

## The Study of Ideal Body Images based on the Product Types in Fashion Magazine Advertisement

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## 패션잡지 광고상품의 유형에 따른 이상적인 신체미에 대한 연구

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### Abstract

Attitudes about the ideal body are influenced by media, including fashion magazine advertisements. The purpose of our study was to analyze the ideal body image for males and females in contemporary society. We analyzed the contemporary ideal gender image through the examination of physical characteristics(body type, age), and fashion styles(hair, make up, supplements, clothing styles, body exposure) in fashion advertisements published in *Gentlemen's Quarterly(GQ)* and *Vogue* issued during 2002. The results indicate some blurring in masculinity and femininity resulting in gender neutralization and naturalness pursuing natural appearances. But, some previous beauty norms related to masculinity and femininity remained.

**Key words:** Body image, Femininity, Masculinity, Naturalness, Neutralization; 신체 이미지, 여성성, 남성성, 자연성, 중성화

### I. Introduction

Body image has been defined as 'the personal body as a dynamic component of personality(Shontz, 1969)', or 'the mental picture one has of his or her body at any given moment in time'(Kaiser, 1990). It is an element of personal identity that influences how we manage our appearance and present ourselves in public. Idealized images of the body are translated into fashion trends, preferences for certain body types, and diet/health and exercise regimens. They are expressed and conveyed in media images which are ubiquitous yet powerful. Idealized body images

are different depending on sex; some view these differing ideals as polar opposites(Fisher, 1986).

Models which appear in contemporary advertisements in fashion magazines play a role in representing a beauty ideal and ideal body image. Studies suggest that advertising and the mass media may play a part in creating and reinforcing a preoccupation with physical attractiveness(Downs & Harrison, 1985) and what constitutes an acceptable level of physical attractiveness(Richins, 1991). Advertisements have an important social responsibility in that they have been implicated in establishing atypical standards of appearance as the social norm. They may influence eating disorders and other unhealthy behavior in adolescent girls(Kilbourne, 2003), and males' concentration on bodybuilding and fitness.

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Male/female models' physical characteristics and clothing in fashion advertisements have reflected changes in definitions of masculinity and femininity (Craik, 1994). Previous studies have been limited to studying the feminine beauty ideal, body exposure, and gender roles (Milner & Collins, 2000; Paff & Lakner, 1997).

The purpose of this study is to contrast ideal body images for males and females and to examine the concept of polarization of male and female body images as portrayed in the media.

The method of this study is to analyze both masculine and feminine ideal through the detailed investigation of models' physical characteristics and fashion styles appearing in fashion advertisements. Physical characteristics include an examination of body type, age; fashion styles include the kinds of hair, make up, supplements, clothing styles and the degree of body exposure.

## II. Review of Literature

### 1. The Ideal Physical Characteristics related to Masculinity and Femininity

Western fashion stems from the philosophical oppositions between subject/object and male/female. Women are constrained by representational codes which position them as passive vehicles of display and the object of male gaze, that is, as objects of desire. Consumer culture has enforced female interest in managing appearance. The separation between sex, gender and sexuality run through codes of dress and decoration in complex ways, and men and women have very different ideas as to what constitutes a fashionable look.

Gender stereotypes of masculinity and femininity can be reinforced in the media or changes in masculine and feminine stereotypes can be suggested. According to Stengel (1992), women have become more masculine, while men have become more feminine. Men are becoming more interested in fashion, and are emphasizing sleeker masculinity. The following physical characteristics (body type, age) and fashion styles (hair, make up and supplements, cloth-

ing styles, body exposure) all have distinctive masculine/feminine stereotypes associated with them.

#### 1) *Body type*

Contemporary western cultures idealize thinness for females and an average body type for males. According to the scholarly literature, advertising has historically included highly stereotypical and unrealistic images of women (Wallerstein, 1998; Gustafson et al., 1999).

While, male's cultural norm for an ideal body has become increasingly muscular during the 1990s. Muscularity is generally believed to have an important sexual dimension, and indeed correlated with sexual attractiveness. Young, lean, and muscled male bodies are becoming more common in fashion magazines and advertising (Leit et al., 2001). Instruction on how to attain the ideal body type appears in the media and influences behavior indirectly. Leading women's magazines contain a large number of diet and exercise articles, while those in men's magazines focus more on changing body shape than losing weight (Tiggemann, 2002).

#### 2) *Age*

Age and body image also are related. In American society a youthful look is perceived to be more desirable and an essential part of the ideal body image both for males and females. Media representations of the aged typically portray them as unattractive, sexually inactive, and chronically incapacitated (Downs & Harrison, 1985). Smooth skin, toned muscles, and an erect posture are associated with healthiness and modernity (Sault, 1994). However, this aspect of the ideal body image is not evaluated equally between the sexes. The negative aspects of aging seem to be more important for the female than the male. While gray hair may be viewed as unattractive for women, it can be considered a sign of character, maturity, and eminence when associated with men.

### 2. Fashion Styles related to Masculinity and Femininity

The fashion styles related to masculinity and femi-

ninity are hair, make up and supplements, clothing styles and the extent of body exposure.

### **1) Hair characteristics**

Hair is one of our most powerful symbols of individual and group identity, and has various meanings associated with it. Hair can be categorized by the location- head hair, facial hair and body hair. Each of these zones has both gender and ideological significance, and opposing hair characteristics.

In recent times, men have tended to have shorter hair than women. Long hair has been regarded as a feminine characteristic and is considered as a sex symbol in western society(Synnott, 1993). In terms of hair styles, traditionally, women are more likely to use more varied styles, and change them more often than men. Norms for males tend to emphasize uniformity and mutual identity. This asymmetry in fashion perpetuates the myth of female beauty, linking signals of gender with those of hedonic power(Freedman, 1986).

Hair color also has associated sex stereotypes. Blonde hair is more typically thought of as an ideal feminine hair color, while dark hair is associated with the ideal male. The disproportionate number of blondes in the entertainment world reflect the blonde mystique. Blonde and dark hair are often polarized as socially opposite, bloneness being associated with dumbness, while dark hair is associated with power. These hair colors are the symbolic equivalent of gender colors of pink and blue. Grey hair is often the first physical and public manifestation of mortality, but there is a detailed difference in the perception of men and women with grey hair. On men it is regarded as a mark of distinction, whereas on women it is perceived as a sign of age.

The presence and manipulation of facial hair is predominantly a male characteristic as a symbol of manhood and adulthood. Yet, the standard code for the conventional male calls for a clean-shaven appearance. Conversely, society considers facial hair on women unattractive if not repulsive.

### **2) Make-up and body supplements**

Western techniques of body decoration like make-

up or supplements are gender-specific, primarily denoting attributes of femininity(Craik, 1994). The use of beauty products gives women sexual power, is associated with eternal youth, and present women as objects of gaze(Ballaster, 1991). But male cosmetics have been promoted in terms of strong attributes of masculinity, especially invisible products like skin-care creams or fragrances.

Body supplements include jewelry, accessories, and other categories of items added to the body (Roach-Higgins & Eicher, 1992). They decorate the body to make it beautiful and accomplish ideal body image, or express an idea or ideology. Usually, in western society supplements like accessories are more often used by women than men.

### **3) Clothing styles**

Clothing styles are an important factor associated with masculinity and femininity. Male fashion is still more conservative and less extreme than women's. It is still based on shirt, jacket, trousers and the suit. However, some crossover has occurred in women adopting men's styles. For example, since 1970s women have taken to wearing men's shirts and modified men's suits(Craik, 1994).

Fashion styles have significant meanings related to gender depending on the kinds of clothing-underwear, sportswear, casual wear, formal wear(business wear, dressy evening wear). In contrasting the evolution of the appearance of women's underwear in fashion magazines versus men's, the former has had a much longer history. Men's underwear reflected new notions of the erotic and sexualized male body available for the female/male gaze implied effeminacy, auto-eroticism and homosexual desire(Craik, 1994).

Sports wear, like underwear design, reflects body consciousness through revealing the shape of the body, especially when it is specialized to suit sport activity such as swimming and running. Traditionally, male dress codes emphasized status and the body itself was largely concealed. But, sporting activity permits males to reveal their bodies, and emphasize musculature.

The women's changing role and status in society have led them to adopt more male styles in business

attire. In the 1970s, advertisers started picturing women in sportswear, and the new freedom is translated into a new physicality, a new feminine toughness. In occupations where men traditionally have worn business suits, casual wear is now experiencing greater acceptance, and this carries over to women's wear also. The development of technology, the change of business environment, and the extension of the youth market have contributed to this trend.

Clothing styles and body exposure have a close relationship in terms of sexuality. In the past decade, fashion photography has incorporated blatantly sexual poses from pornographic publications (Steele, 1996). Nudity is regarded as a sexuality-oriented stimulus, especially as related to female body exposure (Soley & Kurzbard, 1986; Soley & Leid, 1988). A substantial increase in exposure of women's bodies has occurred over time beginning in the 1960s, a period of increasing sexual openness (Soley & Leid, 1988).

Various media began featuring nude men with women in the 1970s (Weiermair, 1987). By the 1980s men were portrayed more than ever as sex objects (Danna, 1994), and both men's and women's body exposure increased over the forty-year period (Thompson, 2000). Now, body revealing advertisements are the main strategy to promote products for both sexes, and reflect the trend toward the interest in the body itself.

Given the power of the influence of fashion advertisements to reflect societal norms in relation to the ideal body image, this study examined new images which might be emerging from fashion magazines.

### III. Method

The sample advertisements were drawn from a major male-audience magazine, *Gentleman's Quarterly* (*GQ*) and a major female-audience magazine, *Vogue* issued in 2002 (12 months). These monthly fashion magazines have a long history and are internationally distributed, so they are appropriate for studying body image and fashion.

Total advertisements published in 2002 *Vogue* and *GQ* magazines were 1605 and 1049 respectively.

Among them, the fashion and beauty advertisements occupied 90.9% (n=1442) in *Vogue* and 57.58% (n=568) in *GQ*. Other major products categories advertised in *GQ* were automotive products, alcohol, electronics, and food. The higher percentage in the woman's magazine *Vogue* reflects women's principal concerns were concentrated on their beauty and embellishment. However, comparing with the past, advertisements which relate to personal appearance in men's magazines are increasing (Hotchkiss, 1996), (Table 1). Shows the types and percent of fashion and beauty products advertised in *Vogue* and *GQ*.

**Table 1. The occupancy of commodity advertising of *Vogue* and *GQ*** (unit: %)

	<i>Vogue</i>	<i>GQ</i>
<u>Products</u>		
Clothing	687(47.6)	287(50.5)
Accessory	325(22.5)	171(30.1)
Cosmetic	263(18.2)	63(11.1)
Body care	167(11.6)	47( 8.3)
	1442(100)	568(100)

The standards for selecting ad were as follows. We targeted fashion and beauty related goods in the following four categories: clothing, accessories, cosmetics (skin care, color make up cosmetics, fragrance etc), and body care goods (body-skin care, hair, tooth care, nail care etc). We used advertisements which were half to full page advertisements containing sole female models in *Vogue*, and sole male models in *GQ*. We excluded advertisements in which models were too small to discern. If one brand had many pages of advertising, we included the advertisements when the model appeared in a different pose or in different kinds of clothing. When the same advertisements were present in another magazine issue, they were included in the sampling unit. This plan led to selection of 833 advertisements for *Vogue*, and 265 advertisements for *GQ*.

To analyze the contemporary ideal body characteristics, we selected these analysis categories- body type, age, hair characteristics (length, color, arrangement, texture, male's beard and sideburn), make up, body skin tone, supplements, clothing style and body

exposure. The analytic content in each of the sampled advertisements was coded by two authors who worked independently. If there were disagreements as to placement of some advertisements in a particular category, through the author's discussion, we reached consensus. The reliability based on the coding before they were reconciled was .93.

## IV. Results

### 1. Physical Characteristics

#### 1) Body types

Models' body types were divided into fleshy, heavy muscle, slender/lean muscle, thin, indiscernible. We analyzed only sole model advertisements which portrayed more than 3/4 of total body to confirm body type (*Vogue*=486, *GQ*=135).

The results showed the high portion of lean muscle body types (93.1%) in *GQ* and slender body type (93.2%) in *Vogue*. Texts of advertisements related to the ideal body image in men's magazines focus more on changing body shape, while women's focus on losing weight. Usually the norm of slender body type for female and lean muscular body type for man appeared regardless of race, which shows traditional masculinity and femininity. Extremely thin bodies for male and females rarely appeared. This shows a tendency away from setting atypical norms for thinness. Considering a composite of features including body type, facial features, hair styles, and clothing

**Table 2. Sole models' body types in *Vogue* and *GQ* (unit: %)**

	<i>Vogue</i> (n=486)	<i>GQ</i> (n=135)
fleshy	0	0
heavy muscle	1.0	2.4
slender/lean muscle	93.2	93.1
thin	5.4	4.5
indiscernible	0.4	0

styles, a number of androgynous models appeared which were almost indiscernible as to sex. This suggests a trend toward gender blurring or neutralized body appearance.

#### 2) Age

We categorized models' age into 6 kinds: (1) children, (2) young adult, (3) middle aged, (4) older aged, (5) mixed aged, and (6) indiscernible. Sole male and females as well as mixed groups of models were analyzed.

The percentage of model's age which appeared in *Vogue* and *GQ* were as follows (*Vogue/GQ*): children (1.2/0.3), young adult (88.9/76.5), middle aged (4.4/16.0), older aged (0.4/1.3), indiscernible (1.0/0.5). Young aged female models showed up more in *Vogue* than young age male models in *GQ*. The youth ideology is more important for women than men. Middle aged or old aged models are more likely to appear among product categories in *GQ* than *Vogue*.

Certain ages were associated with certain products.

**Table 3. The relation between the consistency of model's age and the products in *Vogue* and *GQ* (unit: %)**

	Product							
	Clothing		Accessory		Cosmetic		Bodycare	
	<i>Vogue</i> (n=640)	<i>GQ</i> (n=264)	<i>Vogue</i> (n=147)	<i>GQ</i> (n=47)	<i>Vogue</i> (n=206)	<i>GQ</i> (n=50)	<i>Vogue</i> (n=128)	<i>GQ</i> (n=27)
<b>Age</b>								
Children	10( 1.6)	1( 0.4)	3( 2.0)	0(0)	0(0)	0(0)	1( 0.8)	0(0)
Young adult	564(88.1)	210(79.5)	125(85.0)	22(46.8)	191(92.7)	40(80.0)	117(91.4)	25(92.6)
Middle aged	25( 3.9)	39(14.8)	7( 4.8)	17(36.2)	8( 3.9)	4( 8.0)	9( 7.0)	2( 7.4)
Older aged	5( 0.8)	4( 1.5)	0(0)	1( 2.1)	0(0)	0(0)	0(0)	0(0)
Mixed aged	31( 4.8)	8( 3.0)	7( 4.8)	7(14.9)	6( 2.9)	6(12.0)	1( 0.8)	0(0)
Indiscernible	5( 0.8)	2( 0.8)	5( 3.4)	0(0)	1( 0.5)	0(0)	0(0)	0(0)

For example, cosmetics and body care products had higher proportions of young adults than clothing or accessory advertisements (Table 3). This is because aging characteristics are more associated with products which improve physical appearance. On the other hand, some advertisers present various aged models (GAP ad), which is one of the marketing strategies to expand the age range of their target consumer.

## 2. Fashion Styles

### 1) Hair characteristics

Results regarding hair characteristics showed trends toward traditionally masculine and feminine hair lengths while color showed a trend away from the traditional association of bloneness with women. Long hair was typically associated with female models with almost half of the sample having hair longer than shoulder length, followed by shoulder length (See Table 2). Short hair was least popular. Of the six categories of hair color dark brown (52.8%) was the most popular, followed by medium brown (20.9%) and blonde (18.5%). Male models' hair followed the same preference, though in different proportions. Comparing the number of male and female models with blonde hair, women outnumbered men four to one, suggesting the blonde mystique for women still remains.

Hair arrangement and texture reflected a trend toward naturalism. Unkempt hair (seemingly uncombed or disheveled) and naturally arranged hair was most popular though in reverse proportions for men and women. Unkempt hair was higher for women (33.8%) while naturally arranged hair was higher for men (48.4%). Both of these trends reflect less time to spend on hair arrangement, though the number of hair care products advertised in *Vogue* and *GQ* suggests that this natural appearance is not inexpensive, and the use of hair care products belies an artificiality.

Male facial and sideburn hair features were analyzed to determine if traditional masculine trends toward beardlessness continues. Long, full beards were almost non-existent while short, neatly trimmed beards were more typical (15.1%). Likewise goatees

and moustaches were not common. Facial stubble, which may be a part of the casualness trend, is the newest trend in barbering with (14.3%) of male models appearing this way. The popularity of side burns has varied with time and fashion; side burns are often associated with rebelliousness and a 'bad boy' image (Kolbe & Albanese, 1996). In this study the highest proportion of sole male models' sideburns was in the high to mid ear range (53.2%) which shows a more conservative masculine norm.

### 2) Make-up and Body Skin Tone

Obvious attempts to enhance, highlight, recolor or camouflage natural skin tones using make up is associated with females. Males usually use more invisible forms of cosmetics such as shave lotion and lip moisturizer. We looked for: (1) no evidence of make up, (2) only lip treatment, (3) foundation make up (using cheek blusher), (4) light make-up (the freckles and points are detected), (5) moderate make up (using eye-shadow, lipstick, and eye liner), (6) heavy make up, (7) fantasy make up, (8) indiscernible. The highest portion of female make up use was moderate (66.5%), and followed by light make up (23.9%). Heavy make up and fantasy make up were least used (6.3% and 0.8% respectively). In *GQ*, the high portion of men used no make up (70.6%), and only 24.2% showed some evidence of lip make up. The tendency to use moderate and light make up shows a trend toward naturalness.

The category of body skin tone was divided into 5 types: (1) fair, (2) tanned, (3) tattoo, (4) body painting, (5) indiscernible. Though tanned skin is generally admired, the advertisements showed mainly fair skin tones. It occupied 80.7% of females and 94.7% for males. The high portion of fair and natural skin tone shows the importance of the natural body. That is, artificial lustrous skin is rare. Tattoos only appeared 2 kinds of sole female (0.2%) model in *Vogue*, and 2 sole male model (0.8%). Though tattoos are common within the youth oriented culture, it is unusual in fashion advertisements.

### 3) Supplements

Body supplement was divided into 1 through 4

based on the number of accessories used: ring, earring, necklace, watch, bracelet, eyeglasses, sunglasses, and piercing. Contrary to the tendency for women to wear accessories are data showed the opposite. The highest portion of sole models wore no supplements. In *Vogue*, 71.8% of sole female models appeared with no supplements, as did 74.2% of the sole male models. Clothing advertisements showed the highest number of accessories worn (67.8% in *Vogue* and 72.7% in *GQ*). According to the data, cosmetic advertisements and body care advertisements are less likely to appear accessorized. This suggests a desire for simplified life style.

#### 4) Body Exposure

We looked for differences in styles of clothing worn by sole models in advertisements which showed more than 3/4 of total body (*Vogue*=486, *GQ*=135). When the body was exposed by clothing, we expressed the extent of exposure with a number 0 through 6 with 0 representing almost complete coverage and 6 representing the nude figure. In analyzing the data, the different implication for upper body exposure in men and women was taken into account (Table 4).

Seen in these results, *Vogue* tends toward moderate exposure of the female body, for example approximately 50% of the advertisements were in categories

Table 4. Sole models' fashion styles in *Vogue* and *GQ*

(unit: %)

	<i>Vogue</i>	<i>GQ</i>		<i>Vogue</i>	<i>GQ</i>
<b>Hair characteristics</b>					
<u>Length</u>	(n=833)	(n=265)	only lip make up	0	24.2
close cut	0	4.2	foundation make up	0	1.1
crew cut	0	6.0	light make-up	23.9	0
moderate off the ear	0.8	37.4	moderate make up	66.5	0
moderate covering part of the ear	9.7	29.8	heavy make up	6.3	0
shoulder length	15.7	10.2	fantasy make up	0.8	0
longer than shoulder	49.8	1.5	indiscernible	2.4	4.2
skinhead	0.1	1.9	<u>Body skin tone</u>	(n=833)	(n=265)
indiscernible	23.8	9.1	fair	80.7	94.7
<u>Color</u>	(n=833)	(n=265)	tanned	16.9	4.2
gray/silver	0.2	1.9	tattoo	0.2	0.8
blonde	18.5	4.5	body painting	0.1	0.4
brown	20.9	52.8	indiscernible	2.0	0
dark brown/black	37.0	17.7	<b>Supplements</b>	(n=833)	(n=265)
red	0.4	0	0 (no supplement)	71.8	74.2
obviously highlighted	5.4	2.6	1	19.2	21.8
indiscernible	17.6	20.4	2	6.6	4.0
<u>Arrangement</u>	(n=833)	(n=265)	3	1.9	0
pulled back	17.6	1.1	4	0.5	0
spiked hair	0.6	5.3	<b>Body exposure</b>	(n=486)	(n=135)
unkempt	33.1	28.7	0	18.5	69.6
tousled	0.6	0	1	14.8	17.8
dreadlocks	0	0.8	2	25.7	3.0
natural arrange	33.7	48.7	3	24.3	2.2
special arrange	8.9	3.4	4	7.4	3.7
indiscernible.	5.4	12.1	5	8.0	3.6
<u>Texture</u>	(n=833)	(n=265)	6 (nude)	1.2	0
straight	39.9	20.4	<b>Clothing style</b>	(n=486)	(n=135)
wavy	31.6	37.7	no clothing	1.6	0
curly	16.7	25.3	intimate wear	6.7	2.1
kinky	1.1	5.3	body-revealing sportswear	3.5	0
indiscernible	10.8	11.3	athletic wear	1.0	8.6
<b>Skin characteristics</b>			casual wear	47.6	63.6
<u>Face make up</u>	(n=833)	(n=265)	dressy formal wear	27.0	3.6
no make up	0	70.6	business formal wear	11.6	22.1
			indiscernible	1.0	0

2 and 3 where we see exposure of shoulders and arms, midriff and legs. This means advertisers still pursue female model's sexuality by using body revealing styles. In *GQ* the highest percentage of the advertisements(68.6%) showed almost complete coverage of the male body(category 1).

The relation between the extent of body exposure and the product types is shown in <Table 5>. Most exposure of female body appeared in cosmetic advertisements, especially fragrance advertisements. No category 6(nude) males appeared in product advertisements, however category 5 males were pictured in clothing and body care advertisements. As expected, clothing advertisements showed the highest level of body coverage. Perhaps the idea of sexual allure is deemed affective in selling body care and cosmetic goods.

### 5) Clothing styles

We categorized clothing style in advertisements as 9 subcategories: (1) no clothing(nude), (2) intimate wear, (3) body conforming and revealing sportswear (tights and fitted clothing items or body revealing clothing like swimsuits, aerobic suits, etc.), (4) athletic attire, (5) casual wear, (6) dressy formal wear (Evening wear for party. For man, dressy suits such as morning coat, tuxedo, etc.), (7) business formal wear (formal suit with tie or scarf, business suits, coat), (8) indiscernible.

For both sexes, casual wear occupied high proportions 47.6% in *Vogue* and 63.6% in *GQ*(Table 4). This showed that emphasis on casual wear is important for both males and females. The high proportion of dressy wear(27.0%) in *Vogue* and business formal wear in *GQ*(22.1%) still represents traditional masculinity and femininity. Intimate wear and body revealing sportswear were portrayed more in *Vogue* than *GQ*, which means that advertisements still focus

**Table 5. The frequency of body exposure and product types in *Vogue* and *GQ*** (unit: %)

	Product							
	Clothing		Accessory		Cosmetic		Body care	
	<i>Vogue</i> (n=410)	<i>GQ</i> (n=119)	<i>Vogue</i> (n=42)	<i>GQ</i> (n=18)	<i>Vogue</i> (n=40)	<i>GQ</i> (n=1)	<i>Vogue</i> (n=16)	<i>GQ</i> (n=2)
<u>less expo.</u>								
0	87(21.2)	85(71.4)	9(21.4)	11(61.1)	4(10.0)	0(0.0)	0( 0.0)	0( 0.0)
1	69(16.8)	19(16.0)	4( 9.5)	5(27.8)	0( 0.0)	0(0.0)	0( 0.0)	0( 0.0)
<u>exposure</u>								
2	97(23.7)	4( 3.4)	15(35.7)	2(11.1)	13(32.5)	0(0.0)	1( 6.3)	0( 0.0)
3	92(22.4)	4( 3.4)	8(19.0)	0( 0.0)	13(32.5)	0(0.0)	9(56.3)	0( 0.0)
4	30( 7.3)	3( 2.5)	3( 7.1)	0( 0.0)	2( 5.0)	1(100)	3(18.8)	1(50.0)
<u>more expo.</u>								
5	34( 8.3)	4( 3.4)	2( 4.8)	0( 0.0)	2( 5.0)	0(0.0)	3(18.8)	1(50.0)
6	1( 0.2)	0( 0.0)	1( 2.4)	0( 0.0)	6(15.0)	0(0.0)	0( 0.0)	0( 0.0)

**Table 6. Clothing styles and body image in *Vogue* and *GQ*** (unit: %)

	Body Image									
	Sexy		Natural/Healthy		Intellectual		Androgynous		Indiscernible	
	<i>Vogue</i> (n=424)	<i>GQ</i> (n=36)	<i>Vogue</i> (n=28)	<i>GQ</i> (n=65)	<i>Vogue</i> (n=26)	<i>GQ</i> (n=23)	<i>Vogue</i> (n=22)	<i>GQ</i> (n=11)	<i>Vogue</i> (n=8)	<i>GQ</i> (n=5)
No clothing	7( 1.7)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	1(12.5)	0( 0.0)
Under wear	34( 8.0)	3( 8.3)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)
Body-revealing sportswear	16( 3.8)	0( 0.0)	2( 7.1)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)
Athletic wear	3( 0.7)	0( 0.0)	2( 7.1)	12(18.5)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)
Casual wear	205(48.4)	24(66.6)	22(78.6)	51(78.4)	6(23.1)	3(13.0)	9(40.9)	7(63.6)	5(62.5)	4(80.0)
Dressy formal wear	25(29.5)	2( 5.6)	0( 0.0)	0( 0.0)	0( 0.0)	0( 0.0)	10(45.5)	3(27.3)	2(25.0)	0( 0.0)
Business formal wear	34( 8.0)	7(19.4)	2( 7.1)	2( 3.1)	20(76.9)	20(87.0)	3(13.6)	1( 9.1)	0( 0.0)	1(20.0)



more on females' sexuality than males'.

Model's image has a close relation with fashion style including other various factors like model's physical appearance. The categories were as follows: (1) sexy(alluring, sexually suggestive), (2) androgynous/neutral(excluding sexual traits, unisex), (3) healthy/natural(active, forceful, unaltered), (4) intellectual(refined, businesslike, professional and conservative), (5) indiscernible.

In examining sole male and sole female model in advertisements, the high proportion of female model's body image was sexy image(83.5%), while male's main body image in *GQ* was natural/healthy (46.4%). This shows the sexy image is more related with females, while males' body image mainly appears as an intellectual image or natural/healthy image. Compared to previous research on the male's sexy image, this has increased over time(Ferguson et al., 1990). Usually, no clothing, intimate wear, and body revealing sports wear for both male and female was associated with a sexy image. Natural/healthy image was related with casual style for both sexes. Female's androgynous image occupied 4.3%, and male's was 7.9% of sole advertisements examined. Although these percentages are small, they suggest a trend toward gender neutralization. The intellectual body image was more highly associated with business formal wear, more for males'(16.4%) than females'(5.1%). The relation between clothing styles and body image was significant( $p < .05$ ) (Table 6).

## V. Discussion and Conclusion

This study analyzed sole model's physical characteristics portrayed in *Vogue* and *GQ* magazine to confirm contemporary ideal body characteristics and look for changes in this ideal for males and females. This content analysis is helpful to describe the message contained in advertising.

Traditionally, there are various norms related with body type, age, hair, make up, supplements, body exposure and clothing styles which reflect the concept of polarization of male and female body images as portrayed in the media. Adhering to these characteristics and fashion styles are one of the marketing

strategies for advertisers to sell fashion and beauty related items.

Most areas of traditional masculinity and femininity were confirmed, so the appearance of long hair, slender body types and make up for women, versus short hair, muscular bodies and no make up for men were not surprising. Unkempt hair or natural appearance were a trend toward naturalness. Radical styles such as skinheads were portrayed very little, perhaps due to its rebel image. Hair color emphasis on blondness was not evident though higher for women than men. Brown and dark hair colors were more evident for men and women respectively, which is due to roles like increasing women's professional activity and equal employment opportunities. Straight and wavy textured hair predominated for both sexes. But kinky hair appeared seldom, thus emphasizing a white racial beauty ideal. A high proportion of clean shaven males with mid-ear robe sideburn show conservative masculinity.

Several trends support emphasis on natural appearance such as female models' general or light make up. As expected, a low portion of males' appeared wearing make up, usually in the form of glossy lips. There was little emphasis on tanned skin which also reinforces a trend toward naturalness and healthiness. Other evidence is the appearance of straight or wavy hair texture, the use of few accessories, and a preponderance of casual wear for both men and women.

Characterizations of age were as expected, with youthfulness emphasized in most advertisements. Symbols of age like receding hair lines and baldness for men were very rare, and gray/silver hair was the lowest percentage for both sexes. A preponderance of lean muscular and slender body types for males and females respectively also fit in with the youth ideal. The appearance of cosmetic advertisements and body care advertisements relate to age. A higher percentage of advertising for women's products than men's was in the cosmetics and body care categories such as wrinkle cream and hair dye.

The strongest areas of polarization appeared in the treatment of facial hair, hair length, make up, and body type. Men and women were closer in medium to dark hair color, a variety of hair textures, fair body

skin tones appearing in advertisements, and in the appearance of casual clothing styles for both sexes. Physical characteristics which reveal emerging trends relate to body exposure. The image of a nude male suggests that male nudity will be increasingly used to sell certain products as female exposure has in the past.

Several advertisements were difficult to classify because the images could have been judged as either male or female. Hair length/style, facial features including light makeup, clothing style, and slender body type could have been characteristics of either male or female. Models in some advertisements could be best characterized as very feminine males termed metrosexual (Safire, 2003). Perhaps this suggests a new narcissism on the part of men who are perfectly masculine, but are concerned overtly with appearance. This, along with women's interests in adopting male styles, suggests an emerging androgyny of appearance.

As a result, we are in the center of change, and it goes toward gender neutralization and naturalness. Today's fashion magazines play an important role in presenting ideal appearance people modify their bodies to fit the ideal beauty norms. Although their appearance looks natural, this is achieved by an intended artful modification. Now, the female's rejection of unnatural femininity and the male's interests on appearance reflect today's gender neutralization trend.

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## 요 약

한 시대의 이상적인 미에 대한 관점은 미디어의 영향을 받는다. 본 연구의 목적은 현대 사회의 남성성과 여성성에 대한 이상적인 신체 이미지를 확인하는 것으로, 연구방법으로 2002년 발간된 *US Vogue*와 *US GQ* 잡지광고의 모델들에서 보이는 신체적 특징(신체 타입, 연령)과 패션스타일(헤어, 메이크업, 악세서리, 의복 스타일)을 분석하였다. 그 결과 전통적인 남성성과 여성성에 대한 예전의 신체 및 의복규범이 남아있긴 하지만 새로운 트렌드로 남녀의 이상적 신체 유형 및 패션스타일 특징을 거부한 성의 혼재 현상과 자연스러운 외모를 추구하는 자연성이 대두되고 있음을 확인하였다. 모델의 특성은 패션과 뷰티 관련 상품을 판매하기 위한 광고마케팅 전략을 수립하는 데 밀접한 관계를 갖고 있으며 본 논문은 이러한 전략을 수립하는 데 기여할 것이다.

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