The Construction of Ideal Beauty in Cosmetic Advertising: A Discourse Analysis

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ABSTRAKT

Tato bakalářská práce se zabývá problematikou vytváření ideálu krásy v kosmetických reklamách v módních časopisech pro ženy, konkrétně v britských vydání časopisů *Elle* a *Vogue*.

V teoretické části jsou vysvětleny klíčové pojmy, jako je diskurz, diskurzivní analýza a reklama. Poté jsou definovány přesvědčovací strategie, které reklamy využívají. Práce se zaměřuje jak na vizuální efekty, tak na verbální přesvědčovací prostředky. Další část je věnována časopisům a historii obrazu ideální krásy. Tuto část uzavírá srovnání dvou módních časopisů *Elle* a *Vogue*.

Praktická část analyzuje vybrané reklamy na make-up, dekorativní kosmetiku, pleťovou kosmetiku a parfémy a popisuje, které stereotypy jsou využity pro vytváření ideálu krásy.

Klíčová slova: Diskurz, diskurzivní analýza, reklama, přesvědčovací prostředky, časopis, *Elle*, *Vogue*, ideál krásy

ABSTRACT

This bachelor thesis focuses on the issue of construction of ideal beauty in cosmetic advertisements in women's fashion magazines, namely in the British editions of the fashion magazine *Elle* and *Vogue*.

In the theoretical part are explained key terms, such as discourse, discourse analysis and advertisement. The following part is about persuasive strategies that advertisements in the fashion magazines use. The focus is placed on both the visual effects and the verbal persuasive devices. The next part of the thesis deals with the description of magazines and history of ideal beauty image. The theoretical part is concluded by the comparison of the magazine *Elle* and *Vogue*.

The practical part analyzes selected advertisements on makeup, decorative cosmetics, facial cosmetics and perfumes and describes which stereotypes are used for the construction of the ideal beauty.

Keywords: Discourse, discourse analysis, advertisement, persuasive devices, magazine, *Elle*, *Vogue*, ideal beauty

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INTRODUCTION

Magazines represent a big part of the publications read worldwide. More than 70 percent adults in Great Britain read magazines and more than 40 percent consume women's monthly magazines (National Readership Survey, 2017). It is obvious that fashion magazines for women have an influence on their thinking and unfortunately in the most cases it is a negative impact (Perloff 2014, 364–368). Among popular fashion magazines are *Elle* and *Vogue*, which are both full of advertisements, where women with perfect bodies and faces are portrayed. These advertisements use persuasive techniques due to which women not only want to buy these advertised products, but they may also feel worse about their appearance. It can be seen as a small issue, but this construction of an ideal beauty in fashion magazines can result in very low self-esteem of the women and in underestimation of themselves. The discursive analysis in this thesis will analyze selected advertisements for perfumes, beauty creams and decorative cosmetics from the magazines *Elle* and *Vogue* and will discuss the stereotypes concerning the construction of ideal beauty used in these advertisements.

The thesis consists of two parts. First part is theoretical and explains key terms such as a discourse, discourse analysis and advertising discourse. Then, the theoretical part will describe persuasive technique used in advertisements and magazines *Elle* and *Vogue* in general.

The practical part analyzes selected advertisements on makeup, decorative cosmetics, facial cosmetics and perfumes from the British editions of fashion magazines *Elle and Vogue*. The aim of the analytical part is to reveal through a discourse analysis how the ideal beauty in fashion magazines is constructed.

I. THEORY

1 DISCOURSE

As Gee says, the word discourse means language-in-use or language used in particular contexts (2010, 19). Widdowson explains it as "what a text producer meant by a text and what a text means to the receiver" (2007, 7). According to another definition, it is a connection between text and context, which interrelates in a way understood as meaningful and united by the participants (Cook 2001, 4). To understand this definition, it is necessary to explain what text and context is.

Text is an actual use of language. When a part of a language is produced for a communicative purpose, it is determined as a text. Nonetheless we do not need to understand what is meant by the text and we can recognize a text as a purposive use of language. For example we can distinguish operating instructions, menus or public notices in a language that we do not know. Yet to be capable to interpret these texts, we have to know the language (Widdowson 2007, 4).

Context is complex. According to Cook, it contains several features. It is:

1. Substance (physical material on which the text is written)
2. Music plus pictures
3. Paralanguage (in written form it is a letter size or choice of type and in speech it is e.g. gestures, touch or voice quality)
4. Situation (relations of people and objects)
5. Co-text (text which goes before or goes after that under analysis and which are in the same discourse)
6. Intertext (text which belongs to another discourse, but it has an effect on the interpretation of the participants)
7. Participants (usually described as senders and receivers, every participant is at the same time a part of the context and a spotter of the context)
8. Function (the intention of the text made by the senders and the addressers) (Cook 2001, 4)

1.1 Discourse analysis

The phrase discourse analysis was introduced for the first time in 1952 by the American linguist Zellig Harris. He explained it as a method of analyzing connected writing and speech (Paltridge 2012, 2). According to Paltridge, discourse analysis takes into account the connection between language and the social context in which is the language applied (2012, 2). It confirms Cook, who says that discourse analysis is not focused only on language, but it also considers things such as: why is somebody communicating and with whom is communicating; in what situation the communication takes place and also in what society; via which medium and also how various acts of communication are developed (2001, 3).

Fasold adds that "study of discourse is a study of any aspect of language use" (1990, 65). It confirms Alba-Juez, who claims that discourse analysis is multidisciplinary, so it includes "linguistics, poetics, semiotics, psychology, sociology, anthropology, history, and communication research" (2009, 10).

2 ADVERTISING

In the modern society, advertising is everywhere. We come across advertisements while we are watching TV, surfing the internet, reading the newspapers or just crossing the street (Cook 2001, 1). In other words, advertising is the best-known type of promotion, because it is ubiquitous.

Belch defines advertising as "any paid form of nonpersonal communication about an organization, product, service, or idea by an identified sponsor." The word *paid* in this definition represents the fact that people who want to advertise something must buy the space or time for the advertisement. Exception is in the case when the space or time to the public service announcement is donated by the media. The involvement of mass media such as newspapers, TV and magazines is included in the word *nonpersonal.* Mass media can spread the message to the big group of individuals at the same time, but they cannot get the feedback from them (Belch 2015, 17–18). As Forceville states, the amount of time and space is limited, so the advertisers have to persuade potential buyers in a very short time and they have to create the greatest possible impact on them. The limitation of space and time leads to the fact that advertising is expensive (1996, 68).

Advertising is classified to many types. It can be product advertising, retail advertising, corporate advertising, business-to-business advertising, political advertising or direct response advertising (Lee and Johnson 2005, 4–10). This thesis is focused on product advertising. It represents the main part of the advertising costs. The product advertising covers the promotion and presentation of the new products, current products and also of the updated products (Lee and Johnson 2005, 6).

Advertising has many tasks and the variety of them is nearly endless. The explanation of the most common roles of the advertisements follows. The first of them is to highlight the company. It is generally known that people rather buy products from the companies that they know and trust. Ad creation is therefore a very effective way how to make an awareness of a company. Second task of ads is to inform. It can give us factual information and it can also draw attention to new distribution channels. One of the main purposes of making advertisements is to persuade the customers and create or support the customer's preferences. Persuasive techniques used in ads will be discussed in more detail in chapter 3. Another function of ads is to incite a reaction. Such a reaction can be for example searching for additional information about the product or making an appointment with the seller. The last but one task of the advertisements is to sell the goods and services. It is

clear that producers make the whole process of advertising in order to sell their products. The last function of ads is to educate. The good example of educational function is a government advertising which warns us that alcohol is bad for our health (Brannan 1996, 28–30).

2.1 Gender role in advertisements

According to Cortese, successful advertisement can convey not only cultural and subcultural messages, but also biological desires, which are, in the most cultures, identical. Although a need for sex is an instinct, which controls all species, humans are the sexiest of all species alive. While animal females show to the opposite sex when they are biologically obtainable to copulate, and their time for reproduction is seasonal, human females do not do this, because they can copulate at any time. Animal males usually offer to females resources such as food to lure them to have a sex with them and animal females show them their fertility. It is similar in the human world. Men display their resources, for example cars, money and jewels and also their power and women show them their health, youth and impregnability by the way they dress and put on a makeup (2008, 24).

According to Cortese, material resources are portrayed in the advertisements as "a symbol of sexual selection" and they also represent a successful life. Sexual selection represents a certain degree of competition and therefore advertisements sometimes incite women against other women and present them as competitors (2008, 25).

As Cortese claims, advertisements use double standard in terms of gender. A good example is a man with a bit of grey hair, who is still sexually attractive, but woman with grey hair is taboo and aging is not acceptable for her (2008, 26). The fact that advertisements use traditional gender depiction is confirmed by Sheehan, who says that women are much more likely portrayed as dependent in advertisements and they are more often displayed at home than men (2003, 92). Scott et al. add that women are very likely portrayed as housewives or sexual objects and such sexual objects are usually performed by models with a perfect look (2016, 184).

2.2 Beauty stereotypes in advertisements

As Sheehan state, people who perform in advertisements are usually men and women with perfect physical appearance. They are young and they have a perfect skin without acne or wrinkles, men are fit with a six-pack on their stomach and women have body with no signs

of cellulite and their hair is shiny and strong. Women are pictured as thin, whereas men tend to be muscular with well-developed upper bodies. Sheehan also says that in many cultures the standards of ideal beauty contain thin body type and that advertisements usually present women with thicker bodies as something negative or even taboo (2003, 95–97). According to Scott et al, advertisements create a perfect world in which no one is poor, handicapped, fat or ugly (2016, 184). This construction of ideal beauty constantly incites women to imitate these beauty standards and it leads to the fact that every hour more than one million dollars is spent on cosmetics (Scott et al 2016, 184).

3 PERSUASIVE STRATEGIES

As it was said before, in today's world we are surrounded by advertising on every corner. The competition is huge so it needs a really big effort to make an effective advertisement. Modern advertisements do not pinpoint only the product, but also the advantages related to the purchase of these products. To encourage customers to buy a certain product, the ads creators use many persuasive techniques (Beasley and Danesi 2002, 15). As Shaughnessy and Shaughnessy state, one of the reasons why the persuasion is so important nowadays is that it is easy for competition to disrupt any price or functional advantage of the product. Even if the company have a good distributional system, changes in buying policies or reduction in the demand for the product can change distributor's preferences (2004, 1). According to Shaughnessy and Shaughnessy, persuasion is not the same as influence, however it is a kind of influencing. People can influence your mood, attitude, morals or wants without any intentional effort. Persuasion, in contrast, is deliberate (2004, 5–6).

As Shaughnessy and Shaughnessy point out, making successful advertisements is a complex process which requires certain knowledge. The successful ads cannot be done without specifying the target audience. Other important features are also creativity and visibility. Good advertisement should be original and imaginative. However, making an ad creative is not as difficult as making it trustworthy. An effective advertisement also has to be easy to remember (2004, 1–3). As Du Plessis claims, it is possible to make an advertisement more memorable by making it louder, bigger or longer. The relation between physical aspects of the advertisement and its memorability is very important and for many studies it is the most measured feature of the advertisement. It is because of the simplicity of length measurement of the ads. Adtrack, the biggest advertising database in the world, shows the relation between the length of the TV advertisement and its memorability. It is obvious that there is a big correlation between those two aspects. The results of the research show that the longer the ad is, the more memorable it is (2007, 119–120).

In printed form of ads the measurement of effectiveness is different, but the results are very similar. Bigger and more colourful advertisements attract more attention and are better to memorize. According to Du Plessis, the most memorable ads are full colour double page ones. Their recall rate is 52 percent whereas for black and white ads printed on one-third of the page it is only 21 percent (see Table 1). (2007, 119–122).

	Memorability of black and white advertisement (%)	Memorability of full color advertisement (%)
1/3 of the page	21	25
1/2 of the page	22	32
Full page	29	42
Double page	34	52

Table 1 – Recall rate of printed ads

3.1 Ethos, pathos, logos

According to Halmari and Virtanen, study of persuasion has roots in the Ancient Greece when Aristotle in his treatise *Rhetoric* defined the principles of persuasion. He specified three kinds of appeal to the audience – ethos, pathos and logos. Ethos represents an ethical appeal to the audience, pathos means an emotional appeal and logos is a rational appeal to the audience (2005, 5–6). Demirdöğen claims that Aristotle stressed ethos, pathos and logos as important principles of persuasion. In oral speeches ethos was referred to the character of the speaker, to his charisma and trustfulness. Pathos was a tone of the speaker's speech and it relied on the emotions of the listener. Logos was the argument that the speaker claimed (2010, 191–192).

These three strategies are commonly used in the advertising and they contribute to sales promotion (Halmari and Virtanen 2005, 5–6). As it was said before, ethos focuses on the author's reliability. Lockhart points to the fact that the author's lack of credibility can lead to the untrustworthiness of the whole information and vice versa (2010, 86).

As Shaugnessy and Shaugnessy state, emotions have an impact on humans for their whole life and emotional messages are one of the main tools in persuasive advertising. Under the influence of emotions people not only feel differently, but they also think differently. An advertisement which contains besides the logical facts also emotional aspects are more successful in the change of people's beliefs, values, wants and desires (2004, 27). This is the reason why emotions are widely used in the ads.

Although emotions are successful tool in persuasive advertising, the consumer often needs to rationally justify the purchase of the product (Shaugnessy and Shaugnessy

2004, 36). Due to this, logos is very often used in the advertisements and it gives the readers exact data (Halmari and Vintanen 2005, 5). Such data may be obtained from surveys, books or questionnaires.

3.2 Visual effects

As Yeshin asserts, images are able to impart much more information than words and they can even transmit the information faster and more precisely. Another advantage of images is that they are easier to remember and they can call bigger attention to advertisements (2006, 310). Visual images can also copy the appearance of reality and they can evoke many different emotional reactions. To increase these advantages, creators of the ads use many visual effects that help to sell certain products. Messaris describes a good example of these effects and refers to the computer manipulated size of the women's pupils. In the real world bigger size of pupils stimulates the sexual attractiveness and therefore the images in the fashion magazines portray women with enlarged eye's pupils. Another case of these computer-aided manipulations is the change of skin tone or the length of legs (1997, 14). Yet, the process of making an image ad is far more extensive. The creators have to decide many essential qualities of the image. These are discussed below.

3.2.1 Design

According to Arens, designing is very important part of advertisement creation. It has to attract the target audience and tell them information clearly and intelligibly. In today's world where we are surrounded by advertisements, grabbing the consumer's attention is very difficult. A good design of the ad helps not only to grab attention, but also to memorize the message that the advertisement conveys. The position of the information placed in the ad or its size can enhance or decrease its relevance (2011, 166).

In the creation of ads, authors should think over five important tenets. It is a balance, harmony, contrast, proportion and movement (Arens 2011, 167). There are two types of balance. It can be symmetrical or asymmetrical. The symmetrical balance means that the sides of an ad are identical. Opposite of it is an asymmetrical balance, which arise when the weight of the items in the picture is uneven. The items can be "heavier" or "lighter". For instance, a heavy item is headline, photo or dark colour and a light item is logo, text or bright colour. The asymmetrical balance is used more often in the advertisements, because it makes a dynamic look (Arens 2011, 168).

Another principle is contrast. It can be formed through colour, shape or texture. A contrast is one of the important features of the design, nevertheless it should not be used immoderately. Using too much contrast can diminish the coherence of the design. Contrary of the contrast is harmony. For instance, when the shades of a colour are harmonic, it merges the design. However, in harmony is also the rule that more is less. Too harmonious design can become boring for the viewers (Arens 2011, 169).

The proportion of the advertisement is also substantial. Most photographs stick to the golden mean (Arens 2011, 170). Oxford dictionary explains this term as "the ideal moderate position between two extremes" or "a proportion which is considered to be particularly pleasing to the eye" (Oxford Dictionary 2017).

The last tenet is a movement. According to Arens, most of the Americans tend to start looking at the top left corner of the image and move crossways to the bottom right corner. This is the reason why ad creators should not put significant items such as logo of the company to the bottom left corner. Another way how to get the viewer's attention to the logo is using a model who is looking at it. When the model's eyes are looking on the logo, the reader will look at it too (2011, 171).

3.2.2 Model

The people who appear in the advertisement support the claim of the advertiser. These carriers of the information can be divided into three groups. It is an expert, layman and celebrity. Each of these models has certain properties (Tellis 1998, 252).

As Tellis states, the experts are people who are trustworthy and the target audience believe that they have a professional knowledge. Federal Trade Commission set strict guidelines that determine who can perform in the advertisements as an expert. It should protect the consumers against the misleading recommendation. The quality of the product can be also certified by various organizations, which give the product the seal of approval (1998, 252).

Opposite of experts are laymen. These are the unknown people who recommend the product. Although they are not famous, they are carefully selected. The laymen should be similar to the target audience, because the target audience can identify with them and their values. These models can be real or imaginary (Tellis 1998, 255–256).

The last type of the models are celebrities. They have to be known to the public so usually they are actors, singers, athletes or politicians. However, they are also not selected

randomly and they should be able to represent the certain image. For instance, PepsiCo defines their products as drinks for young people, therefore Madonna starred in their commercials. She represents characteristics such as sexual freedom or rejection of conventions, which are important for young people. In such advertisements is not necessary to name these people, because everyone knows them (Tellis 1998, 254–255).

3.2.3 Colours

The levels of human's experience determine how the visual information is understood and analysed. The colour perception is very complex and the perception of colour is presupposition for seeing and it is also necessary for staying alive (DeLong and Martison 2012, 3–4). According to Eckstut, human brain brings together colours into two groups – hues and shades. It is the reason why people do not have to know thousands terms to describe them and even if they wanted to do so, vocabulary of human beings is too small for it. However, many colours are named and each colour represents different symbolic meanings. For instance, red colour can represent both love and hate and it can also be used for expressing guilt, sin, seduction or fertility, depending on where one lives. Woman who wears a red dress is in many countries seen as sexually attractive, but in India it is traditional clothing for their wedding (Eckstut 2013, 35–45).

According to Dannhoferová, colours can affect people's mood and they can support the ability to concentrate and memorise things. Colours have either calming or stimulating effect and this piece of knowledge is used in many branches of human activity, for example in the marketing (2012, 42). As Boveé claims, colour ads, in comparison with black and white ads, are 15 times more effective (1995, 252).

Companies purposefully choose colours that evoke certain feelings. Colours with longer wavelength encourage organism to bigger activity. Such colours are for instance yellow, orange or red and they are called warm colours. These colours can cause an increase of blood pressure and body temperature and they can also raise the activity of nervous system. In contrast with these colours, green, blue or purple are colours with the shorter wavelength and they have the opposite effect on human beings. They are called cold colours and they muffle all body functions (Dannhoferová 2012, 42–44).

3.2.3.1 Symbolism of colours

As Dannhoferová says, every person has their own scale of preferred colours, however the symbolism of colours is with some exceptions fixed and unchanging. Black colour has a negative meaning and it is in opposition to white colour. People perceive this colour as heavy, depressing and in larger surfaces as repulsive. On the other hand, glossy surfaces give it elegance. In comparison to this, white colour is connected with the light and purity and in Europe it is also associated with the wedding ceremony. Yellow colour represents gold, spring and youth. The warmest colour is orange and it is an international colour of safety. The exact opposite of the orange colour is a blue colour which is cold and it gives the impression of depth and stability. The last described colour is green, which has a sedative effect. It is associated with nature, hope and rebirth (Dannhoferová 2012, 44–50).

3.3 Verbal persuasive devices

Apart from visual persuasive techniques, advertisements also use verbal persuasive strategies. To persuade, advertisers use many rhetorical devices such as buzz words, emphasis, repetition, personification, hyperbole, rhetorical questions, problem/solution pattern, contrastive pairs, three-part list, intertextuality and metaphor. Advertisements which contain rhetorical devices are more persuasive and more memorable than advertisements without it (Gail and Anmarie 1999, 42). Among verbal persuasive strategies is also the use of adjectives. Adjectives can express mood and emotion and they can add a value to the product or even to the whole company. Different adjectives are used with the different products, so for instance car advertisements use adjectives such as fast, safe or new, whereas ads for cosmetic products use adjectives such as healthier, prettier or more attractive (Brierley 1995, 171).

3.3.1 Buzz words

As Goddard states, buzz words in advertisements are words or phrases, which have strong association with the product's unique selling proposition (1998, 73). Unique selling proposition is "a feature or characteristic of a product, service, etc. that distinguishes it from others of a similar nature and makes it more appealing" (Oxford Dictionary 2017). Buzz words also highlight what is important at a certain time. For example, at a time when people are worried about pollution, phrases such as *environment friendly* or *cleaner version* are commonly used in the advertisements (Goddard 1998, 73).

3.3.2 Emphasis

Emphasis helps to differentiate which ideas are in the text more important than others (Harris 2016, 11). The emphasis can be done by the transformation of a sentence to a subordinate clause or by "moving a sentence element to the beginning of the sentence, which causes an inversion in the position of the subject and the auxiliary verb", such as *Rarely do I go to the cinema* (Zapata 2008, 3). As Zapata claims, in spoken language emphasis is made by stressing the pronunciation of an important word in the sentence (2008, 1).

3.3.3 Repetition

Repetition is a verbal device, which uses the repetition of same word, phrase or a full sentence to make a thought clearer. There are several types of repetition, for example anaphora or epistrophe. Anaphora is a repetition of words at the start of the clause, whereas epistrophe is a repetition at the end of the clause. Anaphora is for instance used in the slogan *All videos. All songs. All access*. (Literary Devices 2017). Another type of repetition is alliteration, which is "the occurrence of the same letter or sound at the beginning of adjacent or closely connected words" (Oxford Dictionary 2017).

3.3.4 Personification

Personification gives inanimate object human qualities such as feelings or behaviour. The subject of personification can be for instance an animal, idea or item such as in the example *The fire swallowed the whole house*. Although personification is usually used in art, it can bring ideas to everyday life and it can also give bigger attention to objects (Zapata 2008, 68).

3.3.5 Hyperbole

The term hyperbole comes from a Greek word which means over-casting. It uses overstatement to emphasise certain ideas, such as in the statement *I am so hungry I can eat a horse* (Literary Devices 2017). This device is commonly used in everyday life and in advertisements it is used to attract the reader's attention (Zapata 2008, 26).

3.3.6 Rhetorical questions

Rhetorical question is question that is not answered by the writer, because it may have an obvious answer, usually yes or no. The answer is not expected from the reader and answering such questions usually leads to further discussion. Writer asks question such as *Can you imagine that?* just for an effect or for the emphasis of a discussed issue (Harris 2016, 139).

3.3.7 Problem/Solution pattern

A problem/solution pattern consists of two parts. While the first part creates a problem, second part provides a solution. This pattern is used when the listener is not aware that the problem even exists and it simultaneously persuades him that the problem is relevant. Then the solution comes, which says how to solve the recognized problem. This pattern should call for action, like in this advertisement *Do you want a slimmer waist? Buy our dietary supplements* (Sellnow 2004, 364–365).

3.3.8 Contrastive pairs

According to Beard, contrastive pair helps to emphasize the important message and it includes two parts, which are in opposition. At the same time, these parts in other ways use repetition to attain overall effect (2000, 39). Good man and evil man are typical example of contrastive pair.

3.3.9 Three-part list

As Mercel claims, three-part list is a rhetorical device, which consists of making a point via three related components, such as in the example *Stop, look and listen.* This technique is often used by politicians, preachers or sellers (2000, 75). McHoul and Rapley add that people ordinarily use three-part lists in everyday conversations and when the speaker is creating a list, the listener can foresee that when the third part of the list is created, the list probably ends (2002, 127).

3.3.10 Intertextuality

According to Oxford dictionary, intertextuality is “the relationship between texts, especially literary ones” (Oxford Dictionary 2017). Kalmane adds that every massage refers to

something and that "the whole world is connected and intertextual". She also claims that the intertextuality in advertisements helps to get the reader's attention (2012, 99). A good example of intertextuality is in the advertisement for ordering food that says: *It is easy. Like deleting friends after their 529th invite to Candy Crush* (Advertising and society 2014).

3.3.11 Metaphor

As Donoghue claims, metaphor is a rhetorical device, which transmits the meaning of the original name of the object to another object. It is a conversion of a word from its usual use to a new use (2014, 1). A metaphor can be for instance a sentence *She is my sunshine*.

4 MAGAZINES

According to Collins Concise Dictionary, magazine is "a periodic paperback publication containing articles, fiction, photographs, etc." (Collins Dictionary 2017). This definition contains three key words for the explanation of magazines. The first word is *periodic*, which refers to the frequency of magazines. The publishing of magazines is done at recurrent intervals, in many cases weekly, biweekly, monthly or terminally. The second important word is *paperback*. Nowadays this term is understood as a type of book, but in the past people considered magazines as books. The magazines are today very different and so their material is. Publications which are published weekly are usually made of a worse quality paper than publications which are published monthly. The quality of the material is also connected with the reputation of the magazine. Monthly journals are often made on glossy paper that evokes charm and sophistication. The last fundamental part in Collins's definition mentions the presence of articles, fiction and photographs. This diversity of the content might be the most obvious attribute of the magazines. Despite the format change of the magazines in the past years, these three things remained essential for the magazine's content (McLoughlin 2000, 1–2).

4.1 History of the ideal beauty image

In today's world, thin body and taking care about appearance is very important for women. It reflects on their life style, it affects their daily activities and also their emotional life (Lamb at el. 1993, 345–358). Yet, this was not always true. As Spillman and Everington state, before the 1980s, thin women were seen by the society as anxious, submissive and generally withdrawn. After 1980s, thin women's bodies started to be valued as something positive, even sexually attractive. The major role in this change of view had mass media and one of them were fashion magazines for women (1989, 887–890).

In 1985 the world's most selling fashion magazine *Elle* was established, which has today 48 printed editions worldwide (Hearst 2017). Although the first edition of the fashion magazine *Vogue* was published in the 1892, it started to be more original, sexy and emancipated from 1960s (Condé nast 2017). In other words, it means that in 1960s they defined new standards for ideal beauty, they stopped to show women with curves and they started to highlight thin women's bodies (Encyclopaedia Britannica 2017).

This trend continues to this day. Advertisements in the fashion magazines show us mainly thin models with perfect makeup and this construct an unrealistic perception of

women's beauty which leads to low self-esteem, body dissatisfaction and in extreme cases to mental disorders of women (Harper and Tiggemann 2007, 649).

4.2 Elle and Vogue

Although both magazines *Elle* and *Vogue* are fashion magazines for women, they are in some ways different. As it was said before, magazine *Vogue*, which was established in 1892 is almost hundred years older than magazine *Elle* and therefore it has a longer tradition. Each of them has a different publisher. For magazine *Elle* it is Hearst Corporation that is with 24 magazine brands one of the leading media companies in UK and it is also the biggest digital magazine publisher in United Kingdom (Hearst 2017). Magazine *Vogue* is published by Condé Nast International, which publishes 128 magazines all around the world (Condé Nast International 2017). According to Hearst, *Elle* is the most selling fashion magazine in the world and it is "the international authority on style" (Hearst 2017). On the other hand, Condé Nast describes magazine *Vogue* as a "fashion bible" and they claim that readers of *Vogue* spend every year more money on fashion than readers of *Elle* (Condé Nast International 2017). Condé Nast overall quite often compares magazine *Vogue* with magazine *Elle*. For example they assert that 64 percent of Vogue.co.uk visitors believe that this website is the most influential fashion website compared to *Elle*, which gained only 23 percent (Condé Nast International 2017). Other differences of magazines *Elle* and *Vogue* are described in the table below. All data are from the year 2016. (Condé Nast International 2017 and Hearst 2017).

	Elle	*Vogue*
Publisher	Hearst Magazines	Condé Nast
Periodical	Monthly	Monthly
Circulation (print plus digital)	195,083	168,741
Readership	1,210,000	699,000
Average age of readers	34	35

Table 2 – Comparison of magazines *Elle* and *Vogue*

II. ANALYSIS

5 ANALYSIS

The aim of the analytical part is to analyse selected advertisements from the British editions of magazines *Elle* and *Vogue*. Both visual and verbal aspects of the advertisements will be analyzed. This part will uncover through which persuasive strategies the ideal beauty in cosmetic advertisements is constructed. The analytical part will also look for the similarities and differences of the advertisements from magazines *Elle* and *Vogue*.

5.1 Methodology and corpus

The advertisements will be analyzed by using a discourse analysis, which means analysis of language – in – use. A discourse analysis does not focus only on formal properties of the language, but also on the research of what the language is used for (Brown and Yule 1983, 1).

Corpus of the thesis consists of 30 advertisements on makeup, decorative cosmetics, facial cosmetics and perfumes from the British editions of magazines *Elle* and *Vogue*. From each magazine 15 advertisements are selected, therefore the selection of ads is balanced. All ads were published in the UK during the years 2016 and 2017 so the data is up-to-date. The analyzed advertisements are available in Appendix and they will be marked E1-E15 or V1-V15, depending whether they are from the magazine *Elle* or *Vogue*.

5.2 Visual aspects

Most of the ads include both visual and verbal aspects, however some of them are just visual and contain only the product name. From each magazine three such advertisements are selected and these ads are E12, E13, E14, V9, V10 and V11. The following section focuses on the visual aspects not only of these 6 ads, but also on the other 24 selected advertisements.

5.2.1 Design and colours

In both magazines *Elle* and *Vogue* nearly half of the advertisements is full colour double page. According to DuPlessis, this combination has the biggest recall rate compared to black and white one-page ads (2007, 119-122). The only black and white ads are E13 and V5. Although both advertisements are black and white, the advertised product is coloured. This can add more importance to the product and the viewer can also notice the product more quickly.

Nevertheless, it seems like in the most of the advertisements the product is less important than the woman. In almost all ads the size of the advertised product is very small in comparison to the size of the woman. The only exceptions are in E9 and V9, but in V9 the advertised perfume blends with the background and it is hard to see.

In ads on makeup and facial cosmetics a beige colour is often used and it creates a natural look, which is in many ads considered as very important. More about a natural look will be described in the section on verbal persuasive devices. Ads E12, E13, E14, V3 and V9 are largely made up by a black colour, which looks on glossy surfaces elegant (Dannhoferová 2012, 45). As McLoughlin claims, magazines, which are published monthly, thus also magazines *Elle* and *Vogue*, are made on glossy paper (2000, 2). The ad V15 consists mainly of a red colour and displays a woman in a red dress and as Eckstus states, red colour can represents love, fertility or seduction (2013, 42).

In both magazines *Elle* and *Vogue*, there are more advertisements with warm colours than with cold colours. Warm colour are used in 16 ads, whereas cold colours are used only in 8 ads (E2, E3, E4, E10, V3, V4, V10 and V14. According to Dannhoferová, warm colours can raise the activity of nervous system and they can also encourage organism to bigger activity (2012, 42).

5.2.2 Model

An appearance of women shown in cosmetics advertisements has a significant portion in a creation of the ideal beauty. Although advertisements generally use as models experts, laymen or celebrities, in none of the 30 advertisements an expert is displayed. This may show that beauty in cosmetics advertisements is more important than knowledge. Laymen are shown only in 1 ad (E9).Women in this ad tried the advertised product and recommend it. This use of women, who are not famous, but who are similar to the target audience, also helps to convince a potential customer that the product is effective. Famous people represent the biggest part of models. They are at least in 13 selected ads (E11, E12, E13, E15, V1, V2, V4, V6, V9, V11, V12, V14, and V15). Ten of these women are famous in the modelling industry and three of them are actresses (E15, V4 and V14). These famous people are also selected very carefully. For example in E15 it is Natalie Portman, in V4 Penélope Cruz, in V6 Kate Moss, in V9 Cara Delevingne and in V14 it is Julia Roberts. All of these women are famous for their beauty and femininity. In other words, advertisements in magazines for women show how much beauty is important and they display only people, who are almost perfect.

All women in selected ads have perfect bodies and flawless complexion. In none of selected ads from magazines *Elle* and *Vogue* are shown women with a thicker figure or women with imperfections of the skin. In none of the 30 advertisements can be seen wrinkles, pigments, scars, stretch marks or some unevenness. This hiding of completely natural features of the human body creates an illusion of perfection, which is in normal life usually unreachable. In all of the advertisements, with the exception of E5 and E7, are displayed white women and most of them have a paler skin. Although they have a pale skin, their eyes are in the most cases highlighted. The length of hair is also in almost all ads the same; it is medium length or long. In E1, E4, E10, E11, V7, V9 and V10 women have their hair clipped, so the hair length cannot be exactly specified, however it is obvious that they are not short.

Another thing that women in ads for cosmetics have in common is the age. In both magazines *Elle* and *Vogue*, advertisements show women under the age of 30 (E7, E9, E13, V9, V11, V12, V15) or women around 40 years old (E11, V1, V2, V4, V6, V14). Even in ads for anti-aging cosmetics the women are not older than 50 years. In neither of the magazines *Elle* and *Vogue* elderly women are depicted. This corresponds to the claim of Cortese

that aging of women is not received positively in ads (2008, 26). More about this is discussed in the chapter 2.1.

5.2.2.1 Women as sexual objects

The selected cosmetic advertisements tend to portray women as a sexual object. Advertisements show naked or partly naked women and also women with revealed shoulders, which represents a kind of seduction. Women in 5 ads (V9, V11, V12, E3, E12) are naked or partially naked and 9 ads (E2, E4, E6, E7, E11, E15, V1, V4, V14) show women who are wearing dresses or blouses. In E13, the woman is in the ad with the man, who is standing behind her. In spite of the fact that the woman represents an advertisement on perfume, she is wearing a jacket with the zipper opened almost to the belly button. She unfolds a part of her breasts and the man standing behind her is looking at her as on some object. Another ad where the woman is displayed with the man is V10. Both man and woman wear a swimming suit and the woman leans against the man's shoulder. This shows one of the stereotypes connected to gender and it is the fact that the woman is weaker than a man and she needs his support.

Another example of the woman who shows unnecessarily much is ad E14. In this case the woman stands alone, however she also shows her underwear and the name of the product is in the level of her breasts, so it is usually the first thing, which the viewer notices. In E12 the woman is even naked and she covers her breasts with the advertised perfume. Naked woman also appears in ads E3 and V9.

As it was mentioned before, women in 5 advertisements (V9, V11, V12, E3 and E12) are naked or partially naked, however they are trying to cover the naked parts of their bodies with their hands. This portrayal of women connects seduction with chastity and it leads to the desire to see more. Mystery and tension is also created by the facial expression of the models. In most ads women do not smile and they have either closed or a little opened lips, which also creates some kind of mystery and sexual desire. The only exceptions where women smile are in the cases E5, E11 and V14, which can make a positive attitude towards things around them. Most of the women also stare at the viewer and in 8 ads (E1, E8, E13, E14, E15, V6, V9 and V11) they have one eye covered. This covering of eye also evokes a certain kind of mystery. Women in all selected ads are static, they are either posing or in ads E6, E15, V10 they are lying. The only case where the woman is in motion is E7. This also makes women just objects without action.

5.3 Verbal persuasive devices

Both *Elle* and *Vogue* contain a lot of advertisements and these ads are full of persuasive devices, which help to increase a desire for a certain product. This subchapter will analyse verbal persuasive devices used in 30 advertisements from magazines *Elle* and *Vogue*.

5.3.1 Ethos, pathos, logos

Ethos, pathos and logos are widely used in the advertising and 30 selected ads are not an exception. Ethos is used in six advertisements, two of them are from the magazine *Elle* and four are from the magazine *Vogue*. In E4 ethos is used in *The make-up of make-up artists*, E8 contains a quotation about mascara, which is signed by *Sophie Beresiner, Elle beauty director* and V3 and V7 include the same ethos as E4. Use of make-up artists and beauty director can cause that women will think that advertised products can make them more beautiful, because it is obvious that make-up artists and beauty director make something pretty or even artistic. V6 represents a product which is designed by Kate Moss and states that these lipsticks are *Kate's favourite nudes*. It is generally known that Kate Moss in a famous supermodel and fashion designer and therefore women all around the world may want to look like her. V8 uses ethos in the sentence *The new Marilyn Monroe Lipstick Collection, four reds inspired by the ultimate icon*. This advertisement refers to Marilyn Monroe, who is known especially as a sexual icon.

Another appeal to the audience is pathos, which helps to change people's beliefs, desires and wants. Advertisers can through visual effects and appropriately chosen words evoke in readers desire, joy, reflection or aesthetic feelings. All 30 selected ads show beautiful women who are almost flawless and use words such as healthy, young or glow, which can trigger a desire to look the same. On the other hand, use of words such as anti-aging or young can give the impression that aging is bad and unacceptable.

Logos can be seen in nine advertisements (E2, E3, E5, E8, E9, E10, V1, V5, V13) and six of them are from magazine *Elle*. Using logos more than ethos is one of the main differences between a magazine *Elle* and *Vogue*.

E2 contains information about *Broad spectrum SPF 50*, which may point out that protection from sunlight and therefore also health is important. Relevancy of health is also emphasized in other 3 ads (E5, E9 and E10). E5 claims that advertised powder is *Formulated with 90 % vitamins and minerals*, E9 informs about *Natural ingredients, created by*

doctors and E10 mentions an *UVA/UVB protection*. Another value of the advertised product that can be important for women is that the product is among the other similar products the best. This is shown in 2 ads (E3 and E8). E3 presents *St. Tropez, the UK's leading tanning brand* and E8 includes quotation *"There's a reason this number-one best-selling mascara..."*. In magazine *Vogue* logos is used only in three ads – V1, V5 and V13. These ads contain sentences *Read the ***** reviews*, *Dermatologist tested* and *Allergy tested. 100% fragrance free.* The last two mentioned ads also refer to the fact that health should be important for women.

5.3.2 Buzz words

Buzz words are associated with the product's unique selling proposition and at the same time they highlight which features are important at a certain time (Goddard 1998, 73). Almost all ads contain buzz words and the table below show which buzz words are used most often.

	Elle	*Vogue*	Total
New	7	5	12
Anti-aging or age	4	3	7
Healthy or healthier	2	3	5
Light	1	3	4
Glow or radiant	1	3	4
Natural	2	2	4
Young or younger	2	1	3
Soft or smooth	2	1	3
Moisture	1	1	2

Table 3 – List of the most commonly used buzz words

According to Table 3, the most frequently used buzz words are new, anti-aging or age, healthy or healthier, light, glow and natural. It refers to the values which are nowadays important for women reading fashion magazines and also to the gender role of a woman who shows to men her health and youth by the way she dresses and puts on a makeup.

5.3.3 Repetition

In the selected advertisements two types of repetition are used: anaphora and alliteration. Anaphora, repeating of words at the beginning of subsequent sentences, is used in two ads (E1 and V15). E1 among other words consists of three highlighted words *Volume, volume, volume*, which indicate that the volume of eyelashes is for this ad on mascara the most important feature. V15 includes sentences such as *Be daring. Be an inspiration*. Courage in this case can be understood as wearing jacket with neckline to belly button and revealing breasts, because this is what the woman in the ad does.

Another type of repetition is alliteration, which is used in 6 ads (V3, V5, V6, V7, V13, V15) and all of them are from the magazine *Vogue*. V3 presents *Velvet volume mascara*, which also highlight that eyelashes volume is necessary. V5 contains phrase *Long Life Herb* and V6 is an ad on lipsticks from a brand Rimmel, whose slogan is *Get the London look*. London look is known as trendy and fashionable and it is possible that many women will want it. Alliteration is used also in other 2 ads (V7 and V15). Phrase *Find the force within* used in V7 suggests that although women should be beautiful and gentle, they should be also strong inside. On the other hand, V15 depicts *Modern muse*, which is purely female conjunction. The last ad where alliteration is used is V13, which presents a *New Dramatically Different* moisturizing cream. New and different are both buzz words and adjective dramatically adds strength to its meaning.

5.3.4 Personification

Through personification inanimate object can obtain human qualities and it can give an inanimate object bigger attention. This persuasive device is used only in one ad (V1). This advertisement is on anti-aging cream and it states that the cream is *So intuitive* and *It knows what your skin needs*. This ad continues with the information that your skin after using this cream will be smoother, supple and radiant-revitalised. It may indicate that uneven skin and skin that is no longer so elastic is something that not just women's skins, but also women themselves do not want.

5.3.5 Hyperbole

Hyperbole is used to emphasise certain ideas, so it is clear that these ideas are important. Hyperbole is used in 5 ads, specifically in ads E2, E8, E10, V1 and V13. A phrase *Outsmart the city* used in E2 is a clear hyperbole, because it is nearly impossible to outsmart

the whole city just with the use of anti-aging serum. A verb *outsmart* may mean that women will outsmart the city by looking younger than they really are. E8 claims that using advertised mascara *will change your makeup routine forever*. Forever is a strong word and no one can guarantee that something will last forever. *Moisture bomb* used in E10 is another example of hyperbole and it at the same time contains one of the buzz words *moisture*. To have a moisturized or hydrated skin is something that ads present as essential. Two other ads that use hyperbole as a persuasive device are from the magazine *Vogue*. In V1 it is *Revitalizing Supreme* and in V13 *New Dramatically Different*. To be new, different or even the best are values, which are very often connected with the advertised product. V13 contains two more hyperboles, *Loved by millions* and *Get addicted to that healthy glow*. When they claim that advertised product is loved by millions, it may cause a greater desire for the product, because women will believe that the product is effective and they will also want to look like other women.

5.3.6 Rhetorical questions

Using rhetorical questions can also emphasize a discussed issue. Rhetorical questions are used only in the magazine *Elle*, specifically in E9 and E10. As it was mentioned before, answer to rhetorical question is not expected, because it is usually yes or no. In E9 the advertisement asks whether you *want fuller lips without fillers*. This question suggests that fuller lips are one of the signs of the ideal beauty. E10 contains rhetorical question *What if your best anti-age is super hydration?* and answer to this question is also not expected, but it makes women to think about hydration of their skin. This question includes two buzz words, which are anti-age and hydration.

5.3.7 Problem/solution pattern

Problem/solution pattern occurs only in the ad E9, which was discussed in the previous subchapter. This pattern creates a problem and then offers a solution. Question *Want fuller lips without fillers?* creates a problem that the viewer does not have full lips, which is nowadays trendy. Right after this question follows a solution to this problem and it encourages potential customers to buy advertised product.

5.3.8 Contrastive pairs

Persuasive strategy that is made of two parts in opposition is included in two ads (V7, V13) and both of them are from the magazine *Vogue*. The whole advertisement V7 is made up of contrastive pair and it shows two sides of the mascara. The ad is divided into a light side and a dark side and accordingly to this, two women are depicted here. One of them is a blonde, who represents the light side and the second is a woman with dark hair, who represents the dark side. Beside using intertextuality that will be discussed later, this ad uses also one of the stereotypes discussed in subchapter 5.2.2.1 that women should have two faces which combine innocence with seduction. Another example of contrastive pair is in the ad V13. The advertiser claims that buying moisturizing cream is *a small investment with big results*. It is clear that although women want to have beautiful and hydrated skin, they do not want to spend all their money for that.

5.3.9 Three-part list

Three-part list is the most commonly used verbal persuasive device in selected 30 ads and it occurs in 10 ads (E5, E6, E8, E9, E10, V1, V2, V3, V5, and V12). Two ads (E5 and E10) provide a list of properties that the advertised powder has. In E5 it is *glam coverage, 12-hour long wear, breathable*. These qualities are desired for make-up and they combine both usefulness and beauty improvement. In E10 there is a list with three bullets and each of them describes one product property. It is *1.hydrates up to 5 skin layers, 2. re-plumps the look of fine lines, 3. UVA/UVB protection*. This list also shows that hydration, softness and also health are important.

In 3 ads (E6, V1, V3) there are listed three results that will occur after the use of an advertised product. In E6 They claim that the cream *improves skin elasticity, helps it feel firmer, look plumper*. All these skin properties are in cosmetics ads presented as desirable and women may feel bad if their skin does not look like this and has signs of aging. V1 is also about a skin cream and in this ad they claim that skin after using this cream *looks smoother, supple, radiant-revitalised*. These are also properties of a young skin and it can make women feel that old skin is not acceptable. Last ad where a list of results occurs is V3. In this case, it is a mascara advertisement and they assert that this mascara creates *velvety, dark, more volumised lashes*. Such eyelashes will create distinctive eyes, which is also one of the stereotypes of the ideal beauty.

Ads E8 and E9 contain instructions that women should follow to achieve a desired

results. In E8 they provide three-part list with instruction how to apply mascara. 1. *Take your time, 2. If you get mascara on your eyelids, use a dry cotton bud to remove it, 3.Apply mascara*. E9 contain similar list, it is *apply, feel the tingle and get fuller lips instantly*. Both long lashes and fuller lips are shown on many women in the selected ads.

Last two ads that use three-part list are V2 and V12. Both of them are full of buzz words and so the three-part list is. In V2 is introduced makeup that promises *new healthy glow foundation*. New and healthy are one of the most often used buzz words in selected ads. V12 is an ad on perfumes and it presents this fragrance collection as *luminous, brilliant, radiant*. All of these adjectives are connected with a light, which is in cosmetics ads presented also as something good and necessary.

5.3.10 Intertextuality

As Kalmane states, intertextuality in advertisements helps to get the reader's attention (2012, 99). This device is used only in the ad V7. At the first sight it is clear that this ad uses intertextuality with Star Wars. There is a title Star Wars and the ad is also divided into two parts, the light side and the dark side. Sentence *find the force within* is a remake of a famous phrase "May the Force be with you", which was used in Star Wars to wish a good luck. This ad encourages women to be strong and beautiful at the same time.

5.3.11 Metaphor

Metaphor, which is a conversion of a word from its usual use to a new use, is used in two ads (E6 and E11). E6 presents an anti-aging cream and the first sentences in the ad are *Glow is in your skin. Now, unlock it*. At the bottom of the ad is portrayed an advertised cream and next to it is a key. This represents a metaphor that the cream is a key to unlock the glow. Glowing skin is presented as beautiful skin. Another metaphor is used in E11. There is a sentence about *cream that fights 7 signs of aging*. Although a word "fight" is normally connected with an enemy or something negative, in this ad it is connected with the signs of aging. This means that they present aging as something bad that must be destroyed and this suppression of signs of aging puts a lot of pressure on women.

CONCLUSION

This thesis discusses how the ideal beauty in cosmetic advertisements is presented and through which persuasive strategies is constructed. The practical part is devoted to the analysis of both visual and verbal persuasive devices used in the 30 selected cosmetic advertisements from the British editions of magazines *Elle* and *Vogue*.

Although both magazines *Elle* and *Vogue* have different publisher, they present very similar kind of ads. Not only women are portrayed in the same way, but also similar or even the same words are used in advertisements. In the analytical part, it was discovered that women in cosmetic advertisements are almost perfect and they do not have any skin imperfections such as scars, stretch, wrinkles or pigment spots. Only in two of thirty selected ads are not depicted white women and in neither of the magazines *Elle* and *Vogue* elderly women are portrayed.

Besides showing the perfect appearance of women, cosmetic advertisements also portray women as sexual object. Even though ads present facial cosmetics or perfumes, women in these ads are often naked or their upper body is shown, usually up to their breasts. They create a mystery or sexual desire by covering certain parts of their bodies or by half-opening their lips. Both magazines *Elle* and *Vogue* also show women who cover one eye. This represents one of the stereotypes associated with women and that is that women should be both innocent and seductive.

Ideal beauty in cosmetic advertisements is also created through verbal persuasive devices. Both magazines *Elle* and *Vogue* use verbal persuasive devices such as buzz words, repetition or hyperbole, which not only promote the sale of advertised products, but also create the ideal of female beauty that is in real life hard to achieve. In both magazines, the most commonly used words are new, anti-aging, healthy, light, glow and natural, which create an idea of how women's beauty should look. It is quite a paradox that natural is one of the most common words and at the same time aging is presented in cosmetic advertisements as something negative that must be destroyed.

Although advertisements in both magazines are almost the same, there is one difference in terms of using logos more than ethos. Magazine *Elle* uses logos more often than *Vogue* and provides reader technical information about a product in six of fifteen selected ads.

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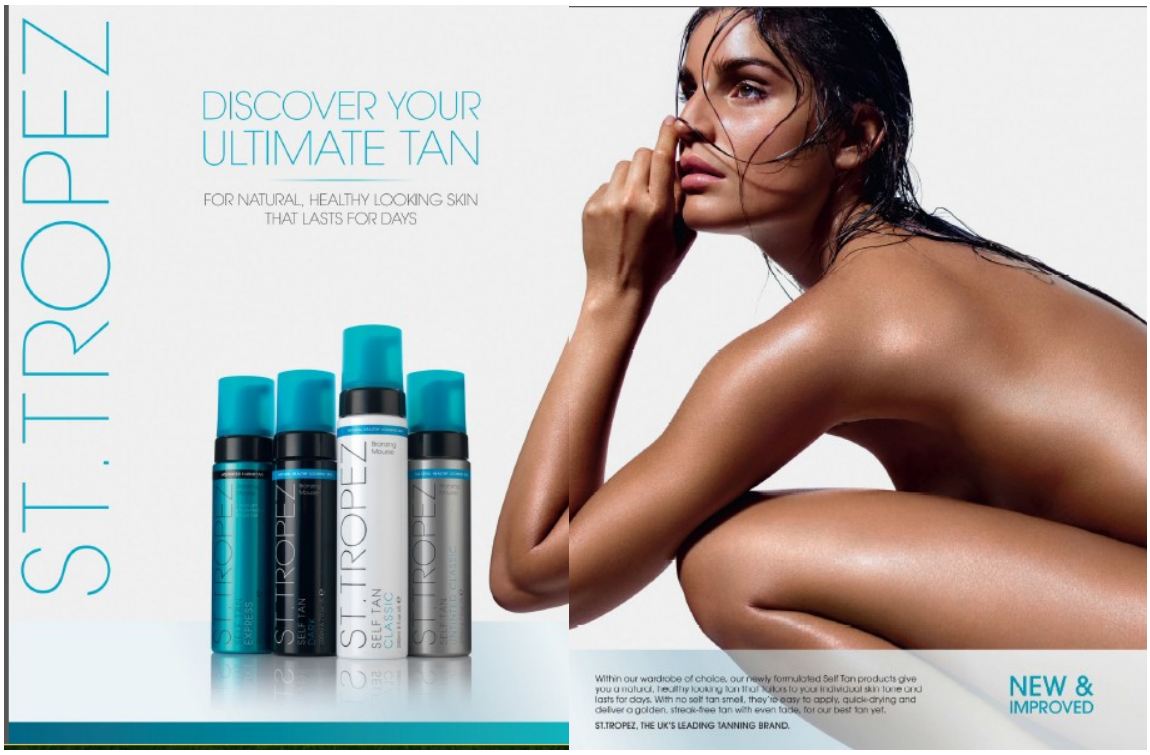
E1

E2



E3

MAX FACTOR X
NOW
A CUSHION EXPERIENCE
WITH FULL, SMOOTH COVERAGE
Max Factor presents... MIRACLE TOUCH FOUNDATION – The Skin Smoother.
The formula melts and glides across uneven skin for a miracle smooth finish.
Discover skin confidence and #BeMoreYou
MIRACLE TOUCH
THE MAKE-UP OF MAKE-UP ARTISTS

E4

new
BAREPRO
PERFORMANCE WEAR POWDER FOUNDATION
bareMinerals
GLAM COVERAGE.
12-HOUR LONG WEAR.
BREATHABLE.
FORMULATED WITH 90% VITAMINS AND MINERALS
AVAILABLE IN 20 TRUE-TO-YOU SHADES
VISIT YOUR NEAREST BAREMINERALS® COUNTER TO DISCOVER GLAM COVERAGE IN 5 MINUTES
#FREETHEFACE
BAREMINERALS.CO.UK

E5

ESTĒE LAUDER

GLOW IS IN YOUR SKIN.
NOW, UNLOCK IT.
NEW
REVITALIZING SUPREME+
Global Anti-Aging Cell Power Creme
Unlock your skin's potential and see it spring with new bounce, glow with radiant vitality.
This silky-smooth, multi-action creme with Moringa Extract improves skin's elasticity, helps it feel firmer, look plumper. It's the key to beautiful, revitalised looking skin.
Learn more at esteelauder.co.uk
ESTĒE LAUDER
NEW
Wake Up Balm.
Instant Radiance.
Instant Boost.

E6

CHANEL
PERFECTION IN MOTION
NEW LE TEINT ULTRA TENUE
ULTRAWEAR FLAWLESS FOUNDATION
CHANEL.COM
LE TEINT ULTRA TENUE
CHANEL

E7

'There's a reason this number-one best-selling mascara is a cult phenomenon, and it can be found in your reflection once you're wearing it'
SOPHIE BERESINER, ELLE BEAUTY DIRECTOR
FREE benefit
SAN FRANCISCO
THEY'RE REAL!
MASCARA
ONLY WITH ELLE
NUMBER-ONE-SELLING PRESTIGE MASCARA IN THE UK* – AND A GAMECHANGER
YES, NUMBER ONE. How? By giving women exactly what they want from their lashes; fuller, thicker and more defined, from root to tip. And we can promise, from personal experience, it will change your make-up routine forever.
THE INKY-BLACK, DEEPLY PIGMENTED, incredibly smooth formula packs a punch, and it's one of the most long-wearing and non-drying we've tried (and we've tried a lot). But the standout feature is the brush, or rather its bristles: they're designed at alternating lengths to capture, cover and curl every last millimetre.
START WITH THE WAND as close to the lash line as possible to frame the eye. Next, gently wiggle the wand in a zigzag motion as you brush from root to tip, and repeat. Once you've finished the middle section, move to the outer lashes, using the custom-domed bristles on the tip of the wand to separate and fan out each lash.
BENEFIT HEAD MAKE-UP ARTIST & NATIONAL BROW ARTIST LISA POTTER-DIXON'S TOP TIPS:
1. TAKE YOUR TIME because a rushed job can end messily, so it's well worth the extra few seconds.
2. IF YOU GET MASCARA on your eyelids, use a dry cotton bud to remove it, not a wet one. Trust me.
3. APPLY MASCARA to your lower lashes first, which stops the formula from transferring from your top lashes to your eyelid when you look down.
#TUTORIELLE
NOW SEE IT IN ACTION
WATCH OUR HOW-TO VIDEO TUTORIALS AT YOUTUBE.COM/ELLEUKTV
Go to ELLE Beauty School with ELLE Beauty Director Sophie Beresiner and Benefit Head Make-Up Artist & National Brow Artist Lisa Potter-Dixon
ELLE/MARCH
295

E8

NUBYÉN NUDE LIP AUGMENTATION GLOSS
WANT FULLER LIPS WITHOUT FILLERS?
Discover the new lip augmentation gloss that's taking social media by storm. Natural ingredients, created by doctors. Apply, feel the tingle and get FULLER lips instantly.
Simply enter ELLE15 for 15% off your first order + free shipping.
DISCOVER US AT NUBYEN.COM
www.instagram.com/nubyenbeauty
NUBYEN
NUDE
LIP AUGMENTATION GLOSS
TRY FOR ONLY
£21.99
ENTER ELLE15 FOR 15% OFF
AS DEMONSTRATED AT:
LONDON FASHION WEEK
&
NEW YORK FASHION WEEK
SGS TESTED

E9

Stop
letting dehydration visibly age the look of your skin
SKINACTIVE
FOR HEALTHY LOOKING SKIN
Act.
What if your best anti-age is super hydration?
GARNIER
SKINACTIVE
ANTIOXIDANT
POMEGRANATE
MOISTURE BOMB 3-IN-1
SUPER HYDRATING DAY & NIGHT MOISTURISERS
1 • Hydrates up to 5 skin layers*
2 • Re-plumps the look of fine lines
3 • UVA/UVB protection**
Dermatologically tested.
GARNIER

E10

E11

E12

E13

E14

Miss Dior
ABSOLUTELY BLOOMING
THE DELICIOUS NEW FLORAL BY DIOR
AVAILABLE AT DIOR.COM

E15

ESTĒE LAUDER
SO INTUITIVE, IT KNOWS WHAT YOUR SKIN NEEDS.
REVITALIZING SUPREME
Global Anti-Aging Creme
Your skin is unique, and this creme knows it. With IntuiGen Technology,™ this silky-soft, multi-action formula improves the appearance of multiple concerns all at once. Skin looks smoother, supple, radiant—revitalised.
Read the ★★★★★ reviews at esteelauder.co.uk
ESTĒE LAUDER
Revitalizing Supreme Light
NEW
Ultra Light Soft Creme
ESTĒE LAUDER
Revitalizing Supreme

V1

LES BEIGES
NATURAL IS A STYLE
LES BEIGES
CHANEL
THE NEW HEALTHY GLOW FOUNDATION
CHANEL

V2

MAX FACTOR X
NEW
VELVET VOLUME MASCARA
Transform your look with luxurious lashes.
The new Lavish Volume wand and mousse-like
formula create velvety, dark, more volumised lashes.
Velvet Volume Mascara, for a smouldering eye look.
#MAKEGLAMOURHAPPEN
VELVET
VOLUME
THE MAKE-UP OF MAKE-UP ARTISTS

V3

THE SERUM
THAT MAKES YOU LOVE YOUR AGE
–ADVANCED–
GÉNIFIQUE
FOR GLOWING SKIN
love your age
Visit your nearest Lancôme counter to find
your perfect skincare routine.
LANCÔME
PARIS

V4

INTRODUCING
SKINLONGEVITY™
EMPOWER YOUR SKIN TO LOOK HEALTHIER AND YOUNGER, LONGER.
This modern lightweight serum essence is infused with the patented age-defying benefits of Long Life Herb. Get ready to unleash your skin's youthful resilience and healthy-looking radiance.
Clinically proven to improve skin's overall appearance.**
No parabens. Non-comedogenic. Dermatologist-tested.
Visit your nearest bareMinerals® counter to receive a complimentary 10-day* SkinLongevity sample.
#SKINSOGOOD
bareMinerals
BE ORIGINAL. BE NATURAL. BE GOOD.

V5

15 YEARS OF
2 LONDON ICONS
KATE'S FAVOURITE NUDES
Created by Kate
Inspired by her London looks.
RIMMEL
GET THE LONDON LOOK

V6

MAX FACTOR X
STAR WARS
THE FORCE AWAKENS
ONLY IN CINEMAS
FIND THE FORCE WITHIN
THE LIGHT SIDE
THE DARK SIDE
THE MAKE-UP OF MAKE-UP ARTISTS

V7

MAX FACTOR X
NEW
4 REDS, 1 PERFECT MATCH FOR YOU
The new Marilyn Monroe™ Lipstick Collection.
Four reds inspired by the ultimate icon.
Finally, find the red that's right for you.
Be more daring.
#MakeGlamourHappen
THE MAKE-UP OF MAKE-UP ARTISTS

V8

TOM FORD
BLACK ORCHID
EAU DE TOILETTE
TOM FORD
BLACK ORCHID
EXPERIENCE BLACK ORCHID IN A NEW LIGHT

V9

DOLCE & GABBANA
light blue

V10

PRADA CANDY
FLORALE
The Eau de Toilette

V11

INTRODUCING
MICHAEL KORS
THE NEW GOLD FRAGRANCE COLLECTION. LUMINOUS. BRILLIANT. RADIANT.

V12

New
Now for drier skins.
CLINIQUE
dramatically different moisturizing lotion +
émulsion hydratante tellement différente
CLINIQUE
dramatically different moisturizing cream
crème hydratante tellement différente
Join the cult.
Drier skins welcome.
The lotion is a cult classic. Loved by millions. So we asked our dermatologists for a formula drier skins could call their own. Get addicted to that healthy glow. It's a small investment with big results.
New Dramatically Different™ Moisturizing Cream. clinique.co.uk
CLINIQUE
Allergy Tested. 100% Fragrance Free.

V13

La vie
est belle
Life is beautiful. Live it your way.
L'Eau de Parfum
LANCÔME
PARIS

V14

KENDALL JENNER
INTRODUCING
MODERN
MUSE
LE ROUGE
BE DARING. BE AN INSPIRATION.
#modernmuse
MODERN
MUSE
LE ROUGE
ESTÉE LAUDER
ESTĒE LAUDER

V15