are still trying to emulate this extremely glamorous fictitious woman (the model) whose 'large' facial pores and other 'imperfections' have been conveniently hidden under sophisticated photographic techniques and layers of expensive make-up.

Such is the business of advertising capitalism- to create an illusion that very few women can actually achieve thereby making the illusion even more attractive to the majority of women who cannot possibly achieve it. In this respect, it is evident that advertising capitalism is a very lucrative business. As more women keep buying into the illusion/idea promised by the advertiser of a particular brand product they get 'hooked' onto the promise that the more they buy and use the product the closer they get to looking like the advertised illusion.

The extent in which magazine advertising works on the psychology of women lies in the fact that magazines have an extremely long shelf-life as compared to newspapers and newsletters. It can therefore be read and re-read by people who do not necessarily fall into the age and social-status group that the magazine is targeting. Like other magazines, high-fashion women's magazines can be borrowed, exchanged and passed-on. Thus, women are greatly exposed to these advertising images that continually urge them to spend money on products in order to 'improve' on their physical appearances. It should be noted that 'new' or 'advanced' versions of advertised

products are periodically and frequently introduced into the advertising market to keep the users of the said product 'hooked' onto the product or to attract potential users.

An analysis of any glossy women's magazines will reveal an overwhelming abundance of images of glamourized models and very few images of real, ordinary women. Due to this great abundance of idealized images, it is they, the glamorized models that become 'real' in peoples minds- next to them ordinary women are the imperfect imitations.

By trying to achieve the 'look' that is characteristic of glamourized model, a majority of women end up feeling that their individual sense of status, beauty and power is diminished.⁹ In addition, women engrossed in trying to achieve the 'look' begin to compete with one another.

Women normally do not like or trust one another... In general, women feel relatively safe attacking other women. We are not dependent on each other for our identity, so what does it matter? This ongoing antipathy has severely hindered the growth and maturation of the Female System.¹⁰

Due to an overwhelming abundance of images of model-slim women in virtually all media channels, it is taken for granted that slim, trim or athletic-looking women have the most desirable body structure. Be it in books, films, commercials or magazine advert slim/trim women are among the 'beautiful people' who are considered worthy of media attention.¹¹ Why else would there be so many images of them? Furthermore, it is these trim/slim women who play the heroines/main subjects in

⁹ K. Davies et al, *Out of Focus*, Pg 76.

¹⁰ A. W. Schaeff, *Women's Reality: an Emerging Female System in a White Male Society*, Pg 23.

¹¹ T. Joseph, *Media Chronology*, Pg 69.

films/books/commercials/advertisements. These women almost always capture the attention of men and women alike.

It is therefore *not* as a surprise when women begin to compete among one another so that they too may capture attention and be *noticed* like the 'beautiful people' in commercial (entertainment) media. Women may also struggle to be trim so that they may remain in the competition of getting (and keeping) men. After all, don't the slim-looking women in the media often get the most male attention? In this respect, it the women with smooth and clear complexions, lovely hair and trim bodies who are envied by their fellow women. Thus, the culture of competition among women is in existence and is gradually developing. In their advertisements, magazine advertisers have perpetuated this reasoning among female readers in order to increase sales of advertised products.

1.2 THE CONSTRUCTION AND EFFECTS OF ADVERTISING IMAGES

Since time immemorial, an inglorious tradition has governed the relationship between male image-makers and the female body. Male artists almost always painted nude/semi-nude pictures of women. The models in these pictures were often spread out in passive poses while facing the spectator with a look suggestive of intimacy and the promise of gratification. These paintings were privately commissioned and privately enjoyed and were therefore not for viewing by the general public. The spectator of such

a painting was invariably male and so was the owner. By owning the painting, the man also owned the woman.¹²

It is by convention that the female body in high-fashion women's magazine advertising is portrayed without body hair.¹³ Body hair is after all associated with sexual power. In paintings of the nude female, a woman's body was arranged to display it to the man looking at the picture. The picture was painted to appeal to his sexuality and had nothing to do with *her* sexuality. Such paintings suggested that women were there to feed an appetite and not to have any of their own. The image-maker and the consumer colluded in an act of male imperialism over women's sexuality.¹⁴

The conventionalism and stylization of the nude/semi-nude female body- done by the removal of any characteristics that *particularize* the subject of the painting, is the tradition that governs advertising today. Although the models featured in advertisements in high-fashion women's magazines are no doubt conventionally beautiful, the photographic images produced are in fact distortions of reality. These images are distorted for precisely the same reasons in art - to create a vision that accord with a male-defined ideal.

In contemporary magazine advertising, male image-makers (or even female image makers still following in the male tradition) portray women as objects to be viewed and consumed. This has a deep psychological effect on the female readers of these magazines as they learn to see themselves as men see them and not with their own eyes. Such a perception not only determines relations between men and women but also relationships between groups of women.

¹² K. Davies et al. *Out of Focus*, Pg 76.

¹³ Refer to appendix 6.

¹⁴ J. Berger, *Ways of Seeing*, Pg 32.

The surveyor of a woman in herself is male, the surveyed female. Thus, a woman turns herself into an object and most particularly an object of vision: a sight.¹⁵

Often, images of women in commercial magazine advertising are produced to gratify male ego and desire. However, these images are often frequently designed specifically for a female audience (as in the high-fashion women's magazines). The extents in which these images work on women's psychology indicate the high degree to which women's minds have been socialized and their bodies colonized by advertisers/image-makers.¹⁶

Women may know logically that they will never attain a particular look or the nirvana promised if they purchase a particular product but they have internalized the fetishised ideal of the female body as represented in these advertisements. They therefore still strive, more or less consciously to come up to scratch in their attempt to look like the proverbial girl in the magazine.

These women may eventually give up the attempt or they may not even enter the 'contest' in the first place because they feel they cannot compete. They may also feel that since they do not 'measure up' they are not 'real' women. It is in this regard that advertising images are unfair to women as the advertisers often cynically motivate the advertisements for the sake of increasing sales and profits.

By creating advertising images that few women can attain, advertisers feel secure in the knowledge that have captured a market for their product(s) forever. The product may change its look from time to time for though some women will not enter the contest and others will give up, there are always sufficient women addicted to the

¹⁵ Ibid

¹⁶ K. Davies et al, *Out of Focus*, Pg 76

attempt to be 'perfect' and will therefore continue to buy the advertised product.¹⁷ Consequently, an increasing number of women (especially middle-class women) are developing consumerist attitudes. Consumerism is a word that was previously used to mean concern for consumers but suddenly changed meaning around 1990 to imply the exploitation and gullibility of people who cannot afford the goodies portrayed in the adverts.¹⁸

1.3 THE PORTRAYAL OF WOMEN AS SEX OBJECTS HISTORICAL PERSPECTIVE

Advertising is an insidious propaganda machine for male supremacist society. It spews out images of women as sex mates, housekeepers, mothers and menial workers- images that perhaps reflect the true status of women in society, but which also makes it increasingly difficult for women to break out of the sexist stereotypes that imprison them.

-National Organization for Women-

In nineteenth century America, only wealthy women were depicted in consumer advertising. Women were idealized icons, worshipped in the cult of purity and placed on a spiritual pedestal. They were the keepers of a higher morality, limited to the confines of the home.¹⁹

A proper bourgeois wife and mother was covered in clothing from the nape of her neck to the tips of her toes; the display of skin was inappropriate. Bourgeois women were a symbol of virtue and decorum and because of their purity they were

¹⁷ Ibid.

¹⁸ R. White, *Advertising*, Pg 257.

¹⁹ Elizabeth Ewen et al, *Channels of Desire: Mass Images and the Shaping of American Consciousness*, Pg 97.

inaccessible.²⁰ However, this configuration precisely as it claimed to elevate women to a higher purity above worldly and carnal concerns, only served to accentuate their carnality. The corset, worn to restrain the upper female body implied that this model of chastity stood at the threshold of abandon. Corsets tended to make breathing thoracic instead of abdominal, thereby keeping the bosom in a constant and presumably sexually attractive state of movement.²¹ Even in the past centuries, the cultural stereotype of women as sex objects was effectively perpetuated.

The bustle* worn in conjunction with corsets effected the posture known as “Grecian bend” or the “S Curve”. With the buttocks pushed up and back, and the back driven forward, the bend approximated the posture of a female animal in heat anticipating rear penetration by the male. In the midst of restrictive purity, the implication was of a continual sexual readiness.

Corsets tended to cramp the stomach, effectively diminishing the appetite—consistent with the ideology of womanhood, which saw appetite as vulgar. It was much better to go into a decline than to confess to an appetite for earthly food.²² By the end of the nineteenth century, the health of wealthy women became so debilitated that the corsets became a target of increasing attack. It was believed that corsets were causing *enteroptose*, dropping of the female abdominal organs, in a number of women patients.²³

The average weight of outdoor clothing worn by a well-dressed wealthy woman was about twenty-five to thirty pounds. This was the mark of prosperity: to wear

²⁰ Ibid.

²¹ Ibid. Pg 99.

* A frame that was worn under the skirt by women in the past in order to hold the skirt out at the back.

²² P. Binder, *History of Clothing*, Pg 29.

²³ Ibid.

enough material on one's back that could easily clothe ten women. This mode of dress developed a culture of competition amongst nineteenth century European and American women as the best dressed were believed to be wealthier and would consequently attract the most eligible bachelors for purposes of marriage.

Even in historical times advertising still encouraged social competitiveness, materialism and consumerism among women. It is this kind of advertising that paved the way for the existing inequalities in gender behaviour as presently portrayed in contemporary advertising. In contemporary advertisements in women's magazines the most expensively clad/made-up women are the one's depicted as the ones who attract (male) attention.²⁴

1.4 WOMEN IN ADVERTISING AS SEX OBJECTS- CONTEMPORARY PERSPECTIVE

The portrayal of women as sex objects in the various media affects the way women view themselves and also the way they are viewed by men. The male controlled media industry uses women's bodies or parts of them for titillation and to sell products and publications. Women's bodies have become coded as sexually available and are extensively used in the business of capitalism.²⁵

Even female image-makers and/or editors of women's magazines have grown up with the mentality that women should constantly be presented as glamorous, alluring and available.²⁶ For women, the result of such a stereotyped portrayal is doubly oppressive as not only do they suffer from the effects of men perceiving them in this

²⁴ Refer to appendix 7.

²⁵ K. Davies, *Out of Focus*, Pg 76.

²⁶ *Ibid.*

light but also absorb and internalize the ideal images of their bodies presented to them by the advertiser.

Sometimes a female model may be photographed naked or semi-naked and in a seductive pose suggestive of her availability. In magazine advertising such images may be irrelevant to the product as at times the woman is shown using the product but when posed in a seductive manner and her relationship is with the viewer/potential purchaser rather than with the product itself.²⁷

The model is likely to be caressing the product rather than engaging with it in a realistic or purposeful way and sometimes only a part of her body may be used to suggest allure and her availability: a caressing hand, a beckoning eye, a seductive leg. Disembodied and therefore doubly dehumanized and disempowered.²⁸

Images of women that are not blatantly sexual may also proclaim an ideal of slimness, hairlessness, odourlessness, beauty, youth and smooth skin that supposedly makes women more attractive. The question is: to who are they made more attractive? These advertisements exploit women's anxieties {do I look older?} and encourage competitiveness {isn't it time to shape up to the competition?}

The women who are exposed to these stereotyped images of the female body are led to view themselves as being at the service of men and to conform to the masculine ideals of women: young, slim, beautiful.²⁹ It is no wonder that women's magazines contain weight loss diet plans that encourage women to aspire to look like the girl in the magazine who is the epitome of the 'ideal' woman. This proves the

²⁷ Refer to appendix 8.

²⁸ K. Davies et al, *Out of Focus*, Pg 76.

²⁹ Ibid.

assertion that women are the pawns of a consumer society as their bodies/parts of their bodies are often used to sell the products they are urged to buy.

Women who diet or exercise excessively in order to achieve the magazine-girl 'look' may suffer a low self-esteem as they may never accept and love themselves and their bodies. They may also suffer from physical health problems caused by constant/irregular dieting and under eating.

These stereotyped images of women in advertisements in high-fashion international women's magazines standardize women's concept of the general image and idea of a beautiful woman. Failure to achieve this idealized image may cause feelings of inadequacy and inferiority among women as they too believe that the closer they are to achieving these western ideals of femininity the more feminine/beautiful/attractive they are perceived by others or even themselves to be.

Historically, women have been defined (by men) as being sexually pure and pristine. The only perfect woman was a detached and innocent virgin. 'Nice women' did not enjoy sex. There were good women and there were whores. This theory was most prevalent during the late 1800s and 1900s but it continues today. Many men still categorize women as either nice or whorish. Pity the woman who is sexually responsive or assertive to a man- even if he is her husband!³⁰

Based on the advertising images of women in high-fashion women's magazines, women are subtly/overtly encouraged to embrace their sexuality wholly. Women are encouraged to be sexy by dressing in sexy (revealing) clothing and to be sexually bold.³¹ In relation to the Dr. Schaefer's quotation, a cultural confusion arises when the historical/traditional definitions of female sexuality are in sharp contrast with modern

³⁰ A. W. Schaefer. *Women's Reality: an Emerging Female System in a White Male Society*, Pg 47.

³¹ Refer to appendix 9.

definition. Middle-to-high class women in Nairobi who (attempt to) dress like the women in magazine advertisements may face criticism from both male and female members of society. They may be accused of dressing indecently and consequently accused of having whorish characteristics.

Young impressionable women exposed to advertising in high fashion magazines may experience identity crises as they try to determine whether to act as 'vixens' (as the advertisements suggests) or to act as the 'virgins' (as the conservative Kenyan society demands).

1.5 THE EFFECTS OF AGEIST ADVERTISING

If we are continually ridiculed, admonished to take care of our rapidly failing looks and health, or ignored altogether as we get older, we will continue to devalue ourselves and our contribution to society. Whether we are thirty -five, fifty- two, seventy-six or one hundred and ten, we need positive images that more truly reflect our varied lives. We should not seem to dwindle with age but to flourish!³²

The word ageist comes from the word *ageism* that means the unfair treatment of people because they are considered too old. In high-fashion women's magazines, ageist advertising discriminates against older women. Although there are more representations of women at work in women's magazines, they are seldom shown actually working in their *actual* places of work and often it is still youth, beauty, glamour and sexuality that are emphasized in women's magazines. Women continue to display and to be displayed.³³

It is very rare to see middle-aged and older women in fashion, hair and makeup articles or advertisement. It is often women in their 20s and sometimes early 30s that

³² C. Rich, *Women and Advertising*, Pg 37.

³³ Ibid, Pg 96-99. Refer to Appendix 10 and 11.

dominate in these areas in women's magazines. Is it that older women are considered less attractive or less desirable? Over representation of these images of younger women in magazine advertisements may incline older female readers and even younger readers to believe that an attractive woman is always a young-looking woman. Younger female readers may consequently associate getting older with feelings of trepidation and dread.

A significant number of advertisements for cosmetics and skin care and hair care products denigrate women's ageing process as something to be at best concealed and at worst postponed. The implication here is that women should do their utmost to appear 'timeless'. This is the true meaning of ideology- a convenient idea that will benefit the manufacturer and advertisers in terms of sales and profits at the expense of women in terms of a good and healthy self-esteem.

In these advertisements, the subtle/overt message to female readers is that a youthful allure must be retained to remain attractive for as long as possible. These advertisements construct a negative image of older women's bodies. For example, a cosmetic product such as Equalia helps to prevent 'premature ageing' and *Oil of Ulay* will help keep your skin 'young looking'. Strategies such as these manipulate older women (and even younger women) into 'passing', that is, passing for younger, at the expense of confronting reality of ageing in all its aspects. Feminist writer Cynthia Rich says that "passing is one of the most serious threats in to selfhood.... our true identity, never acted out can lose its substance, its meaning, even for ourselves. Denial to the outside world and relief at its success...blurs into denial of self".²⁸

²⁸K. Davies et al. *Out of Focus*, Pg 34.

The increasing number of glossy high-fashion magazines targeted at younger women ensures the 'hooking' of new generations as older women get 'past it' and are therefore no longer profitable. The anxieties and insecurities of young women- a result of growing up in a sexist patriarchal society- are exploited, and an attitude of consumerism that promises an easy solution is cultivated in them. These images make younger women glad that they are young and may also encourage women in their vanity.³⁴

1.6 ADVERTISING, CONSUMERISM AND THE IMPORTANCE OF SELF-IMAGE

Judging from the advertising content of women's magazines, it is safe to say that advertisers and editor's of women magazines feel that a majority of women are very interested in clothing, grooming products and other accessories that help them to improve on their external/physical appearance.

A positive self-image is a discovery of one's inner being, that is, being conscious of one's identity and inner strength and having a grateful acceptance of one's masculinity or femininity, without which a man or woman cannot be a mature adult. A positive self-image means having a sense of self-reliance, unity of thought, feeling and action and involves one's dreams and aspirations of what one wants to be. *A positive self-image means being true to one's real self.*³⁵

Advertisers know that people often look up to celebrities to find their role models and subsequently incorporate certain aspects celebrity personalities into their own. One's personality can be expressed through their dress sense, attitude toward life and even in one's speech.

³⁴ Ibid.

³⁵ R. Schuller, *Self-Love*, Pg 80.

While providing their readers with a variety of choice, advertisers have simultaneously capitalized on the readers need to find and identify with a celebrity image. Advertisers encourage the reader to 'shop like a star' by providing her with alternative designer wear that look similar to the dress sense of the chosen 'star'/celebrity.³⁶ It is not surprising, that the 'stars' that readers are encouraged to emulate fits the profile of the advertisers' ideal woman: young, slim and beautiful. The advertised clothes are designed for the slim body type and it goes without mention that **not** all readers of the magazine have a slim body type.

It is unfair of advertisers to compare women en masse to celebrities let alone urge them to dress like celebrities. What advertisers are really saying is "be like these women". Unfortunately, female readers get the advertisers real message to the extent that they (the readers) are often very willing to sacrifice their individual self-image so as to look like celebrities. Again, the business of advertising capitalism is a tricky one as it takes advantage of the naiveté and gullibility of its readers to advertise and consequently increase sales of designer goods.

1.7

CONCLUSION

Generally, women's magazines have an almost tangible excitement, vitality and independence that positively affect the lives of its readers. The advice columns are responsible, assertive and honest-readers worries are often replied from a positive feminist perspective.

³⁶ Refer to appendix 12 & 13.

Although high-fashion women's magazines such as *Cosmopolitan* articulate and fulfill some needs and feelings of young women today, self-worth and confidence is still dependant on (male-defined) physical beauty. There is considerable pressure on adult women to maintain certain advertised roles, that is, to be perfect lover/sex object and perfect glamorous accessory. The pressure finds expression in the fashion, beauty and health articles and advertisements (especially) in women's magazines whereby aside from providing the reader with interesting and useful information, they also place her under considerable pressure with their constant urge toward self-improvement.³⁷

It may sound churlish to comment that not all women are into beauty, fashion and heterosexuality. The imperfections of women's magazines are therefore important because their repercussions are important. They are read by thousands of women every day and gradually the multitude of exaggerations (especially in advertisements) gradually build to become an urgent and aggressive pressure for women to conform.³⁸

Not all women in Nairobi look like models, but people still fall in love with them anyway. Middle-to-upper class women in Nairobi need to consider the value of Kenyan/African ideals of femininity. Since the western ideal of femininity is very popular (not only in urban Kenya but also in other parts of the world), advertisers in Kenya should consider fusing both Kenyan and western ideals of femininity so as to ensure that a majority of Nairobi women do not feel marginalized or 'left out' by high-fashion magazine advertising. Advertisers should advertise larger-sized clothing to avoid sidelining women with larger body sizes. In high-fashion advertising, Kenyan values should *not* be sidelined.

³⁷ K. Davies et al, *Out of Focus*, Pg 90.

³⁸ *Ibid.*

Initially, manufacturers, advertisers and other image-makers were worried that feminism was creating a new breed of woman but they soon realized that she is simply a new breed of consumer. They found that she was nothing to be afraid of - indeed she was something to cultivate. Women's Liberation truly liberated her, for she is now perceived as a consumer in her own right, and not merely on behalf of her parents/ husbands/ children.³⁹

The effective, even if unintentional, result of this idealization of the New Ideal Woman is to aid advertisers in their exploitation of all women, for this image is there for all readers to emulate.

Some magazines admit that they are little more than promotional sheets for advertisers but much harm is done when 'radical' magazines coat their manipulation of female readers under the guise of pseudo-enlightenment. They placate women's consumerist indulgences by allowing them to place it under the heading of self-improvement and at the same time leave women open to attack due to the shifting trends in fashion and their constant demand for women to change.⁴⁰

³⁹ Ibid.

⁴⁰ Ibid

CHAPTER II

2.0 COMMUNICATION THEORIES AND PERSPECTIVES RELEVANT TO ADVERTISEMENTS IN HIGH-FASHION WOMEN'S MAGAZINES.

2.1 THE FUNCTIONALIST THEORY

With reference to the media, the functionalist theory outlines clearly the three main roles/functions of the media: to inform, educate and entertain audiences.

The functionalist theory/functionalist theory also aims to explain social practices and institutions in terms of the 'needs' of the society and of individuals. As applied to the media institutions, these presumed 'needs' have to do with continuity of culture/values and order that any society struggles to maintain everyday. With a more specific reference to high-fashion women's magazines, these presumed needs have to do with the task of magazine editors to integrate, motivate, guide and socialize women into the fabric of the urban/modern female society.⁴¹

An essentially functionalist theory of 'media dependency' (formulated by DeFleur and Ball Rokeach, 1989) intimates that audiences are relatively dependent on mass media as sources for information as compared to other information sources. This theory posits that the more an audience is reliant on the mass media as a source of information the more the power the media is likely to have over audiences.

The functionalist theory offers a language for discussing the relations between magazine and the readers of the high-fashion women's magazines. In advertising, the

⁴¹ D. Mcquail, *Mass Communication Theory*, Pg 78.

functionalist theory offers a set of concepts that have proved hard to escape from or to replace.⁴² As one thumbs through the pages of a high-fashion magazine it is impossible to escape from the advertisers' concept of the 'ideal' woman. As far as advertising in high-fashion women's magazines is concerned, the functionalist theory is very useful in ensuring that adult, modern, middle-to-high class women in Nairobi are gradually, systematically and socially integrated to subscribe and adapt to the ideal of feminine sexuality presented to them by advertisers.

The functionalist theory is especially useful when considering questions of social integration. Without integration, there can be no agreement on goals between the reader and the advertiser. An example of a selective integration function was offered by Ferguson (1993), who drew an analogy between Durkheim's concept of a religious cult and the relationship between magazines and their female readers. This analogy involved the notion of a 'cult of femininity', of which editors are the 'priestesses' and the readers the 'devotees'. The women's magazine press is the mainstay of this cult, giving it legitimacy, defining norms for modern women and cementing a common culture based on the importance of female solidarity.⁴³

Studies of content have often found that high-fashion women's magazines that command a wide readership tend to be conformist and supportive rather than critical of dominant values. The world media has socialized women to value (their) youthfulness, trim figures and beauty. Advertisements in high-fashion magazines are of no exception as they encourage women in Nairobi and even worldwide to hold these values in high esteem despite the fact that it may **not** be genetically impossible for some women to

⁴² Ibid, Pg 79.

⁴³ Ibid, Pg 81.

look young, slim and beautiful. The reasons that advertisers' standardize and perpetuate these values in advertising is to fulfill one main function: to increase sales.

2.2 THE CULTURAL STUDIES THEORY: ON GENDER AND THE MASS MEDIA

This theory is based on research that is focused on the role played by the media in transmitting a patriarchal/sexist ideology concerning the place of women in society. Current concerns go beyond pornographic media content (especially in advertisements in high-fashion women's magazines that portray models in the nude/semi nude)⁴⁴, which matter to feminists (and other people) not only because they are offensive and symbolically degrading but also because they are a stimulus to rape and violence against women.⁴⁵

Popular content of women's magazines is often seen as stereotyped and carrying a predominantly patriarchal ideology pandered to male sexuality. However, it is crucial to note that things are changing with much more editorial content being written by women for women with no inhibitions and restrictive definitions of the female sexuality.

2.3 THE FRANKFURT SCHOOL AND CRITICAL THEORY

This Frankfurt school of thought theory asserts the debasement of cultural values via the media outlets. The critical theory states that culture in the form of images.

⁴⁴ Refer to Appendices.

⁴⁵ D. Mcquail, *Mass Communication Theory*, Pg 99.

ideas and symbols are produced and sold in media markets as commodities. These ideas, images and symbols can be exchanged by consumers for psychological satisfactions, amusement and illusory notions about the place of women (and others) in the world. It is with this regard that the concept of cultural *commodification* was developed as a tool for examining the commercialization of culture and the workings of advertising.⁴⁶

Still in the Frankfurt school/critical theory, the ideas of Adorno and Horkheimer sharply criticized the mass culture that commercialization was creating via advertising. Adorno and Horkheimer criticized mass culture for its uniformity, worship of technique, monotony, escapism and productions of false needs (false consciousness) and the removal of all ideological choice.⁴⁷

Indeed the advertisements in high-fashion women's magazines are more or less the same (uniformity). The advertisers depict women as sex objects while simultaneously encouraging readers to buy similar products. Advertisers also purposefully urge women to worship, admire and desire the photographic techniques that conceal blemishes that make female models appear 'timeless'. The notion of escapism comes into play when although genetically impossible, a majority of middle-to-high class women in urban/modern Nairobi attempt to look like the female models in the magazine.

These ideological processes demonstrate the society's dependence on commercial mass media. In general, the more sex and sex appeal are commodified in magazine advertising, the more they lose their intrinsic values which are replaced by or

⁴⁶ Ibid, Pg 96.

⁴⁷ Ibid.

equated with market criteria of cost and demand. This means that readers begin to get the idea that sex/sex appeal can be bought or sold.

2.4

MARXIST PERSPECTIVES

Marxism is widely thought to have failed as a guide to social change. A majority of influential commercial media outlets in Nairobi are owned by elite (the ruling class). Commercial media therefore tends to disseminate the ideas and worldviews of the ruling class, effectively denying access to alternative ideas that might lead to change or to a growing consciousness on the part of the working class on which the elite have a commercial interest.⁴⁸

The consumer behaviour of working-class women (the majority who are exposed to high-fashion advertising in women's magazines) is effectively shaped or influenced by elitist values that encourage women en masse to live/consume beyond their economic means.

A majority of media owners have been educated in western schools or have been socialized in the western value system. Consequently, they have the tendency to perpetuate western value systems via the media outlets that they own. It is increasingly becoming difficult for women in Nairobi to resist the media pressure that consistently urges them to conform to western ideals of femininity.

Alternative high-fashion women's magazines (not necessarily owned by the elite) may facilitate a social revolution that will hopefully lead to the cessation of the portrayal of women as *mere* sex objects.

⁴⁸ Ibid. Pg 77.

The following is the data analysis of this thesis that will evaluate the impact that high-fashion women's magazines have on middle-to-high class women in Nairobi.

2.5

RESEARCH METHODOLOGY

The research methodologies pertinent to this thesis are: content analysis and in-depth interviews with certain female focus groups. Content analysis, a quantitative data analysis method will demonstrate by tabulation the number of advertisements that encourage women to improve their physical appearances. Content analysis will also demonstrate that advertisement take up a significant amount of magazine space. Lastly content analysis will show how high-fashion magazine advertisers discriminate against plump/fat and older women. In the content analysis and throughout this thesis, the *Cosmopolitan* is the high-fashion women's magazine used to showcase the advertisers agenda in promoting sales.

In-depth interviews will showcase the views that middle-to-high class women have about high-fashion magazine advertising. These women reveal their views about advertising that uses nudism/semi-nudism to sell products. In-depth interviews (a qualitative research method) seek to find out the different definitions of the female 'sex appeal'.

2.6

RESEARCH HYPOTHESES

Before beginning the research, I wrote down the following hypotheses in order to test their validity after gathering data to conclude and finalize the research.

- I. Advertising images in high-fashion women's magazines encourage women to spend money on products that (supposedly) improve women's physical appearances.
- II. High-fashion magazine advertising plays a role in defining the sexuality/sex appeal of women in Nairobi (especially young impressionable women).
- III. High-fashion advertising in women's magazines encourages some women to view themselves as sex objects.
- IV. Plump/fat and older women are underrepresented in fashion/beauty advertisements.
- V. Advertising (in high-fashion women's magazines) encourages social competitiveness among women.
- VI. The physical attractiveness of some women is often geared toward attracting and sustaining the attention of their male counterparts.
- VII. Some advertisers are often considered to be deceptive in their attempt to promote the sale of certain products used by women.
- VIII. Advertisements in high-fashion women's magazine are excessive and occupy a large percentile of magazine space.
- IX. Advertisements in women's magazines promote youth, slimness and beauty as the criterion of judging female sexuality.
- X. High-fashion magazine advertisements promote western ideals of femininity.
- XI. Advertisements in high fashion women's magazines encourage women to be materialistic.

2.7.1 CONTENT ANALYSIS OF *COSMOPOLITAN* WOMEN'S MAGAZINE**Abbreviations**

Advertisement- Ad

Number-No.

	No. Of Pages	No. Of Ad Pages	No. Of Fashion Ads (Shoes, Clothes, accessories e.g. Jewellery, bags) Pages	No. Of Cosmetic Ads (Make-up, Perfume, lotions, creams) Pages	OTHER ads (Medicine, cars, alcoholic drinks, electronics, food/drinks)
SEPTEMBER 2006 Volume 1, No.10	200	146	68	51	27
MAY 2002 Volume 1, No.5	208	140	70	55	15
DECEMBER 2005 Volume 1, No. 7	248	215	89	70	54

The tabulated data shows that an average of (approximately) 76% of magazine space is utilized to advertise a variety of consumer goods. The given data asserts the hypothesis that claims that advertisements in high-fashion women's magazine is excessive and occupies a large percentile of magazine space in comparison to the space occupied by the actual text.

An average of approximately 35% of advertisements in *Cosmopolitan* magazines per issue, urge readers to improve on their physical appearances whereas an average of 45% of adverting space per issue is reserved solely for western fashion and

accessories. This data is tandem with the hypothesis that suggests that a large percentile of magazine advertisements (80%) urge women to buy products that 'improve' their physical appearance.

Lastly 19% of adverting space is reserved to advertise consumer goods such as cars, medicine, and drinks among other things.

In summary the data obtained from the content analysis indicates that advertisements occupy a lot of space in publications high-fashion women's magazines.

2.7.2 INTERVIEWS

I had the opportunity to conduct interviews with seven modern women between the ages of 21 and 46 all of whom reside in the city of Nairobi. The names of these interviewees have been altered for the sake of their privacy. Each interviewee had the opportunity to flip through the pages of some high fashion women's magazines (*Cosmopolitan* and *Marieclaire*) prior to the interview. The following are excerpts from the four interviews that are deemed pertinent to this thesis.

INTERVIEW I

Vivian Nderitu, a twenty-one year old mass communication student at Daystar University was the first interviewee. She lives in Karen, Nairobi with her family members. The interview took place at the cafeteria, Athi river campus. After giving her time to look through some copies of high-fashion magazines (namely *Cosmopolitan* and *Marieclaire*), I asked her what she thought of the advertisements (general opinion) in the magazines. The following is an excerpt of the interview:

Vivien: “I like these ads.... because the models always look so nice. Plus I love to wear perfume so I often buy magazines to get *info* (read as information) on the latest designer perfumes”

Interviewer: Designer perfumes cost at least five thousand Kenya shillings. How can you afford them on a student budget? Do you work? (Do you earn an income?)

Vivien: No. I don't work. My Mum buys them for me. She also happens to be a fan of designer perfumes.

Interviewer: What exactly do you like about designer perfumes?

Vivien: (laughs) despite the fact that they are *designer*?!! OK they smell really, really good and plus I score extra cool points when I buy and use a new designer perfume before any of my friends do.

Interviewer: What do you mean when you say “scoring extra cool points”?

Vivien: Some of my friends get a bit envious when they realize I am wearing the latest designer fragrance. Somehow they acknowledge the fact I can afford expensive things. Although they [her friends] get a bit jealous I know they respect and admire me because I can buy expensive things.

Interviewer: You said earlier that models in magazine advertisements look nice. How do you define a ‘nice-looking’ model?

Vivien: You know how the standard looking model looks: smooth skin, long legs, slim bodies, you know how they look...sexy.

Vivien's responses during the interview affirm the hypotheses that advertisements in high-fashion women's magazines encourage women to compete with one another (social competitiveness) in their quest to acquire and consume material goods. Her response also confirms that high-fashion women's magazine advertisements often socialize women to value materialism. Vivien's last remark affirms and confirms the hypothesis that western ideals of femininity and sex appeal are promoted in advertisements published in high-fashion women's magazines.

INTERVIEW 2

Cecilia Anyango, a twenty-nine year old coordinator of a print and publishing firm in Nairobi's central business district was the second interviewee. She lives in Parklands Estate with her younger sister. The interview took place at Cecilia's workplace during her lunch break. The following is an excerpt of the interview.

Interviewer: What is your general opinion about advertisements you have just looked at?

Cecilia: Personally, I love to read magazines. I especially love to read their sex articles. They are so informative and amusing at the same time! I like magazine advertisements because they keep me informed on the latest grooming products. They also help me keep updated on the latest fashion clothing and other accessories.

Interviewer: I can tell you really like to read fashion magazines.

Cecilia: (giggles) Oh yes! I'm very keen on knowing latest celebrity fashion and gossip.

Interviewer: Do you dislike anything about the advertisements you have just looked at?

Cecilia: (flipping through a magazine). Well... there's too much showing of skin!

Interviewer: What do you mean by that?

Cecilia: Advertising a perfume when you're [the model] naked?! That's just wrong! In certain parts of the world it may be considered sexy or fashionable for a woman to expose so much skin but personally I find it very tacky. Not to mention nasty! Plus how come they [advertisers] don't use regular looking people? We need to see more people [models] who look more like us. You know? People who have pimples and stretch marks and have a bit of meat on them. But I like the fact that they [advertisers] are using more black models. At least we can identify with them [models].

Interviewer: How do you identify with black models?

Cecilia: You know that there're some colours of clothes and make up that don't look nice on black female models. At least when you see samples on black models you'll know exactly what to buy and you won't end up getting disappointed after shopping.

Cecilia responses to the research questions affirm the hypotheses that claim that fat/plump women are underrepresented in high-fashion magazine advertisements. Cecilia's responses also affirm the hypothesis that some advertisers are deceptive in that they conceal pimples and other distinctive facial/bodily marks on models so as to increase their product sales.

INTERVIEW 3

Eva Musila, a forty-six year old examination official at the Kenya Ministry of Education was my third interviewee. The interview took place at her residence in Hurlingham, Nairobi.

Interviewer: How do you feel about the advertisements that are in the magazines you have just looked at?

Eva: Honestly... they [advertisements] don't move me.

Interviewer: Please explain what you mean when you say they don't 'move you'?

Eva: I can't identify with any of the models in these advertisements. They are all far too young. Even the clothes they are wearing are designed for young women. I like the perfume ads, though. Despite the fact that young female models are always used to advertise most perfumes, I like to wear fragrances that I see advertised in magazines...although they [advertised perfumes] are quite expensive they smell really good!

Interviewer: Generally speaking, what do you like most about high-fashion magazines?

Eva: I like to read health articles. As you can see I am advancing in years. Therefore physical fitness tips and health diets are extremely helpful to me.

Eva's responses to the research questions affirm the hypothesis that states that older women seldom feature in high-fashion magazine advertisements.

INTERVIEW 4

Janet Masinde, a thirty-four year old travel agent was my fourth interviewee. She lives in Highrise Estate with her husband and two children. The interview took place at her workplace in Nairobi's central business district.

Interviewer: What is the general opinion you have of advertisements in high-fashion women's magazines?

Janet: I don't wear perfume although I've noticed that there are quite a number of perfume ads in these magazines. I definitely like the fashion ads especially those featuring Boho Chic wear. (Laughs) I believe in reincarnation so I think I was a hippie in a previous life hence my love for hippie inspired clothing. I most definitely like the diet and weight loss plans that usually published in the magazines. My second child is ten months old and I am currently using a diet plan from *MarieClaire* to get my figure back. My husband is very supportive of my diet plan so I struggling to stick to it for both our sake.

The feedback obtained from Janet's responses proves the assertion that female physical attractiveness is often geared toward gaining and maintaining male attention.

The following chapter discusses arguments on ethical codes and standards pertinent to the advertising practice.

CHAPTER III

3.0

ETHICS IN ADVERTISING: THE WAY FORWARD

Ethics is the branch of philosophy that deals with moral principles. Ethics are the moral principles that control or influence a person's /organization's behaviour hence the terms professional/business/medical/advertising ethics.⁴⁹

Advertising ethics is concerned with what is morally correct and acceptable in advertising. Advertising ethics is also connected with the beliefs and principles about what is considered right or wrong.

Based on the previous chapters of this thesis, it is clear that advertising contributes to the invidious stereotyping of women as sex objects that places them at a disadvantage in relation to other members of society. The exploitation of women, both in and by advertising, is a frequent deplorable abuse. How often do advertisers portray women not as persons with inviolable dignity but as objects whose purpose it is to satisfy others' appetite for pleasure or for power?⁵⁰

The problem of unethical advertising is particularly acute, when as often, the dignity of women is at stake. It is necessary for advertisers and women alike to realize and bear in mind that there are some 'goods', which by their very nature cannot be bought or sold.⁵¹ Is it really ethical for advertisers to suggest that women can 'buy' themselves their sex appeal/sexiness, beauty and youth? Is it really fair of advertisers to encourage women to 'idolize' the advertising market in high-fashion international

⁴⁹ Oxford Advanced Learners Dictionary: 6th Edition.

⁵⁰ The Pontifical Council for Social Communication, *Ethics in Advertising*, Pg 13-14.

⁵¹ Ibid. Pg 13.

women's magazines where they are subsequently and continually urged to compare themselves to the 'perfect' images of female models?

This is a serious abuse, an affront to the female dignity and the common good especially when it occurs in affluent societies. But the abuse is still more grave when consumerist values are transmitted by advertising in high-fashion women's magazines to women in developing countries. Serious harm is done when such advertising becomes so irresponsible as it urges women to satisfy wants that have been artificially created by advertisers. This calls for advertisers to be truthful and socially responsible when communicating their messages to women.

3.1 ADVERTISING AND SOCIAL RESPONSIBILITY: THE WAY FORWARD

Advertising that reduces the social progress of women to acquiring material goods and cultivating a lavish lifestyle expresses a false, destructive vision of the adult female harmful to women and the society alike.⁵²

It is a well-known fact that advertising is capable of generating astronomical revenues for a commercial media house. In the competition to attract larger audiences to be delivered to advertisers, magazine editors of high-fashion magazines may find themselves tempted- in fact pressured subtly or not so subtly to set aside high artistic and moral standards for the advertisements to be included in the magazine. Consequently, high fashion magazines have lapsed into selling advertising space to advertisers who encourage superficiality, tawdriness and the moral squalor among (young) impressionable women in Nairobi.

⁵² Ibid, Pg 18.

Some advertisers that advertise their products in high-fashion women's magazines consciously seek to shock and titillate by exploiting the content of a morbid, perverse or even pornographic nature.⁵³ From its very start, sexual enlightenment has expressed itself in fashion. In recent decades, advertisers of goods in high-fashion women's magazines have presented women the ideal of the sexually 'emancipated' woman who regularly dares to bare her flesh. It is indeed fashion advertising that opened the dialectical transfer point between woman and commodity.⁵⁴

The sexual 'emancipation' (that an increasing number of magazine advertisers are trying to convince women in Nairobi to 'free' themselves from their cultural restrictions) seeks to falsify the worldview of a majority of middle-to-high class adult female readers. Thus by photographing women in suggestive poses and using these images to sell products to female readers, advertisers have increasingly conventionalized what was previously (culturally) considered forms of sexual deviance.

Advertising images in contemporary high-fashion magazines suggests that it is well within the rights of a sexually emancipated woman to act wantonly. It is unfortunate that the sexual revolution, which could have meant an authentic liberation of women worldwide, has deteriorated into an erotic consumerism.⁵⁵ Granted, it is one thing for advertisers to try and free women from discriminative and unreasonable sexual taboos or from their irrational prohibitive obsessions about female sexuality. However, it is quite a different and unfair thing to make women obsessed with the idea that the only important and decisive thing in their (women's) lives is their sexuality. In this regard, the female sexual 'emancipation' as portrayed in high-fashion women's

⁵³ Ibid. Pg 14.

⁵⁴ G. Baum et al, *The Sexual Revolution*, Pg 33.

⁵⁵ Ibid. Pg 51.

magazine is therefore not liberation but a new form of slavery that encourages women to strive to achieve often unrealistic goals as far as their general physical appearances is concerned.

Furthermore, an increasing number of women have become trapped in the western ideal of femininity. This is one of the greatest cultural harms that high-fashion women's magazines have on the self-image of middle-to-high class women in Nairobi. It is therefore unfair and unethical of advertisers to overtly suggest that the often full-figured women in Nairobi should strive to look like western women. It is important to note that a majority of western women do not live up to the western ideal of femininity. In America, approximately 56% of the population is overweight. Out of this percentile, 25% are women.⁵⁶ The advertisers of products in locally available high-fashion women's magazines who have been socialized in the western worldview of femininity should therefore not suggest that women in Nairobi should aspire to look like western women when not even the western women themselves live up to the western ideals of femininity.

In virtually all media (not only in magazine advertising), women have been socialized to place a lot of emphasis on their self-image. Everywhere they turn, women are urged to buy goods (often expensive ones) that the advertisers promise will make women happier, sexier, beautiful, younger and more importantly more *noticeable*. The not-so-subtle message is that women are and will remain *invisible* if they do not at the very least try to live up to the advertisers' ideal standard of feminine beauty. In retrospect, the question therefore is: is it really ethical for advertisers of the products in

⁵⁶ R. Bartos, *Marketing to Women around the World*, Pg 255.

high-fashion magazines women's to be creating emotional insecurities in female readers and then subsequently cashing-in on these insecurities?

A majority of female readers in Nairobi admit to experiencing feelings of inadequacy as they thumb through the pages of high-fashion magazines. This is due to the fact that most adult women in Nairobi do not physically look like the glamorized models in magazines.

Although ironic, it is crucial for urban/modern women in Nairobi to realize that not even the girls featured in glossy magazines look like the girls in the magazines! Photographic techniques hide the models 'unbecoming blemishes' whereas computerized techniques are employed to cut and snip at the models fatty bits while simultaneously elongating her legs and torso.⁵⁷ It is in this respect that advertising industry is said to betray its role as a source of information when advertisers withhold relevant facts by misrepresenting the real images of female models.

Although unethical, it is *convenient* for the advertiser to create and present a technically manufactured 'ideal' image of femininity that very few women can *actually* achieve without the help professional stylists, beauticians and fashion consultants. The advertisers are always aware that some women will be virtually mesmerized by the 'ideal' and consequently buy the advertiser's brand product. If advertisers use an ordinary-looking woman in advertisements not many women will be convinced to buy the brand. The aim after all is to *improve* your looks. The question therefore is: how then can a potential customer buy the product if the model that has been used to

⁵⁷ E. Morgan, *Computer Graphics in Desktop Publishing*, Pg 30.

advertise it looks no different from her? This beats one of the most important aims of brand advertising: to increase sales and profits.

The practice of brand advertising can raise serious problems. Often there are only negligible differences among similar products of different brands. Brand advertising often attempts to move people to act on the basis of irrational motives such as 'brand loyalty', status, fashion, 'sex appeal' etcetera instead of presenting differences in product quality and price as the basis of rational choice. ⁵⁸

3.2

TRUTHFULNESS IN ADVERTISING: THE WAY FORWARD

On both individual and social levels, truth and freedom are inseparable; without truth as the basis, starting point and criterion of discernment, judgment, choice and action, there can be no authentic exercise of freedom. It is not wrong to want to live better; what is wrong is a style of life which is presumed to be better when it is directed toward 'having' rather than 'being', and which wants to have more, not in order to be more but in order to spend life in enjoyment as an end in itself. If a direct appeal is made to his (man's) instincts-while ignoring in various ways the reality of the person as intelligent and free- then consumer attitudes and lifestyles can be created which are objectively improper and often damaging to his physical and spiritual health.⁵⁹

-Pope John Paul the Second-

Sometimes, advertisers speak of advertising as part of their task to "create" needs for products and services- that is, to cause people to feel and act upon cravings for items and services they do not need.

Even today, some advertisements in high-fashion women's magazines are simply and deliberately untrue. It is not that the advertisements in these magazines are

⁵⁸ Pontifical Council for Social communication, *Ethics in Advertising*, Pg 12.

⁵⁹ *Ibid.*

overtly false just that they can distort the truth by implying things that are not so or by withholding relevant facts. Advertising, like other forms of expression, has its own conventions and forms of stylization that must be taken into account when discussing truthfulness. It is unfortunate that a majority of women take for granted the rhetorical and symbolic exaggerations in magazine advertising. Advertising is a tool of the “phenomenon consumerism”.⁶⁰ For the benefit of sales, advertisers often do not take into consideration the psychological harm they have on women’s self-image.

Advertisers are aware that too much of a woman’s self-image is rooted in her physical appearance. They use this knowledge to their advantage by insisting that women do their utmost to remain physically attractive for as long as possible. It is no wonder that there exists a perceptible social stigma associated with a woman’s ageing process for ageing implies the fading/diminishing of physical attractiveness.

Advertisers should be careful not to standardize the self-image of women. It is obvious that women come in all shapes, colours and sizes. It is therefore the responsibility of advertisers to ensure that they consider the diversity of women. It is unfair when advertisers exclude and under-represent plump, fat female models in advertisements in high-fashion women’s magazine. Their exclusion implies that advertisers think that plump/fat women cannot be sexy. This is simply untrue for there are plenty of plump/fat women who are just as physically attractive as slim-bodied women.

The women’s market place is changing.⁶¹ An increasing number of women have realized that certain sexist ideals of femininity portrayed in high-fashion magazines do

⁶⁰ Ibid.

⁶¹ R. Bartos, *Marketing to Women around the World*, Pg 267.

not encompass and appreciate their multiple roles in contemporary society. Photographically enhanced/computer generated images do not respect women's intelligence and judgment as consumers. Fat, slim, old or young, women are people capable of intelligent reasoning. For the advertiser(s), being fair to women by representing them in all their diversity *is* an intelligent marketing decision. It is simply both bad marketing and advertising practice to alienate, insult or marginalize (potential) consumer.

3.3

CONCLUSION: SOME STEPS TO TAKE

As far as advertising is concerned, directors and managers of high-fashion women's magazines should themselves come up with voluntary ethical codes to be observed by advertisers who wish to publish advertisements in these magazines. However, these voluntary ethical codes will only be effective if advertisers are willing to comply with them.

Women who subscribe to high-fashion women's magazines should form lobby groups in order to exert pressure on magazine advertisers. A probable suggestion for advertisers would be to mention that certain clothing/beauty products are available to women of all body shapes/sizes and skin type/pigmentation.⁶² These lobby groups should include representatives from the church community, ethicists and consumer groups. These measures will enable women to participate in formulation, application and periodical updating of ethical codes governing high-fashion advertising in women's magazines.

⁶² Refer to appendix 14.

Government regulations should step in to address questions such as the quantity and content of advertising directed at groups of women who are particularly vulnerable to exploitation such as young impressionable women.

The media news and information should make it a point to keep the public informed about the world of advertising. Considering the social impact that advertising has on audiences en masse, it is appropriate that the media regularly review and critique the performance of advertisers, just as they do other groups/institutions whose activities have a significant influence on society.

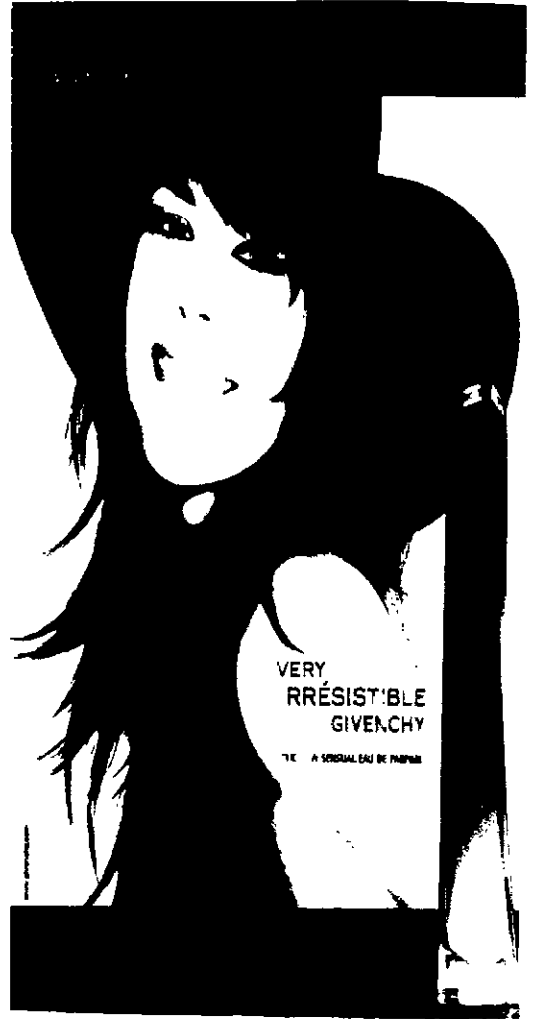
The following is an application of advertisements in which advertisers can portray women in all their diversity without objectifying them as sex objects or gullible consumers who will go to extreme lengths to achieve the 'perfect' look.

APPLICATION

No. 1



No. 2



Both these perfume advertisements feature two female models advertising two different brands of perfume. The advertisement on the left (No. 1) depicts the model in the semi-nude and photographed in a pose suggestive of intimacy. The model's body occupies most of the page whereas the image of the perfume itself occupies a small space at the bottom right corner of the page. This positioning implies that the advertiser is advertising the model rather than the product.

The advertisements on the right (No. 2) is a possible alternative. The model's face rather than her body has been used to advertise the product. The image of the perfume has been positioned in the foreground and looks larger in size as compared to the image of the perfume in advertisement No.1. The positioning in advertisement No. 2 implies that the perfume is on advertisement but the model's smile and happy mannerism are qualities to be found in the fragrance.

No. 3



It's sleek. It's compact. It's intelligent. It's the new D300 packed with great features that include:

- Easy-to-use Bluetooth
- 65 000 Colour TFT LCD
- High Resolution VGA Camera with Built-in Flash
- Anti Backdoor Silver Coating by Nanotechnology

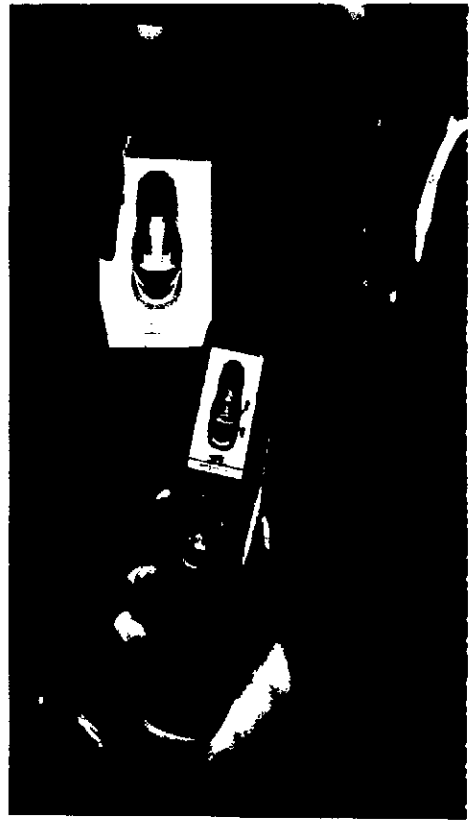
Get one and you'll discover that underneath the D300's stunning looks lies something a lot more appealing.

THE SLEEK
LOOKS LIKE
SOMETHING
A LOT MORE
APPEALING



www.lg.com

No. 4



D600

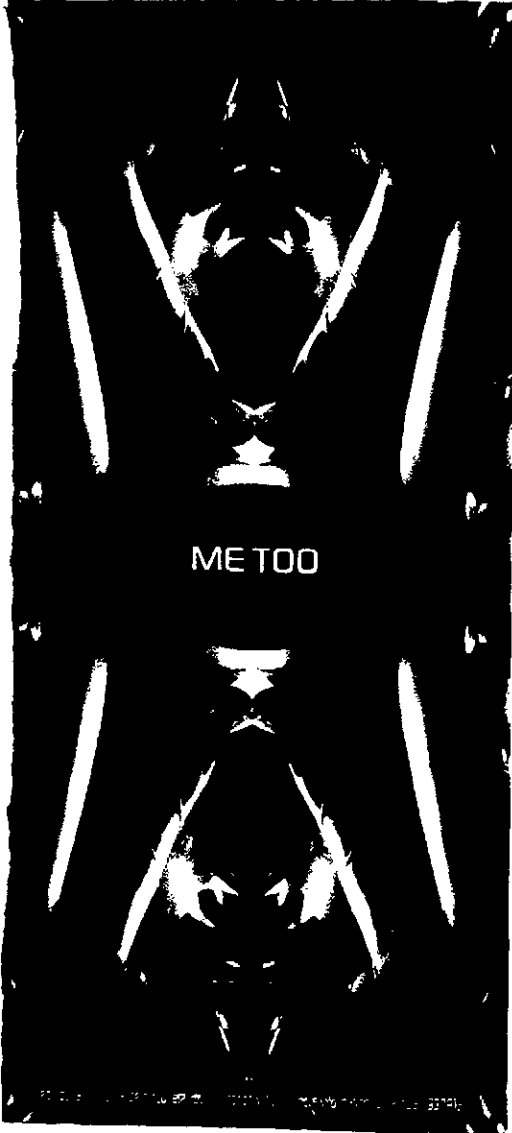
Imagine a phone that lets you harness the power of business.

Imagine an ultra-sleek phone that has a 2-megapixel camera with flash, 262 000 colour QVGA TFT screen, news downloads, connects to your TV for stunning presentations, and even prints wirelessly. At last, a phone that's as ambitious as you are. With the Samsung D600, it's not that hard to imagine. To learn more, visit www.samsung.co.uk

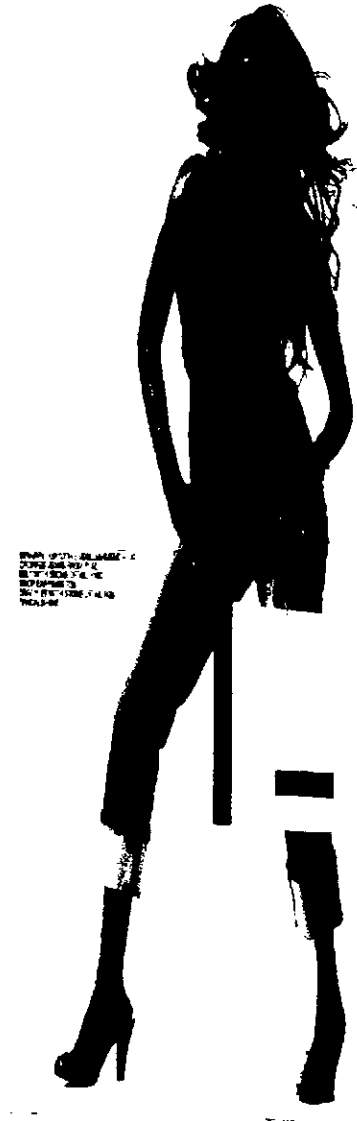


The advertisement on the left (No. 3) uses the following words and phrases to advertise the product: "...beauty with brains", "...sleek...compact...intelligent", "underneath its stunning looks lies something a lot more appealing." The advertiser draws an analogy between the mobile phone and the model's sexuality/femininity. The advertiser exploits the model's sexuality in order to sell the product. The advertisement on the right (No. 4) is a possible alternative. The advertiser clearly advertises the mobile phone's features and demonstrates its ability to be used in corporate conferences and meetings.

No. 5



No. 6



The image on the left (No. 5) is a shoe advertisement. The model is photographed in the semi-nude and is not engaging with the advertised product (the shoes) in a meaningful or purposeful way. The models thighs and legs rather than the shoe itself appears to be on advertisement.

A possible alternative advertisement is the image on the right (No. 6). It features a clothing and accessories advertisement. All the items worn by the model (including the shoes) are listed in the pricelist to the left of her image.

No. 7



Herine Simbowo, Lux Star of the Year

Herine Simbowo, 38, is a model and actress who has appeared in numerous films and television shows. She is the first woman of African descent to be named Lux Star of the Year.



No. 8

...woman

by Carol G. Bell

For me, it's all about getting ready for a night on the town in these fabulous...
by... A little bit of... gets a long way, so trip the light...
... is a pair of... heels... face in stars and...
... will definitely come your way!

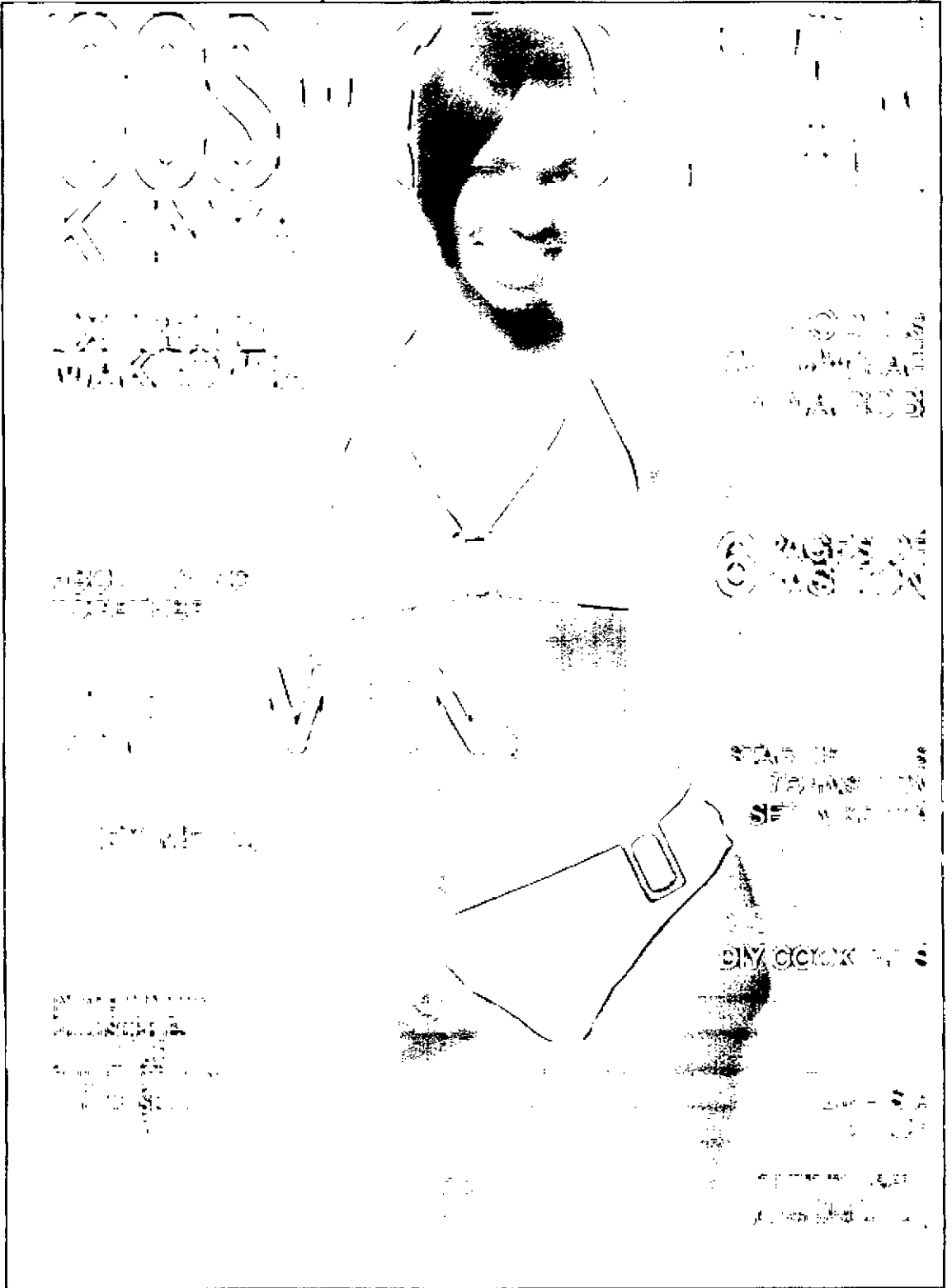


- 1. Black and white... (text is small and partially illegible)
- 2. Black and white... (text is small and partially illegible)
- 3. Black and white... (text is small and partially illegible)
- 4. Black and white... (text is small and partially illegible)
- 5. Black and white... (text is small and partially illegible)

Both these advertisements are advertising alternatives that use older and fuller-figured women to sell products.

APPENDIX 1

Picture sourced from *Cosmopolitan Magazine*, December 2005.



APPENDIX 2



Beyoncé Knowles- former lead singer of the all-girl singing group Destiny's Child endorses a fragrance by high-fashion designer Tommy Hilfger. Picture sourced from *Cosmopolitan* Magazine, December 2005.

APPENDIX 3



Halle Berry- Hollywood Actress. Halle is endorsing *Revlon Fabulash* mascara a product of the Revlon cosmetic designer company. Photographic technique evens and smoothens her complexion.

Picture sourced form *Cosmopolitan* magazine, December 2005.

APPENDIX 4

Have not had a long time to do this

Only 10 and 15 minutes to do this

It's becoming more and more

It's becoming more and more

A Powerful
Daily Product Treatment

FOR YOUR NEAREST STOCKIST CONTACT 0860 410 032 OR VISIT
www.jnisafrica.co.za

Cellulite is a type of fat that some people(both women and men) get below the skin which stops the surface from looking smooth. However, majority of advertisements that promise to reduce cellulite use women's bodies to sell the advertised product.

Picture sourced from *Cosmopolitan* magazine, December 2005.

APPENDIX 5

É A L

For Continuous Purity,
knock out imperfections in 3 daily steps.

PURE

CONTINUOUS PURITY

Our 1-3 STEP PROGRAMME
FOR CONTINUOUS PURITY.

inventive combination of

2 active ingredients:

SALICYLIC ACID

...
...

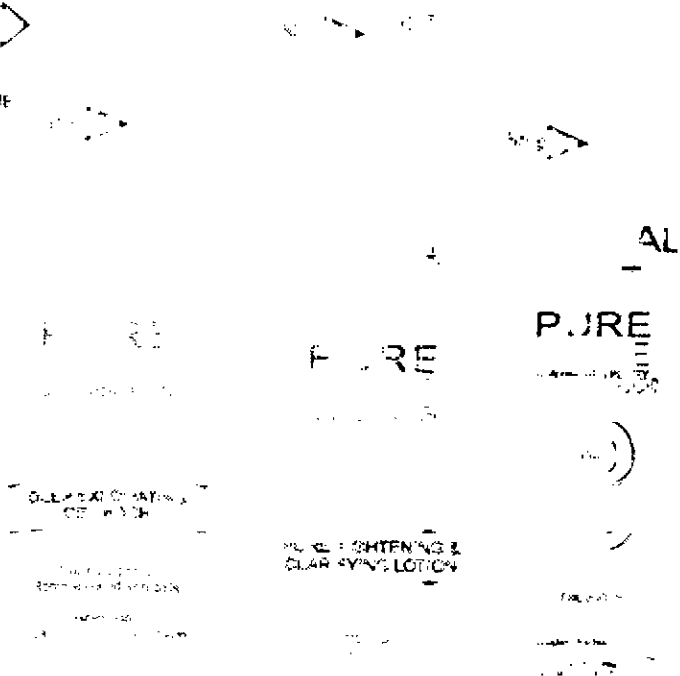
RETINOL

...
...

DERIVED FROM

FRUIT...

BECAUSE...



FROM AGE 15, CONTINUOUS PURITY.

Check out our tips on www.lorealparis.com

Pictured Sourced from *Cosmopolitan* magazine, December 2005.

APPENDIX 6

INNOCENT



Thierry Mugler

A perfume advertisement depicting a female model photographed in the nude. (*Cosmopolitan* magazine December, 2005).

APPENDIX 7



Tatum: Top R3 500,
Gavin Rajah.
Earrings R700 and
necklaces from
R1 200, all
Lulu Belle.
Levi: T-shirt R45,
Woolworths. Jacket
R6 600, Byblos.

PHOTOGRAPHY
BY
GAVIN RAJAH

STYLING

BY

LEVI
AND
LULU BELLE

HAIR
BY
LULU BELLE

Cosmopolitan magazine, December 2005.

APPENDIX 8



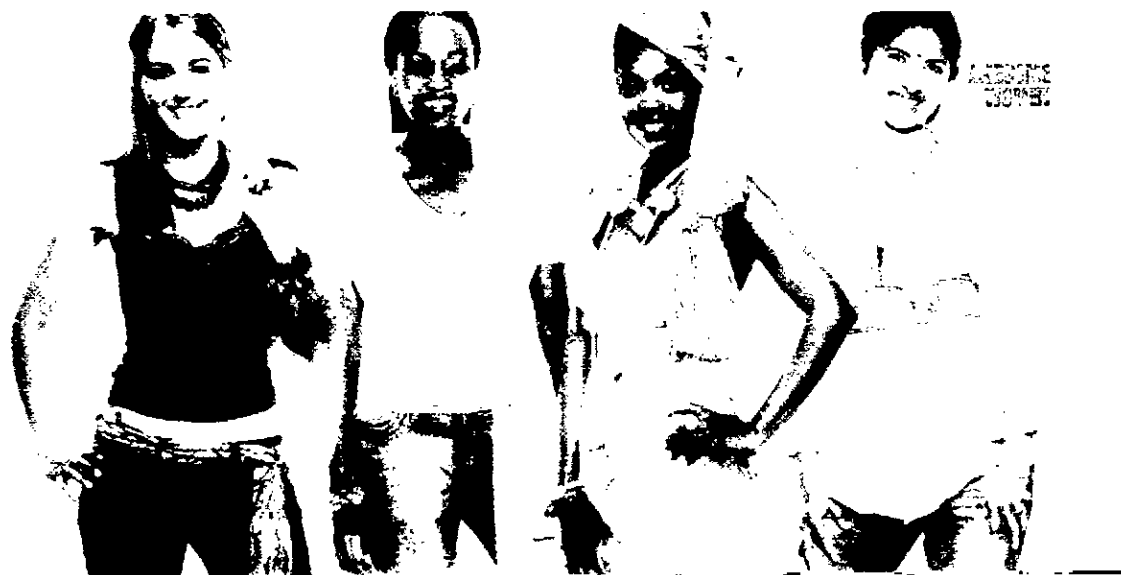
A perfume advertisement depicting a nude photograph of a female model. *Cosmopolitan* magazine, December 2005.

APPENDIX 9



Cosmopolitan magazine, December 2005

APPENDIX 11



JENNIFER MURRAY

A graphic designer and advanced triathlete, Jennifer Murray began her career in kart racing at the age of 11. In 2001, she was the first woman and youngest driver to compete in the Kuala Lumpur Karting World Finals in Malaysia. This year she was the runner-up in the first Formula Women National Cup in the UK, setting the fastest lap time. www.jennifermurray.co.uk

Leading my first-ever race in the UK in the pouring rain at Brands Hatch.

My parents' love, support and the ability to deal with pressure.

Following her dreams and not letting anything stand in her way.

My parents' love, support and the belief I'll have a successful career in several sports. Once I'm an Olympic triathlete, I would like to start a magazine for young girls getting into racing.

NDIVHUWO RAVELE

Ravele is South Africa's first black female actuary and is currently employed by Old Mutual. After completing a degree in business science and a post-graduate diploma (honors) in actuarial science, she wrote the British Institute of Actuaries' exam and qualified as an actuary in 2004. www.ndivhuwo.com

My passion for my work and the advancement of women. Hard work, discipline and focus should be the aims of young women.

My family. The support and encouragement of my mother and sister. Obtaining my actuarial qualification has been the highlight. A close second was a career highlight, the pyramids in Egypt, which made me appreciate the great sights we have in Africa.

My family's love and support. When I qualified, I was humbled by the feedback from others saying that I had inspired them. This added a new dimension to my appreciation of what success means.

TERRY PHEO

Pheto began her career in HIV/AIDS productions in Soweto. Her breakthrough movies came when she was chosen to play the lead in the Oscar-nominated film *Tsotsi*, which won the People's Choice Award at this year's Toronto International Film Festival. Her performance caught the attention of Australian director Philip Nozys, who cast her in his film *Hypnotic* due for release in 2006. www.terrypheto.com

My family's love and support. I became an actress despite the challenges I faced while growing up in Soweto.

When people smile and give up on their aspirations.

My family's love and support. I'm passionate about the arts and our growing film industry in this country. I also love good food.

My family's love and support. I am very personal. I am dedicated to whatever she does without losing her integrity and morality.

My family's love and support. I believe in the power of dreams but you have to make them a reality.

MAGANTHERIE PILLAY

It took eight years for this gem from Chittagong to write, produce, direct, star and edit her first feature film, *Love Me Now*. "The culmination of years of hard work, 34 years has, according to the critics, breathed new life into the chunk of Africa and our lost movie industry."

My family's love and support. I'm passionate about using film and without regrets. And about movies, education and equality in every way that works in society.

My family's love and support. I admire the women in my family as they've taught me to push the boundaries and expand mine from life. I admire women who strive for their families and communities with strength and courage.

My family's love and support. I am accused of being the worst option out there. Where others see difficulties, I see opportunities. I

APPENDIX 13

SHOP LIKE A STAR



Take your sexy summer legs out at night in shorts dressed up with heels or pretty sandals and fun jewelry.

PHOTOGRAPHS BY PHILIPPE LEBLANC. STYLING BY TONYA WILSON. HAIR BY JEFFREY MATHIAS. MAKEUP BY JESSICA WILSON. STYLING BY TONYA WILSON. HAIR BY JEFFREY MATHIAS. MAKEUP BY JESSICA WILSON.



Actresses Jessica Simpson, Maggie Grace and Mischa Burton.
Cosmopolitan magazine, December 2005.

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