

SEX APPEALS AND WARTIME MESSAGES
IN BEAUTY AND HEALTH PRODUCT
ADVERTISING: 1941-1946

by

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A THESIS

Submitted in partial fulfillment of the requirements
for the degree of Master of Arts in the
College of Communication and Information Sciences
in the Graduate School of
The University of Alabama

TUSCALOOSA, ALABAMA

2011

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ABSTRACT

Health and beauty product advertising from American women's magazines during World War II exhibits a unique combination of sex appeals and wartime messages. Ad campaigns from *Ladies Home Journal* and *Collier's*, from the years 1941-1946, were selected and analyzed for their use of sex appeals in conjunction with war-related messages. Ads from these campaigns from 1941 and 1946 were included to compare and contrast the use of these messages. Several trends emerge. Examination of these campaigns shows a distinct trend to idealize enlisted men as romantic partners. Also, the campaigns studied contain messages to address home front issues, such as conservation of materials and labor shortages. After the war's conclusion in 1946, the men depicted in advertising become increasingly civilian as the ads begin to refrain from including war-related messages and themes. At this point in time, these campaigns for health and beauty products in these women's magazines continue to run, but are mostly scrubbed of their wartime context.

ACKNOWLEDGMENTS

Special thanks go to my committee for sharing their insight and expertise in mass media. I would also like to thank my committee chair, Dr. Karla Gower, for her extraordinary help and patience. In addition, thanks go to the staff at Gorgas Library, especially anyone who found magazines or microfilm for me. Finally, I would like to thank any staff at the Graduate School who may have assisted me along the way.

CONTENTS

ABSTRACT.....	ii
ACKNOWLEDGMENTS	iii
LIST OF FIGURES	v
1. INTRODUCTION	1
2. SOAP: PALMOLIVE, CAMAY, JERGENS, AND LUX.....	15
3. HYGIENE: IPANA, COLGATE, PONDS, AND GEM	59
4. MAKE-UP: TANGEE, MAX FACTOR, AND AVON.....	111
5. CONCLUSION.....	139
REFERENCES	144

LIST OF FIGURES

Figure 1.1 Palmolive. <i>Ladies' Home Journal</i> . July 1941: 10.....	17
Figure 1.2 Palmolive. <i>Ladies' Home Journal</i> . June 1942: 10.....	18
Figure 1.3 Palmolive. <i>Ladies' Home Journal</i> . August 1942: 10.....	20
Figure 1.4 Palmolive. <i>Ladies' Home Journal</i> . October 1942: 10.....	21
Figure 1.5 Palmolive. <i>Ladies' Home Journal</i> . November 1942: 10.....	23
Figure 1.6 Palmolive. <i>Ladies' Home Journal</i> . June 1943: 2.....	24
Figure 1.7 Palmolive. <i>Ladies' Home Journal</i> . January 1944: 2.....	28
Figure 1.8 Palmolive. <i>Ladies' Home Journal</i> . January 1946: 2.....	29
Figure 1.9 Palmolive. <i>Ladies' Home Journal</i> . June 1946: 2.....	30
Figure 2.1 Camay. <i>Ladies' Home Journal</i> . September 1941: 3.....	32
Figure 2.2 Camay. <i>Ladies' Home Journal</i> . January 1943: 16.....	34
Figure 2.3 Camay. <i>Ladies' Home Journal</i> . February 1944:56.....	35
Figure 2.4 Camay. <i>Ladies' Home Journal</i> . November 1945: 4.....	37
Figure 2.5 Camay. <i>Ladies' Home Journal</i> . February 1946: 78.....	38
Figure 3.1 Jergens. <i>Ladies' Home Journal</i> . October 1941: 66.....	40
Figure 3.2 Jergens. <i>Ladies' Home Journal</i> . December 1941: 77.....	41
Figure 3.3 Jergens. <i>Ladies' Home Journal</i> . January 1942: 38.....	43
Figure 3.4 Jergens. <i>Ladies' Home Journal</i> . February 1944: 58.....	44
Figure 3.5 Jergens. <i>Ladies' Home Journal</i> . September 1944: 49.....	47
Figure 4.1 Lux. <i>Ladies' Home Journal</i> . July 1941: 51.....	49

Figure 4.2 Lux. <i>Ladies' Home Journal</i> . November 1941: 50	50
Figure 4.3 Lux. <i>Ladies' Home Journal</i> . October 1942: 51	52
Figure 4.4 Lux. <i>Ladies' Home Journal</i> . January 1944: 47.....	55
Figure 4.5 Lux. <i>Ladies' Home Journal</i> . February 1945: 71.....	56
Figure 4.6 Lux. <i>Ladies' Home Journal</i> . February 1946: 96.....	57
Figure 4.7 Lux. <i>Ladies' Home Journal</i> . June 1946: 71	58
Figure 5.1 Ipana. <i>Ladies' Home Journal</i> . July 1941: 1	60
Figure 5.2 Ipana. <i>Collier's</i> . May 24, 1941: 3	61
Figure 5.3 Ipana. <i>Ladies' Home Journal</i> . July 1942: 1	62
Figure 5.4 Ipana. <i>Ladies' Home Journal</i> . 11 November 1942: 1	65
Figure 5.5 Ipana. <i>Ladies' Home Journal</i> . November 1943, 1	66
Figure 5.6 Ipana. <i>Ladies' Home Journal</i> . May 1944: 1	70
Figure 5.7 Ipana. <i>Ladies' Home Journal</i> . January 1946: 1	71
Figure 6.1 Colgate. <i>Collier's</i> . February 15, 1941: 30.....	74
Figure 6.2 Colgate. <i>Collier's</i> . March 15, 1941: 32.....	75
Figure 6.3 Colgate. <i>Collier's</i> . December 26, 1942: 42.....	77
Figure 6.4 Colgate. <i>Collier's</i> . January 16, 1943: 33.....	78
Figure 6.5 Colgate. <i>Collier's</i> . February 13, 1943: 25.....	80
Figure 6.6 Colgate. <i>Collier's</i> . February 12, 1944: 32.....	81
Figure 6.7 Colgate. <i>Collier's</i> . September 22, 1945: 45.....	83
Figure 6.8 Colgate. <i>Collier's</i> . January 26, 1946: 67.....	84
Figure 7.1 Pond's. <i>Ladies' Home Journal</i> . September 1941: 35	86
Figure 7.2 Pond's. <i>Ladies' Home Journal</i> . November 1941: 39	87

Figure 7.3 Pond's. <i>Ladies' Home Journal</i> . July 1942: 35	90
Figure 7.4 Pond's. <i>Ladies' Home Journal</i> . September 1942: 37	91
Figure 7.5 Pond's. <i>Ladies' Home Journal</i> . October 1943: 45	93
Figure 7.6 Pond's. <i>Ladies' Home Journal</i> . April 1944: 47.....	94
Figure 8.1 Gem. <i>Collier's</i> . August 14, 1943: 51	97
Figure 8.2 Gem. <i>Collier's</i> . September 11, 1943: 36.....	98
Figure 8.3 Gem. <i>Collier's</i> . January 22, 1944: 61	100
Figure 8.4 Gem. <i>Collier's</i> . February 26, 1944: 59	101
Figure 8.5 Gem. <i>Collier's</i> . April 8, 1944: 75	102
Figure 8.6 Gem. <i>Collier's</i> . April 22, 1944: 73	104
Figure 8.7 Gem. <i>Collier's</i> . June 24, 1944: 73	105
Figure 8.8 Gem. <i>Collier's</i> . June 23, 1945: 58	106
Figure 8.9 Gem. <i>Collier's</i> . August 11, 1945: 73	109
Figure 8.10 Gem. <i>Collier's</i> . July 14, 1945: 69.....	110
Figure 9.1 Tangee. <i>Ladies' Home Journal</i> . November 1941: 61	112
Figure 9.2 Tangee. <i>Ladies' Home Journal</i> . August 1942: 78.....	113
Figure 9.3 Tangee. <i>Ladies' Home Journal</i> . March 1944: 75.....	116
Figure 9.4 Tangee. <i>Ladies' Home Journal</i> . June 1944: 76.....	117
Figure 9.5 Tangee. <i>Ladies' Home Journal</i> . September 1944: 122	119
Figure 9.6 Tangee. <i>Ladies' Home Journal</i> . February 1946: 137.....	120
Figure 9.7 Tangee. <i>Ladies' Home Journal</i> . February 1946: 137.....	121
Figure 10.1 Max Factor. <i>Ladies' Home Journal</i> . October 1941: 109 ...	123
Figure 10.2 Max Factor. <i>Ladies' Home Journal</i> . December 1942: 44..	124

Figure 10.3 Max Factor. <i>Ladies' Home Journal</i> . April 1943: 85	126
Figure 10.4 Max Factor. <i>Ladies' Home Journal</i> . March 1944: 79.....	127
Figure 10.5 Max Factor. <i>Ladies' Home Journal</i> . November 1944: 154129	
Figure 10.6 Max Factor. <i>Ladies' Home Journal</i> . May 1945: 89	130
Figure 11.1 Avon. <i>Ladies' Home Journal</i> . October 1941: 126.....	132
Figure 11.2 Avon. <i>Ladies' Home Journal</i> . June 1944: 121	133
Figure 11.3 Avon. <i>Ladies' Home Journal</i> . January 1945: 64	135
Figure 11.4 Avon. <i>Ladies' Home Journal</i> . March 1945: 106.....	136
Figure 11.5 Avon. <i>Ladies' Home Journal</i> . May 1946: 217	138

1. INTRODUCTION

After the Japanese attack on Pearl Harbor on December 7, 1941, the United States, having abandoned isolationism, entered World War II. The transitory effects of the shift from isolationism to interventionism, and the inherent cultural and economic changes, can be observed in the advertising of the time. The massive military buildup combined with the loss of manpower to conscription led industry to reach out to middle-class women, encouraging them to seek manual labor jobs. According to Karen Anderson, “In order to provide the materials necessary to prosecute the war and meet civilian needs as well, women . . . assumed economic roles traditionally ascribed to men, undercutting conventional notions regarding their abilities.”¹ Mass media messages during World War II overwhelmingly supported the war effort, naturally leading to a tendency in advertising to convey pro-war messages. One purpose of the advertising was to address the cultural tensions created when a labor shortage jeopardized traditional feminine roles.

Maureen Honey wrote that advertising during World War II addressed concerns of the industry and the general public. She wrote, “Through psychological manipulation and emotional appeals, propaganda could perhaps accomplish what enrollment and registration drives were failing to do: make more orderly the relationship between labor supply and demand.”²

During the war, advertising functioned to address more than just the labor shortage.

¹ Karen Anderson, *Wartime Women: Sex Roles, Family Relations, and the Status of Women During World War II*. (Westport: Greenwood Press, 1981), 3.

² Maureen Honey, *Creating Rosie the Riveter: Class, Gender, and Propaganda during World War II*. (Amherst: University of Massachusetts, 1984), 29.

Advertising contained messages that fostered patriotism and a sense of pride in self-sacrifice. According to Honey, propaganda was viewed by the federal government as a useful tool in manipulating public reactions to all wartime hardships, not just labor demands, but also “rationing, forced separations, housing shortages, strained community services, and overcrowded transportation facilities.”³ Patriotic themes in wartime advertising served to address wartime problems. Whether it was entering the work force, planting a victory garden, or refraining from purchasing black market goods, patriotic themes in wartime advertising provided a moral backdrop for doing the things that the government was going to require any way.

Victory garden programs are an example of a successful, widely advertised campaign affecting public behavior. In 1943, 20 million American households, through popular victory garden programs, produced in gardens more than 40 percent of vegetables eaten.⁴

War bond advertising, also for example, addressed warfront living conditions. D. G. Young has suggested that wartime advertising encouraged Americans to look forward to a postwar future where consumer products could be purchased in abundance with money saved from war bonds.⁵ Wartime industry sought to address issues of peacetime consumption by promising postwar prosperity. Marketers hoped to stimulate demand for washing machines and other modern conveniences that would be widely available when wartime rationing ended.

From the pre-war military buildup to war’s end, an increasing number of married women entered the workforce. Single women, who already made up a significant portion of the workforce, could not meet the demand for military and industrial labor. Anderson has written that “married women constituted a significantly larger proportion of the wartime increase in

³ Honey, 29-30.

⁴ Amy Bentley. *Eating for Victory*. (Urbana: University of Illinois Press), 114.

⁵ D.G. Young. “Sacrifice, Consumption, and the American way of Life: Advertising and Domestic Propaganda during World War II.” *The Communication Review*. 8 (2005): 45.

female employment than did single women. Between April 1940 and March 1944, the number of married women gainfully employed increased by 2 million, 72.2 percent of the total increase.”⁶

War work created conflicts with traditional family roles. Women were working outside the home at an unprecedented rate, upsetting traditionalists who feared the fall of the traditional nuclear American family. Anderson noted, “the changes in women’s roles caused by the war created considerable anxiety about the stability and durability of the family, as working mothers were blamed by many for a rising divorce rate, child neglect, an ostensibly increasing rate of juvenile delinquency, and a host of other ills supposedly exacerbated by the women’s newly acquired independence.”⁷

Also according to Anderson, “Between 1940 and 1944 the number of women employed in manufacturing increased 141 percent, while those in domestic service declined by 20 percent. Women’s share of the jobs increased from 22.0 percent to 32.7 percent in manufacturing and from 19.4 percent to 38.4 percent in government.”⁸ The influx of married women into traditionally male jobs created social tensions that advertising addressed. In her study of propaganda during the war, Honey wrote that women war workers depicted in advertising came to represent a national desire for unified participation and sacrifice. “This image both idealized women as a strong, capable fighter infused with a holy spirit and undercut the notion women deserved and wanted a larger role in public life,” wrote Honey.⁹ While the women depicted in wartime advertising were taking on jobs, the advertising reinforced the stereotype that war work was a temporary necessity and that a woman’s priority was in the home. Women were not shown

⁶ Karen Anderson. *Wartime Women: Sex Roles, Family Relations, and the Status of Women During World War II*. (Westport: Greenwood Press, 1981), 4.

⁷ Anderson, 10.

⁸ Anderson, 6.

⁹ Honey, 6.

as willing or eager to work. Rather according to Honey, the advertising of the time tended to “discourage individualistic, self-interested attitudes in order to produce a collective spirit of self-sacrifice on the home front.”¹⁰ It was as if a goal of the war effort was to return everything back to normal after the war. Honey wrote, “The central role of the family in wartime propaganda, with the vulnerable homemaker as its figurehead, led easily into the idealization of the male breadwinner/female hearthkeeper at the end of the war.”¹¹

The media during World War II took a decisively pro-war tone. After the Japanese attacked Pearl Harbor, interventionism overtook isolationism as the nation’s foreign policy. The media’s pro-war tone was as much a result of circumstance as it was choice. The film industry provides a good example. The government rationed movie-making supplies like celluloid. In addition, “when the United States entered the war, many young men and women left their jobs and enlisted in the armed forces. Military enlistments of producers and technicians certainly hurt the industry and became a pressing problem for Hollywood in the early months of the war.”¹² When Hollywood produced a film about American soldiers or sailors, it had to be first cleared by the branch of military depicted. The State Department had to clear all movies depicting Allied combat forces.¹³ “By 1943 three out of ten films made in Hollywood were connected with the war.”¹⁴

Considering the apparent success of wartime advertising in affecting the attitudes and behaviors of Americans, it is important to study the appeals used in those advertisements. It is within this context of patriotic WWII home front activities that this study examines sex appeals

¹⁰ Ibid.

¹¹ Honey, 7.

¹² Edwin Mellen. *The Bureau of Motion Pictures and its influence on film content during World War II: the reasons for its failure.* (Lewiston: James Myers, 1998), 64.

¹³ Mellen., 95.

¹⁴ Anthony Rhodes. *Propaganda: The Art of Persuasion: World War II.* (New York: Chelsea House Publishers, 1976), 152.

in advertising. While Honey and others have examined WWII-era advertising, no studies exist on sex appeals from the time period. Sex appeals have been used in American media since the mid-19th century to sell consumer products. It seems natural for WWII advertisers to have used such appeals. This study seeks to examine how advertisers used sex appeals in women's magazines to promote patriotism and address social tensions.

Literature Review

Women's Magazines

Women's magazines of the 1940s contained editorial content targeted towards the contemporary woman. Just who that woman was, what she looked like and did, is debatable. But the editors of those mid-century women's magazines felt that their intended audience was the homemaker. Magazines targeted at homemakers such as *Ladies' Home Journal* had the highest readerships and volume of advertisers of all the women's magazines of the 1940s.¹⁵ Content in these magazines included short fiction, poetry, fashion, household tips, news, and film and book reviews. Advertising also took up a considerable portion of the space in women's magazines. Magazine historian Nancy Walker wrote that, "the most prominent feature in each issue of each magazine was advertisements, which occupied far more space than any other kind of material."¹⁶ Walker also noted that by keeping subscription prices low, magazine publishers were able to attract a glut of advertising. By the time the 1950s began, some magazines exceeded three hundred pages in length per issue.¹⁷

It is important to note that magazines were a much more prominent medium before television than after. Television during the 1940s lacked the variety and volume of today's

¹⁵ Nancy Walker, ed. *Women's Magazines 1940-1960: Gender Roles and the Popular Press*. (Boston Bedford/St. Martin's, 1998), 2

¹⁶ Walker, 2.

¹⁷ Walker, 2.

programming and did not take on widespread adoption until the 1950s. Therefore magazines played a more significant role in a 1940s individual's media diet than today. Magazines could impact a woman's goals and lifestyle through content without having to compete with incoming messages from other media.¹⁸

Since the turn of the twentieth century, women have been the primary target for consumer goods advertising. Carolyn Kitch wrote that early magazine advertising is one of the roots for female stereotypes in mass media. "Current media definitions of, and debates about, femininity, masculinity, class status, and Americanness have their origins in media of a century ago."¹⁹

Historians think women's magazines can have real impact on their readers' lives. Walker acknowledged the difficulty in knowing the precise impact magazines had on the lives of women. Yet, as she noted, "there are several important indications that they had a significant part in defining women's aspirations regarding work and family, appearance, health, and happiness."²⁰ Walker also pointed out that advertising could affect editorial content in magazines. Cautious editors hesitant to risk precious advertising dollars did not want to spark controversy and therefore avoided advertisers who might use "topics of sexual health and nude images."²¹ In women's magazines from the 1940s, femininity is often characterized by marriage and domestic life. Walker wrote, "The pages and pages of advertising depict women using electric mixers, washing machines, and various cleansers, but seldom depict women driving a car or shopping for a business suit."²²

Women's magazines are peculiar in the sense that their male counterparts during World

¹⁸ Walker, 1.

¹⁹ Carolyn Kitch. *The Girl on the Magazine Cover: the Origins of Visual Stereotypes in American Mass Media*. (Chapel Hill: University of North Carolina, 2001), 4.

²⁰ Walker, 4.

²¹ Walker, 14.

²² Walker, 8.

War II were non-existent. Walker noted that there was no men's magazine that detailed the instructions of masculinity the way women's magazines laid out the roadmap to all things feminine. It was not editorial content alone containing these instructions on everything from beauty to health to employment. Advertising also carried such instructions, functioning to mold the "woman-as-consumer" by idealizing consumer products.²³

Advertising in women's magazines of 1941-1946 contained what Honey called "cultural information," which explained to women what their role in the home front would be and what to expect in post-war conditions. According to Honey, advertising contains similar cultural information to magazine fiction because "advertisers cannot afford to alienate potential consumers and so stay within conventional social frameworks."²⁴

Government Propaganda

The American government took an active interest in what messages advertising sent to women. The U.S. Government used propaganda to raise support for the war, creating radio broadcasts, pamphlets, movies, and using publicity to instill patriotic pride in its citizenry by glorifying U.S. values and industry.²⁵ These messages echoed Roosevelt's moral motivation for American intervention in the war in Europe and abroad.²⁶ Other government agencies promoted the war by organizing home front war effort activities. The Office of Civilian Defense organized air raids, morale boosters, and formed local councils to co-ordinate home front events.²⁷

Honey wrote that the War Advertising Council encouraged women to apply for jobs and the military. The Office of War Information and the council concerning female labor recruitment

²³ Walker, 5.

²⁴ Maureen Honey. *Creating Rosie the Riveter: Class, Gender, and Propaganda during World War II*. (Amherst: University of Massachusetts, 1984), 15-16.

²⁵ Winkler, Alan. *Home Front U.S.A.* (Arlington Heights: Harlan Davidson, 1986), 28.

²⁶ Winkler, 29.

²⁷ Winkler, 30-31.

collaborated in early 1944 to launch the national “Women in the War” program. The Women’s Army Corps requested that advertisers run ads about women war workers.²⁸ Women were seen as essential to war labor, yet their presence might have been only temporarily welcome.

Advertising directed towards women, while functioning to fulfill a war front purpose, also instilled inaccurate conceptions of women doing war work. Industry and government leaders expected the movement of women into industrial jobs would last only as long as the war. Honey wrote, “They fully expected that new workers would be drawn from homes in which wives did not need to work and therefore would leave the labor market at the war’s end. These assumptions provided a framework for the recruitment campaign that reinforced false beliefs about working women.”²⁹

While it is unclear to what extent the government’s advertising efforts were effective, historians do know conclusively that the government *thought* that their propaganda efforts would have some impact on the national morale.³⁰ Given that government agencies during World War II took such an active interest in advertising content, it befits the historian to do the same. “It was thought that propaganda could help the government control public responses, not only to the labor shortage but to unsettling wartime phenomena as well—rationing, forced separations, housing shortages, strained community services, and overcrowded transportation facilities.”³¹

Wartime advertising not only sold products, it sold a war.

Sex Appeals

Sex appeals in mass media advertising date back to over a century and a half. As the publication of magazines grew after the Civil War, advertisers became increasingly sophisticated

²⁸ Honey., 34.

²⁹ Honey, 24.

³⁰ Honey, 61.

³¹ Honey, 29-30.

in the application of the erotic appeal. Sex appeal researcher Tom Reichert described the growth of advertising as a chance to more creatively apply sex appeals to the craft of mass persuasion.³² As people encountered more advertising, they invariably encountered more sexual appeals. To advertisers, proper application of a sex appeal meant increased visibility and emotional suggestion. Sex appeals in advertising since the Civil War have often been an advertiser's key to break through the clutter, and therefore, very useful. But what defines a sexual appeal in advertising?

Reichert identifies sexual appeals in advertising as making a sexual promise. He identifies three commonalities in sexual promises. According to Reichert, sexual promises appeal to “(a) sexual attractiveness for the consumer, (b) likely engagement in sexual behavior (and more enjoyment from these encounters), and (c) feelings of being sexy or sensual.”³³

Advertisers use sexual content and imagery to arouse the consumer's sexual and romantic emotions. Appeals can be vague and do not necessarily require a visual component. Nor do they require images of individuals in varying stages of undress. Sex appeals simply need to appeal to sexual or romantic emotions for the purposes of promising sexual attractiveness, sexual activity, or the feeling of being sexy.

Advertising from 1850-1900 contained sex appeals at their crudest. These appeals functioned purely to arouse the sexual impulses of male viewers, thereby catching their attention. Prime examples of this use of sex appeals can be found in early tobacco advertising. “More often than not, the images featured illustrations of women with partially exposed breasts or the alluring draping of clothing that compelled the viewer's mind to complete the disrobing.”³⁴

The early twentieth century ushered in a new era in advertising: emotional appeals.

³² Tom Reichert. *The Erotic History of Advertising*. (Amherst, New York: Prometheus Books, 2003), 48.

³³ Reichert, 38.

³⁴ Reichert, 49.

Advertising began appealing to women's desire for courtship. When the makers of Woodbury's Facial Soap realized that lofty promises of benefit and prurient imagery failed to boost sales, the soap manufacturer turned to the J. Walter Thompson agency in 1910. The Thompson-created ads combined beauty instructions with a strong romantic appeal, thus linking skin care and courtship. The ads ended the falling sales of Woodbury's soap and demonstrated one of the earliest examples of successful use of sexual appeals to establish romantic promises.³⁵

Sex appeal is pervasive in American society and its function has changed over time. What used to purely function as attention-grabbing ploys evolved into sophisticated tactics. It should be noted here that advertising in women's magazines during World War II did not depict a wide cross-section of women. Rather, as Honey writes, "The predominant media portrayal of women war workers was that they were young, white, and middle-class; furthermore, that they entered the labor force out of patriotic motives and eagerly left to start families and resume full-time homemaking."³⁶

The focus of this study is to examine the use of sexual appeals in regards to addressing social tensions surrounding women in nontraditional jobs and glorification of the war effort.

Research Questions

1. How do ads in women's magazines from 1941-1946 use sex appeals? Literature suggests that sex appeals have been used in advertising since at least the middle of the 19th century. It would be natural for advertisers to continue using them during wartime.
 - a. How did wartime advertising sexualize soldiers?
 - b. How did advertising containing sexually glamorized soldiers depict women?
 - c. How did wartime advertising sexualize women war workers?

³⁵ Reichert, 72-77.

³⁶ Maureen Honey. *Creating Rosie the Riveter: Class, Gender, and Propaganda during World War II*. (Amherst: University of Massachusetts, 1984), 19.

2. How did sex appeals change from 1941-1946, if at all? Honey noted changes in war work appeals from the war's beginning to end. These changes reflected social tensions surrounding post-war life. For example, women were encouraged to return home once the war ends.
3. How was sex used in advertising to cope with traditional concepts of feminine work conflicting with increasing demand for women to enter labor force?

Methodology

This study is a traditional historical analysis examining the ads in two women's magazines from 1941-1946.

Collier's and *Ladies' Home Journal* were chosen because of widespread circulation. In 1941, *Ladies' Home Journal* boasted in newspaper ads that their circulation reached 4 million.³⁷ In fact however, the women's magazine had reached a circulation of 3,547,652 in 1941, according to N.W. Ayer and Son's *Directory of Newspapers and Periodicals*.³⁸ According to the agency's directories, *Ladies' Home Journal* did not reach a circulation of 4 million until 1943, when it reached 4,136,069.³⁹ *Ladies' Home Journal* maintained a circulation above 4 million through 1946.⁴⁰

From 1926 to 1941, *Collier's* circulated more than one million copies per year.⁴¹ For the years 1941-1946, *Collier's* maintained circulation numbers just below 3 million. In 1941, the magazine circulated 2,890,058 magazines.⁴² For the years studied, *Collier's* topped out circulation in 1943, with 2,938,306 magazines purchased.⁴³ In 1946, *Collier's* circulated

³⁷ Theodore Peterson. *Magazines in the Twentieth Century*. (Urbana : University of Illinois Press, 1964), 190.

³⁸ Ayer, N.W. and Sons. *Directory of Newspapers and Periodicals*. (Philadelphia: N.W. Ayer & Son Inc., 1941), 833.

³⁹ Ayer, N.W. and Sons. *Directory of Newspapers and Periodicals*. (Philadelphia: N.W. Ayer & Son Inc., 1943), 821.

⁴⁰ Ayer, N.W. and Sons. *Directory of Newspapers and Periodicals*. (Philadelphia: N.W. Ayer & Son Inc., 1946), 810.

⁴¹ Peterson, 63.

⁴² Ayer, N.W. and Sons. *Directory of Newspapers and Periodicals*. (Philadelphia: N.W. Ayer & Son Inc., 1941), 644.

⁴³ Ayer, N.W. and Sons. *Directory of Newspapers and Periodicals*. (Philadelphia: N.W. Ayer & Son Inc., 1943), 636.

2,846,052 magazines.⁴⁴

These magazines at the time were well established and circulated, making their advertising potentially ideal for this study. These magazines contained content appealing to the middle-class, married woman. This is the demographic towards which the advertising under study was directed.

This study identified different applications of sex appeals used in conjunction with wartime themes and messages. The years 1941 and 1946 were chosen for examination to compare to the ads that appeared in magazines during the duration of the war. By examining the range of 1941-1946, this study will show changes that occurred in health and beauty product advertising with sex appeals in relation to the increase and later decrease in wartime messages.

The advertising examined in this study covers a broad range of products from the health and beauty product category. From preliminary examination, it was determined that advertisements for health and beauty products from the time frame studied would contain a satisfactory amount of sex appeals and wartime messages. The campaigns chosen as case studies in this thesis were picked because at some point between 1941 and 1946, the advertisements used sex appeals with wartime messages. For the purposes of this study, it is not completely necessary for an advertisement to contain an explicit wartime message, such as encouraging the purchase of war bonds or addressing wartime production needs and the resulting materials shortages. Some of the campaigns examined only contain an enlisted man as a romantic partner and vary little from their pre-war and post-war counterparts.

Some considerations in the analysis were: Does the appeal occur in the body copy of the ad or is it set aside from the rest of the ad? Does the ad appeal to wartime social tensions such as labor and materials shortages? Does it appeal to home front activities, such as recycling,

⁴⁴ Ayer, N.W. and Sons. *Directory of Newspapers and Periodicals*. (Philadelphia: N.W. Ayer & Son Inc., 1946), 624.

planting Victory gardens, or morale activities such as USO dances? Is the wartime appeal relevant to the rest of the ad, or is it simply added as a side note? Do the advertisements appeal to an individual's sense of patriotism and duty to country?

Another important purpose of this study is to examine the appearance and disappearance of soldiers, sailors, and other enlisted men in wartime advertisements as ideal romantic partners. The study will compare the idealized men in campaigns from 1941. With that image in mind, this thesis then contrasts and compares that early image to later advertisements from the campaign from 1942-1945, and then 1946. When examining the idealized enlisted man, this study looks for the following: if the enlisted man depicted is a real person mentioned by name or is fictionalized, if he is presented in a military or war setting, and if he is involved in romantic activity, such as dancing, dating, or kissing.

It is important to define certain applications of the sex appeal. For example, this study differentiates an appeal to attractiveness and an appeal to beauty. For this study, attractiveness is defined as making an explicit appeal to attracting a partner. An appeal to beauty makes an appeal to improving one's appearance without an explicit appeal to finding a mate. This difference is important when discussing advertisements for beauty products, because many will appeal to loneliness and rejection or make promises of potential romantic activity, while others simply make claims about improving beauty without appealing to the desire to find a partner.

Appeals to marriage are also examined in this study. Many examples from these campaigns from women's magazines make explicit appeals to marriage and engagement. Do these ads depict military men as ideal husbands/fiancées? If so, the study then asks the aforementioned questions about the depiction of the sexualized enlisted man. This study will also determine if the marriage appeal mentions "wartime brides" or any other message relating to

wartime marriage, moving, or separations. Is the bride depicted in the ad, and if so, is she a real bride or fictionalized? By examining the use of marriage appeals appearing with wartime themes, this study will provide insight into how advertising addressed the concerns of wartime brides as well as appealed to unmarried individuals' desire to find permanent mates.

Another application of the sex appeal examined in this study is the reunion of fighting men with their lovers. The reunion appeal is particularly interesting because it is a synthesis of wartime themes and sex appeal. This kind of union of sex appeal and wartime theme creates a unique message not found in advertisements in 1941, but throughout advertisements from 1942-1946. This study seeks to find examples of this kind of reunion appeal and the application thereof. For example, the campaign for Jergens lotion contains a strong reunion theme reinforced by a visual image of romantic activities and appeals to marriage desires. Specifically how each ad applies the reunion appeal will be discussed in detail in later chapters.

Some campaigns contain sex appeals that do not make explicit promises about beauty or attractiveness, marriage or reunion. These appeals simply portray an individual with an accentuated figure for purposes of attracting the eye, but are otherwise irrelevant to the rest of the ad. These "skin appeal" ads can be observed adopting war theme messages of patriotism or involvement in wartime activities.

The remaining chapters are organized by campaign and product line, followed by a concluding chapter and discussion. The next chapter will begin the examination of soap and lotion advertising from women's magazines during World War II.

2. SOAP: PALMOLIVE, CAMAY, JERGENS, AND LUX

This thesis studies four soap campaigns appearing in *Ladies' Home Journal* or *Collier's* from 1941-1946. Ads for Palmolive, Camay, Jergens, and Lux demonstrate the combined use of romance and war themes. In some cases, the war messages address real home front issues, such as materials shortages. In others, advertisers can be observed positioning use of beauty products as a patriotic act. However, the consistent war message among these ads is the romanticized enlisted men depicted in the ads' imagery. As the war progresses, the male love interest in these ads' narratives increasingly takes on military themes. After the war concludes, a transition back to civilian themes can be observed.

Palmolive

Palmolive ran a campaign in *Ladies' Home Journal* throughout 1941-1946. These full page, full color ads for Palmolive promoted use of the product as part of a daily beautifying ritual. While keeping the daily use of Palmolive as a consistent theme, three distinct stylistic changes in the advertising occurred within this time frame. The distinction is in the application of the sex appeal. In early prewar ads, the advertising promised attractiveness and romance.

The ad shown in Figure 1.1, from the July 1941 issue of *Ladies' Home Journal* makes explicit appeals to romance and attractiveness. In the visual element, a woman is shown having received a bouquet of roses from her lover with the accompanying card as the advertisement's headline. "Darling—you've made me the happiest man in the world," reads the header, making the reader's first impression a reaction to the desire to find companionship. The body copy reads, "Happy the girl who faces life's sweetest moments with proud confidence. When the dream she's dreamed comes true...when the man she loves speaks." The ad in Figure 1.1 also positions Palmolive as a premium brand because of its costly ingredients. The ad promises the enhancement, or at least the retention of, attractiveness through daily use, but is devoid of

wartime themes. There is no mention of the war, home front activities.

The first occurrence of a wartime theme marks a stylistic shift in the creative execution of the Palmolive campaign running in *Ladies' Home Journal* and appearing in the June 1942 issue, as shown in Figure 1.2. It is important to note that the ad in Figure 1.2 encourages women to maintain their beauty as part of their patriotic duty to the men fighting overseas. The headline in Figure 1.2 reads “For him . . . and him . . . and him . . . I pledge myself to guard every bit of Beauty that he cherishes in me.”⁴⁵ Beside each “him,” is a picture of a locket containing a soldier or sailor's photograph representing all branches of the military. The main visual element is a make-up laden blond, blue-eyed woman who longingly looks skyward, as if savoring a moment of nostalgia for a loved soldier gone off to war. The body copy reads, “Today, those moments with him are fleeting, rare, and infinitely precious. For his sake, and yours, be at your lovely best, whenever you're together.” Maintaining a youthful complexion, therefore, becomes a home front activity.

In the next month's issue of *Ladies' Home Journal*, a Palmolive ad appearing on page 10 of the July 1942 issue contains no references to the war. But the wartime themes pick back up in the August issue. In the ad shown in Figure 1.3, the advertiser promotes attractiveness by depicting a young woman's “schoolgirl complexion” attracting the fond gazes of a naval officer, an army soldier, and an air force pilot.⁴⁶ The men illustrated in the ad can be identified as members of their corresponding branches of military from their clothing and regalia. As the object of the military men's affection, the young woman is characterized as dutifully beautiful. The body copy reads, “With Cupid on a wartime schedule, a girl can't even guess when she'll

⁴⁵ “For him...” *Ladies' Home Journal*. June 1942: 10.

⁴⁶ “Situation well in hand.” *Ladies' Home Journal*. August 1942: 10.

*Darling—
You've made me the
happiest man in the world*

**Make
YOUR fondest dreams
come true...**

PALMOLIVE is made with
olive and palm oils... the
COSTLIEST OIL
blend used for any leading soap

These vegetable oils (no animal fats) are
the only oils used in making Palmolive.
This is true of no other leading soap.
Yet remember... Palmolive costs you
no more than you pay for other leading
soaps. Will anything less than Palmolive
care do for your complexion?

HELP GUARD YOUR COMPLEXION WITH PALMOLIVE

Happy the girl who faces life's sweetest moment with proud
confidence. When the dream she's dreamed comes true... when
the man she loves speaks... she and her mirror know then how
much she will always owe to her clear, petal-fresh complexion.

No wonder, year after year more women entrust their complexion
care to Palmolive than to any other beauty soap in all
the world!

Be faithful to your Palmolive facial night and morning.
Bathe with Palmolive daily. Thrill to its thick, quick-cleansing
lather. Remember that a clear, radiant complexion counts
high in the eyes of every man. Keep to Palmolive. Keep that
schoolgirl complexion.

Look for the
NATURAL OLIVE COLOR!
It comes from olive and
palm oils... nothing else!
TRY PALMOLIVE NOW!

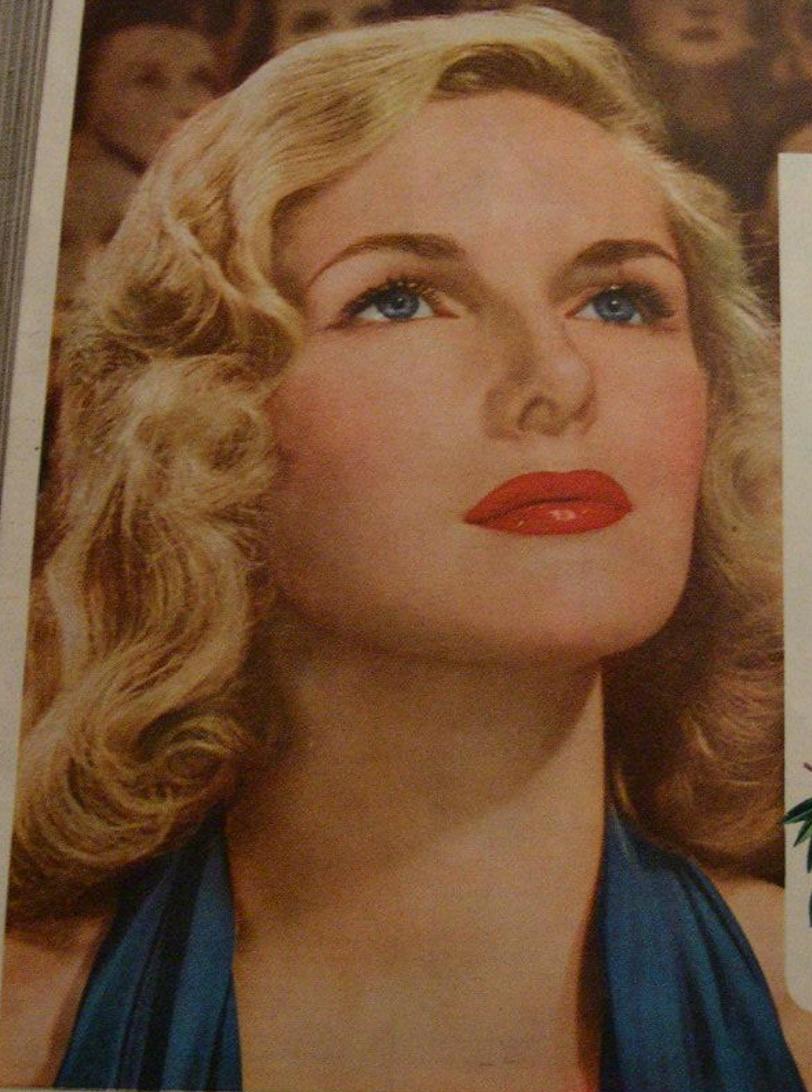
NEW! MAN-SIZE, BATH-SIZE PALMOLIVE!
Extra-big, longer-lasting for your tub
and shower. The whole family cheers
for it! Economical, too. Ask your
dealer for the new Bath-Size Palmolive.

Figure 1.1 Palmolive. *Ladies' Home Journal*. July 1941: 10

LADIES' HOME JOURNAL

For him...  and him...  and him... 

“I pledge myself to guard every bit of Beauty that he cherishes in me”



To help you in keeping this pledge, trust the one leading beauty soap that's made with Olive and Palm Oils!

Today, those moments with him are fleeting, rare, and... infinitely precious. For his sake, and yours, be at your loveliest, whenever you're together.

Turn now, as so many charming women are doing, to Palmolive for your beauty care. For, since the dawn of history, Olive and Palm Oils have been treasured as Nature's finest aids to feminine loveliness. And Palmolive *alone*, among all leading soaps, is made with Olive and Palm Oils!

No wonder Palmolive is the largest selling beauty soap in all the world! You can truly feel the difference in its silk-and-cream lather. You can truly trust its gentle help in keeping your skin soft and fresh and radiant as the dawn.

Palmolive costs so little! Why not let it do the nice things for your body that it does for your face? Keep your pledge of beauty with Palmolive. Guard your loveliness... 'til he comes marching home!

REMEMBER PALMOLIVE'S BEAUTY OILS...

olive and palm oils — no others — go into the making of Palmolive. Look for the olive color.



Figure 1.2 Palmolive. *Ladies' Home Journal*. June, 1942: 10meet the Romance of her life. 'Be

Prepared' –that must be your beauty motto!” Again, as in Figure 1.2, the Palmolive campaign promotes use of the product as part of a patriotic duty and as a means of attracting the World War II ideal man: a military man. Examination of Figure 1.4 shows a shift in the creative approach to the Palmolive campaign.⁴⁷ The attractiveness-as-patriotism theme is abandoned in the Palmolive ad from the October 1942 issue of *Ladies' Home Journal*, yet it retains the depiction of a soldier as the romantically ideal man.

The ad in Figure 1.4 contains a highly sexual illustration of the bare-chested Egyptian queen Cleopatra. This ad, a rare occurrence of nudity in 1940s advertising, relates Cleopatra's mythical attractiveness to her maintenance of beautiful, youthful skin with oils. The ad continues to suggest that the modern woman may too capitalize on Cleopatra's secret by maintaining her own skin with a daily regimen of washing with Palmolive soaps. The body copy reads, “Legend tells us that, daily, Cleopatra's handmaidens bathed and massaged her from tip to toe with gentle Olive and Palm oils. The result was beauty no man could resist!” The copy goes on to promote daily applications of the product as essential to attracting the desired mate. The ideal mate depicted is a soldier. In the final illustration in the ad, the woman is shown in the embrace of a fictionalized soldier.

Figure 1.4 makes no mention of war or home front activities. The only hint that there might be a war going on exists in the sexualized depiction of a fictional soldier. This is an important change in the creative approach to the Palmolive campaign, an approach that would be continued in future ads: a de-emphasis on war-time conditions accompanied by retention of the sexualized soldier.

A Palmolive ad appearing on page 10 of the November issue of *Ladies' Home Journal*

⁴⁷ “Cleopatra has nothing on me!” *Ladies' Home Journal*. October 1942: 10.

Situation well in hand...

Guard that winning "Schoolgirl Complexion"! Use Palmolive, the one leading beauty soap made with Olive and Palm Oils!

WITH CUPID on a wartime schedule, a girl can't even guess when she'll meet the Romance of her life. "Be prepared!"—That must be your beauty motto!

And it's so easy to keep your loveliness always ready, if you rely on Palmolive's help. For Palmolive alone, among all leading soaps, is made with Olive and Palm Oils... those beauty-aids treasured since time began.

You'll find Palmolive's lather *different*... smooth as silk-and-cream! Use it faithfully in your daily facials. Let it caress your skin... cleanse it thoroughly... leave it fresh and alluring. Then, you'll *know* why more women choose Palmolive, as an aid-to-loveliness, than any other beauty soap in all the world!

Why not let gentle Palmolive guard *your* Schoolgirl Complexion, and keep "the situation well in hand"?

Remember
PALMOLIVE'S BEAUTY OILS...
olive and palm oils — no others — go into the making of Palmolive. Look for the olive color.

NOW MORE THAN EVER... *Keep that Schoolgirl Complexion*

Figure 1.3 Palmolive. *Ladies' Home Journal*. August 1942: 10

Cleopatra had nothing on me!



1—THIS WAS CLEO'S BEAUTY SECRET. With her dark, disturbing loveliness, Cleopatra conquered the man who conquered the world. Her beauty secret?—The oldest and best ever known! Legend tells us that, daily, Cleopatra's handmaidens bathed and massaged her from tip to toe with gentle Olive and Palm Oils. The result was beauty no man could resist!

2—THIS IS MY BEAUTY SECRET. I use a gentle soap, Palmolive, that is made with Olive and Palm Oils...the only soap, among the leading brands, made with these cherished beauty oils. And, my mirror tells me why the fragrant cake, with its olive color, is the world's favorite beauty soap.



3—A TWO-MINUTE FACIAL tops off my beauty care. I find that Palmolive's lather is *different*, smooth as silk-and-cream. It cleanses my skin thoroughly...helps awaken it to lovely radiance. Then a quick, cool rinse and I'm glamour-ready for whatever the evening brings!



4—YOU TAKE JULIUS CAESAR—I'LL TAKE MY BILL! What the evening usually brings is Bill's not so long on pretty speeches, but there's a light in his eyes, when he bends over me, that tells me that Palmolive works! Lady, maybe you'd better switch to the *one* leading beauty soap that's made with Olive and Palm Oils! Cleo and I and millions of lovely women can't be won!

NOW MORE THAN EVER... KEEP THAT SCHOOLGIRL COMPLEXION

Figure 1.4 Palmolive. *Ladies' Home Journal*. October 1942: 10does, however, make slight

reference to war work. In the ad in Figure 1.5, the body copy begins by saying:

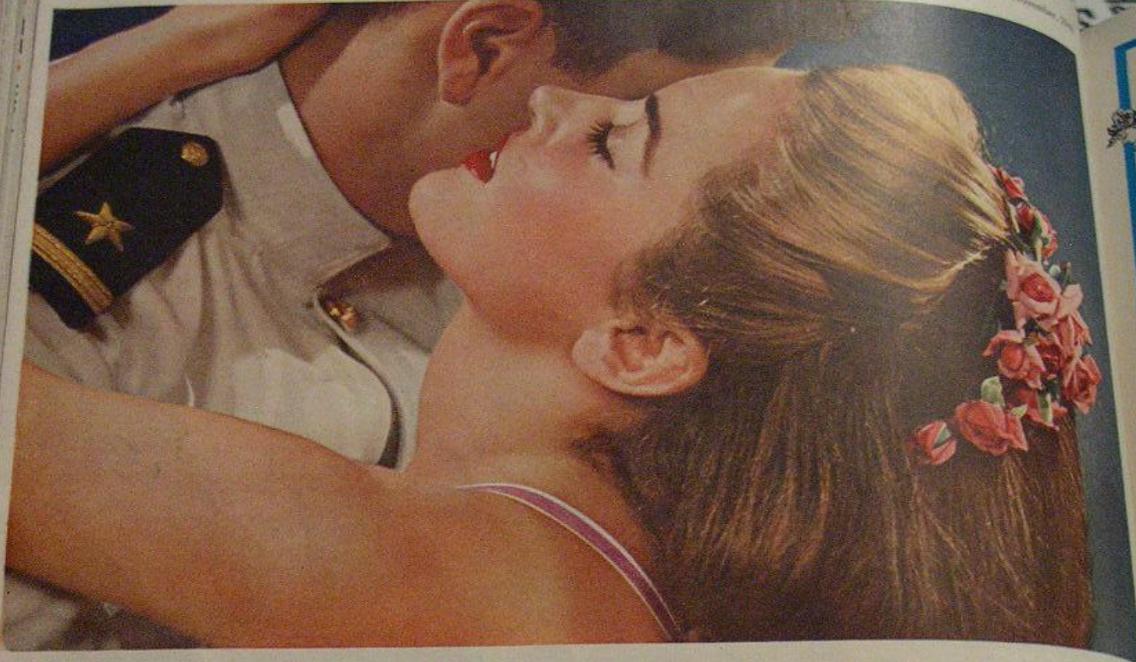
To rate these days, a girl's complexion must be a honey. Your skin must be prepared to take the punishment of long hard hours of wartime work. Yet, at a moment's notice, it must be fresh, alluring, kissable...and ready to delight your fighting man, your "one-and-only" warrior! (November 1942, 10)

The top half of the page is a photograph of a young woman in the loving embrace of a naval officer, which is designated by the symbols on his uniform jacket. As in Figure 1.3 and Figure 1.4, the advertisement appeals to women seeking to attract men, the man being in the military. Also, as in Figure 1.3, the ad promotes the use of the product as part of a patriotic duty to maintain attractiveness. Figure 1.5 combines appeals to patriotism with a theme of war work, thus addressing the labor shortage, a pressing social issue at the time. However, as mentioned before, the Palmolive campaign will later depart from appeals to patriotism, as is demonstrated in an ad from June 1943.

The ad shown in Figure 1.6 clearly demonstrates a shift from beauty-as-patriotism appeals to more logical, reason-driven appeals to attractiveness. Like previous Palmolive ads in *Ladies' Home Journal*, the ad in Figure 1.6 retains the theme of presenting a military man as the ideal romantic partner.⁴⁸ In contrast to preceding ads, these new ads, like in Figure 1.6, make practical appeals to the realities of skin care.

One clear difference in Figure 1.6 from earlier ads is the inclusion of a "real-life" story, a departure from the fantasy situations from earlier in the campaign. This adds a sense of reality to the overall effect. The headline reads, "Doctors Prove 2 out of 3 Women now get More Beautiful Skin in 14 Days!" The body copy begins with, "Read this true story of what Palmolive's proved new beauty plan did for Miss Angel Delia of New Orleans." The ad goes on to describe Miss Delia's loss of youthful complexion and how it was regained through a 14-day treatment of

⁴⁸ "Doctors Prove 2 out of 3 Women now get More Beautiful Skin in 14 Days!"



LUSCIOUS SKIN may soon be YOURS through this proven beauty method!

This glowing promise to you of lovelier skin has been fulfilled to thousands of women.

TO RATE these days, a girl's complexion must be a honey! Your skin must be prepared to take the punishment of long hard hours of wartime work. Yet, at a moment's notice, it must be fresh, alluring, kissable... and ready to delight your fighting man, your "one-and-only-warrior"!

A skin like that just doesn't happen... it needs care. Skin specialists advise for true complexion care... daily cleansing with a mild gentle soap.

Try Palmolive's gentle beauty-method

Palmolive was created by scientists for beauty cleansing... and for that purpose alone! A recent nation-wide survey among women shows that

Palmolive is valued for its "effect-on-skin" above all else... trusted especially for facial use.

Don't wait another day! Get Palmolive *now* and start your beauty cleansing, tonight! With skin-warm water whip up a rich blanket of Palmolive's silk-'n'-cream lather. Gently work this lather over throat and face with upward probing fingertips. Then, a quick chill-water rinse. Now, see how smooth, soft and relaxed your skin feels! See the fresh, lovely glow that tints your cheeks!

Use Palmolive daily for your beauty care... and, if there isn't a new light in the eyes of your Date... we miss our bet!

NOW MORE THAN EVER... KEEP THAT SCHOOLGIRL COMPLEXION

WHY PALMOLIVE IS THE COMPLEXION SOAP YOU SHOULD USE

A recent nation-wide survey among 4000 women reveals these facts:-

1. "Effect on skin" is rated by women as the most important consideration in choosing a soap.
2. "Effect on skin" is the reason most often given by women for preferring gentle PALMOLIVE.
3. More of them prefer GENTLE PALMOLIVE for cleansing the face than any other soap.



Fifty Years in the Job



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Figure 1.5 Palmolive. Ladies' Home Journal. November 1942: 10

Doctors Prove 2 out of 3 Women now get More Beautiful Skin in 14 Days!

BEAUTY PLAN TESTED ON 1285 WOMEN WITH ALL TYPES OF SKIN

★
READ THIS
TRUE STORY
of what
Palmolive's
Proved New
Beauty Plan
did for
Miss Angel Della
of New Orleans



"My complexion had lost its come-hither. So I said 'yes' quick when invited to try Palmolive's New 14-Day Beauty Plan—along with 1284 other women all over the U.S.A.! My group reported to a New York skin doctor. Some of us had dry skins; some oily; some 'average.' After a careful examination, we were given the Palmolive Plan to use at home for 14 days.



"Here's the plan: For 14 days, you wash your face 3 times a day with Palmolive Soap. Then—each time—massage that lovely, soft Palmolive beauty-lather into your clean face... just like a cream. Do this for a full 60 seconds. This extracts the full beautifying effect from Palmolive lather. Then rinse and dry. That's all. But you mustn't miss even one massage.



"After 14 days, I went back to the skin doctor. He confirmed what my mirror told me. My complexion was clearer, brighter, less dry! Later I learned these and other skin improvements had been observed by all the 36 examining doctors. Actually, 2 out of 3 women got see-able, feel-able results. So Palmolive's 14-day plan is now my 365-day a year plan!"



**YOU, TOO, may get a
BRIGHTER, CLEARER SKIN
in only 14 Days!**

Lady, what about that complexion of yours? Would you like to be lovelier? Then why not make the Palmolive Beauty Plan your plan? For it is your plan! It was designed for women



like you. And it was tested by women like you. These women had all types of skin—your own included. And they followed the Palmolive Plan at home in their own bathrooms—just as you will follow it in yours.

So, get your cake of Palmolive and follow the Palmolive Plan faithfully. Wash your face 3 times a day—massage with Palmolive lather a full minute each time—then rinse! Do this for 14 days. Don't stop half-way if you want all-the-way results! Remember, 2 out of 3 women who followed Palmolive's Proved New Beauty Plan got definite complexion improvement!

Look for These Skin Improvements in Only 14 Days!

- Brighter, clearer skin
- Finer texture
- Fewer blemishes
- Less dryness
- Less oiliness
- Softer, smoother skin
- Better tone
- Fresher, clearer color

This list comes right from the reports of the 36 examining doctors! Their records show 2 out of 3 of the women who pre-tested the Palmolive Plan for you, got many of these improvements in 14 days! Now it's *your* turn! Start this new *proved* way of using Palmolive tonight. In 14 days, look for fresher, clearer, lovelier skin!

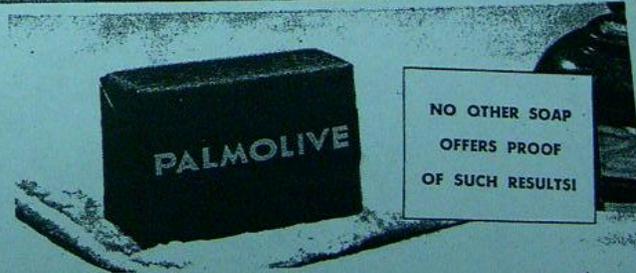


Figure 1.6 Palmolive. *Ladies' Home Journal*. June 1943: 2

washing with Palmolive soap three times daily, combined with a massage. The 14-day massage treatment is then backed up with un-cited medical studies and a list of skin improvements, such as “brighter, cleaner skin, finer texture, and fewer blemishes,” that can be achieved in a fortnight's use of the advertised product.

Rather than appeal to fantasies of romance, the ad in Figure 1.6 appeals to the realities of skin care and then relates those to romance. In the largest picture in the ad, Miss Delia is pictured slow-dancing with a uniformed military man. It can be assumed that the soldier is fictional, because he is not mentioned by name in the ad, whereas the female character is clearly identified as a real person. Nowhere else in the ad does it mention combat, home front activities, or any other war themes. Reality-driven appeals combined with idealized military mates dominate the Palmolive campaign through the war's end in 1945. Outside of the soldier in the ad, the Palmolive campaign avoids mentioning war, combat, the home front war effort, shortages, or any other aspect of World War II-era America. This changes in 1944 as the Palmolive campaign begins to contain short messages addressing materials shortages in addition to appeals to logic and romance.

The ad shown in Figure 1.7 is from the January 1944 issue of *Ladies' Home Journal*. Similar to previous ads in the campaign, the ad begins with the “Doctors Prove...” headline accompanied by a real-life testimonial of a woman who saved her skin's complexion with the 14-day Palmolive soap and massage treatment. Also like previous ads produced in the same vein as Figure 1.6, the ad in Figure 1.7 depicts the ideal romantic pursuit as a soldier, this time a Marine as can be determined by his uniform and cap. In contrast to previous “Doctors Prove...” advertisements, the ad in Figure 1.7 contains a message pertaining to the war effort. A box in the bottom right-hand corner reads, “DON'T WASTE SOAP! Vital materials needed to win the war

are used in making soaps.” Interestingly, the copy does not promote accelerated use of the product, but rather miserly conservation. The copy goes on to give suggestions about how one might conserve precious soap. It says, “Don't let soap soak in water because soap in water washes away,” and, “Always moisten the last sliver and put it on a new cake. This way you use every bit of soap.” Soap conservation messages appear throughout Palmolive's 1944 advertising in *Ladies' Home Journal*. The campaign does not run in the magazine for 1945. It picks up again in 1946, but this time contains no war messages.

An ad appearing on page two of the January 1946 issue of *Ladies' Home Journal*, shown in Figure 1.8, is a continuation of the reality-based “Doctors Prove...” campaign. While the visual composition differs from earlier ads, like its predecessors the ad in Figure 1.8 depicts a woman's “true-life story” of how two weeks of Palmolive soap massages restored her skin's beauty. The ad suggests potential romantic encounters by including a photograph of the woman, Rosalind McDonald of Detroit, in close quarters with an attractive man. In contrast to Figs. 1.7 and 1.6, the ad in Figure 1.8 contains no indication that the idealized man is or ever was involved in the military. In fact, there is no suggestion anywhere in the ad that America was even involved in a war. It is important to note this absence of war messages, because it demonstrates an effort by the advertiser to return to normal, prewar advertising settings.

An ad, shown in Figure 1.9, from the June 1946 issue of *Ladies' Home Journal* also avoids mentioning the war or depicting a soldier. Rather than a military uniform, the man in the ad shown in Figure 1.9 wears a dark tie and plaid sports jacket as formal wear. Figure 1.9 does contain one sentence relating to shortages. It reads, “Don't waste soap—it contains scarce materials.” This copy echoes earlier ads, such as copy from the message in Figure 1.7, “DON'T WASTE SOAP! Vital materials needed to win the war are used in making soaps.” The message

in 1.9 lacks any wartime connotation. It addresses a postwar social tension, materials shortages, without explicitly mentioning the war. With the war effort complete, the Palmolive campaign refrained from including wartime themes in its advertising in *Ladies' Home Journal*.

Doctors Prove 2 out of 3 Women can have More Beautiful Skin in 14 Days!

14-DAY PALMOLIVE PLAN TESTED ON 1285 WOMEN WITH ALL TYPES OF SKIN

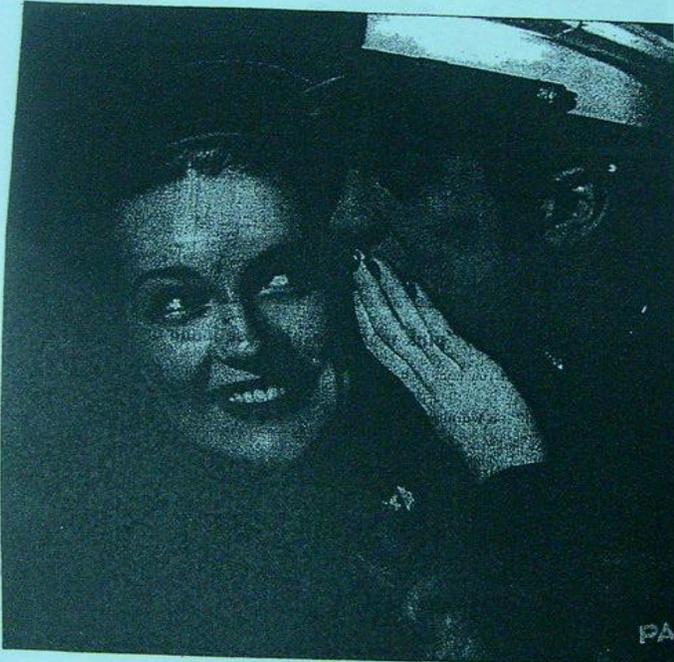
READ THIS TRUE STORY of what the Proved 14-Day Palmolive Plan did for Alice Hanson of San Francisco, Cal.



"My complexion had lost its lovely look. So I said 'yes' quick when I was invited to try the new 14-Day Palmolive Plan—along with 1284 other women all over the U.S.A. I My group reported to a San Francisco skin doctor. Some of us had dry skins; some oily; some 'average.' After a careful examination, we were given the Palmolive Plan to use at home for 14 days.

"Here's the proved Palmolive Plan. Wash your face 3 times a day with Palmolive Soap. Then—each time—massage your clean face with that lovely, soft Palmolive beauty-lather... just like a cream. Do this for a full 60 seconds. This massage extracts the full beautifying effect from Palmolive lather for your skin. Then rinse and dry. That's all!

"After 14 days, I went back to my doctor. He confirmed what my mirror told me. My skin was fresher, brighter, less oily! Later I learned many skin improvements had been observed by all the 36 examining doctors. Actually 2 out of 3 of all the 1285 women got see-able, feel-able results. So the 14-Day Palmolive Plan is now my beauty plan for life!"



YOU, TOO, may look for these skin improvements in only 14 Days!

- ★ Brighter, cleaner skin
- ★ Finer texture
- ★ Fewer blemishes
- ★ Less dryness
- ★ Less oiliness
- ★ Smoother skin
- ★ Better tone
- ★ Fresher, clearer color

This list comes right from the reports of the 36 examining doctors! Their records show that 2 out of 3 of all the 1285 women who tested the Palmolive Plan for you got many of these improvements in 14 days! Now it's your turn! Start this new proved way of using Palmolive tonight. In 14 days, you, too, may look for fresher, clearer, lovelier skin!

DON'T WASTE SOAP!
Vital materials needed to win the war are used in making soaps

- DON'T let soap soak in water because soap in water wastes away.
- DON'T let soap rest in wet soap dishes—this makes soap soft and spongy.
- ALWAYS madden the fast-dryer and put it on a new cake. This way you use every bit of soap.

PALMOLIVE

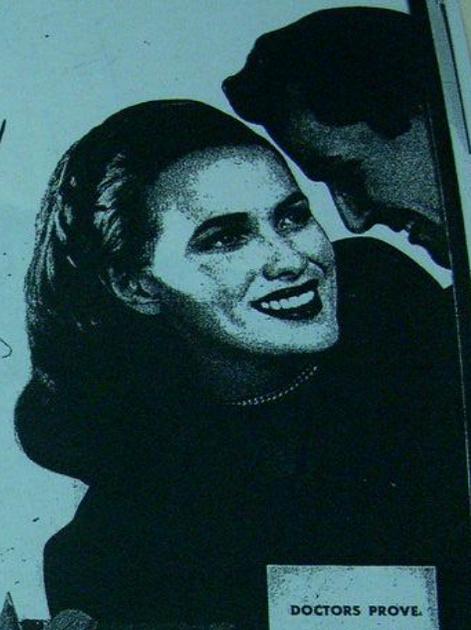
NO OTHER SOAP OFFERS PROOF OF SUCH RESULTS!

Figure 1.7 Palmolive. Ladies' Home Journal. January 1944, LHJ: 2

DOCTORS PROVE 2 out of 3 women can have Lovelier Skin in 14 days!



says Rosalind McDonald of Detroit. "I certainly have let my complexion get on the oily side. As a matter of fact, it's definitely dingy and coarse-looking, too. So when I was invited to try the 14-Day Palmolive Plan, I accepted . . . in a hurry!



1284 other Women tried

the Palmolive Plan, too—women of all ages from fifteen to fifty. My group reported to a leading Detroit skin specialist. Some of us had dry skins—some oily; some normal. After a careful skin examination, we were given the Palmolive Plan to use at home for 14 days.



Here's all you do!

Wash your face with Palmolive Soap. Then, for 60 seconds, massage with Palmolive's soft, lovely lather. Rinse! Do this 3 times a day for 14 days. This cleansing massage brings your skin Palmolive's full beautifying effect. After just 14 days, my doctor agreed my complexion was finer looking, brighter—even less oily. See what the Palmolive Plan can do for you!"

You, too, may look for these skin improvements

in only 14 Days! If you want a complexion the envy of every woman—the admiration of every man—start the 14-Day Palmolive Plan today! Remember, 36 doctors—leading skin specialists—tested this Plan on 1285 women of all ages, from fifteen to fifty, and with all types of skin. Dey! Oily! Normal! Young! Older! And 2 out of 3 of these women got noticeable complexion improvement in just 14 days! No matter what skin care they had used before! Do start this new Beauty Plan with Palmolive Soap . . . today!



- Less Oily
- Smoother, Younger looking
- Less Coarse-looking
- Fewer Tiny Blemishes
- Less Incipient Blackheads
- Fresher
- Brighter, Clearer Color



Palmolive comes in a New, Big Bath Size, too! Try it—for tub or shower. It's solid. Thrifty. Long lasting.

Figure 1.8 Palmolive. Ladies' Home Journal. January 1946: 2

DOCTORS PROVE

2 out of 3 women can have

Lovelier Skin in 14 days!



"Bright lights scared the daylight out of me!" says Lenore Stern of New York City. "They showed up my coarse-looking, oily complexion so memorably. And nothing I tried seemed to help." Then I had a chance to try the Palmolive Plan, under a doctor's supervision. Naturally, I jumped at it!



"I was just one of 1285 women on whom the Palmolive Plan was tested. We were all ages, from 15 to 50—my group reported to a New York skin specialist. Some of us had dry skins; some oily; some just average. After a careful examination, we were given the Palmolive Plan to use at home for 14 days.



"Here's all you do: Wash your face with Palmolive Soap. Then, for 60 seconds, massage with Palmolive's soft, lovely lather. Rinse! Do this 3 times a day for 14 days. This cleansing massage brings your skin Palmolive's full beautifying effort. In just 14 days, my doctor agreed my complexion was less oily, finer looking! Even those tiny blemishes—often due to improper cleansing—were almost gone! Start your Palmolive Plan today!"



DOCTORS PROVE
PALMOLIVE'S
BEAUTY RESULTS!

DON'T WASTE SOAP
—It uses scarce materials!

You too may look for these Skin improvements in only 14 days!



Less oily—clearer

"My skin became less oily," Res Mann of Oklahoma City, reports. Excessive oiliness often leaves skin blotchy-looking—robs it of that clear, lovely look. The 14-Day Palmolive Plan brought actual definite gains to 89% of the women who had oily skin. See if it won't help your skin become less oily—clearer.



Less coarse-looking—smoother

"Skin less coarse-looking in just 14 days!" says Lila Dear of San Francisco. The 36 doctors reported almost two-thirds of all the women tested had smoother—actually finer looking skin. Reason enough for every woman who longs for a younger looking complexion to start the Palmolive Plan today!



Fewer tiny blemishes

Tiny blemishes—incipient blackheads, often caused by improper cleansing, respond in most cases to the 14-Day Palmolive Plan. "My skin improved a lot," says Margaret Lindsay of Pittsburgh. The doctors found finer looking, clearer skins in more than half the cases tested. See what Palmolive can do for you!



Fresher, brighter color

"Skin brighter, actually less sallow!" says Elizabeth Aldrich of Chicago, after testing the 14-Day Palmolive Plan. The 36 examining doctors report this same important improvement for 2 skins out of 3 among the 1285 women. See if this Plan won't bring you fresher skin—and in only 14 days!

P.S. For Tub



For Shower



get the new, Big, Thrifty



Bath Size Palmolive!



Figure 1.9 Palmolive. Ladies' Home Journal. June 1946: 2

Camay

The campaign for Camay Mild Soap running in *Ladies' Home Journal* from 1941-1946 maintains stylistic consistency in its application of sex appeals. Each advertisement for Camay Mild Soap from 1941-1946 in *Ladies' Home Journal* contains explicit appeals to improve one's beauty and to the desire to marry. The campaign accomplishes this by making the star of the ad a real-life bride who testifies that Camay's beauty product helped her attain clear, beautiful skin. It should be noted that none of the Camay ads sampled for this study contained appeals to attractiveness.

Rather than make promises of attracting a mate or depicting romantic activities such as kissing or embracing, the Camay campaign simply emphasizes an improvement in the user's skin. Nowhere in any of the Camay ads studied are any explicit claims made about changing or maintaining the interest of the opposite sex, but simply that the product enhances one's overall beauty. One could argue that these ads contain no true sex appeals. However, because the ads portray a bride in bridal gown, there is an implicit appeal to unmarried women to identify with the pictured bride. The campaign implies to unmarried women that the secret to this real-life bride's beauty is Camay Mild Soap, and if used, they too may become "real-life" brides. The ad shown in Figure 2.1 from the September 1941 issue of *Ladies' Home Journal* demonstrates this implied sex appeal.⁴⁹

The bride in Figure 2.1 is Mrs. John B. LaPointe, according to the caption under her picture. A real-life bride, Mrs. LaPointe testifies that going on the "Camay Mild-Soap Diet" did "wonders" for her complexion. "Whenever I see a lovely woman whose skin looks cloudy, I can hardly help telling her about it," she says in the testimonial. The body copy makes promises of enhanced beauty.

⁴⁹ "Wake your skin to New Loveliness with Camay." *Ladies' Home Journal*. September 1941: 3.

Write Us

He is the cup handle. There's a reason his girl friend's lips look red as cherries!

The "frying eggs" are using a square covered with fat and their fire is burned matches. We did another "framing women" with freight the only illumination, but we didn't give it enough outside to show them up.

See the "egg" in the last row of the "barbecue" scene? He's pretty hard. Wouldn't clap for anything. In above shooting. In fact, he's a hard-boiled egg!

Sincerely,

DORELLE MARKLEY HEISGL

Young People's Fun

Milwaukee, Wisconsin.

Dear Editor: This is an answer to the letter of Elwood Kramel, who asked about soft-drink cocktail bars for high school youths.

There is such a place. On the outskirts of Milwaukee, easily reached by bus, motor or auto, stands the Club Sahara, large rambling building that was once a famous night club. It is now owned by a wealthy man who delights in providing a warm, wholesome atmosphere in which young people may enjoy themselves.

On Fridays and Saturdays the building rings with laughter, song and music from eight P.M. to one-thirty A.M. For twenty cents one may dance all evening. Sandwiches, plate lunches, ice cream and soft drinks are sold at very low prices. Three or four nights during the week there is music until eleven o'clock at the same price, and on one night there is no charge. No liquor is permitted in the building. Our shows are frequently put on by local talent. Any type of dress is in order at this night club, from sports wear to lovely gowns.

The life of the kitchen centers around outstanding personality—a fine Christian woman who, though childless, has taken all the young people under her wing. They come to her with their joys and sorrows, their heartaches and triumphs. She untangles their love affairs and with a failing good humor smooths out their arguments and petty quarrels. On the pay roll she is the "cook," but to the young people she is "Mom."

The Club Sahara is unique but not impossible for communities which care about the morals of their young people to duplicate. The writer hopes that someday we may also have a bowling alley led to our club.

Awaken, you American fathers and mothers! Let us have more liquorless night clubs. It pays large dividends in character.

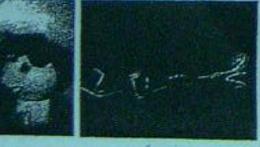
Sincerely,
MOTHER OF THREE.

Biblical Prophecies

Rudgwick, England.

My dear Bruce: I knew an Indian poet who was a prophet without being aware of it. He was also a sanitary inspector. His was the unlovely task of going to the coolie barracks of an Eastern company, retrieving dead rats from their houses, and remonstrating with the souls for depositing this and that. It should not be, trying to restrain me too ready spitter who had never heard of sanitation and thought it merely a matter of raising a little round hat and raised Astrachan pie, the poet went about his work diligently. His muse blossomed on the garbage heap indeed, but in fact orchids have been found there since now.

(Continued on Page 58)



Frying eggs.

Wake your skin to New Loveliness with Camay—Go on the "MILD-SOAP" DIET!



This lovely bride is Mrs. John B. LaPointe of Waterbury, Conn. "I can't tell you how much Camay's 'Mild-Soap' Diet has done for my skin," says Mrs. LaPointe, whose lovely complexion surely makes her an expert. "It's worked wonders. Whenever I see a lovely woman whose skin looks cloudy, I can hardly help telling her about it."

Even many girls with sensitive skin can profit by this exciting beauty idea—based on the advice of skin specialists, praised by lovely brides!

YOU CAN BE lovelier! You can help your skin—help it to a new beauty, to a cleaner, fresher, more natural loveliness by changing to a "Mild-Soap" Diet.

So many women cloud the beauty of their skin through improper cleansing. And so many women use a soap not as mild as a beauty soap should be.

"My beauty care," says Mrs. LaPointe, "is Camay—and the Camay 'Mild-Soap' Diet." Mrs. LaPointe is so right. Skin specialists themselves advise a regular cleansing routine with a fine mild soap. And Camay is milder—milder by actual test than 10 other popular beauty soaps.

Put your skin, too, on a "Mild-Soap" Diet!
Change today to the regular routine of a "Mild-Soap" Diet. Twice every day—for 30

days—give your skin Camay's gentle care. But be constant—don't miss a single day. For it's the regular cleansing—the day to day care—that reveals the full benefit of Camay's greater mildness.

Follow the advice of this charming bride. Get 3 cakes of this milder Camay today. Start with the Camay "Mild-Soap" Diet tonight. Notice how stimulated—how much fresher your skin feels even after one treatment. And in a few short weeks you may reasonably hope to see a cleaner, more appealing skin—a lovelier you.



THE SOAP OF BEAUTIFUL WOMEN

✓ Camay is milder by actual recorded test—in tests against ten other popular beauty soaps Camay was milder than any of them!

Go on the CAMAY "MILD-SOAP" DIET!



Work Camay's milder lather over your skin, paying special attention to nose, base of the nostrils and chin. Rinse and then thirty seconds of cold splashing.



Then, while you sleep, the tiny pore openings are free to function for natural beauty. In the morning—one more quick session with this milder Camay.

Figure 2.1 Camay. Ladies' Home Journal. September 1941: 3

“You can be lovelier! You can help your skin—help it to a new beauty, to a cleaner, fresher, more natural loveliness by changing to a 'Mild-Soap' Diet.” (September 1941: 3)

This ad predates the bombing of Pearl Harbor and America's entry into the war. It contains no wartime messages. Even after America enters the war, wartime messages do not begin to appear in the campaign until 1944.

A Camay ad from January 1943, shown in Figure 2.2, demonstrates no wartime themes or messages. Figure 2.2 maintains the stylistic consistency of the campaign by depicting a real bride and her testimonial of bridal beauty. As in Figure 2.1, the ad in Figure 2.2 offers the reader suggestions as how to apply the Camay product. Also like its earlier counterparts, Figure 2.2 conveys no messages about the war or home front activities. The absence of war messages in the Camay campaign ends in the February issue of *Ladies' Home Journal*.

Shown in Figure 2.3, this half-page Camay ad maintains the bridal-testimonial theme, but this time also addresses a wartime social tension by adding a wartime message concerning shortages.⁵⁰ In the bottom right corner of the ad, the wartime message reads: “Treasure your Camay, these war days—for soap is made of vital war materials. Use just enough Camay to work up a good lather. And keep your soap dish dry—so the cake will last longer!” This appeal to conservation is the first mention of home front conditions and war for the Camay campaign.

Camay continued to include appeals to soap conservation throughout the duration of the war. For example, in the March 1944 issue of *Ladies' Home Journal* the conservation message gives three suggestions for preserving soap and making it last.⁵¹ The next month's ad in the April 1944 issue goes one step further by listing soap conservation suggestions and stating that “It's patriotic to save soap in wartime!” The Camay campaign running in *Ladies' Home Journal*

⁵⁰ “Softer, Smoother Skin...” *Ladies' Home Journal*. February 1944: 56.

⁵¹ “Look...Softer, Smoother Skin with just One Cake of Camay!” *Ladies' Home Journal*. March 1944:177.

the conservation of soap as part of the war effort until November 1945.

The ad shown in Figure 2.4 contains the classic Camay bride and testimonial.⁵² A close-up inspection of the appeal to conservation, seen in Figure 2.5, shows a subtle, but important change in the campaign's message.⁵³ Whereas previous conservation messages stated the importance of “war materials” that go into soap, the message in Figure 2.5 makes no mention of the war. The message reads, “Be saving—with everything! Make your Camay last—it's made from precious materials.” Note that the message does not say “precious war materials” but simply “materials.” This is an important shift in the campaign. While still addressing war-related shortages, the ad refrains from mentioning the war. Also different from earlier Camay ads, the ad in Figure 2.4 depicts the bride engaged in romantic situations with her husband. This type of appeal to romantic activity is new to the Camay campaign. In keeping with the departure from war themes, the husband is shown wearing civilian clothes. From this point on through 1946, the Camay campaign too takes on a civilian character.

⁵² “Just One Cake of Camay and your Skin is Softer, Smoother!” *Ladies' Home Journal*, March 1945: 4.

⁵³ *Ibid.*

March, 1944

Look... Softer, Smoother Skin with just One Cake of Camay!

Skin tests prove Camay is Really Mild.

Count on it... your complexion will grow fresher, more velvety soft and appealing... with just one cake of Camay! Yes, change to proper mild care... to the CAMAY MILD-SOAP DIET. Skin specialists tested this care... on over 100 complexions... on girls with skin like YOURS! And the very one cake of Camay made most complexions simply "bliss"! Made them softer—fresher—even younger looking!



So mild... it cleanses without irritation!

These tests proved Camay's mildness... proved how it can benefit skin. "Camay is really mild," said the specialists, *it cleanses without irritation!* No wonder the Camay Mild-Soap Diet brings such striking improvement to complexions! So don't risk irritating beauty mistakes. Get Camay and see how one cake can bring fresh new radiance to your skin.



Go on the Camay Mild-Soap Diet!

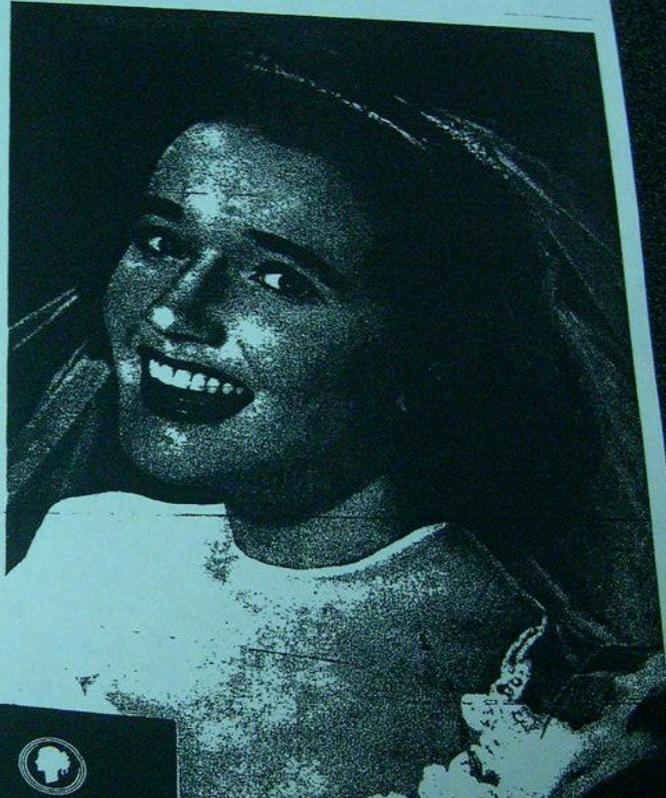
Take only one minute—night and morning. Cream Camay's mild lather over your face—nose, chin. Rinse with warm water. Give oily skins an extra C-O-L-D splash.

That's all—and skin's lovelier with your very first cake of Camay!

CAMAY SUGGESTS THESE WARTIME "SOAP-SAVERS"

Enlist the family—get them to help you save soap, for it's made of precious materials.

1. Use just enough Camay for a good lather.
2. Keep a cloth handy to wipe your soap dish dry—wet dishes waste soap.
3. Use Camay sponges in a bathmit—for grand *mild-lather* baths!



Mrs. John H. Ridley OF SAN DIEGO, CAL., SAYS

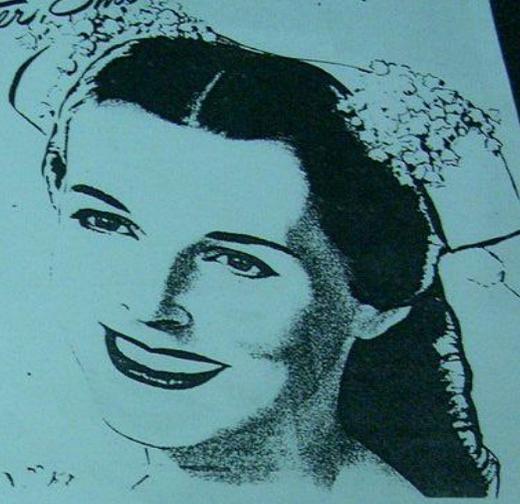
"Camay's mild lather helped my skin look lovelier—the very first cake I used! And now, when friends ask me about my skin care, I suggest the Camay Mild-Soap Diet."

Figure 2.4 Camay. Ladies' Home Journal. November 1945: 4



Just One Cake of Camay and your Skin is Softer, Smoother!

For romance, win a softer, smoother complexion. You can—with just your very *first* cake of Camay—when you change from careless cleansing to the Camay Mild-Soap Diet. Doctors tested Camay's daring beauty promise under exact clinical conditions—on scores and scores of complexions. And the doctors reported that woman after woman—using just *one* cake of Camay—had fresher, clearer, softer skin. Even younger-looking skin!



MRS. MORTENSON'S STORY

Rocking chair romance. Engaged, the happy light in Helen's eyes is matched by the glow of her complexion—clear, smooth, radiant. "My skin responds to Camay care," says Helen. "Really, my very *first* cake of Camay brought the liveliest sparkle that a girl wants in her complexion."

"I'm forever telling friends," Helen adds, "that the Camay Mild-Soap Diet really works wonders!" Try it. Simply pat mild Camay over your face—over and over—each night and morning. Rinse warm. Dash oily skin with cold water. Doctors proved just one cake of Camay—is mild in cleanses without irritation—can bring softer, smoother skin.



MRS. ROBERT MORTENSON

—the former Helen Ann McManus of Newark, N.J.

Bridal portrait painted by *Belgian*

"I'm forever telling friends," Helen adds, "that the Camay Mild-Soap Diet really works wonders!" Try it. Simply pat mild Camay over your face—over and over—each night and morning. Rinse warm. Dash oily skin with cold water. Doctors proved just one cake of Camay—is mild in cleanses without irritation—can bring softer, smoother skin.



Singin' in the snow— and planning a "honeymoon holiday" every winter. "Bob and I want to stay young," confides Helen. "I like his compliments—and to keep them coming, my complexion stays on the Camay Mild-Soap Diet."



Be saving—with everything! Make your Camay last—it's made from precious materials!

Figure 2.5 Camay. Ladies' Home Journal. February 1946: 78

Jergens

The Jergens brand appears in advertising in *Ladies' Home Journal* from 1941-1945. The campaign is discontinued in 1946. These advertisements consistently made strong appeals to romance and attractiveness. During the war years, the campaign began to include images of sexualized soldiers and appeals to reunion with a fighting man. Ads from the Jergens campaign in 1941 do not contain any wartime messages nor depict the male love interest as a soldier.

The ad shown in Figure 3.1 contains explicit appeals attractiveness combined with a visual image of a couple engaged in hand caressing, a romantic activity. The headline reads “I'm so in Love with your HANDS!”⁵⁴ This headline sets the tone of the ad, which promises younger looking hands. The subhead below the photographed couple reads, “What is the 'Age of Romance' for a Woman's Hands?” This text suggests that youthful hands are the keys to romance. The body copy reinforces this idea. It begins with,

“There's Sally in her 'twenties' --but don't her hands look older? That's because they're so often rough. But busy Mrs. B in her 'fifties' has the gracious soft, smooth hands that are charming, romantic at any age. Her secret? Just simple, regular care with Jergens Lotion!”(66)

The allusion to a woman in her fifties having better hands than a woman in her twenties indicates that this ad is directed towards older married women and younger unmarried females, to whom themes of youthful attractiveness will both resonate. Targeting to these two different demographics can be observed in another ad from December 1941.

The half-page ad shown in Figure 3.2 repeats the appeals used in Fig 3.1. Promises of attractiveness and romance are used to target older married women and younger unmarried women. The headline makes an explicit appeal to the ultimate romantic activity: marriage. It

⁵⁴ Jergens. *Ladies' Home Journal*. October 1941: 66.

"I'm so in Love with your HANDS!"



Continued from Page 65.

"Somebody in Washington decides how often I got to paint the inside of my barn—and they call this a free country!"

Joe laughed. "Well, you might set up a cash-and-carry milk station just outside the city limits—and thumb your nose at the council."

Conway looked so thoughtful that he added hastily, "I was kidding, Henry. You'd do better to go ahead and comply with the ordinance."

As soon as Conway was gone, Mary came into the inner office, looking frightened and sick. "I heard part of what he said. And it made me think of something. I took my Sunday-school class on a winter road, two weeks ago."

He interrupted her ruefully: "Don't tell me the milk came from Conway's."

She shook her head. "We didn't have any milk. I took a jug of water. But it wasn't enough. We were close to an old farmhouse, and the children found a well. Do you suppose . . . ?"

He didn't want to suppose. She looked so stricken that he wanted to laugh off the possibility and tell her to forget it. But it wasn't so easy as that. If the well was bad it ought to be sealed—and maybe the rest of the Sunday-school class ought to be inoculated.

"It's just an off chance, of course," he said at last. "But why don't you take my car and drive out and get a sample of that water? Mail it in to the state department of health, and tell them to call me up as soon as they've got a report."

He went through his mail and the list of telephone calls while she was gone, and found a letter from Chris Kelly. He hadn't seen Chris or thought of him for fifteen years, but Chris wrote—as breezily and familiarly as a currently intimate friend—that he had applied for a job with the state department of agriculture, and would Joe please "put the bee" on anybody in the department he happened to know.

Joe did happen to know Wyn Montgomery, on the board of agriculture, but for a moment or two he sat there hesitating. He never had really liked Chris. And yet, if Wyn could do Chris any good . . . With the letter still in his hand he put in a call for Riverton, the state capital—feeling noble, rather than otherwise, he remembered afterward. Certainly without any hint of the repercussions that were to follow.

What is the "Age of Romance" for a Woman's Hands?

THERE'S Sally in her "twenties"—but don't her hands look older? That's because they're so often rough. But busy Mrs. B. in her "fifties" has the gracious soft, smooth hands that are charming, romantic, at any age. Her secret? Just—simple, regular care with Jergens Lotion!

It's almost like professional hand care. Two ingredients in Jergens Lotion are used by many doctors to help hard, harsh skin to rose-leaf smoothness.

Your poor hand skin—so often water-dried, wind-dried! Jergens Lotion furnishes new softening moisture it needs. No stickiness! Easy and quick! 50¢, 25¢, 10¢—\$1.00, at beauty counters. Start now to use this favorite Jergens Lotion.



WELL-KNOWN PALMIST "PSYCHOANALYZES" MISS WATSON'S HANDS

"This life line is very interesting," says Sonia Barrington, well-known New York palmist. "It indicates a changeful, colorful life."

MISS MARGARET WATSON, herself, writes from Chicago, "I had a problem to keep my hands smooth until I began to use Jergens Lotion."

JERGENS LOTION

FOR SOFT, ADORABLE HANDS



FREE! PURSE-SIZE BOTTLE

MAIL THIS COUPON NOW

(Paste on a penny postcard, if you wish)
 The Andrew Jergens Company, Box 3124,
 Cincinnati, Ohio (In Canada: Perth, Ontario)
 Please send my free purse-size bottle of the famous Jergens Lotion.

Name _____
 Street _____
 City _____ State _____



Figure 3.1 Jergens. Ladies' Home Journal. October 1941: 66

and here water ten yards ahead of them, but thin Pierre Blake, grinning like a monkey, pulled on into mid-channel, and here was the Merry Fortune herself, thrashing through the sea toward them, the wind thundering in her crowded sails.

Another flash, another deafening report, and this time there was a tearing sound of splintering wood, but Dona could see nothing; she only knew that someone had thrown a rope down into the boat, and someone was pulling them close to the side of the ship, and there were faces laughing down at her, and the hands that lifted her, and away beneath her was the black swirl of water and the little boat upside down.

The Frenchman was standing at the wheel of the Merry Fortune, and he, too, had a cut on his chin even as she did, and his hair was blowing about his face, but for one moment his eyes held hers and they smiled at each other.

"Throw yourself on your face, Dona," he said. "They'll be firing again," and she lay beside him on the deck, exhausted, aching. This time the shot fell short, and his "Save your powder, boys," he laughed. "You'll not catch us this time."

And now the Merry Fortune reared and fell into the trough of the seas, and the sails thundered and shook, while someone shouted from the pursuing boats behind, and someone with a musket in his hand let fly at the rigging.

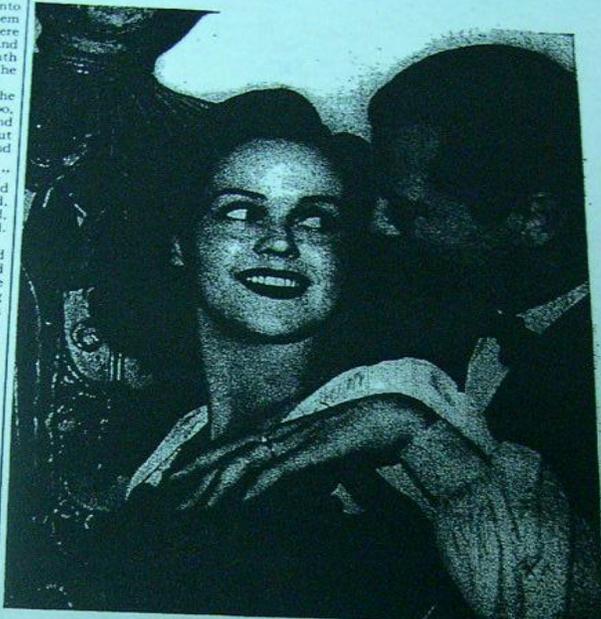
"There is your friend, Dona," called the Frenchman. "Do you know if he shoots straight?"

She crawled aft, looking over the stern rail, and there was the leading boat almost beneath them, with Rashleigh's face glaring up at them, and Godolphin raising a musket to his shoulder.

"There's a woman aboard," shouted Rashleigh. "Look there!"

(Continued on Page 79)

"My Ring on your soft little HAND"



Romance is ageless as the "Eternal Feminine" of soft, smooth hands



KEEP THIS AGELESS CHARM in your hands! Have almost professional hand care right at home, by using Jergens Lotion regularly. Jergens treats your skin with 2 ingredients, so "special" for helping soften and smooth harsh skin that many doctors use them.

Your hand skin may lose its youth-like pliancy from constant work with water. (This tends to dry out nature's softening moisture.) But every use of Jergens supplements nature's moisture. Easy to use! Jergens Lotion isn't sticky. Smooth on after every handwashing. Get this favorite Jergens Lotion today.

"MRS. SIKES HAS A 'LOYAL' HAND," SAYS SONIA BARRINGTON, NEW YORK PALMIST

"This hand indicates an enthusiastic, spontaneous and very honest nature," the famous palmist says, "with a lively, friendly interest in people."

Mrs. Sikes, Atlanta, Ga., writes, "Regular and generous use of Jergens Lotion has made my work easier and my hands noticeably soft."

JERGENS LOTION

FOR SOFT, ADORABLE HANDS



FREE! PURSE-SIZE BOTTLE

MAIL THIS COUPON NOW

(Paste on a penny postcard, if you wish)

The Andrew Jergens Company, Box 3126
Cincinnati, Ohio (In Canada: Perth, Ontario)

Please send my free purse-size bottle of the famous Jergens Lotion.

Name _____
Street _____
City _____ State _____

A
ER

THIS IS A WATCHBIRD WATCHING A MUMBLER

ro Leaf

Mumbler. Somebody just mention and you would think, going to beat it. It ducks its mouth and talks as though Nobody can understand open their mouths?

ER THIS MONTH?

NO

Figure 3.2 Jergens. Ladies' Home Journal. December 1941: 77

reads, “My Ring on your soft little HAND.”⁵⁵ The subhead reinforces the sex appeal made in the headline, “Romance is ageless as the 'Eternal Feminine' of soft, smooth hands.” This ad, like others in the campaign, promotes the idea that a woman's feminine charm is essential to attracting a mate. According to the Jergens campaign, a woman's soft hands are essential to maintaining femininity. The body copy further reinforces this concept. It reads, “Keep this ageless charm in your hands! Have almost professional hand care right at home, by using Jergens Lotion regularly.”(77) This sentence identifies the targets of this ad as older women seeking to regain youthful attractiveness, as well as younger women seeking to maintain their feminine charm.

None of the ads from 1941 for the Jergens campaign demonstrate any wartime messages. In both Figure 3.1 and 3.2, the male love interest is affluent, well-dressed, white, and not in the military. Beginning in January 1942, the Jergens campaign began to include soldiers as the idealized romantic partner.

As in Figs. 3.1 and 3.2, the ad in Figure 3.3 contains appeals to romance and attractiveness targeted to a wide age range of women. Unlike its predecessors, Figure 3.3 clearly presents the male love interest as military, indicated by his uniform. This is the first wartime theme used in the Jergens campaign. No other wartime themes are present in Figure 3.3. However, beginning in 1943, Jergens began to target only younger war workers, as the advertising expressed messages pertaining to war work without appeals to older women.

A close-up of a Jergens Lotion ad from the April issue of *Ladies' Home Journal* clearly indicates the campaign's shift to target the war worker segment, as shown in Figure 3.4. The body copy in the ad reads, “A man is proud when his girl's hands work hard and are still

⁵⁵ Jergens. *Ladies' Home Journal*. December 1941: 77.

"It's sweet to hold
your HANDS—"



At 16 or 60—you can have this
endearing softness in your HANDS



REPEATEDLY IN WATER—your hands may threaten to look too old—feel unpleasantly rough. Do let Jergens Lotion help you! Every application furnishes softening moisture your hand skin needs to guard its youth-like smoothness. (Repeated use of water tends to dry out your hand skin's natural moisture, you know.) Better use Jergens after every handwashing.

ALMOST LIKE PROFESSIONAL HAND CARE
—regular use of Jergens Lotion helps prevent dismayingly roughness and chapping. 2 ingredients in Jergens are the very ones many doctors use to help harsh skin to divine softness. Easy! Quick! No sticky feeling! \$1.00, 50¢, 25¢, 10¢. Always use Jergens Lotion!



**JERGENS
LOTION**
FOR SOFT,
ADORABLE HANDS



Mail This Coupon Now
FREE! PURSE-SIZE BOTTLE

(Paste on a penny postcard, if you wish)

The Andrew Jergens Company, 3133 Alfred Street
Cincinnati, Ohio (In Canada: Perth, Ont.)

I want to try the famous Jergens Lotion at your expense. Please send purse-size bottle—free.

Name _____

Street _____

City _____ State _____

**Aprons of
Pennsylvania Dutch**

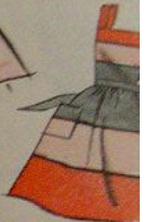
DESIGNED BY

THESE are Pennsylvania Dutch aprons. For work or black-and-white afternoons with a touch of color so important bleached muslin of heavy material. The gay simply striped



For the morning's brisk dust-off, pink-and-white-striped shirting with plain pink panels.

Three different colors in percale, marked off with bands of matching color cotton bias tape.



For a young pink floral plain patterned apron.

Sunday—a white apron with eye beading.



Figure 3.3 Jergens. Ladies' Home Journal. January 1942: 38

ld, "into my home. myself, I would have first arrived. Now it makes me very and I want you to quite well."
 poor women who t clean rooms or

ting on in the and the best re that it will lp you along.
 LA BRUYÈRE.

ds—to think 's home, and them there. I could that

e Children's deeply that e exhausted in upon her ns that we is effect. eached the She came tron—her er charm- sion than d at the eyes. She ly, with- e forward farther; endover air; the d then farther

"Well, Foun- nly an know

nd she nto a er. I unity te all eatest

THEY ALSO SERVE LOVE ...these Hands of Women who work

A MAN IS PROUD when his girl's hands work hard and still are feminine, soft to touch. And you manage so easily, when you use Jergens Lotion regularly.

That's like giving your hands professional care—only mighty quick and easy. Pleasant, too.

Think happily while you apply Jergens Lotion—"I'm benefiting my skin with the same 2 ingredients many doctors use to help neglected, roughened skin become younger-looking, smoother, softer." Jergens Lotion leaves no sticky feeling. It's smart to use Jergens.



Using India ink, specially heavy carbon paper, in a war plant, means many extra handwashings. Regular use of Jergens Lotion helps prevent skin-dryness, awkward harsh, rough hands.



More hard work, often, at home. But Jergens Lotion protects the youth-like, comfortable smoothness of your hands. Furnishes your hand skin with much-needed beauty-giving moisture...



Jergens Lotion

FOR SOFT, ADORABLE HANDS

Needed—because frequent handwashings deplete nature's skin-softening moisture. No bother to

smooth on Jergens. No sticky feeling. An extra bottle in your kitchen saves time, steps.

★ BUY WAR BONDS AND STAMPS ★

Figure 3.4 Jergens. Ladies' Home Journal. February 1944: 58

feminine, soft to touch.”⁵⁶ Captions below the pictures describe different war work situations that could be harsh on a woman's skin. This shift in demographics, from a wide range of women to war workers, and the addition of war messages reflects the advertiser's need to capitalize on societal situations as a result of the war. Jergens decision-makers apparently felt it necessary, and profitable, to position their products to young war workers, possibly as a result of the mass movement of women into jobs traditionally held by men and the explosion of marriages between 1940-1943.

Jergens, like many other advertisers who ran magazine ads in 1943, also positioned itself as a patriotic brand by including messages like “Buy War Bonds and Stamps.” It should also be noted that Jergens continues to portray male lovers as soldiers. They are always shown engaged in romantic hand-holding, perhaps as an implied reunion appeal. A Jergens ad in 1944 shows a different, very explicit reunion appeal.

In the ad shown in Figure 3.5, a soldier is shown kissing the hand of a woman who is presumably his wife. The insignia on the man's collar indicates that he is military. The reunion appeal is contained in the body copy, which reads:

“Expect me on the fifteenth,” your wire said. Oh, darling, you'd been away so long! So much to do to have things ready for you. I almost forgot about my hands. Until I suddenly saw them, grimy and rough. “Watery” jobs do take the natural softeners from the skin. How I ran for my Jergens Lotion. Used my Jergens faithfully. And my hands—well—you kissed my hands, darling, in the way I'll always love. (49)

It should be noted that Figs. 3.4 and 3.5, while containing messages pertaining to war work, they do not explicitly promote war work. Rather, war work is something that women in ads from 1944 do while waiting for their lovers to return from war. By depicting war workers, Jergens targets them as a consumer market with identifiable images and romantic themes. At the time,

⁵⁶ Jergens. *Ladies' Home Journal*. April 1943:53.

millions of women were in similar situations as the women depicted in the ads. Jergens' use of sex appeals, especially the reunion appeal, proposes that returning soldiers want to touch feminine hands. This reinforced the notion that it was important to the men returning home that women maintain soft skin. In turn, use of this sex appeal positioned the Jergens brand as the war worker's choice for maintaining attractive hands.

to the tennis courts as Minerva, she marched out
The Miller boys were playing and she
chased them on and presently she saw John
waving down at her.
"Come on down," she called.
He came down, spick-and-span in a clean
uniform, just as Bill McDonald dropped off
a passing car at the gate.
"Let's have some doubles," she suggested.
"Joe Miller and Bill, and John and I."
Bill was studying her astoundedly. "What
on earth have you got on your head?"
"She could feel John's gaze on her head?"
She held her head high. "I'm getting ready for
tonight," she said airily.
"I thought —" Bill's voice came to an
abrupt halt. It resumed with an incredulous
note. "You mean you have to use those
doodads to make it curl?"
"And how!" said Susie. "You don't re-
member any curls, do you, when I used to
go swimming in the river as a kid? Mother
wouldn't let me get a permanent till I was a
big girl."
"But you always —" said Bill, then
stopped again.
Susie forced her gaze toward John Darcy.
He was smiling at her.
"I think it looks sort of cute," he said.
"All those contraptions."
"I think it looks terrible," said Bill.
"Can't you tie something over it?"
"It dries faster this way," said Susie.
"Go on, boys, get your shoes. Joe, you're



ARTISTRY

◆ We do not become sculptors and musicians by never practicing those arts, and we cannot become friends and lovers without practicing the arts of friendship and love.
—KEATS. Quoted in *The Defeat of Woman*, Mary Moore (C. W. Daniel Co. Ltd.).

ected. Jimmy, you have to chase my balls."
When Bill came back he said, "I don't know about this tennis. Haven't you got a lot of stuff to pack up for supper—sandwiches to make? If Nora's out —"
"Lots of time," said Susie carelessly.
John Darcy had a military sense of time. She never, she knew, allowed herself quite enough—at least not enough for the interruptions which always happened. It was a fault she always, honestly, meant to correct. But tonight she procrastinated deliberately. She played tennis till her mother called to her and everybody had to pitch in to help, and she took so long to dress that Constance came to her door irately.
"Susie, this is outrageous! Everyone is out there waiting."
"Dos minutos," said Susie serenely. She had once started to learn Spanish for a trip to Mexico that had never materialized.
She peeked out the window at John Darcy's smooth brown head, now bent politely toward Kij Amber. It was a hard head, under its warmth of feeling, and once John got to reflecting what it would be like to wait for her like this, day in, day out —
The dos minutos were ten before she emerged, gay as sunshine in a yellow frock, with yellow ankle socks and a blue-and-yellow ribbon in her hair. She had parted her hair, an effect of disarming sweetness, and it hung in a long bob, the ends upcurling.
"Cute," said John Darcy, putting a finger to those curls.
Bill McDonald saw the gesture, but the smile, she felt, did not matter so much as the tones of John's voice, that low, happy, ringing quality that no casual words could steal. "Are you ready?" asked Bill coldly. Every moment of that evening was a gain to her. The supper on the Rock was

I counted the hours, dear

"EXPECT ME THE FIFTEENTH," your wire said.
Oh, darling, you'd been away so long!
So much to do to have things ready for you. I almost forgot about my hands. Until I suddenly saw them, grimy and rough.
"Watery" jobs do take the natural softeners from the skin.
How I ran for my Jergens Lotion. Used my Jergens faithfully. And my hands—well—you kissed my hands, darling, in the way I'll always love.
"Keep your hands so soft for me, sweet," you said.
And indeed, dear, I always will. I'll keep on using Jergens Lotion.



Lovely young wives of men in Service care for their hands with Jergens Lotion, nearly 3 to 1. Jergens gives practically professional care to the hands. Many doctors rely on 2 ingredients for helping roughened skin to longed-for smoothness; both are in Jergens Lotion. Such simple, easy care! Jergens leaves no sticky feeling. Be sure and use Jergens Lotion.

JERGENS LOTION FOR SOFT, ADORABLE HANDS

Figure 3.5 Jergens. *Ladies' Home Journal*. September 1944: 49

Lux

The campaign for Lux Toilet Soap ran in *Ladies' Home Journal* during the years studied, 1941-1946. In the advertisements, Lux maintained a consistent market demographic: young unmarried women. Lux surrounded its product with glamour, often making claims that Hollywood actresses used the products and even included endorsements from screen stars of the time. In these ads, women are shown engaging in romantic activities, often kissing or embracing men. These ads appeal to young women's desire to be glamorous and as attractive as a movie star. Like many toiletries ads from the time, Lux ads promise enhanced attractiveness and romantic experiences as a result of using the product. Wartime themes are not present in the campaign until 1944, when messages appeared about materials shortages.

Figure 4.1 is a typical ad for Lux from 1941 that ran in the July issue of *Ladies' Home Journal*. In this ad, Lux soap carried the endorsement of Paramount star Dorothy Lamour. She was shown in various bathing scenes with speech bubbles containing messages about Lux Toilet Soap's beautifying properties. One bubble reads, "Screen stars know a thing or two! Lux soap makes a wonderful beauty bath—leaves skin sweet." Another reads, "I wouldn't dream of going out on a date without my daily Lux soap bath!" And third reads, "Lux soap makes me sure of daintiness and every girl knows that's important!" The messages in the speech bubbles convey the necessity of maintaining constant feminine charm. In the bottom right-hand portion of the full page ad, a picture demonstrates the promise of romantic activity as a result of improved attractiveness. Lamour is shown smiling as she dances with a man. The tagline on the bottom reads, "9 out of 10 Screen Stars use Lux Toilet Soap."⁵⁷ The ad suggests that one can be as attractive as a screen star simply by using the soap that 90 percent supposedly use.

Figure 4.2 from the Lux campaign promotes similar values: a necessity for daintiness,

⁵⁷ Lux Toilet Soap. *Ladies' Home Journal*. July 1941: 51.

July, 1941

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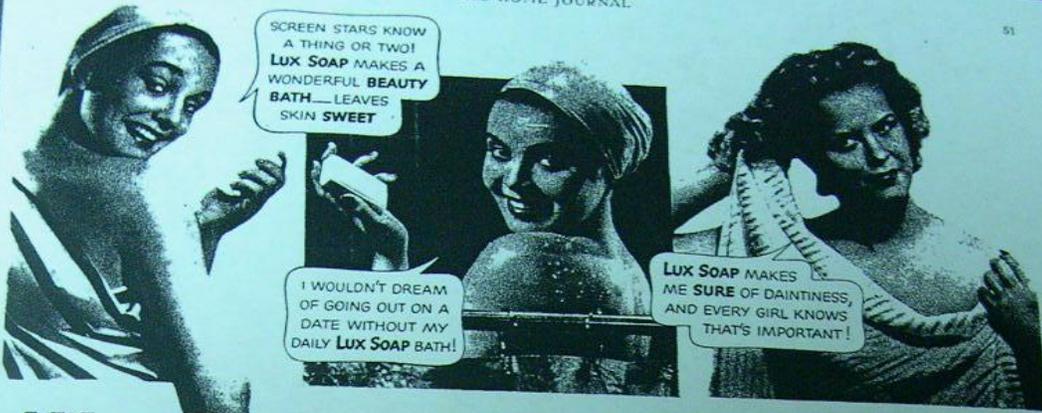
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SCREEN STARS KNOW
A THING OR TWO!
**LUX SOAP MAKES A
WONDERFUL BEAUTY
BATH—LEAVES
SKIN SWEET**

I WOULDN'T DREAM
OF GOING OUT ON A
DATE WITHOUT MY
DAILY **LUX SOAP** BATH!

**LUX SOAP MAKES
ME SURE OF DAINTINESS,
AND EVERY GIRL KNOWS
THAT'S IMPORTANT!**

WOMEN EVERYWHERE THRILLED with HOLLYWOOD'S BEAUTY BATH!



NO SMART GIRL
NEGLECTS **DAINTINESS**.
A DAILY **LUX SOAP**
BEAUTY BATH MAKES
YOU **SURE!**

"**S**UCH a delightful way to make sure of
daintiness!" screen stars say. And
women everywhere agree. Lux Toilet Soap's
creamy lather caresses the skin so gently,
carries away perspiration, every trace of dust
and dirt—leaves skin really smooth—sweet.
You'll love the luxury of a daily Lux Toilet
Soap bath—you'll love the delicate, clinging
fragrance it leaves on your skin.

PARAMOUNT STAR

DOROTHY LAMOUR

9 out of 10 Screen Stars use Lux Toilet Soap

Figure 4.1 Lux. Ladies' Home Journal. July 1941: 51

They know how to keep skin **SWEET!**



They're LUX Girls

DAINTINESS WINS ROMANCE! AND ANY GIRL CAN HAVE THIS CHARM! A DAILY LUX SOAP BATH MAKES YOU SURE...LEAVES SKIN FRESH AND SWEET...FRAGRANT, TOO

MILDER!
COSTLY PERFUME!
PURE!
ACTIVE LATHER!

Popular girls take Hollywood's tip—protect daintiness with ACTIVE-LATHER beauty baths. Lux Toilet Soap carries away perspiration, every trace of dust and dirt—leaves skin *really* fresh from top to toe. Delicately perfumed, too, with a fragrance you'll love.



IDA LUPINO

9 out of 10 Screen Stars use Lux Toilet Soap

I WANT to see powerful things how we forget listen to our child And least of all too—to those we should. Because and strange thing can see that wh friends that seal ones we move to sit in their radii good, like ultravi This is the reason to, it creat and expand. Id grow within us: know how if a j jokes you by bacon and if he does no in you weazens up the principle of happy and free w And if you are a of having a good t everybody aroun and interesting), of doing them goe Who are the p whom you go for hard, practical on exactly what to d that is, the kindest bossy people that cause by pouring them, you then ki it yourself.

When we listen alternating curren us so that we ne other. We're const Now there are brill not listen much. I wres on their app tertaining but exis is because these let performers, by not talk, do not let us and expand—and it expanding that ma fountain inside us cast up new thoug laughter and wisdo someone has lister home rested and li

Now this little cr all. It is the spirit, the imagination—w call it. If you are have no solitude, ru talk to too many pe cocktails, this little over and covered v The result is you center, the creatio live from the perip That is, you go alo without imaginatio Well, it is when us, with quiet fasc the little fountain to accelerate in th I discovered all ago, and truly it change in my life went to a party I "Now try hard things. Talk. I when tired, I wo of coffee to keep. But now before tell myself to li anyone who talk

Figure 4.2 Lux. Ladies' Home Journal. November 1941: 50the attractiveness of film stars, and

possible romantic situations. The headline reads, “They know how to keep skin SWEET! They're Lux Girls.” The ad carries the endorsement of Ida Lupino, who is depicted as saying in a speech bubble, “Daintiness wins romance! And any girl can have this charm! A daily Lux soap bath makes you sure—leaves skin fresh and sweet—fragrant too!”⁵⁸ Lupino's “quote” very clearly promises romance from improved attractiveness as a result of using the product. Again, as in Figure 4.1, the Lux ad portrays movie star as the pinnacle of daintiness, appealing to women who wish to attain similar charms.

Figure 4.3, an example from October 1942 of the Lux campaign, maintains the dainty movie star motif. In the ad, Columbia Pictures star Marlene Dietrich is shown in a shower robe fresh from a Lux beauty bath. The headline reads, “It's easy to make daintiness SURE—just use Lux Soap for a luxurious daily beauty bath.”⁵⁹ Like the ads in figures 4.1 and 4.2, the ad in 4.3 reinforces the idea that daintiness is essential to romance. This is demonstrated in the body copy which reads:

“You can't neglect daintiness and then expect Romance,” says fascinating Marlene Dietrich. And tells you how she and so many other famous screen stars protect this important charm. “It's easy to make sure, I just use my complexion soap for my daily bath too.” (51)

It should be noted that Figs. 4.1, 4.2, and 4.3 contain no war messages. The Lux campaign did not begin to include such messages until 1944.

In an ad appearing in the January issue of *Ladies' Home Journal*, Lux inserted a wartime message into their traditional movie star campaign. The ad stars Paramount actress Paulette Goddard, shown wrapped in a towel. The headline makes the typical Lux appeal to daintiness,

⁵⁸ Lux Toilet Soap. *Ladies' Home Journal*. November 1941: 50.

⁵⁹ Lux Toilet Soap. *Ladies' Home Journal*. October 1942: 51.

"It's easy to make daintiness SURE —

*just use Lux Soap
for a luxurious daily
beauty bath"*

MARLENE DIETRICH

COLUMBIA PICTURES STAR

YOU can't neglect daintiness and then expect Romance," says fascinating Marlene Dietrich. And tells you how she and so many other famous screen stars protect this important charm. "It's easy to make sure. I just use my complexion soap for my daily bath soap, too." Lux Toilet Soap's creamy ACTIVE lather gently caresses the skin, swiftly removes every trace of dust and dirt. You will want to try this simple way to make sure of skin that's fresh and sweet!

YOU will enjoy the luxury of a daily beauty bath with fragrant white Lux Toilet Soap. You'll love the delicate perfume it leaves on your skin!

SCREEN STARS ARE
RIGHT! A LUX SOAP
BEAUTY BATH MAKES
DAINTINESS
SURE!

**9 out of 10
Screen Stars use
Lux Toilet Soap**



Figure 4.3 Lux. Ladies' Home Journal. October 1942: 51

“A Lux girl? You bet I am! It's the soap that leaves the skin SWEET!”⁶⁰ The body copy describes the charming scents “that men adore” left behind after bathing with the product.

As can be seen in the bottom right-hand corner of Figure 4.4, the message reads, “It's patriotic not to waste soap! Use only what you need. Keep soap dish dry. Moisten last sliver and press against new cake.” This message is very similar to war messages in the Palmolive campaign, in that it promotes conservation of soap as part of a patriotic duty. The message is different from some of the Camay ads, which promoted actual use of the product as part of a patriotic duty to maintain beauty. The Lux campaign makes no such association between using the toilet soap and patriotism. Rather, *not* using the soap in excess is what a patriotic American girl should do, according to Figure 4.4.

Lux continued to run similar conservation as patriotism messages until 1946. An exception can be found in the February 1945 ad shown in Figure 4.5, which followed the Lux formulaic combination of movie star glamour and appeals to attractiveness. The ad differs from earlier ads in that it contains no explicit war message. The ad does, however, show an illustration in which the male love interest is a military man. The ad contains no other war theme. Other Lux ads from 1945 did contain messages promoting the conservation of soap as a patriotic activity.

Lux ads in 1946 remained similar to their predecessors. The campaign kept using movie stars and promoted daintiness as essential to romance. However, the ads in 1946 either contain abbreviated non-war messages concerning conservation or contained no such message at all. The ad shown in Figure 4.6 contains no message about conservation.

A close-up of the ad shown in Figure 4.7 shows a message about saving soap. It reads, “FIGHT WASTE—Lux Toilet Soap uses vital materials. Don't waste it!” It should be noted that

⁶⁰ Lux Toilet Soap. *Ladies' Home Journal*. January 1944: 47.

the message in Figure 4.7 is consistent with changes in the Palmolive campaign at the same time in 1946. There is an appeal to conservation, but no mention of the war or war effort.

Soap and skin care ads from the period studied show some consistent themes. First, these ads appeal to their audiences' desires to get married or find companionship. To do so, they make strong appeals to romance, positioning the product as a means to attracting a desirable husband. Lux's claim that "daintiness wins romance" is a clear example of this type of sexual promise. Appearing concurrently with these appeals to romance are war messages. As American involvement in the war escalates, the men appearing in soap and skin care ads are increasingly enlisted men. These ads demonstrate the high sex appeal of men in the military during the time period. Furthermore, these ads contain messages to address home front tensions, such as materials shortages, rationing, and financing the war. These ads make appeals to conserve soap and buy war bonds. After the war ends, soap ads in women's magazines 1946 shed their wartime themes.

"A LUX girl?"

You bet I am! It's the soap that leaves skin **SWEET**"



"I LOVE the way my daily Lux Soap beauty bath leaves my skin flower-fresh, delicately perfumed," says charming Paulette Goddard. "It makes daintiness sure."
Screen stars know if a girl isn't dainty, no other charm counts. They depend on Lux Toilet Soap's creamy ACTIVE lather that removes every trace of dust and dirt—leaves skin feeling satiny-smooth and soft. Try this fragrant luxurious beauty bath!

PAULETTE GODDARD
Charming Star of Paramount's "STANDING ROOM ONLY"



YOU can be sure of daintiness, the charm that men adore. A daily Lux Toilet Soap beauty bath leaves your skin fresh and sweet—perfumed with a delicate flowerlike fragrance.

It's patriotic not to waste soap! Use only what you need. Keep soap dish dry. Moisten last sliver and press against new cake.

Lux Toilet Soap L-A-S-T-S...It's hard-milled! 9 out of 10 Screen Stars use it

Figure 4.4 Lux. Ladies' Home Journal. January 1944: 47

Here and at
to be links,"
all up. Link
you and me.
I think so."
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r case in his
is, Grisel,"
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"Glamour?"

It's 1 part Beauty
and 9 parts
Beauty Care"

Loretta Young

Star of
International Pictures



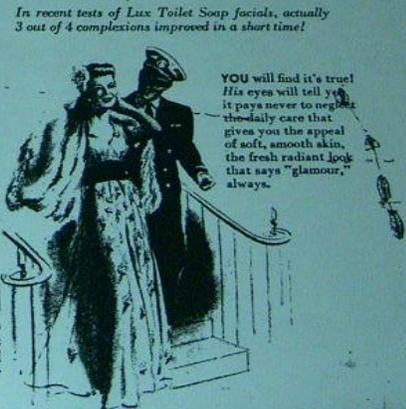
"The man in your life," says this lovely star, "just takes it for granted you were born beautiful if your hair is shining, your eyes are bright, and your skin is soft and fresh. But we women know how important day-to-day care is in order to look and keep looking our prettiest."



"What a wonderful feeling . . . when you know your skin looks smooth and lovely. That's why I never neglect my daily Active-lather facials with Lux Soap. Feels like smoothing beauty in when I cover my face with that creamy lather, and work it in thoroughly."



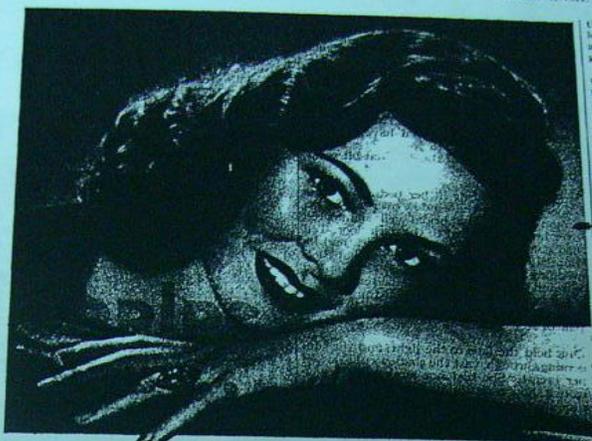
"In any man's vocabulary it's 'glamour' . . . skin that's lovely to look at—soft to touch." And our star concludes: "After you've rinsed with warm water, then cold, and patted your face dry with a soft towel, you know your Lux Soap facial's a beauty care that works!"



YOU will find it's true!
His eyes will tell you
it pays never to neglect
the daily care that
gives you the appeal
of soft, smooth skin,
the fresh radiant look
that says "glamour,"
always.

This Beauty Care really makes skin lovelier — no wonder 9 out of 10 Screen Stars use it!

Figure 4.5 Ladies' Home Journal. February 1945: 71



"Be lovelier Tonight!"

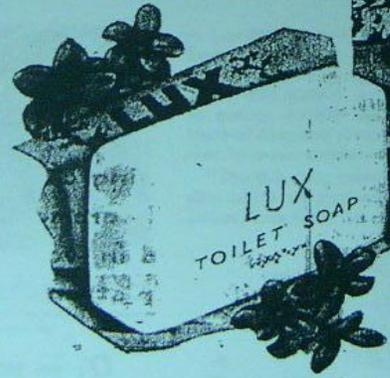
"My Beauty Facials bring quick new loveliness"

Gene Tierney

Lovely star of 20th Century-Fox's "LEAVE HER TO HEAVEN"

"It's wonderful the way Lux Soap facials leave skin softer, smoother," says Gene Tierney. "Feels like smoothing beauty in as you work the creamy Active lather well into your skin. Rinse with warm water, then cold. As you pat to dry with a soft towel, skin takes on new loveliness!"

Don't let neglect cheat you of Romance. This gentle beauty cure Gene Tierney recommends will make you lovelier tonight!



"You'll find Active-lather facials give skin fresh new beauty that wins Romance!" says Gene Tierney.

In recent tests of Lux Toilet Soap facials, actually 3 out of 4 complexions improved in a short time!

9 out of 10 Screen Stars use this Beauty Care
Lux Girls are Lovelier!

that held her, transfixed. If she turned and looked over her shoulder... But she was afraid to turn... and then the otherness was gone.
She came out to the street with the box under her arm. No. It had not been an illusion. The otherness was real, more real than anything she had ever known. More actual than the sidewalk under her feet, or the tall papery buildings, or the people who were shadows gliding past.
Gradually the buildings stopped being papery, and the people were flesh and blood. Everything was almost the same. But not quite. And she did not feel at all tired. But she walked lightly to the post office and laid her burden down at the window.
Sunlight is pouring over the hills, the plains, the valleys. Housewives hang their washing in the sun. Children play in the sun. Fathers on the beaches bare their bodies to the sun.
Ever since you, Laura, a very ordinary woman, had known that otherness, you had belonged. You did not have that dreadful sense of being outside the world and trying to get back in. That panic, that sense of slippery surface under your hands, had gone. You knew, now, that there was no such thing as being outside the world.
The more you thought about what had happened, the more real it seemed. You could never live it over again, like any other event, but it was real. It was like suddenly, when you least expect it, seeing or hearing something beautiful; like the moment when you lose yourself in beauty, before you start saying why it is beautiful and asking who is the artist. But the otherness was better than beauty.
You were not unique. The experience you had known must happen to a lot of people. Only they never told about it. You would never tell. Because you could not make the experience real to anyone who hadn't known. It could be told only with new words.
But the people who had known that otherness should have a special way of nodding at one another. As if to say, "We know. We were surprised, like you. We belong. We are not alone."
Maybe churches, back in the beginning, had been meant to be that special sort of nodding. And they had called that otherness—God.
Such an experience as yours was supposed to make you "better." But you were no better. You were almost the same Laura. With your headaches and your nerves. With your old set of sins. You were no kinder or more patient, and you had not forgiven your enemies. What were you supposed to do? Were you simply to wait for the otherness to come again?
Be still. The otherness is always near you. It does not really come and go; it does not live or cease to live. It is steadfast, and you are not steadfast. Because you are human, you cannot know it all the while. You could not bear it. Take heart. Be still. You have known what you have known. Rest there a while.

There is, perhaps, no surer mark of folly than an attempt to cure the natural infirmities of those we love. The finest composition of human nature as well as the finest china may have a flaw in it, and this, I am afraid, in either case is usually incurable. Though, nevertheless, the term may remain of the first value. —HENRY FIELDING, in *Your*

Job Tatum dreamed he was down at the docks and all the men had hammers. He woke. Someone was knocking at the door. It was not yet midnight. He threw on his dressing gown, shoved his feet into slippers and opened the door. A woman he had never seen confronted him.
"I'm Dell Royal," she said. "I live next door, with Bert and Liz. I'm sorry to—but my little boy—if you could come over—"
He stopped only to take his money from the bureau. He had learned not to leave money lying around at No. 12. They went through a kitchen into a room with a single bed and a cot on which lay a small boy gasping for breath.
"Asthma," Dell Royal said. "I'm out of his pills. If you could stay with him while I run to the drugstore—" She turned to the

child—"Mamma, will I darling. Mr. Tatum's you. I'm sorry to both Tatum. But Liz is at has gone bowling."
Job put his arm around him upright against a body felt hot. *O P down Thy kneeling. Th by so many besides his, but he did not reached into the door body felt hot. Pete You have a quarter's nose." It was one learned from his fat Pete looked. Cas his ears, out of th choked and husky. Job was still in Royal came in. S thought, around were anxious. "He's better." "It comes an stooped over the Pete. Go to sleep "Will the man "I'll stay." Job kitchen till you head. No air*

Figure 4.6 Lux. Ladies' Home Journal. February 1946: 96

alad. Getting married and all and no chicken salad. It may seem obvious, but it's a must. So I revised, revamped and reinstated chicken salad in its immemorial place. Only maybe a little different one—but not *too* different. You'll know it's chicken salad all right. And don't forget it!

**CHICKEN-SALAD RING
HONEYDEW MELON**

Steam 3 plump roasting chickens. Drain, cool and set aside. Remove the meat from the bones, and take off all the skin and fat. Cut the chicken into fairly small pieces. From the three chickens there should be about 9 cups of meat. Maybe more. Now add 1½ cups of finely diced celery. Mix with 2 cups of mayonnaise. Add salt and pepper to taste. Now add 2 teaspoons of grated onion and 1 hard-cooked egg yolk, cut through a sieve. Mix thoroughly. Line large ring mold with damp cheesecloth. This makes it easier to unmold the salad later. Pack the salad down in the mold. Let it stand several hours. When ready to serve, turn the mold upside down on a chopping board. Ease off the metal mold. Easy does it, as we say. Remove the cheesecloth. Cut the center with honeydew-melon balls

(continued on Page 71)



You know if a girl isn't dainty no other charm counts. A daily Lux Toilet Soap bath makes you sure... leaves skin fragrant, appealing.

**9 out of 10
Screen Stars use
Lux Toilet Soap**

FIGHT WASTE—Lux Toilet Soap uses vital materials. Don't waste it!

"A Lux Girl? I certainly am!" says this fascinating star. "I've found my complexion soap makes a wonderful *bath* soap, too! Active lather caresses skin so gently, swiftly carries away every trace of dust and dirt! Such a delightful way to make daintiness *sure!*"

"Try this daily beauty bath. It leaves skin delicately perfumed... fresh, really sweet. Lux Girls are daintier!"

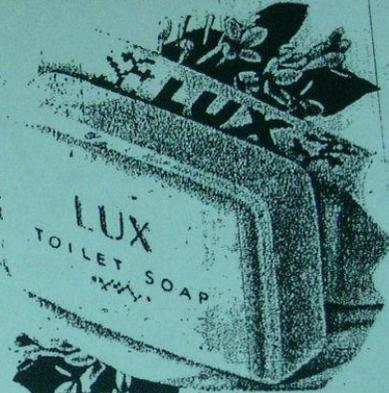


Figure 4.7 Lux. *Ladies' Home Journal*. June 1946: 71

3. HYGIENE: IPANA, COLGATE, PONDS, AND GEM

Four hygiene product campaigns are examined from *Ladies' Home Journal* and *Collier's* from 1941-1946. Like the soap ads previously discussed, campaigns for Ipana, Colgate, Ponds, and Gem demonstrate the combined use of romance and war themes. In these campaigns, the advertisers create romantic narratives involving the return of an enlisted man from war to a lovelorn woman. These ads also serve to address labor shortages by depicting women patriotically pursuing war work.

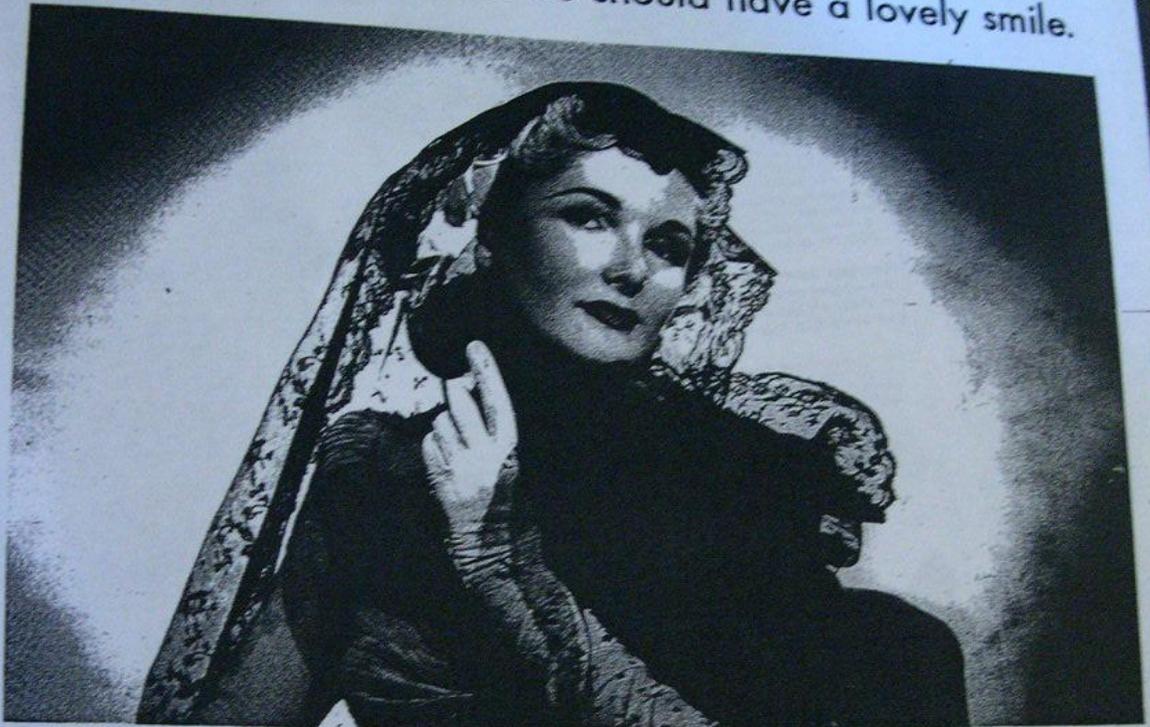
Ipana

Ipana's "pink toothbrush" advertisements ran in both *Collier's* and *Ladies' Home Journal*, primarily in the latter magazine, for the years examined in this study, 1941-1946. These advertisements appeared as full-page, black and white display ads. The campaign typically appealed to dental health, containing warnings about gum disease along with dentists' recommendations to use Ipana's products. Within this range of magazines, five different campaigns can be observed. These campaigns are distinct in target market, stylistic execution, functionality to serve social needs, and application of sex appeals and wartime messages. Along with this appeal to health, many examples can be found in the Ipana campaign making appeals to attractiveness, marriage, and reunion with a soldier-lover. Also within this time frame, the Ipana campaign addressed the labor shortage with non-product messages, as well as presented images of romantically idealized military men.

In the first observable campaign, Ipana appeals to women and parents with appeals to

Q. Will he like my bridesmaid's bonnet?
A. Yes, decidedly.

Q. Does that put me "next in line"?
A. Well, any bride-to-be should have a lovely smile.



Q. What can a girl do to have a lovely smile?
A. Ipana and Massage can help make it sparkling.

A BRIDESMAID'S costume with its flattering bonnet—soft, alluring colors—how romantic—how becoming it can be! But wise the girl who remembers that clothes only help... that it takes the spell of a lovely smile to keep romance-alive.

Yes, a girl can be dressed in the height of fashion and still win pity instead of praise... if her teeth are dull, her gums dingy... if she ignores "pink tooth brush."

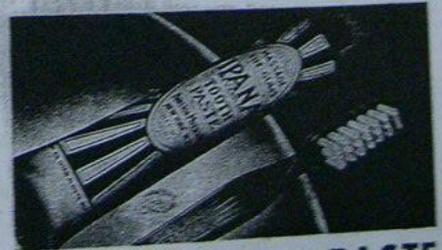
"Pink Tooth Brush"—a Warning!

If you see "pink" on your tooth brush, see your dentist! It may not be serious! He

may say yours is just a case of "lazy gums"—gums denied exercise by today's soft foods. And he may suggest "the healthful stimulation of Ipana and massage."

For Ipana is specially designed not only to clean teeth thoroughly but, with massage, to aid the gums. Every time you brush your teeth, massage a little Ipana onto your gums. That exhilarating "tang" tells you gum circulation is increasing—helping gums to become firmer.

Get a tube of economical Ipana today. Let Ipana and massage show you one way to brighter teeth, a more sparkling smile.



IPANA TOOTH PASTE

Figure 5.1 Ipana. Ladies' Home Journal. July 1941: 1

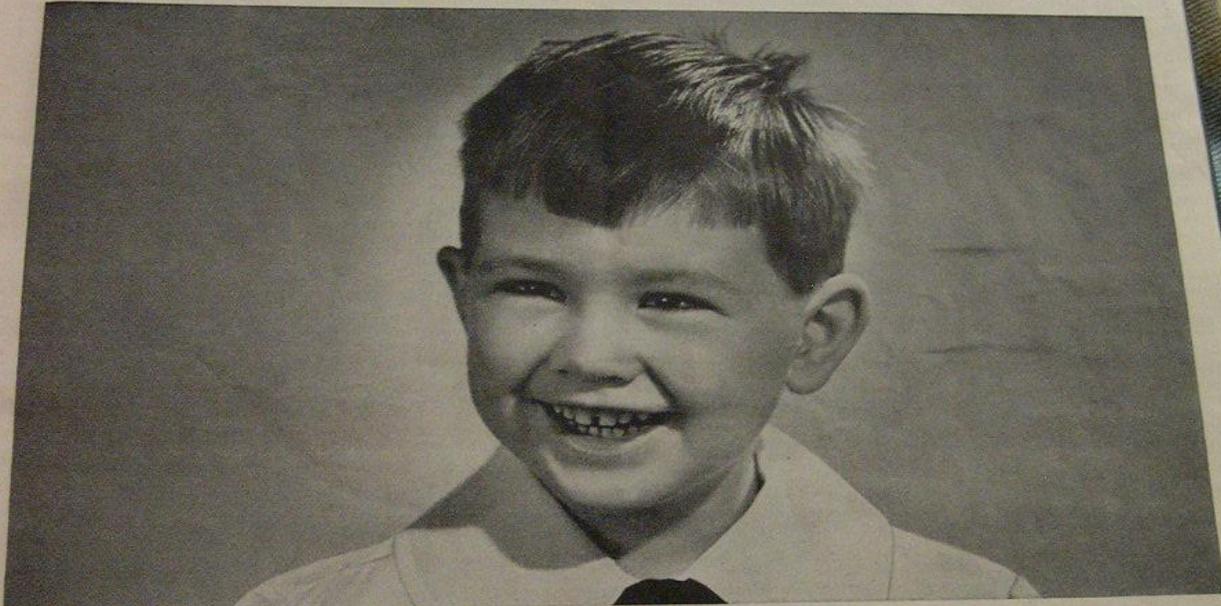
Do you see little Billy?

No, I see the future Captain William Steers.

Is the Captain a Good Soldier?

Yes. He has Courage and the Respect of his Men.

His Smile inspires Confidence—a Bright, Appealing Smile that owes so much to his Lifelong use of Ipana and Massage.



Don't risk the charm of your smile! Let Ipana and Massage help keep your gums healthy, your teeth bright and sparkling



Q. Why do so many dentists strongly urge the importance of daily gum massage?

A. Because these dentists know that the soft, creamy foods we eat these days deny our gums the natural work and stimulation they need for health.

Q. Are strong gums important to sound, sparkling teeth?

A. Indeed they are! That's why it is so important never to ignore "pink tooth brush"... because that telltale tinge of "pink" on your tooth brush may be a sign of weak, tender, unhealthy gums—gums that need attention.

Q. Does "pink tooth brush" always mean serious trouble?

A. Not necessarily. But only your dentist can decide that question. Often, he may merely say that your weakened gums need work and exercise. And, like thousands of dentists these

days, he may very well suggest "the healthful stimulation of Ipana Tooth Paste and massage."

Q. Can Ipana and massage really help ward off the threat of "pink tooth brush"?

A. Indeed it can. You see, Ipana Tooth Paste does more than clean teeth thoroughly, brilliantly. For this unique dentifrice is specially designed, with massage, to aid the gums to healthier firmness. That is why the daily use of Ipana and massage is a sound, sensible habit... to help you have stronger gums, more sparkling teeth, a lovelier smile... to help guard you against "pink tooth brush."

Ipana Tooth Paste

Figure 5.2 Collier's. May 24, 1941: 3

"O.K.! Big Boy—you're the Champ— but I spell it C-h-u-m-p!"



"Yes, I said 'Chump.' You may be the pride of the Squadron—but you're nobody's hero ashore! Chump, it's like I said, you'll never get a hand from the girls with that smile. Big boy, you lose out—and all because you ignore 'pink tooth brush.' Remember—

"There was that cute trick in Honolulu. She left early—and didn't say 'aloha!' Chump, sparkling molars don't team up with sensitive gums. Gums need workouts which they don't get from soft foods. If I were you, I'd see the ship's dentist."



"Young man, our soft, modern foods just can't give gums the work and stimulation they need for health. They need extra stimulation—daily massage." (N.B. Recent survey shows dentists prefer Ipana for personal use 2 to 1 over any other dentifrice.)



"Shorty, you and the ship's dentist called the turn. I'm shaping my course with Ipana and massage. When I feel that tingle as I massage my gums with Ipana, I say to myself—'Sailor, you're sure giving yourself the 'all clear' for a sparkling smile!'"



And later—
When the Squadron dropped Anchor at home Port



(Reverie of a sailor) "Here's one sailor that's learned more than gunnery in the Navy. I thought a brawn and muscle man had just about everything. But I know better now. Yes, when it comes to making a hit with the ladies a sparkling smile is a sailor's best friend. Cut me down and call me 'Pigmy' if I ever give up Ipana and massage!"

Help keep your gums firmer, your teeth brighter, your smile more sparkling with Ipana and Massage!

WHEN you see a tinge of "pink" on your tooth brush—see your dentist right away. It may not mean that you are in for any serious trouble, but let your dentist make the decision.

He may tell you that our modern, delectable foods are to blame. Being soft and creamy, they rob gums of vigorous chewing—tend to make them sensitive and weak. And your dentist, like many dentists, may very likely suggest "the extra healthful stimulation of Ipana and massage."

For Ipana Tooth Paste is designed to do two important things: (1) it cleans the teeth thoroughly and (2) with massage, it promotes better health of the gums. So each time you brush your teeth, be sure to massage a little Ipana onto your gums.

So get yourself a tube of economical Ipana Tooth Paste at your druggist's today. Let Ipana and massage be a regular, daily routine. Start now, with the help of Ipana and massage, toward firmer gums, brighter teeth—a lovelier and more attractive smile!



A Product of Bristol-Myers

IPANA TOOTH PASTE

Figure 5.3 Ipana. Ladies' Home Journal. July 1942: 1

marriage and child-rearing. This campaign's stylistic distinction is the “Question-Answer” format. An ad from the July 1941 issue of *Ladies' Home Journal*, as shown in Figure 5.1, illustrates an application of the appeal to marriage within the “Q&A” motif.⁶¹

The headline in Figure 5.1 reads “Q: Will he like my bridesmaid's bonnet? A: Yes, decidedly. Q: Does that put me 'next in line'? A: Well, any bride-to-be should have a lovely smile.” The body copy goes on to describe a healthy smile as essential to a bride's charm and “pink toothbrush” as the enemy of such a smile. The ad encourages the reader to apply Ipana along with a vigorous gum massage to avoid “lazy gums.” Figure 5.1 demonstrates no wartime theme.

The Ipana campaign begins making allusions to war themes, however, as early as May 1941, as can be seen in an ad shown in Figure 5.2 from the May 24, 1941 issue of *Collier's*. The headline reads “Do you see little Billy? No, I see future Captain William Steers. Is the Captain a Good Soldier? Yes, He has Courage and the Respect of His Men.”⁶² While similar to previous ads in the campaign, this ad hearkens to parental hopes for children, respect for military officers, and contains no explicit sex appeal. However in a December 1941 ad appearing in *Ladies' Home Journal*, distinct appeals to attractiveness can be observed being used with illustrations of sexualized, fictional soldiers.

For 1942, Ipana discontinued running ads in *Collier's*. Ipana did not use a wartime theme in their campaign running in *Ladies' Home Journal* again until May 1942 with another ad containing a serial narrative in Figure 5.3. In Figure 5.3, the male protagonist is the Navy squadron's prized boxer whose smile scares off the ladies on shore. The champ decides to consult a dentist (a reoccurring theme in the Ipana campaign). At the dentist's recommendation,

⁶¹ “Q: Will he like my bridesmaid's bonnet?” *Ladies' Home Journal*. July 1941, 1.

⁶² “Do you see little Billy?” *Collier's*. May 24, 1941, 3.

the sailor combines brushing with Ipana toothpaste and gum massage. His new smile lands him a girl on each arm.

The ad demonstrates an explicit promise of attractiveness leading to romantic activity (dancing and kissing) with a wartime theme. It makes no appeal to home front activities or social tensions. Rather, the wartime theme exists in the characters and setting of the fictionalized story. The setting, boot camp, is military in nature, but not set in a war or fighting situation. The ad in Figure 5.3 sexualizes the soldier without mention of the war abroad or home front war effort.⁶³

As in Figure 5.2, “Billy”, the “Champ’s” narrative in Figure 5.3 does not allude to actual combat. The “Champ” capitalizes on the notion of a romantic soldier without mention of suffering, sacrifice, or other unpleasant aspects of the world war.

The ad in Figure 5.4 appears in the November issue of *Ladies' Home Journal*.⁶⁴ Unlike Figures 5.2 and 5.3, the serial narrative in Figure 5.4 is not set in a war-related setting. The female protagonist is a romance column writer who seeks personal advice about her own romantic misfortune. At the recommendation of a peer she sees her dentist and begins the Ipana regimen of brushing and massage. Her new smile wins the heart of an attractive soldier at the dance. Examination of the final panel in the narrative clearly shows that the protagonist's new dance partner is a soldier by the insignia and regalia on his jacket. Figure 5.4 presents the soldier as a sexually ideal partner without making any other references to the war. Ipana ads in the September, October, and November 1942 issues *Ladies' Home Journal* contain similar serial narratives of lovelorn individuals who at the advice of their dentists use the product and attract the attention of the opposite sex, resulting in a union of a soldier and a hopelessly romantic

⁶³ “O.K. Big Boy, you're the Champ-.” *Ladies' Home Journal*. July 1942, 1.

⁶⁴ “Imagine, Dan Cupid's Ablest Assistant-.” *Ladies' Home Journal*. 11 November 1942, 1.

"Imagine! Dan Cupid's Ablest Assistant— and yet you can't land a man of your own!"



"Wake up, Darling! Your column helps a lot of love-lorn damels reach the altar. But Romance gives you the run-around 'cause a come-hither smile and tender gums don't go together! Even the copy boy can tell you about 'pink tooth brush'!"

"Gosh—me advise you? That's the toughest assignment I ever had! But your friend's learned that gum care is as important as cleaning our teeth. We even had classroom drills in gum massage."



"These are the facts, young lady! Soft foods are apt to rob gums of needed stimulation. That's why I advise massaging the gums every time you brush your teeth." (Note: Recent survey shows dentists prefer Ipana for personal use 2 to 1 over any other dentifrice.)



"Hurray—for my frank friends and my dentist! It's massage with Ipana for my gums—from now on. My teeth are brighter already! I like Ipana's fresh taste. And that tingle as I massage my gums seems to say: 'You're heading for a brighter smile, young lady!'"



Editions rolled off the presses —then one evening...



(Unpublished thoughts of a Heart-Throb Columnist.) "Writing about love was never like this! But it's sad to think how many girls miss out on romance, for lack of a sparkling smile. What a shame—when the daily use of Ipana and massage can help so much. A sparkling smile is a passport to happiness—if you want the opinion of a gal who's tried it!"

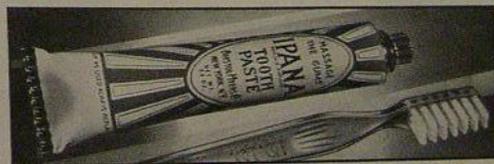
Help keep your gums firmer, your teeth brighter—your smile more sparkling with Ipana and Massage!

FIRST TIME you see "pink" on your tooth brush—see your dentist without delay. He may simply tell you your gums are "lazy"—grown weak and sensitive because today's soft foods have robbed them of vigorous exercise and chewing they need for health. And like so many dentists today, he may very likely suggest "the helpful stimulation of Ipana Tooth Paste and massage."

For Ipana is specially designed not only to clean teeth thoroughly but, when used with massage, to help the health of the

gums. Each time you brush your teeth with Ipana, massage a little more Ipana onto your gums. You'll notice a pleasant, invigorating "tang"—exclusive with Ipana and massage—that tells you circulation is waking up within the gums, helping to make the tissues firmer and stronger.

Start now to make Ipana and massage a daily habit. With the aid of this sensible, modern dental routine, help yourself to have firmer gums, brighter teeth, a more sparkling, attractive smile!



A Product of Bristol-Myers

IPANA TOOTH PASTE

Figure 5.4 Ipana. Ladies' Home Journal. 11 November 1942: 1

After Hours—



turn heads and hearts with a sparkling smile!

Your Country needs you in a vital job!

3,000,000 women are needed to serve on the home front—to carry on the tasks of men gone to war—to release more men for wartime duties.

Jobs of every kind—in offices, stores and schools—as well as in defense plants—are *war jobs* now.

What can you do? *More than you think!*

If your finger can press a button, you can run an elevator or a packaging machine! If you can keep house, you've got ability that hotels and restaurants are looking for!

Check your local Help Wanted ads. Or see your local U.S. Employment Service.

Smiles are brighter when gums are firmer and healthier. Guard against "pink tooth brush". Use Ipana and massage.

YOU'RE WORKING on the home front—backing your heroes on the battle front. But when your day's stint is done—it's time for relaxation—for fun, for dates and romance.

Do you need beauty—bright as a star—to capture hearts? Not at all! Look at the popular girls about you. Few can claim real beauty. But they all know *how to smile!*

So let your smile be bright—warm hearts with its magic! But for that kind of a smile you need bright,

sparkling teeth. And remember, sparkling teeth depend largely on firm, healthy gums.

Never ignore "pink tooth brush"!

If you see a tinge of "pink" on your tooth brush—*see your dentist!* He may say your gums are tender because soft foods have robbed them of exercise. And like many dentists, he may suggest Ipana and massage. For Ipana is designed not only to clean teeth—but, with massage, to aid the gums as well.

Massage a little Ipana onto your gums every time you clean your teeth. Circulation increases in the gums—helps them to new firmness. Let Ipana and massage help keep your teeth brighter, your gums firmer, your smile more sparkling.



START TODAY WITH

Ipana AND massage

Product of Bristol-Myers

YOUR LONGER DURABLE LATION"

so rolled ever Iron sever pull medately economy

Figure 5.5 Ipana. Ladies' Home Journal. November 1943: 1

woman. None of these ads make reference to combat, home front activities, or any other aspect of WWII-era American life besides dating. Later advertisements from the Ipana campaign running in *Ladies' Home Journal* contain more explicit wartime themes and increasingly mention home front activities.

The ad in Figure 5.5 appears in the November 1943 issue of *Ladies' Home Journal*. This ad, as its predecessors, promotes the use of Ipana toothpaste and massage. In contrast, Figure 5.5 departs from the serial narratives in earlier Ipana ads. Figure 5.5 depicts a photograph of a smiling model. Behind her are six images of various women war workers and volunteers. The headline reads “After Hours – turn heads and hearts with a sparkling smile!” Also different from earlier Ipana ads in this magazine, Figure 5.5 addresses the labor shortage, a social tension created by the massive outflow of male laborers to the war fronts. This marks a change in the tone and function of Ipana campaign.

Earlier ads refrained from mentioning social tension resulting from the American entry into World War II. Almost two years after the bombing of Pearl Harbor, the American public was deeply entrenched in the war effort and Ipana executives apparently felt it necessary to begin addressing pressing social needs, primarily the labor shortage.

Americans participated in the war effort through war work, volunteering, and reclamation of important resources such as metal and fiber. This nationwide participation resulted in what Winkler describes as “a sense of identification with a common cause.”⁶⁵ Americans were participating in collective home front activities like never before. By inserting messages related to the war effort into advertising, advertisers capitalized on this national commonality as well as gained respect from audiences for encouraging war effort activities.

These activities addressed pressing issues created by the war, such as labor and materials

⁶⁵ Winkler, Alan. *Home Front U.S.A.*: 25.

shortages, rationing, and fund raising. Americans participated in various campaigns that functioned to better facilitate collection of necessary war resources and to unify the country in the citizenry's daily activities. Alan Winkler describes scrap metal drives, tire and rubber drives, Victory gardens and campaigns supporting the purchase of war bonds as important unifying activities during World War II.⁶⁶ The federal government, through information disseminated by the Office of War Information, used mass media to encourage a unified, patriotic national response to wartime conditions.⁶⁷ In response to these changes in the national mood, the Ipana campaign shifted its functionality to address home front issues. This shift can be observed in Figure 5.5.

Part of the body copy in Figure 5.5 reads, “Your Country needs you in a vital job! 3,000,000 women are needed to serve on the home front- to carry out the tasks of men gone to war – to release more men for wartime duties.”⁶⁸ Figure 5.5 also makes appeals to attractiveness, promises of romance and more dates as a result of use of the advertised product. This time the ad puts romance and dating into the context of wartime work, a home front activity.

Ipana advertisements in *Ladies' Home Journal* in 1944 and 1945 contain a mix of “After Hours” ads like Figure 5.5, with images of women war workers and ads like Figure 5.4 with serial narratives about romance with soldiers. An exception to the “After Hours” and the serial narratives can be found in the May 1944 issue of *Ladies' Home Journal*. The ad shown in Figure 5.6 demonstrates a reunion appeal. The headline in Figure 5.6 reads,

“Last night I listened to the clock...” [The body copy goes on to read], *“Have you a clock that talks? Ours does-has ever since I married Jack. ‘Hap-py...Hap-py...Hap-py!’ that's what it said to me until the time he left to fight. Then we—the clock and I—were*

⁶⁶ Ibid., 31-32.

⁶⁷ Ibid., 29.

⁶⁸ “After Hours-”. *Ladies' Home Journal*. November 1942, 1.

left alone...Since then it haunted me. "How long?...How long?...How long?"(May 1944: 1)⁶⁹

The appeal to the reunion of soldier and wife is strong in Figure 5.6. Further, the body copy goes on to suggest a remedy for separation: war work. Figure 5.6 invokes a sense of duty within the reader, referring to the “millions of our men out there who are counting on us helping here.” The final paragraph of body copy instructs the reader to seek work in their communities, regardless of previous job experience. The closing line reads, “The more women at war...the sooner we'll win.” This combination of anxiety brought on by the reunion appeal and resolution with the appeal to war work make for a powerful, convincing message. In contrast to other ads from the Ipana campaign 1941-1946, the ad in Figure 5.6 makes no appeals to attractiveness, dental health, or even the purchase of toothpaste. Figure 5.6 does not even contain one mention of “pink toothbrush.” The ad in Figure 5.6 functions as non-product advertising. The absence of commercial appeals in Figure 5.6 lend an air of patriotism and selflessness to the Ipana brand.

After 1945, Ipana's use of wartime themes tapered off. An ad in the January 1946 edition of *Ladies' Home Journal*, as shown in Figure 5.7, tells the biography of a real-life pin-up model who is married to an aircraft communicator and mother of a seven-year old daughter.⁷⁰ In Figure 5.7, the model, Laura O'Banion, is shown participating in parenting activities, all the while demonstrating to her daughter the importance of avoiding “pink toothbrush” with Ipana's signature combination of toothbrushing and gum massage. Future 1946 Ipana ads expand on the “model as mother” theme, emphasizing beauty and appeals to maternity, but abandoning wartime themes.

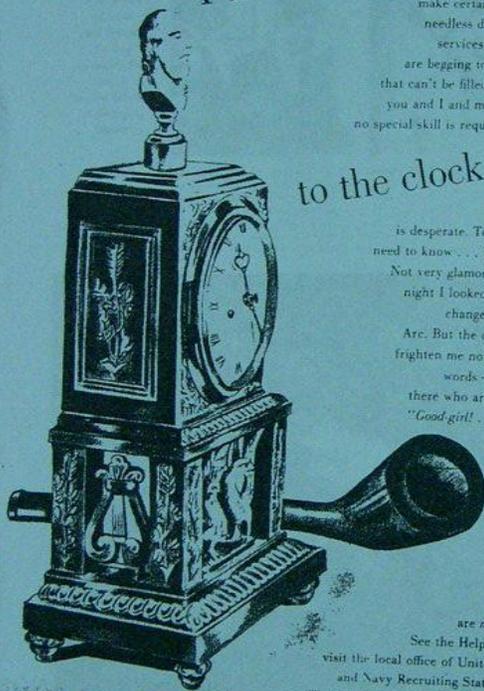
It should be noted that the Ipana campaign from 1941-1946 targets both sexes. The serial

⁶⁹ “Last night I listened to the clock...” *Ladies' Home Journal*. May 1944: 1.

⁷⁰ “Pin-up girl...model mother...” *Ladies' Home Journal*. January 1946, 1.

"Last night

I listened



to the clock . . ."

• Have you a clock that talks? Ours does — has ever since I married Jack. "Happy . . . Happy . . . Happy!" — that's what it always said to me until the time he left to fight. Then we — the clock and I — were left alone. . . . Since then it haunted me. "How-long? . . . How-long? . . . How-long?" . . . it kept on ticking. How could a woman answer that? There is a way. Not one that will set the day, month and year when all our enemies will finally be beaten — but a way to help make certain that the date of victory shall not be extended one single, needless day! . . . *Work!* Work in war industries . . . in the armed services . . . in any one of the hundreds of essential jobs that are begging to be filled. The jobs that must be filled. The jobs that can't be filled unless we women do it! . . . They tell me that you and I and millions more of us are needed. . . . No special skill is required . . . that the

is desperate. To me, that's all I need to know . . . Yesterday I got a job. Not very glamorous. Just a job. Last night I looked into the mirror. No outward change. No halo. No resemblance to Joan of Arc. But the clock knows the difference. It won't frighten me now . . . Last night I heard it using Jack's words — words spoken for millions of our men out there who are counting on us helping here. "Good-girl! . . . Good-girl! . . . Good-girl!"

Remember that whether or not you've ever worked before — are skilled or untrained — makes no difference.

In most communities there's a job waiting for you . . . Millions of women are already doing work that is new to them. In war plants — in the armed services — in the hundreds of different-type jobs in essential business — you are needed to overcome this desperate emergency.

See the Help Wanted advertisements in your newspapers — visit the local office of United States Employment Service or Army and Navy Recruiting Stations — make inquiries among your friends . . . There's work to be done — there's a war to be won!

The more women at war . . . the sooner we'll win

PUBLISHED IN CO-OPERATION WITH THE DRUG, COSMETIC AND ALLIED INDUSTRIES BY

IPANA TOOTH PASTE

A Product of Bristol-Myers Co.

1. Do
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May 1944

Figure 5.6: Ladies' Home Journal May 1944: 1

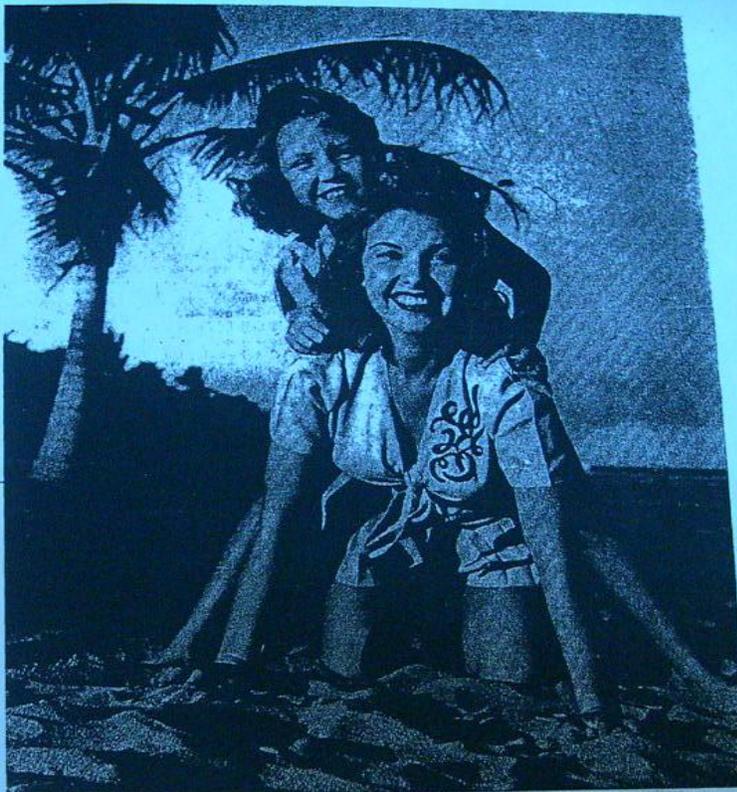
PIN-UP GIRL... MODEL MOTHER

Beauty winner turned model says:
"My dental 'beauty secret'
is no secret to my daughter!"

YOU MIGHT THINK that being a model, secretary and singer would be career enough for any woman. Especially when you add 'beauty prizes and an officers' "Pin-up Club" the South Pacific.

But not for Florida's lovely Laura O'Banion. Her major interest lies in her blond, 7-year old daughter Patricia, whose wholesome smile already reflects her mother's care.

For Laura's modeling career has taught her the importance of a smile. And she's making sure that Patty practices the same dental "beauty secret" she herself follows: *Regular brushing, followed by gum massage with extra Ipana.* A radiant smile, you see, depends on sparkling teeth. And sparkling teeth call for firm, healthy gums.



A third-grader at seven is Patty. And smart enough to realize the importance of her nightly workout on teeth and gums with Ipana. For Mother has explained that gums should be massaged every time she cleans her teeth with this famous tooth paste. This speeds up needed circulation within the gums, thus helping to safeguard her future smile.



The way to train a smile is this. First, Patty brushes her teeth. Then she massages with Ipana, too, to guard against tender gums. Among adults, sensitive gums often herald their warning with a tinge of "pink" on your tooth brush—a sign to see your dentist right away. He may merely suggest, as so many do, "the helpful stimulation of Ipana and massage."

World's two loveliest smiles, according to proud father William O'Banion, a Government aircraft communicator. One reason they're such charmers is because the O'Banion teeth and gums get proper care. Mother knows that today's soft, creamy foods don't give gums the exercise they need—that Ipana is specially designed, with massage, to help gums to healthier firmness.



Should parents go to school to learn what so many children already know—the value of gum massage? For proper care of teeth and gums is being taught in thousands of classrooms today. Not only that: 7 in 10 dentists recommend gum massage, as shown in a nationwide survey. Same survey shows that dentists prefer Ipana 2 to 1 over any other dentifrice for their own use!



Product of Bristol-Myers

**Firmer Gums—Brighter Teeth with
Ipana and Massage**

691978 **BI**

Figure 5.7 Ipana. Ladies' Home Journal. June 1946: 1

narrative in Figure 5.3 starring the “Champ” seaman with a girl on each arm is very clearly targeting men. In contrast, Figure 5.4 depicts the opposite situation. In Figure 5.4, the girl gets the guy, not the other way around as in Figure 5.3. The application of sex appeals in both ads similarly glorify the product as the key to enhanced attractiveness. Also similarly, both Figure 5.3 and 5.4 portray the male romantic interest as a member of the military. The serial narratives make strong appeals to romance and attractiveness, whereas its chronological counterpart, the “After Hours” campaign, tones down the sex appeals.

The changes in campaigns reflect changes in the advertiser's needs. Ipana's decision-makers apparently felt it necessary to appeal to both men and women while simultaneously addressing the labor shortage. Wishing to capitalize on the sexiness of soldiers, they augmented the existing serial narrative campaign and ran those ads with images of romantically idealized fictional soldiers in women's magazines. When the need to address the labor shortage became pressing, the advertiser began alternating out the sexualized soldiers for women war workers in their advertisements. After the fighting men returned home, Ipana shifted its target towards the married mother and away from the single unmarried woman. This shift is consistent with societal changes; as Winkler points out, between 1940 and 1943 there were over 1.1 million more marriages than projected for that time period.⁷¹

Colgate

The Colgate campaign appeared in *Collier's* magazine from 1941 to 1946, the first in the February 15, 1941, issue. Colgate targeted this advertising to a wide range of demographics, men and women, young and old. The campaign maintained a consistent appeal to romantic insecurities. The sex appeal in each ad is a promise that bad breath is the cause of rejection and that improving one's breath using Colgate toothpaste will lead to sexual activity. Each Colgate

⁷¹ Winkler, Alan. *Home Front U.S.A.*: 55.

ad told a narrative in which a protagonist offends their partner with bad breath. Colgate ads tended to point out that bad breath is a condition that one could have and never know it. In addition, Colgate ads recommended consulting a dentist about bad breath, as if it were a serious dental malady.

Colgate did not use war messages to address social issues such as labor and materials shortages, promote home front activities such as morale boosters, or encourage the purchase of war bonds. However, Colgate did consistently depict sexualized soldiers in the advertising. Beginning in the February 13, 1943 issue of *Collier's*, the men in Colgate ads cease to be well-dressed husbands and boyfriends, and become uniformed military men. Colgate soldiers were never shown in combat situations, nor mentioned fighting. In fact, the main difference between the men shown in prewar and postwar Colgate ads compared to wartime ads was the clothing.

The ad in Figure 6.1 from the February 15, 1941, issue, is the first Colgate ad to appear in *Collier's*. It depicted a husband who rolls his eyes when his wife smiles. In a blatantly explicit appeal to breath insecurity, the headline reads, “Husbands don't TALK about it but you can't afford to risk it!”⁷² The ad goes on to reinforce the appeal by implying that bad breath could be the cause of marital unhappiness. The body copy begins by reading,

Many a charming woman undermines her happiness by carelessness about bad breath. Such a dangerous, yet common fault...a fault you may very well have yourself! (30)

The ad finishes by promoting Colgate toothpaste as a delicious solution to bad breath. It should be noted that the husband in the ad is well-dressed. He wears a suit and tie like a white-collar worker. Another ad from the March 15, 1941 issue of *Collier's* demonstrated similar use of sex appeals and male wardrobe. The ad shown in Figure 6.2 tells the story of a lovelorn young lady named Mary. The headline and body copy read,

⁷² Colgate. *Collier's*. February 15, 1941: 30

Husbands don't **TALK** about it



but you can't afford to risk it!

Many a charming woman undermines her happiness by carelessness about bad breath. Such a dangerous, yet common fault... a fault you may very well have yourself! After all, dentists say...

TESTS SHOW THAT 76% OF ALL PEOPLE OVER THE AGE OF 17 HAVE BAD BREATH. THAT'S WHY DENTISTS RECOMMEND COLGATE DENTAL CREAM



Doesn't Colgate's penetrating foam make your mouth feel clean and refreshed? Aren't your teeth brighter, more sparkling? Such a grand tangy flavor, too! What a pleasant way to combat bad breath!



"You see, Colgate's has an active penetrating foam that gets into the hidden crevices between your teeth... helps clean out decaying food particles and stop the stagnant saliva odors that cause much bad breath."

Play Safe!
TWICE A DAY—
AND BEFORE EVERY
DATE—USE COLGATE
DENTAL CREAM

MAKES TEETH SPARKLE

QUICK AND FOAMY

DELICIOUS TASTE

POLISHES SAFELY

CHILDREN LOVE IT

COMBATS BAD BREATH

COLGATE
RIBBON DENTAL CREAM

APPROVED BY GOOD HOUSEKEEPING BUREAU

agreed. They suggested a scene from the Perfect Specimen. She turned it down scornfully because she would have nothing to do with light comedy. They suggested Golden Boy. That was all right. On the morning of the day she was to make the test, she was offered a role in the Federal Theater production of Bernard Shaw's On the Rocks. She called up MacMullin.

"That test is off," she said loftily. "I'm being an actress again."

Being a gentleman, MacMullin refrained from going around and braiming her but it was plain that his patience was tried. During the run of On the Rocks, she made two screen tests for M-G-M, one for Paramount and one for 20th Century-Fox. Informed of this, MacMullin got on the job again and Warners' made an offer.

"That's when I really made a dope of myself," says Brenda. "I sent a lawyer around to make exorbitant demands. I figured they'd either laugh or think I was worth big money. They laughed."

The Actress is Never Right

Paramount still showed interest and wanted some still photographs of her in a bathing suit. They turned out badly. Brenda insisted with asperity that it was the photographer's fault; Paramount suggested politely that it might be hers. It was a losing battle because Paramount had the last word. She didn't like the photographer; they didn't like the legs. Let us part as friends, said Paramount, and hastily withdrew.

Then, just to show how irrational Hollywood can be, her agent took the Paramount test and the same still pictures over to Warners' and they promptly went mad and began wiring frantically to New York to get her on a plane and rush her out there. They wanted her for Espionage Agent with Joel McCrea. This was pleasing enough but when she landed in Burbank she was not thinking of Mr. McCrea and her future career. She was still mad at Paramount.

"Get me a photographer," she cried. "Get me a bathing suit." The press-department boys could scarcely believe their ears because most new arrivals are coy about their attractions and prefer to speak of their Art. They had her swinging from the steps of a swimming pool almost before one could say Edward Everett Horton. "Um-m, not bad," they murmured sagely, when the negatives were developed.

This took away the memory of the Paramount insult and she threw herself into her screen career with ardor, but that was the last independent gesture she enjoyed in some time. Acting upon the old Warners' principle that those who can't swim deserve to drown, they shot Espionage Agent, wrung her hand with gratitude when it was finished, and then hurled her into the arms of the magnificent Errol Flynn in The Sea Hawk.

The speed of all this was not good for her and things were not bettered by the fact that her first shot with Flynn was to be a love scene. To make it worse she was confined with the great man in a horse-drawn coach, with no chance to move around and nothing to do but act like one filled to the ear lobes with amorous affection. As a wife and mother (the little one had been born in Peterboro three years before), she should have been easy for her, but Flynn was obviously not one to be taken lightly. He looked at her possessively.

Figure 6.1 Colgate. Collier's. February 15, 1941: 30

MOONLIGHT MEANS NOTHING TO MARY!



For Mary has bad breath . . . a condition she condemns in others, never suspects in herself. It's a tragic mistake, and a common one. Even you may be guilty of it. Remember, dentists say . . .



"Tests show that 9 out of 10 people have bad breath. That's why dentists recommend Colgate Dental Cream. For Colgate's active penetrating foam gets into the hidden crevices between your teeth . . . helps clean out decaying food particles and stop the stagnant saliva odors that cause much bad breath."

Don't you enjoy Colgate's tangy flavor?
Aren't your teeth brighter, more attractive?
And that penetrating foam—how clean and refreshed it makes your mouth feel!
Colgate's is the pleasant way to combat bad breath!



Play Safe!
TWICE A DAY—AND BEFORE EVERY DATE—USE COLGATE DENTAL CREAM

MAKES TEETH SPARKLE
QUICK AND FOAMY
DELICIOUS TASTE
POLISHES SAFELY
CHILDREN LOVE IT

COLGATE
RIBBON DENTAL CREAM

COMBATS BAD BREATH
APPROVED BY GOOD HOUSEKEEPING BUREAU

to the big leagues. Canada has a big advantage over us there. They get a couple of months more skating every year than we do. Maybe now that we're getting so many artificial ice plants the United States will turn out more big-league hockey players.

There's another antipodal process in Cliff's coaching system. He never played basketball, but he took a lot of books and put them in his private hockey manual. There are plays sketched out and diagramed to cover almost every situation that arises in a game. When play stops for a face-off, the Eweleth lads glide to positions they know as well as they know their seats at the family dinner table. When play starts, they skate, pass and shoot by the blackboard.

Cliff Thompson is forty-five and doesn't look it. You couldn't tell from his appearance that he's been bringing up hockey teams from babyhood for fourteen years. That's another part of his system. A nine-year-old stopped him on the street and said he was told Cliff wanted to see him.

"I couldn't remember anything about him," Thompson said, "so I asked his name and what it was about.

"I'm Freddy Gangrich," he told me, "and Mickey Hohella said you're looking for a forward line." Sure I am, I said, "I'm always looking for a line."

"Well, I've got one," he told me. "It's me and Mickey and Johnny Pula. When can you give us a look?"

"What's more, he had one. First chance I had, I looked 'em over. The first year I was at Eveleth, I coached sixteen little kids' teams in addition to the school teams. I could bring 'em up in the right style, so they wouldn't need so much coaching in high school. Later, I cut down to six kids' teams, but I'm handling as many as I can this year. It pays."

A Record to Be Proud Of

Born in the hamlet of Lyle, Minnesota, Thompson settled with his parents in Minneapolis when he was nine. The new home was only a block from Nicollet ball park of the Minneapolis Millers. Before he was fifteen, he was bat boy for the Millers, and there developed a mutual worship between him and the team. He studied baseball more than he ever studied his lessons at school.

About this time, Cliff got some unique training on ice skates. Norval Baptie and Norris Wood, pre-World War speed champions, had a rink flooded in Nicollet park so they could practice in seclusion. Cliff spent, every spare hour with them, grinding round and round



"Place us in the rear. V

Figure 6.2 Colgate. Collier's. March 15, 1941: 32

Moonlight means nothing to Mary! For Mary has a bad breath condition she condemns in others, never suspects in herself. It's a tragic mistake, and a common one. Even you may be guilty of it. (32)

In Figure 6.2, Mary gains the affection of a handsome man in a tuxedo. A box in the bottom reads, “Play Safe—Twice a day and before a date—Use Colgate dental cream.”⁷³ Like the ad in Figure 6.1, Figure 6.2 reminds the reader that brushing with Colgate safeguards one's romantic charm.

An ad from the December 26, 1942, issue of *Collier's* is an example of a Colgate ad targeted towards men using similar appeals to bad breath anxiety. In Figure 6.3, the headline makes an explicit appeal to men. “Why pick on women? Men Have Bad Breath Too!” the headline reads. A woman, suggestively posed, in the bottom right hand corner of the ad sends a strong sex appeal. She is shown saying in a speech bubble, “If it's kissin' you're missin' use Colgate Dental Cream.”⁷⁴ There is a man shown in Figure 6.3, but he is a dentist and not shown as anyone's romantic interest. In 1943, the campaign made stylistic changes, but retained its appeals to insecurity and promises of attractiveness.

The ad shown in Figure 6.4 marks a change to comic book style serial narratives with speech bubbles. The protagonist in the narrative is a young lady, Sue, who has lost the attention of a young man named Bob in her first aid sessions. As the story unfolds in speech bubbles, the Colgate message comes out. Bad breath is the cause of her romantic troubles and is cured, at a dentist's recommendation, by brushing with Colgate toothpaste. In the second panel, Sue friend gives some familiar advice. “Could be Bob thinks you need some first aid Sue...some instruction

⁷³ Colgate. *Collier's*. March 15, 1941: 32

⁷⁴ Colgate. *Collier's*. December 26, 1942: 42.

ward. She had forgotten the heifer
ago. She was sorely troubled, for
did not understand.
When she came back up through the
ture toward the house, Walt Frame
returning from his trip to town;
he saw her as she approached the
and he stopped, for he had a tale
to tell.

"Fear the news, ma'am?" he called,
on as she came within hearing; and
she could do more than shake her
head. He was telling his story: German
had landed from submarines on
Island and in Florida, coming
in rubber boats, with boxes
full of explosives which they
had buried in the sand. Eight of them had
been arrested, and they had admitted
they planned to strike at vulnerable
points in America's war industry.

"Most of them was Americans
from Germany," Walt declared. "They
are going right on to a year, learn-
ing to blow things up and all." His
wife shrewd. "Wouldn't surprise
me if there'd be'n others land too,
would it?" And he asked:
"How'd you get back from Boston yet?"
Walt felt like a lump of ice, and
he had to breathe. Kurt,
German easily and naturally,
he had not spoken it here at
years; Kurt saying he had ar-
rived on the bus, when the bus driver
had not; Kurt's suitcase and his
hidden down there in the cave
only she and Kurt knew. "Not
said thickly. "Who caught the
Walt?"

"I," he said. "They're watch-
ing all that sort of thing, spe-
cially there's any war work going
on; some of them over't Bath
right along."
"What's going on in Germany's victories,
then?" she asked. "What's go-
ing at the Bath Iron Works so
they're drafted."
"They stole her calf," she said
and he smiled. "I'll have a time of it to
get her back."

"I'll Penrod and come up this
time," he said. "Walt offered;
she shook her head. She didn't want
to go in the spruce woods on
now."
"I'll come in tonight," she
said, and went toward the house,
and away.
Walt went into the kitchen

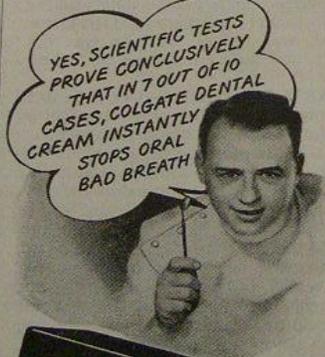
WHY PICK ON WOMEN?



**Men Have
Bad Breath
Too!**

**That's right, men—
and she may mean YOU!**

**So here's a tip
on what to do . . . Use Colgate Dental Cream—
the toothpaste that cleans your breath
while it cleans your teeth!**



COLGATE DENTAL CREAM, you see, has an active penetrating foam that gets into the hidden crevices between teeth—helps clean out decaying food particles and stop the stagnant saliva odors that cause much bad breath.

And Colgate's has a soft, safe polishing agent that cleans enamel thoroughly, yet gently—makes teeth naturally bright, sparkling! Besides, Colgate's delicious, wake-up flavor makes it a favorite with children and grownups alike.



BILL KING
e smaller
I am!"

2/24/42
7 Cases
Footpad
Lenny
Robby
86 Lines
Gayland
Ann St. H
Lena Post
Helen

Figure 6.3 Colgate. Collier's. December 26, 1942: 42

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resulted in more democracy within the House, but it just as surely denuded the leadership of Congress of sufficient authority to maintain its position as a co-equal branch in the American political system.
True, there are majority leaders in both the House and the Senate, but they have no authority other than that arising out of party organization. Too, the usually held the Presidency also, so the majority leaders have been, for the most part, men satisfactory to the President. Under such circumstances, the majority leaders, quite understandably, are more truly spokesmen for the White House than for the Congress.

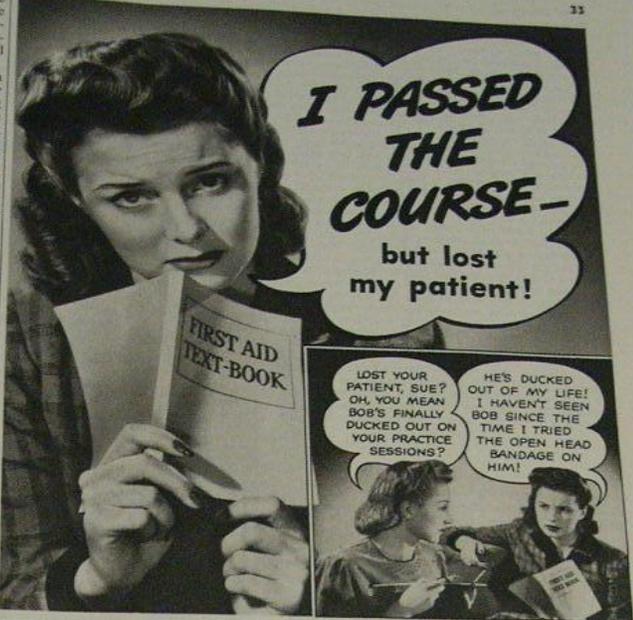
A New Policy Needed

These leaders—the Speaker and the President Pro Tempore—should represent all Congress in defending it against encroachments, preserving its power in the general governmental situation and making it a leader rather than a docile follower in national policy and planning. To mitigate this concentration of authority in leadership, strong joint House and Senate committees on policy and program should be created to work constantly with these leaders empowered to act as well as check use of power.

In this way, Congress could exercise some initiative in solving the nation's problems, thereby adopting the surest way to get public confidence and avoid domination by the executive branch of the government.

This suggested plan of action need not result in a battle between the executive and legislative branches for prestige and power. It would not strip down the executive branch; it would only build up the Congress, which I consider absolutely necessary to democracy.

THE END



LOST YOUR PATIENT, SUE? OH, YOU MEAN BOB'S FINALLY DUCKED OUT ON YOUR PRACTICE SESSIONS?

HE'S DUCKED OUT OF MY LIFE! I HAVEN'T SEEN BOB SINCE THE TIME I TRIED THE OPEN HEAD BANDAGE ON HIM!



COULD BE BOB THINKS YOU NEED SOME FIRST AID, SUE - SOME INSTRUCTION FROM YOUR DENTIST ON... ON BAD BREATH!



SUE'S DENTIST HELPS HER OUT!

TO GET RID OF BAD BREATH, I RECOMMEND COLGATE DENTAL CREAM! FOR SCIENTIFIC TESTS PROVE THAT IN 7 OUT OF 10 CASES, COLGATE'S STOPS ORAL BAD BREATH INSTANTLY!



COLGATE'S ACTIVE PENETRATING FOAM GETS INTO THE HIDDEN CREVICES BETWEEN TEETH - HELPS CLEAN OUT DECAYING FOOD PARTICLES - STOP STAGNANT SALIVA ODORS - REMOVE THE CAUSE OF MUCH BAD BREATH



LATER... THANKS TO COLGATE DENTAL CREAM

I SEE YOUR PATIENT IS BACK FOR MORE PUNISHMENT, SUE!

IT ISN'T PUNISHMENT THESE DAYS! IT'S POSITIVELY A PLEASURE!



Post Day

to this place for my vacation" POST DAY



COLGATE'S MAKES TEETH ACTUALLY SPARKLE - GIVES TRUE BRILLIANCE TO YOUR SMILE!

COLGATE RIBBON DENTAL CREAM

IT CLEANS YOUR BREATH WHILE IT CLEANS YOUR TEETH

Take an empty tube with you when you buy

Figure 6.4 Colgate. Collier's. January 16, 1943: 33

from your dentist...on bad breath!”⁷⁵ At the narrative's conclusion, Sue wins the affection of a well-dressed, well-groomed Bob. In the next Colgate ad to appear in *Collier's* on February 13, 1943, as shown in Figure 6.5, the male in the narrative is dressed in a military uniform.

Figure 6.5 is the first appearance of a sexualized soldier in the campaign. In this ad, the G.I., Johnny seeks romance with a reluctant nurse. Johnny says in the headline speech bubble, “What I lack is vitamin Y-O-U.” To which the nurse replies, “Take off Johnny, you can't promote yourself with me.”⁷⁶ The story takes a course very similar to previous Colgate ads. Johnny consults a dentist, brushes with Colgate, and wins the nurse's heart. It is important to note that the ad made no references to fighting, war, or wartime conditions. The soldier is the war theme. This ad, like many others from the campaign from 1943-1945, sexualizes the warrior without even mentioning the war.

An ad from the February 12, 1944 issue of *Collier's*, shown in Figure 6.6, used the Colgate advertising formula to target older men with appeals to attractiveness and marriage. The protagonist in this narrative is a sergeant who is all alone on Valentine's Day. In the first panel, the loveless sergeant holds a Valentine's card that reads:

*To our Valentine. If it's kissin' you are missin' and you yearn to bill and coo. Get hep, Sarge! Ask your dentist what a guy like you should do! From Co. F. (32)*⁷⁷

At a private's recommendation, Sarge consults his dentist and gets engaged. By repeating the Colgate formula, the advertiser gave its audiences implied instructions. It is as if every Colgate ad said to the reader, “You might have bad breath and not know it. Your friends and lover might not tell you, and if they do you should thank them. Bad breath is a serious dental condition. You should consult your dentist. If you brush with Colgate, the girls/boys will not reject you

⁷⁵ Colgate. *Collier's*. January 16, 1943: 33

⁷⁶ Colgate. *Collier's*. February 13, 1943: 25

⁷⁷ Colgate. *Collier's*. February 12, 1944: 32

February 13, 1943

WHAT I LACK IS VITAMIN Y-O-U!

TAKE OFF, JOHNNY! YOU CAN'T PROMOTE YOURSELF WITH ME!

BUT WHY, KAY? WHEN YOU WASH A GUY OUT, YOU OWE HIM A REASON!

WELL, HERE IT IS, JOHNNY! YOU'RE DUE FOR INSPECTION AT YOUR DENTIST'S ON... ON YOUR BREATH-APPEAL!

HERE'S WHAT THE DENTIST SAID!

TO GET RID OF BAD BREATH, I RECOMMEND COLGATE DENTAL CREAM! FOR SCIENTIFIC TESTS PROVE THAT IN 7 OUT OF 10 CASES, COLGATE'S STOPS ORAL BAD BREATH INSTANTLY!

LATER... THANKS TO COLGATE DENTAL CREAM

HOW'S A GUY'S CHANCES FOR PROMOTING A DATE WITH YOU TONIGHT, KAY?

PRACTICALLY PERFECT, JOHNNY... SO LONG AS THE GUY IS Y-O-U!

COLGATE'S SURE DOES A JOB OF CLEANING AND POLISHING TEETH, TOO!

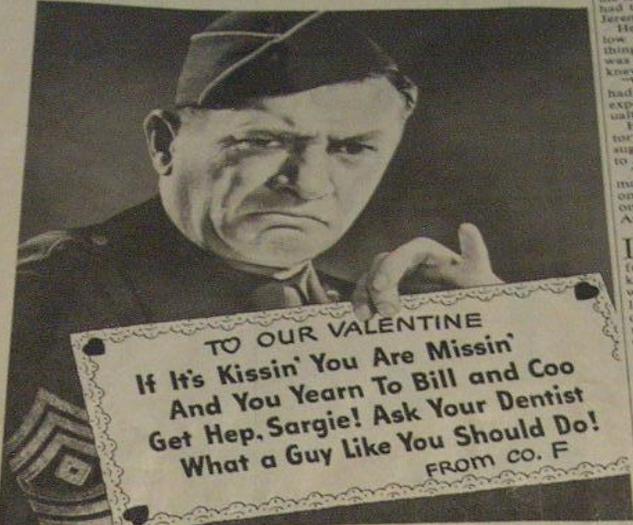
COLGATE
RIBBON DENTAL CREAM

IT CLEANS YOUR BREATH WHILE IT CLEANS YOUR TEETH

Take an empty tube with you when you buy

1943
 Pink hair brush
 1/26 2 Lipine
 33 Colgate
 40 Bissel
 7/23 24 Polaris
 66 Smith's
 7/30 21 Barks
 79 Life Guard
 51 Pella Ma
 59 Cough
 2/10 4 Kleene
 2/13

Figure 6.5 Colgate. *Collier's*. February 13, 1943: 25



Tune In! CAN YOU TOP THIS? Saturday Night—NBC Network

the local people on the platform, and they had taken it admiringly, which annoyed Jeremy.

He hadn't liked anything about the fellow who was running this show, but the thing that really got under Jerry's skin was that the chairman also thought he knew how to run the war.

"We must be prepared for sacrifice," he had shouted at the audience. "We must expect what is sure to come—terrible casualties!"

His face had become beet-red with oratory and the effect of hot coffee and sugar. He looked fat and sounded noisy to Jeremy.

"But our boys can take it," the chairman had roared. "They stand out there on the battle lines and say boldly, 'I'm an American boy and I'm made of it!'"

IT WAS so unreal, so unlike the facts. Jeremy, sitting there, handsome, erect, felt like a sample of all that falseness. He kept thinking of how different the reality was from all this chest-pounding—of a fellow called Sniffly who used to say, in a sort of whine, "I never asked for this, did I?" until it got to be kind of a theme song with him. Sniffly had guts, too.

Jeremy thought of the man who killed a Jap one day and couldn't get over it because the way the Jap folded up reminded him of a doll he used to have when he was a kid. He thought of the way the flesh used to quiver or jerk in some faces, and the dirty phrases which gave them a kind of grim comfort. Those ideas kept coming into his head all the time the chairman was making a big fellow of himself.

Jeremy hated being introduced as a hero. He didn't listen if he could help it but just waited for the singsong of his name at the end of the ballyhoo. Once in a while he heard the recitation of the places where he had been, and it didn't seem to be true, at least, not in the way the audiences took it. You saw just a little corner of trouble when you were in a war, naval campaign like that. You had nothing to do with the outcome. These people knew more about the over-all battle than he had at the time. He didn't have much to tell them, and he was perfectly frank about it.

The worst of it was that they liked that about him and played it up as modesty. If he told the truth—that there wasn't much to his experiences—they didn't believe him. Of course, the other fellows on the platform—the ones he had to take around with him for exhibits—did have more to say.

One of them, a jg, who used to be a good man, was beginning to like these public appearances altogether too well. Jerry could see a change in him, but it wasn't the kind of thing that was tangible enough to put into a report. He had tried to kid the fellow about it tonight saying, "You're beginning to take this racket seriously."

"It is serious," said the jg. "I want to put this thing over and make these people realize what's going on."

But you couldn't make them realize anything about war, you had to be on a schedule arranged for life and death. Then you had to be scared, whether you showed or not. Nobody was scared in a hall theater, with a big chicken dinner in them. The people on the platform were here because it was a way of getting names in the paper and because they asked to rise and take a bow, or to speak before the mike, or because someone, who was their boss, had ordered to come.

Jerry would pan the people before mentally, and then start making enemies for them. They were shelling out money, anyhow. There were plenty of decent people in this crowd, and

Figure 6.6 Colgate. Collier's. February 12, 1944: 32

anymore.” This simple formula takes on many permutations to gain the attention of a wide range of different target markets.

An ad from the September 1945 issue of *Collier's* targeted young men. In the Colgate ad shown in Figure 6.7, a young sailor sees a dentist at the advice of his girlfriend's little brother Tommie. Tommie's sister says, “You don't understand Tommie. There are some things you just can't tell people—and bad breath is one of them.” Tommie replies, “But Jack wasn't mad I told him to go see his dentist. He even gave me a quarter, see?”⁷⁸ Colgate narratives tend to include a part of the story where a friend informs another of their bad breath, as Little Tommie does in Figure 6.7. It can be inferred from the advertising that the advertiser felt it necessary to address the issue of telling a friend about their breath. The advertising encouraged the reader to become more conscious of their own breath and that of others. It also functions to prime the reader to encounter situations where they might be telling a friend about their breath, or vice versa.

After the war, the men in Colgate ads became civilians again. None of the Colgate ads from *Collier's* in 1946 depicted military men. As can be seen in the ad in Figure 6.8 from the January 26, 1946 issue of *Collier's*, the only uniformed man on the page is a cab driver. Since none of the depictions of military men in Colgate's advertising in *Collier's* from 1941-1946 contained any combat or wartime conditions, the transition to civilian advertising is merely a change in men's wardrobe.

⁷⁸ Colgate. *Collier's*. September 22, 1945: 45

might will cost us any chance of catching the enemy unless he is crippled tomorrow." He
 At fifteen fifteen, we will be four hundred and sixty-six miles apart. The planes will arrive over the enemy in two hours and they make it. Allerton said, "Can the smooth face was white now. Allerton said, "Yes, sir." He said it slowly. "You are positive?" Allerton said, "I am positive, sir." The admiral thought fleetingly that perhaps he would not have to transfer Allerton. Captain Maury, the entire deckload of bombs will be airborne at fifteen fifteen. "Yes, sir," said Captain Maury.

N MIDAFTERNOON, the admiral went to sit on an ammunition case beside a forward anti-aircraft battery. He unbuttoned his shirt and laid it beside him on the steel cableless watch of the sky and sea. Members of the gun crew were wooden-faced until the admiral grinned at the gunner, then returned to his quarters. He was strangely proud of the fact that he was watching.

Moroso said, "Three engine failures, sir. Hundred and nine planes airborne, fifteen."

The ships were swinging back to the westward now and the last of the heavily bombed was disappearing into the distance. The admiral and Moroso stared after it, and on his head where the hair was thinning. Captain Maury came to sit at the other end of the ammunition box and match his stride, step for step, in twos on the foredeck.

Allerton said, "Charlie, do you know about horses?"

"No, sir," said the chief of staff.

"Wondering," the admiral said slowly, "a boy of six is too young to own a horse."

The arrival interrupted.

"Anderson," the admiral said, "is just what I don't want to rush him, but every day he learns to ride. It's not fair to the admiral to let him grow up afraid of horses."

A message summoned the captain. The admiral, sweating between his blades, stopped walking half an hour and went to his cabin to receive a message from the island—they were fourteen planes—was waiting in the still-pressed Marine when he came out dripping.

"Sixteen twenty-one—it was all right but just sunset four hundred and thirty. The Marine saluted the admiral as he was running down from the deck. His breathing was still audible. The admiral verbally: "Captain Maury's

I'm in Terrible Trouble!

AND YOU'RE GOING TO BE IN WORSE TROUBLE, TOMMIE— IF YOU DON'T STOP TELLING PEOPLE THINGS YOU SHOULDN'T!

BUT HECK, SIS! I ONLY TOLD JACK WHAT YOU SAID YOU WISH SOMEBODY WOULD TELL HIM!

JACK SEES HIS DENTIST!

TO COMBAT BAD BREATH, I RECOMMEND COLGATE DENTAL CREAM! FOR SCIENTIFIC TESTS PROVE THAT IN 7 OUT OF 10 CASES, COLGATE'S INSTANTLY STOPS BAD BREATH THAT ORIGINATES IN THE MOUTH!

YOU DON'T UNDERSTAND, TOMMIE! THERE ARE SOME THINGS YOU JUST CAN'T TELL PEOPLE—AND BAD BREATH'S ONE OF THEM!

BUT JACK WASN'T MAD I TOLD HIM TO GO SEE HIS DENTIST! HE EVEN GAVE ME A QUARTER! SEE?

LATER... THANKS TO COLGATE DENTAL CREAM

COULD I TROUBLE YOU FOR THE LOAN OF A QUARTER, JACK?

A PLEASURE, MATE! GLAD TO OBLIGE A TROUBLE-SHOOTER LIKE YOU!

COLGATE'S ACTIVE PENETRATING FOAM GETS INTO HIDDEN CREVICES BETWEEN TEETH—HELPS CLEAN OUT DECAYING FOOD PARTICLES—STOP STAGNANT SALIVA ODORS—REMOVE THE CAUSE OF MUCH BAD BREATH

COLGATE'S SURE DOES A JOB OF CLEANING AND PUSHING TEETH, TOO!

COLGATE RIBBON DENTAL CREAM

IT CLEANS YOUR BREATH WHILE IT CLEANS YOUR TEETH

Tune In! KAY KYSER Wednesday Night—NBC Network

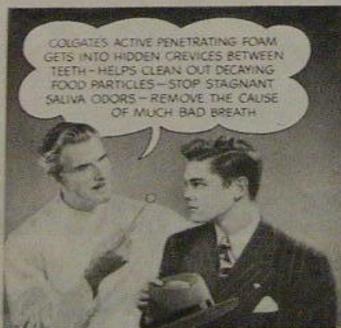
PERRY BARLOW

Figure 6.7 Colgate. *Collier's*. September 22, 1945: 45

I would contend that even if no higher order were possible, a conciliator, mediator, and peacemaker among the other powers that we can find our security and exercise our greatest interests. This is the best way by which as a power in the New World we can best the American interest without entangling the claims, causes and vested interests primarily and directly European or

alternative is to become aligned as the ally of some of the powers and peoples of the World as against others. It is not a alternative. It would mean that we find ourselves committed to backing up which, however much we might be carried out by other governments, language of the diplomacy which all offices understand, the proper role of is not to place its weight within the of power, but to withhold its weight to keep steady this balance. course, dictated by our interest, our and our traditions, is best designed as effective members of the United In the inner council of this new on there are five great powers. em—France—is primarily a great Europe. Another—China—is dese, though it is not as yet, a great Asia. The other three—Britain, d America—are the real world ring both east and west, meeting fic and the Atlantic. But among free, the position of America is i unique. Britain and Russia are pe and Asia; that is where they their vital interests are located, draw their power, and rub directly er peoples and powers. The s is not.

great power is in this position, e in the council of the United are able to devote ourselves with e-mindedness to maintaining the organization, and to being the promoters of its development. ecause we are better men than



be out here today" ROBERT DAY

Tune In! KAY KYSER Wednesday Night—NBC Network

Figure 6.8 Colgate. Collier's. January 26, 1946: 67

Ponds

“She's Engaged! She's Lovely! She uses Pond's!” reads the headline in advertisements for Pond's brand cold cream, which appear in *Ladies' Home Journal*, but not *Collier's*, for the time frame studied. The campaign remains consistent from 1941-1946 in using appeals to young women's marriage desires. The advertiser used these ads to position the brand towards upper class white high society women. This can be inferred from the consistent inclusion of high social elements, such as only displaying testimonials from women marrying rich, well-known, socially elite families. The ads in the Ponds campaign always mention the bride's popularity, family, and overall emphasize her social status.

Ads in the campaign depict real-life débutantes and brides-to-be of the social elite. The biographies presented in each ad mention the family to which the bride is born and the family to which she is marrying. The ads read like wedding announcements followed by instructions on how to apply cold cream to achieve bride-like beauty. The copy in Figure 7.1 from the September 1941 issue of *Ladies' Home Journal* begins with “HELEN HENDRICKS JONES of the well-known Atlanta family. Her engagement to Patman Moore Dobbins was announced on August 3rd” and goes on to explain how Pond's cold cream gave her a soft, smooth complexion. The copy then provides step-by-step instructions for a daily skin cleansing ritual with the product.

To further appeal to desires to marry upward socially, the caption below the bride's picture details the bourgeois environment in which she lives.

INVITATIONS TO HELEN'S WEDDING are being eagerly awaited by Atlanta society. Daughter of Mr. and Mrs. Winfield Payne Jones, of Atlanta's fashionable “North” side, Helen is one of Atlanta's prettiest, most popular girls with a soft-smooth complexion as lovely as the gardenias in her beautiful Southern garden. (35)

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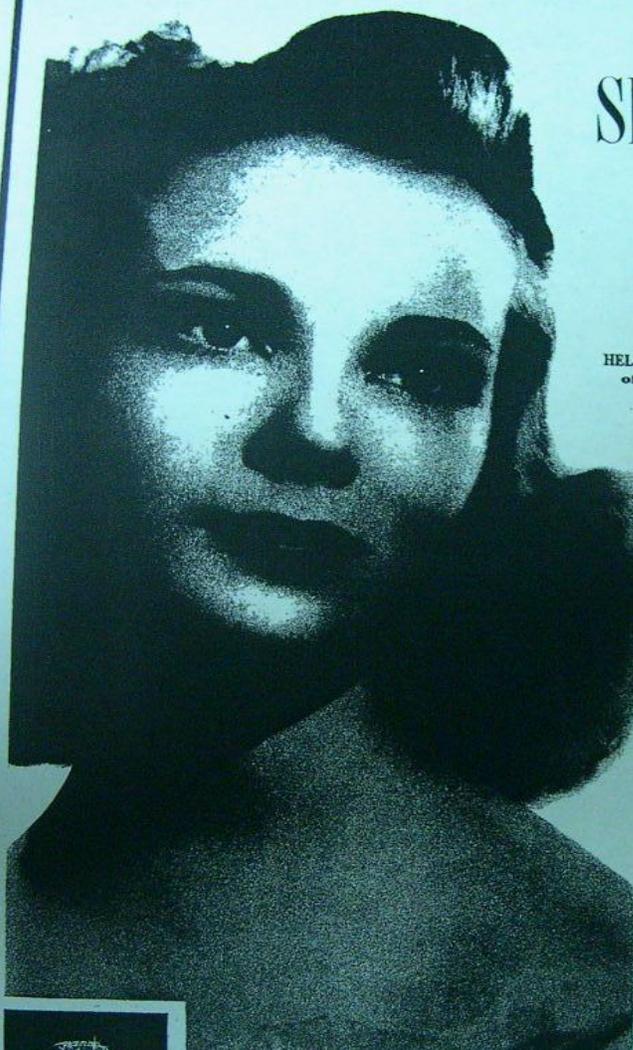
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She's ENGAGED!

She's Lovely!

She uses Pond's!

HELEN HENDRICKS JONES
of the well-known
Atlanta family

HER ENGAGEMENT to Patman Moore Dobbins was announced on August 3rd. She is a true Southern beauty, with exquisite pearl-soft skin. Pond's Cold Cream helps her keep her soft-smooth complexion. "I love Pond's," she says. "It's so silky-soft."



HELEN, HER FIANCE, HER MOTHER at one of the many dinners given in honor of her engagement. Mrs. Jones, who, like her daughter, was a lovely and popular Atlanta debutante, says it's like living her own engagement parties over again!

Another Pond's
Bride-to-be!

See what Helen's SOFT-SMOOTH Glamour Care will do for *your* skin

1. Helen **SLATHERS** her face thick with silky-soft Pond's Cold Cream—then pats it in for all she's worth. She says it softens, releases dirt and old make-up beautifully. She pats under her chin, up from her chin to her forehead, on the sides and around her nose. Then "tissues" off.
2. Helen **RINSES** with lots more luscious Pond's Cold Cream. She says this helps wonderfully to keep her skin soft and smooth, and cleans off every last smitch of beauty-dulling soil. She "tissues" off well. Do this yourself. Then look at

your clean, radiant face. How much freer it looks!
Touch your cheek. How much softer it feels! How much smoother!
Use Pond's Cold Cream this way every night—and for daytime clean-ups, too.
When you see how splendid a cleanser it is, how softening, how smoothing, you'll know why so many more women and girls use Pond's than any other face cream at any price! Buy Pond's Cold Cream today—at any beauty counter. Five popular-priced sizes. The most economical—the lovely big jars.



HELEN'S RING is unusual and beautiful—a clear-white, square-cut diamond set in platinum, encircled by an ellipse of smaller diamonds.

INVITATIONS TO HELEN'S WEDDING are being eagerly awaited by Atlanta society. Daughter of Mr. and Mrs. Winfield Payne Jones, of Atlanta's fashionable "North" side, Helen is one of Atlanta's prettiest, most popular girls, with a soft-smooth complexion as lovely as the gardenias in her beautiful Southern garden.
"Ever since I've been using Pond's Cold Cream to cleanse and soften my skin, people keep telling me how nice I look," Helen says. "The first compliment Pat paid me was about my complexion. He said it 'looked sweet as peaches and cream.'" *It's no accident so many thousands of lovely engaged girls use Pond's!*



POND'S, Dept. 2-CJ, Clinton, Conn.
Please send me quickly a generous sample of Pond's SOFT-SMOOTH Glamour Cold Cream, used by so many lovely engaged girls and by society beauties like Mrs. Nicholas Ridgely de Font and Mrs. John Jacob Amor. Also samples of Pond's Vanishing Cream, Pond's new Dry Skin Cream, 6 shades Pond's new Face Powder, 5 shades Pond's "LIPS". I enclose 10¢ for postage and packing.

Name _____
Address _____

Figure 7.1 Pond's. Ladies' Home Journal. September 1941: 35

She's ENGAGED!

She's Lovely!

She uses Pond's!



SALLY BRANNON
of the distinguished
Dallas family

Gifted as she is beautiful, Sally speaks Spanish fluently, has been majoring in Romance languages, and plans to take her last year of college at the University of Mexico.

Another Pond's Bride-to-be

SALLY, HER FIANCE', Lucius Beebe, Jr., of the Philadelphia Beebes, Sally's mother and father, dancing at the Barclay Hotel in Philadelphia. Sally is exquisite in romantic white—perfect with her wild-rose coloring and milk-white skin.

See what Sally's SOFT-SMOOTH Glamour Care will do for *your* skin

She says, "I love my Pond's cleansings—they're so simple and they do so much."

"First—I SLATHER my face all over with Pond's silky-soft Cold Cream. I pat it in briskly up from my throat, over my cheeks and nose, on my forehead—so my face feels all glowy. Then I tissue off. This softens and takes off dirt and old make-up."

"Second—I 'RINSE' my face with lots more Cold Cream. Then tissue off again. My skin is inclined to be a little dry and this second creaming softens it still more and

leaves it clean as clean!"

Do this yourself! You'll love this Pond's SOFT-SMOOTH Glamour Care, too. The radiant clean look it gives your skin. The soft-smooth feel your face has after it.

Use Pond's Cold Cream this way every night—for daytime clean-ups, too. See what a splendid cleanser it is, how softening!

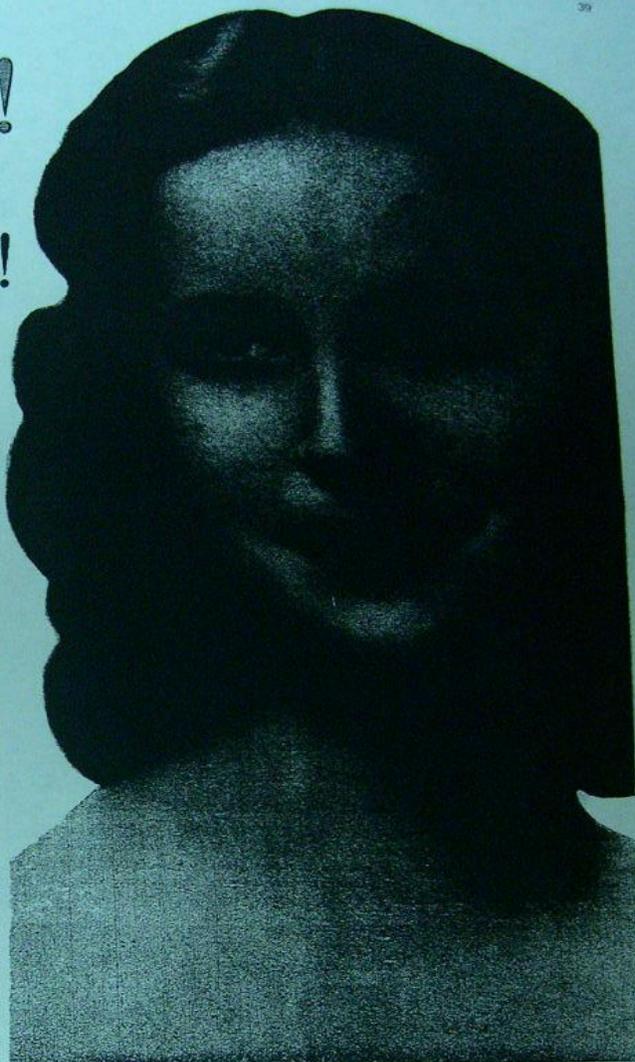
You'll see, too, why so many more women use Pond's than any other face cream at any price. Buy a jar today—at any beauty counter. Five popular-priced sizes. The most economical—the lovely big jars.



HER ENGAGEMENT RING
is a small replica of her fiancé's seal ring (above) with the Beebe crest and motto: *Se defendendo* (By defending himself).

SALLY BRANNON'S ROMANCE is a military story. Her engagement was announced July 28th by her parents, Captain and Mrs. E. P. Brannon, stationed near Philadelphia. Her fiancé, a member of a famous Philadelphia regiment and a trained pilot, is now flying for the R.C.A.F. "We probably won't be married very soon," she confided, "but we wanted our engagement announced before Lucius left for Canada."

Sally is tall and willow-slim, with dark brown hair,agate-gray eyes and white, fine-textured skin. She believes her daily Pond's creamings do a lot to keep her complexion so charmingly soft and smooth. It's no accident so many thousands of lovely engaged girls use Pond's.



POND'S, Dept. 2-CL, Clinton, Conn.
Send me sample of Pond's SOFT-SMOOTH Glamour Cold Cream—enough for several treatments—used by so many lovely engaged girls and by society beauties like Mrs. Franklin D. Roosevelt, Jr., and Mrs. Anthony J. Drexel, III. Also samples of Pond's Vanishing Cream, Pond's new Dry Skin Cream, 6 Vanishing Cream, Pond's new Face Powder, 3 shades Pond's "LIPS." I enclose 10¢ for postage and packing.

Name _____
Address _____ (Other send in U. S. only)

Figure 7.2 Pond's. Ladies' Home Journal. November 1941: 39

Accompanying her socialite pedigree is a photograph of her engagement ring, complete with description of the stone, cut, and metal used. From 1941-1946, the Ponds campaign retained this formula for catching the eye of the upper class: a photograph and biography of a real bride-to-be, instructions on how to use the cold cream, mentions of the family into which the bride is marrying, and a photograph and description of the bride's engagement ring.

Ponds Cold Cream advertisements from 1941 also contained “Romance coupons,” which were mail order coupons for a sample of the product. These coupons served to reinforce the notion that enhanced skin complexion could land one a husband in high society. Above the coupon, there is an illustration of Cupid with bow and arrow with the message “Pond's Girls Belong to Cupid.” Cupid's message is an explicit appeal to attractiveness and romance. The copy in the coupon reads, “Please send me quickly a generous sample of Pond's SOFT-SMOOTH Glamour Cold Cream, used by so many lovely engaged girls and by society beauties like Mrs. Nicholas Ridgely du Pont and Mrs. John Jacob Astor.”⁷⁹ The combination of Cupid's message and society women's endorsement was designed to further stimulate the desire to marry, and marry well-to-do.

In an ad from November 1941, shown in Figure 7.2, the bride is marrying a military man. This is the first wartime theme to appear in this campaign. While not pictured (the Ponds campaign does not show images of the husband-to-be), the body copy signifies his military status. In the last paragraph in Figure 7.2, the copy reads:

SALLY BRANNON'S ROMANCE is a military story. Her engagement was announced July 28th by her parents, Captain and Mrs. E. P. Brannon, stationed near Philadelphia. Her fiancé, a member of a famous Philadelphia regiment and trained pilot, is now flying for the R.C.A.F. (39)

It is important to note the fiancé is not an American soldier, but rather, a Canadian soldier.

⁷⁹ “She's ENGAGED!” *Ladies' Home Journal*. September 1941: 35.

Perhaps Ponds was trying to attract a Canadian audience. It is also possible that they wanted to use a military theme without making references to the war in Europe. Regardless, this use of an enlisted man carries the connotation of war to American audiences.

An advertisement in the July 1942 issue of *Ladies' Home Journal* contains the campaign's first distinct American war message. In the ad, shown in Fig 7.3 depicts a war volunteer. This is the first mention of any kind within this campaign of war work. The biography reads:

ANN HARE, beautiful young daughter of Mr. and Mrs. Emilio Spencer Hare of Park Avenue, New York...is Navy-minded. She works hard with Bundles for Bluejackets and the Navy Relief Society. (35)

Later ads from the Ponds campaign in 1942 would continue to include war messages in advertising. An increase in the depiction of military husbands can be observed. Also, the biographies in the Ponds campaign increasingly describe the bride-to-be's war effort activities. An ad from the September issue of *Ladies' Home Journal* illustrates this phenomenon, as shown in Figure 7.4.

The scenario in Figure 7.4 is familiar. A young, pretty socialite is engaged to a member of the upper class. This time the bride, Marilyn Bauer of Virginia, is a war volunteer who credits Pond's cold cream for helping her maintain her beauty while participating in "Canteen Duty" and volunteering for the "Motor Corps." A sentence reads, "She's hardly had time even to dream about her wedding in September."⁸⁰ This is an important change in the overall tone and message of the campaign in response to changes in American society. As more women began entering war work and volunteering, it became necessary for the Pond's campaign to respond by reflecting those changes. The advertising through the war's end depicts war volunteering as not only socially responsible, but also desirable. It should also be noted that Miss Bauer's fiancé is a

⁸⁰ Ponds. *Ladies' Home Journal*. September 1941: 37.



ANN HARE, beautiful young daughter of Mr. and Mrs. Emile Spencer Hare of Park Avenue, New York. Her engagement to Walter Wooster Richard of New York and Long Island was announced a few months after her debut. Like Wooster, Ann is Navy-minded, works hard with Bundles for Bluejackets and the Navy Relief Society. One of the season's loveliest debutantes, she made her bow in Philadelphia, where her mother's family has long been socially prominent.

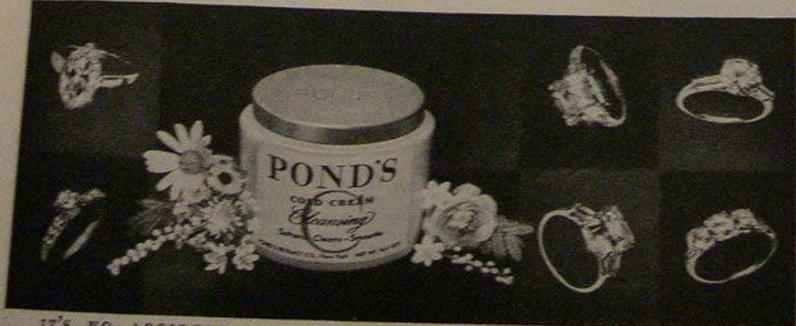
ADORABLY YOUNG AND LOVELY—There's a rare-orchid charm about Ann's blonde young beauty, and her exquisite skin has a luminous satin-smooth look. Of her complexion cure Ann says: "I just use Pond's Cold Cream every day. Pond's is so light and silky my skin just loves it—and it's perfectly grand for cleansing."
(right) Ann and Wooster at famous Stock Club before he was called to active Navy duty.



ANN'S RING is unusually lovely—a large crystal-clear marquise-cut diamond that catches the light and reflects it with sparkling radiance. A baguette diamond is set on each side of the brilliant solitaire.

She's Engaged!

She's Lovely! She uses POND'S!



IT'S NO ACCIDENT SO MANY LOVELY ENGAGED GIRLS USE POND'S!

This is Ann Hare's simple daily skin care...
She slips Pond's Cold Cream all over her face and throat. She pats with deft little pats to soften and release dirt and make-up—then tissues off well.
She rinses with more Pond's—for extra softening and cleansing. Tissues it off again.
Do this yourself—every night, for daytime clean-ups, too. You'll see why society leaders like Mrs. John Roosevelt, Mrs. Ernest Biddle are so devoted to Pond's Cold Cream. Why more women and girls everywhere use Pond's than any other face cream. Buy a jar today—at your favorite beauty counter. Five popular-priced sizes—the most economical the lovely big jars.

Figure 7.3 Pond's. Ladies' Home Journal. July 1942: 35

She's ENGAGED

A Virginian's bride-to-be, Marilyn Bauer of Washington, D. C. Her engagement to Courtland Davis Jr., of the prominent Alexandria family, was announced in June



WEEK-END REUNION at the University of Virginia before the Rotunda Ball. Courtland, Marilyn and Navy friends on the promenade of the Jefferson Library. He is a 2nd-year medical student, '44, and hopes to go directly into the U. S. Medical Corps.



THE CLASSIC GRACE of the Library's Rotunda Balcony is a perfect setting for Marilyn's blonde loveliness—her fair hair, blue eyes, porcelain-smooth skin. Virginians love this beautiful building on the south lawn of the University of Virginia "grounds," designed in smallest detail by Thomas Jefferson.

She's Lovely! She uses Pond's!



HER ENGAGEMENT diamond is a sparkling blue-white solitaire. The handsome stone is set with fine simplicity in a plain gold band.

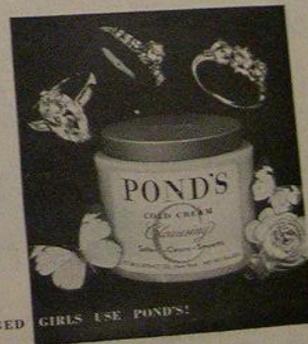
Marilyn looks as softly romantic as her melodious Southern name.

But—she's very much of a live-wire American girl—up to her ears in war work in hectic Washington, where she is on call for Canteen Duty and busy with the Motor Corps. She's hardly time even to dream about her wedding in September.

"When there's such a lot to do, your face can't help looking tired sometimes," she told us. "I surely am thankful we are not asked to give up Pond's Cold Cream. Nothing seems to give my skin such a clean, soft feeling."

She pats Pond's Cold Cream carefully, with gentle little pats, over her face and throat. This helps soften and release dirt and make-up. She tissues off well. She "rinses" then, with more Pond's. Tissues off again.

Try this quick, soft-smooth glamour care with Pond's. Use it every night—and for daytime clean-ups. You'll see why war-busy society leaders like Mrs. John Jacob Astor and her sister, Mrs. William F. Dick, are Pond's users, too. And why more women and girls all over America use Pond's than any other face cream. Buy a jar at your favorite beauty counter. Five popular-priced sizes—the most economical the lovely *big* jars.



IT'S NO ACCIDENT SO MANY LOVELY ENGAGED GIRLS USE POND'S!

Figure 7.4 Pond's. Ladies' Home Journal. September 1942: 37 medical student who will join

the U.S. Medical Corps. It is commonplace throughout the Pond's campaign for the brides depicted to be marrying military officers and other non-combatant personnel. In 1943, the campaign takes a more explicit appeal to the war effort.

A full-page ad from October 1943, shown in Figure 7.5, takes on a new style. Rather than spotlighting one bride, this ad contains five. Each bride depicted is shown engaged in some kind of war work. This is different from previous ads in the campaign. In earlier ads, the bride is shown in a glamorous pose along with a smaller picture of her in a social setting. Figure 7.5 is different in that it shifts more attention to war work than on glamor and popularity. The campaign abandoned the “She's Engaged! She's Lovely! She Uses Ponds!” headline for one that very clearly and explicitly addresses the labor shortage caused by the war. It reads, “These engaged girls are all war workers! You are needed too!” This ad effectively targets marriage-seeking young women by continuing to show real-brides in real-life situations. Figure 7.5 departs from its predecessors in that it devotes the bulk of the advertisement's body copy to addressing the war effort. Rather than include instructions on how to use the cold cream product, the body copy gives instructions on how and where for women to look for wartime jobs. The body reads:

Slim and pretty Anne Nissen, engaged to Larry Van Orden (now in the Army), sums it up like this: 'I couldn't have Larry do all the fighting, I wanted to do my share'...so she took the job a man left behind! What are you doing? Right now there are hundreds of different war jobs for women and girls—especially necessary home front jobs that need to be filled because the men who held them are now with our armed forces.

The ad also effectively puts the product into the context of the times. Some copy in a sidebar reads, “A war job doesn't leave much time for fussy beauty care—so it means a lot to have a luscious, soft-smooth cream like Pond's to help keep your face bright and fresh and soft to touch.” By including this statement, Pond's presents its product as a solution for war workers.

THESE ENGAGED GIRLS ARE ALL WAR WORKERS !

You are needed too!



ANNE NISSEN—handles explosives in a big munitions plant. This was Anne's *first* job. She has been promoted step by step, and has become a "job-instructor," training other girls.



MARTHA MONTGOMERY—an accredited first-aid-er, is especially interested in wartime care of small children. Proper care for children of working mothers is one of the most vitally important home front war jobs, and one in which understanding workers are urgently needed.



PHYLLIS GRAY—tests tensile strength of fabric to be used for parachute bags, tents, uniforms! She went straight from college into war industry, working for a big Textile Company.



MURIEL LUNGER—is gravely serious about her job at Bendix testing altimeters for planes. Muriel's mother has a war job at Bendix, too—on the assembly line.



ROSEMARIE HEAVEY—one of the new airline girls affectionately dubbed "hangar helpers." They work 8-hour shifts—in jobs men were filling barely a year ago.

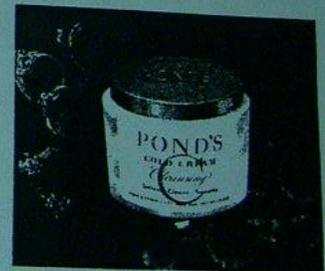
Typical of so many gallant American girls and women today . . .

these girls have given up personal ambition so as to back up their fighting men. But they are none the less feminine for all their efficiency. Keeping lovely is very much a part of their everyday living—on their jobs, and off!

And Pond's Gold Cream is their favorite . . .

because it makes their faces feeling and looking clean—fresh, smooth and soft.

As Phyllis Gray says—"A war job doesn't leave much time for fussy beauty care—so it means a lot to have a luscious, soft-smooth cream like Pond's to help keep your face bright and fresh and soft to touch."



Today—many more women use Pond's than any other face cream . . . at any price.

Any job that frees a man is a war job . . . find yours today !

SLIM AND PRETTY Anne Nissen, engaged to Larry Van Orden (now in the Army), sums it up like this: "I *couldn't* have Larry do all the fighting, I wanted to do *my share*." . . . so *she* took the job a man left behind!

What are *you* doing?

Right now there are hundreds of different war jobs for women and girls—*especially necessary home front jobs* that need to be filled because the men who held them are now with our armed forces.

Women and girls must take their places.

Many areas need women in all kinds of civilian jobs—in stores, offices, restaurants, plants, laundries, in transportation, in community services.

Experience is not necessary. Hundreds of thousands of girls and women who never dreamed of working before are stepping into these jobs every day.

There's a war job for you, too!

Look through the Help Wanted section of your local paper for specific needs in your area. Then get advice from your local U. S. Employment Service. Don't wait. America at war needs women at work. Apply for your war job now!



THE MORE WOMEN AT WORK — THE SOONER WE'LL WIN

Figure 7.5 Pond's. Ladies' Home Journal. October 1943: 45

I feel wicked and if been dragged in the any right to do that I that I shouldn't wait, it.

Miss Ferris said in I do know, better ve had a marriage. Only I was never days. My mother . . . But let me say you not to doubt d I think it as—will a must not let it be myself strong and that Rob will do believe that you more. I feel re- vere meeting Rob, e you together by ol my house and each other. I did e here then—no, ave connived at way that night, and I did not tell e."

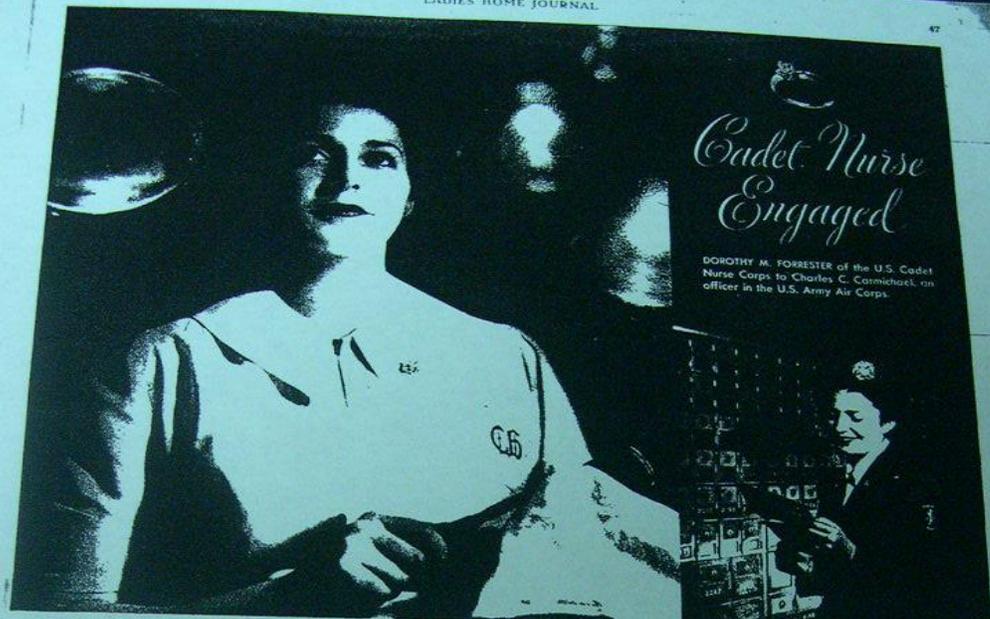
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Driven her. I was so one so wor- All the ht was ke her out on ach. I loved the-



Cadet Nurse Engaged

DOROTHY M. FORRESTER of the U.S. Cadet Nurse Corps to Charles C. Cornichart, an officer in the U.S. Army Air Corps.



ENLISTED IN A PROUD PROFESSION Her nurse's "white" lends a special glamour to Dorothy's beautiful eyes and exquisitely smooth skin. "It could be worth a fortune," she says. "I high school graduate who see this page would enlist as Cadet Nurses. We need more nurses." As a Cadet Nurse you, like Dorothy—would be given *free training* and a monthly allowance. Write today to the U. S. Cadet Nurse Corps, Box 88, New York, N. Y. for full information.

FROM "HIM"! Charles is as glad as I am that I'm one of the Cadet Nurse Corps," Dorothy says. "It makes us feel we're part of this war together." Dorothy wears the official Cadet Nurse suit of gray wool with red epaulettes and sleeve insignia. The beret matches the uniform and looks adorable with her soft-smooth Pond's complexion.

She's Lovely!

She uses Pond's!

ASK FOR A BIG LUXURY JAR!
Saves glass and man-power!
And it's so quick to dip
finger tips of both hands
into the lovely wide jar!

CADET DOROTHY FORRESTER is studying at the California School of Nursing in Los Angeles, not far from her home town in Vista.

Her smooth, capable hands are learning to bring comfort to a touch. Eyes smile gratefully after her trim young figure in its white on-duty uniform—especially becoming with her glorious, dark hair and the soft, fresh-as-a-new-day look of her lovely complexion.

"I'm a Pond's Cold Cream girl—always," Dorothy says. "I think there's nothing half as nice as Pond's for making your skin feel soft and beautifully clean."

Dorothy believes in a twice-over creaming with Pond's—this way:

1. She smooths Pond's soft-smooth Cold Cream over her face and throat. Pats briskly

but gently to soften and release dirt and make-up. Tissues off.

2. She rinses now with more snowy-soft Pond's, working its softening creaminess round her face with little spiral whirls of her finger tips—over forehead, cheeks, nose, mouth. Tissues off again well.

Give your face this soft-smooth Pond's complexion care that Dorothy loves. You'll see that it's no accident engaged girls like Mrs. Ellen Tuck Astor, Mrs. Ernest du Pont, Jr., and Britain's Lady Morris use Pond's Cold Cream.

Ask for a luxurious big jar of Pond's today. Use it every night and every morning—and for in-between beauty clean-ups! You'll love Pond's Cold Cream, too!

Today many more women use Pond's than any other face cream at any price

Figure 7.6 Pond's. Ladies' Home Journal. April 1944: 47

Also bolstering the war effort theme in Fig 7.5 is a banner across the bottom that reads, “The more women at work—the sooner we’ll win.” Next to the banner is a drawing of a hand holding a torch surrounded by the words “women war workers.” By including so many appeals to the war effort, Pond's positions itself as a patriotic brand and the choice of patriotic people. Pond's continues to pursue patriotic themes in 1944.

The ad in Figure 7.6 returns to the “She's Lovely!” motif augmented to include war messages. Instead of the headline reading “She's Engaged!” as in earlier ads, it instead reads “Cadet Nurse Engaged.” By showing brides involved in the war effort, the campaign continues to capture the marriage-seekers while simultaneously glorifying war work. As opposed to Figure 7.5, Figure 7.6 tones down the appeals to war workers in exchange for a more product-oriented message. The body copy reads:

Cadet Dorothy Forrester is studying at the California School of Nursing in Los Angeles, not far from her hometown in Vista. Her smooth, capable hands are learning to bring comfort at a touch. Eyes smile gratefully after her trim young figure in its white on-duty uniform—especially becoming with her glorious, dark hair and the soft, fresh-as-a-new-day look of her lovely complexion. (47)

This copy portrays the war worker nurse as sexually desirable much to the credit of her cold cream. In Figure 7.6, the war worker is protector of our armed forces and Pond's cold cream is the protector of her beauty, which is described as an essential element of her healing capabilities. The ad also presents a woman's participation in the war effort as sexually desirable. A caption reads,

'Charles is as glad as I am that I'm one of the Cadet Nurse Corps., Dorothy says, 'It makes us feel we're part of this war *together*. Dorothy wears the official Cadet Nurse suit of gray wool with red capulets and sleeve insignia. The beret matches the uniform and looks adorable with her soft-smooth Pond's complexion. (47)

Not only is the war effort patriotic, it's also sexy in Figure 7.6. Pond's ads continue spotlighting

bride-war workers through 1945. The campaign capitalizes on the popularity of patriotism in the ads.

In 1946, Ponds stopped making strong appeals to war work and returned to the generic “She's Engaged!” headline. Like the Camay campaign discussed earlier, the Pond's Cold Cream campaign made adjustments to its existing campaign when the social need was high to recruit women into the workplace. Once that need passed, it reverted to its civilian character and returns to appealing to social elitism, beauty, and the desire to marry.

Gem

The Gem campaign ran the famous “5 O'Clock shadow” in *Collier's* magazine from 1943-1946. Each Gem ad portrayed a man who regained his love life when he shaved with Gem razors. The women in Gem ads are always depicted with accentuated figures and are “head-over-heels” in love with their freshly shaved men. For the years studied, the Gem campaign also included wartime messages that addressed social needs, such as buying war bonds and boosting morale. The Gem campaign is also a rich source of sexualized soldiers, which are used from the campaign's first ad, which ran on August 14, 1943. It should be noted that the Gem campaign is inconsistent in their use of sexualized soldiers and wartime appeals. Some ads contain wartime messages with images of soldiers. Others show non-military men, but contain messages supporting the war. In other cases, the ad contains no soldier or wartime message, despite running during a war year.

Figure 8.1 is the first Gem ad to appear in *Collier's* for the time period studied. The headline reads, “Come out of that '5 O'Clock Shadow'.” The body copy warns the reader of the romantic perils of “5 O'Clock Shadow.” “You didn't think she noticed, did she? Man, that's a *bad*

other, but the ear-
tick from tomorrow"

immered against his ears but
g. The thousands of rounds
aking the night seemed a fa-
nd unimportant. He thought
who had just drowned. He
fellow hadn't had a chance.
with a full pack then get
the side of a ship, and you
swimming.
neone shouting, then. The
to his consciousness and
"Two-one-eight-six-nine!"
ated, and he called, "Right
up—get movin'! We can't
ll night for you."

ED forward, toward the
e voice, and his foot hit
lying on the deck. He
it up, then suddenly
in who had fallen in. He
a breath, then grabbed
it on his back.
he was on the rail and
ng him, "Don't go down
the boat to come up on
t go and jump. Good

down the net, the ship
tight around the heavy
luctant to let go as his
urchases. The gear on
un, pulled him out and
of the ship. It seemed
the water as he looked
as boat, rising and fall-

unconscious thing, ac-
coved and became ac-
ew medium. He had
of time around the
ts, and he had a sense
paused at the exact
set, waited for the as-
the swell, then just
dropped to the deck.
"Watch your head!"
ckly. There was an-
own, and two sailors
ung it into position
ted it to settle in the

COME OUT OF THAT '5 o'clock Shadow'

- 1. You Didn't Think She'd Notice, Eh?**
Man, that's a *bad error!* Every woman notices "5 o'clock Shadow" — that messy afternoon beard stubble. To be spick and span begin with your chin. Keep it smooth *all day!*
- 2. How To Get The Chin That Wins**
It's simple. Just shave with a Gem Blade. Gem's the super-keen blade that gives you *all-day* face neatness. A Gem shave lasts longer, looks better, feels better.
- 3. Thicker, Tougher Steel!**
Sturdy Gem is stropped to a deep wedge-edge. No flimsy steel can stand up to such a stropping or take such a keen, *longer-lasting* edge.
- 4. Get More Shaves—Save Steel**
Make your durable Gem Blades last even longer by protecting their edges. Dry your razor and blade carefully after each shave.

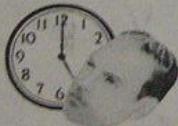
GEM

GEM BLADE SINGLE EDGE

Figure 8.1 Gem. Collier's. August 14, 1943: 51



WE'RE AGAINST '5 o'clock Shadow'!



1. Take It from the Girls in blue and khaki that women like men who keep chin-smooth all the time. What unsightly "5 o'clock Shadow" does to your appearance shouldn't happen to you—ever!

2. Be Fair to the Fair Sex... Shave with a genuine Gem Blade and stay face-neat all day long. Made by the makers of your Gem Razor, Gems must fit precisely, shave perfectly. Try a pack today.

YOUR DEALER HAS AN AMPLE SUPPLY OF GEM BLADES!



GEM

Your Gem Razor must last you for the duration; dry it carefully after each shave.

building whose windows had been removed.

He studied the horses and did not identify McSween's mount. Dismounting before the saloon, he stepped inside the place. Four men sat at a table, playing poker, and all four ceased playing and looked at him with a dead steadiness. One of the four rose and moved behind the small bar; he lifted a bottle and a glass and set them on the counter.

"Where would a man eat?" said Goodnight.

The saloonkeeper pushed his thumb behind him. "Go sit down in the back room. I'll fix it."

"Where would a man sleep?"

"Take your blanket up the outside stairs and pick a bunk."

"I'll eat first," said Goodnight and poured himself a short drink. He held the glass between his hands a moment. The bartender now did a queer thing; reaching down, he got an empty bottle and turned and banged the bottle's bottom against the wall at his back.

"What's that for?"

"Tellin' my old woman to fix another supper," said the bartender.

GOODNIGHT held the drink in his hand and moved quickly to the door of the rear room. He threw it open before him and saw a table with a red oilcloth top. There was a plate on the table with a steak half cut through and a cup of coffee half emptied. A chair stood away from the table, as though a man had hurriedly kicked it aside, had hurriedly departed. An open door at the rear of the room showed the direction of his departure. Goodnight turned back and laid his whisky glass on the bar. The barkeep said: "You want that meal now?"

"Fry it up," said Goodnight. He went rapidly over the saloon to the front door, and cast a sudden backward glance at the three men at the poker table as he left the place. They were sitting by; they were not in this deal. The bartender had given the signal to the man eating in the rear room, but that was probably only the kind of protection he would have given any stranger on the run—just a rule of the house. Coming to the road, he looked both directions, made a quick decision and swung to his left, running the front width of the house and turning the corner of it sharply. It brought him to an alley lying between the saloon building and a small adjoining house. He saw a shape weave at the far end and he heard the ragged run of steps; he followed the alley and came out at the back edge of the town. He heard the faint crush of a foot somewhere to his right, and looked that way and saw nothing. The man had disappeared in the darkness but a horse stood to Goodnight's left, behind the hotel and saloon. He looked the hotel wall and stepped toward the horse. When he came upon it and looked closely at its markings he knew he had caught up with Theo McSween. He was on the near side of the horse and reached out and untied the latigo and hauled off the saddle and carried it on until he came against a pile of boxes and rubbish behind the saloon's rear door. He dumped the saddle in the pile. If McSween ran away now it would be bareback; he wouldn't get far before being overhauled.

Goodnight paused a moment, trying to guess the man's actions. McSween was behind him, moving toward the other end of the building line, circling and retreating and trying for a fair shot. Therefore Goodnight continued on until he reached the corner of the saloon building and crept along the side of its wall until he reached the road and the front edge of the building. He looked down the street and saw nothing and observed that the few lights which had been in this town when he had entered it were now dimmed down. Beyond

Figure 8.2 Gem. Collier's. September 11, 1943: 36

error! *Every woman notices '5 O'Clock Shadow' –that messy afternoon beard stubble.*⁸¹ The illustrated male in this ad wears an Army private's cover.

The Gem campaign not only sexualizes men in uniform, but women too. The ad in Figure 8.2 contained illustrations of two sexy, uniformed women. With hands out, palms forward, they declare, “We're against '5 O'Clock Shadow!”⁸² The body copy follows the same pattern as in Figure 8.1. It reads,

“Take it from the Girls in blue and khaki that women like men who keep chin-smooth all the time. What unsightly “5 O'Clock Shadow” does to your appearance shouldn't happen to you—ever! (36)

Figure 8.2 also contains a message pertaining to war shortages, without specifically mentioning the war. A sentence in small print at the bottom of the ad reads, “Your Gem razor must last you for the duration, dry it carefully after each shave.”⁸³ Short messages relating to the war appeared sporadically throughout the Gem campaign from 1943-1945.

Some Gem ads, while not depicting a soldier, still contained an explicit appeal to the war effort. The ad in Figure 8.3 shows an illustration of a buxom secretary who has fallen in love with her company's president. The caption reads, “But I don't want to go home since you got rid of that '5 O'Clock Shadow!”⁸⁴ In a second illustration, the president and secretary are walking down the church aisle in tuxedo and bridal gown, respectively. A box of text above the logo reads, “Let's all back the attack. Buy War Bonds!”⁸⁵ The appeal to patriotism is explicit, yet the ad contains no sexualized soldier.

To further illustrate the inconsistency of the Gem campaign's use of sex appeals and wartime messages, consider the ad in Figure 8.4 from the February 26, 1944, issue of *Collier's*.

⁸¹ Gem. *Collier's*. August 14, 1943: 51

⁸² Gem. *Collier's*. September 11, 1943: 36

⁸³ Gem. *Collier's*. September 11, 1943: 36

⁸⁴ Gem. *Collier's*. January 11, 1944: 61

⁸⁵ Gem. *Collier's*. January 11, 1944: 61

ward. It was all a mad confusion then. She ran against some odd sailing rigging on one side of the channel. The roomed across it then and all but knocked down the channel navigation light in its heavy wooden cradle. Another hatch and she was in the water and the fresher's second crew took her fair beneath the counter and swung her down to face the sea.

Captain Wylie was at the wheel himself now and there was no sign of it remaining. It answered beautifully and he managed to straighten the ship a little as it hurried on. It was as if the crew's blows had brought her past snags! One of the top raced he tumbling alongside, swaying preciously in or line and making a howler aboard. It se runaway until she could anchor safely and draw her breath, but Captain Wylie's voice rose magnificently from the top.

"Let 'er run, mister! Let 'er ride! Keep straight, for she's wanting the sea over now!"

"You're crazy," said the head rigger, catching him. "But I'm damned if I don't let you'll make it."

"Make it?" yelled the glowing captain. "Course she'll make it. Look there!"

pointed at the high roof of a barn thing almost alongside, the peak of it with and all but scraping the burken's bulwarks. On the very edge crouched a drowned rat, shivering in the rain. It crouched. It crouched. It sprang. As the barn roof slipped away its fore-cast caught the bulwark top and it scampered. A moment it rested on the deck, hanging its whiskers, and then with a sing look around it scuttled unerringly into the warmth of the galley.

"Now!" exploded Captain Wylie with a relief. "Now she's a ship, by damn! Rigged and manned proper with 'er own self-respect. Eh? That's some- they forgot to put in the blueprints. Empress was a lady!"

He braced at his own wheel, the rain g his weathered face, his clipped beard jutting masterfully forward, in Tobias Wylie took the Empress in II to sea.

THE END



"But I don't want to go home since you got rid of that '5 o'clock Shadow!'"



"By golly, I didn't know what life could be 'til I found out about Gem Blades!"

LET'S ALL BACK THE ATTACK BUY WAR BONDS!

AVOID "5 O'CLOCK SHADOW" WITH



GEM
RAZORS and BLADES

© 1944, American Safety Razor Corp.

Figure 8.3 Gem. Collier's. January 22, 1944: 61

Northampton. Unfortunately, they were badly battered. The Northampton, but the ready to fight. "Minnie" still floated.

Slowly, stopping en route, the NO made her way north and east, and finally steamed past Cape Flattery and up Puget Sound into dry dock. And there was her new bow, waiting for her, and Admiral Taffinder and a crowd of yard workers.

No time was wasted. Off came the temporary bow and the NO forged slowly ahead and fitted herself up against her new stem section—a replica of the section that lay on the bottom south of Savo Island, seventy-five hundred miles away. Commander Sprung went down into the lock to see how his new bow fitted. He missed a little. It was out almost one eighth of an inch. But when you build 600 tons of ship and expect it to fit exactly to some 8,000 tons of another ship which has been wracked by fire and high explosive...

"Well," said the constructor, "I guess it's not so bad."

Two Parts Make a Whole

The welders went to work, and in a few days the parts were joined—the NO was whole again. Originally she had been an rivet job; now she was a hybrid, a part of her welded, and better than ever. She was part New York, where she was built originally; part Bremerton, which gave her her new section. And most of her crew came from places where they called her the N'Yawlins when they don't call her, affectionately, the "NO."

But she wasn't through yet. Later, another ship came into port, en route to the Island for repairs. They lifted out No. 1 turret and laid it on a pier. Six months later, a crane picked it up and lowered it into the new bow of the ship.

Around the Navy Yard they tell you that the new bow wasn't the main thing. The whole ship had been modernized; it's faster and a more deadly fighting machine than ever. Today she's at sea in, in battle trim, looking for 'em.

So—this is a simple story of a stanch that, torn in two and wounded almost to death, fought on and was kept alive by a gallant and determined crew; of how she was saved and brought her home to be revived and fight again.

Maybe some day there'll be a grim warning down in the steaming channels between the mangrove islands, when the crew of the Miracle Ship shout again.

THE END



"You mean you'd have said 'Yes' before— if I'd got rid of my '5 o'clock Shadow'?"



"I know I shouldn't have turned out the light, darling, but I'm trying to remember who told me about Gem Blades."

You'll be surprised how your luck and life will improve if you avoid '5 o'clock Shadow'! Everyone likes the man with the clean chin. Gem Singleedge Blades keep you face-neat longer because Gem's deep wedge-edge is strapped to super-keenness and stays that way for shave after shave. Next time try Gem!



AVOID '5 O'CLOCK SHADOW' WITH



GEM
RAZORS and BLADES

© 1944, American Safety Razor Corp.



"It's just for the duration!"

...been through things more that
 ory of which shadowed all else and re-
 moved them from normal contact with
 those who hadn't shared their experiences.
 They laughed—some—at our quips, they
 seemed attentive, they were certainly
 quiet, and their applause contained a
 sound new to our ears and constricting
 to our hearts—the sound of crutches be-
 ing thumped on the floor.

The curtains closed on that effort, and
 we shot down the chute from our insuf-
 ferable smugness to a conviction that we
 had probably made the boys sicker than
 they were before. But Valerie dashed up
 from her piano on the floor of the audi-
 torium with the news that the boys had
 crowded around her after the show to tell
 her how much they liked it.

We had said we would entertain in the
 wards, too, if it was possible. Naturally,
 we understood that those patients still in
 bed would be tired by an hour and a
 quarter of entertainment, so Hildegard
 and I selected bits of our repertoire and
 with Valerie and a portable miniature
 piano we set forth.

A Diffident Audience

I had been warned of the silence in
 wards when strangers appear and I wasn't
 surprised when every head turned away
 as the nurse announced who we were and
 what we were going to do. One boy, with
 his leg in a cradle, pulled the sheet up
 over his face to shut out the sight of us.
 One went on writing a letter, another
 reached for a book. I batted down my
 emotions and began to sing.

Pretty soon I saw the sheet come down
 off the boy's face, just a little. By the time
 Hildegard had finished her piece, he had
 pushed the cover down to his waist and
 was laughing. The boy with the letter
 paused in his writing, and the boy with the
 book was smiling up over it.

Doreen Lang, who plays the maid in our
 Blithe Spirit, and all sorts of parts in our
 Follies, took a gardenia from her coat and
 gave it to a boy in that ward. He held
 it in his hands carefully and, as the fra-
 grance reached him, his eyes filled with
 tears. "It's so beautiful," he said. "I wish
 I could send it home. I never saw any-
 thing so—in fact"—he looked up at the
 nurse standing by his bed—"I don't think
 I ever saw a real one before."

Most but not all of our audiences are
 made up of ambulatory patients. Some
 come in wheel chairs, some are trundled
 in on cots with attendant nurses. In one
 place, the whole rear of the auditorium
 was ranged with beds so tilted that the
 patients could see as well as hear.

We give them our best. It may be a
 little rowdy in spots, but it's never raw.
 We don't "play down" in any mistaken
 idea that these boys want elemental stuff.
 Their taste is broad but never low. We are
 not "under the auspices of" any organiza-
 tion, we are just, as we sing in our opening
 chorus, Blithe Spirits:

*"We haven't got performing seals
 Or guys who slip on banana peels.
 We haven't got a loud French horn
 To drown us out when we get too
 corn-y;
 Bear with us, we'll do what we can
 For each and every fighting man.
 We actors—
 Who speak—
 Louder than words!"*

Other traveling troupes can do the
 same thing. Somebody in every company
 can play the piano or an accordion, some-
 body knows some funny stories, some-
 body can hoof, somebody can learn a
 monologue. Altogether, it will add up to
 a show. It may break your heart to see
 youth in pain or misery. But what does
 your heart matter?
 ★★★



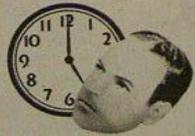
*"I told you nothing could keep us apart, Wilbur,
 if you got rid of your '5 o'clock Shadow!"*
*"It's wonderful, Honey...Hey, you're not sitting
 on my Gem Blades, are you?"*



So *you* wouldn't worry about Gem Blades at a
 time like that! Well—brother—she's proba-
 bly in the bag because Gems kept his face
 free from "5 o'clock Shadow".

Try genuine Gem Blades yourself.
 They're thicker, tougher, super-keen. They
 keep you face-neat longer. Cost less, too,
 because there's never a dud in a pack!

AVOID '5 O'CLOCK SHADOW' WITH



GEM
 RAZORS and BLADES

© 1944, American Safety Razor Corp.

Collier's for April 8, 1944

Figure 8.5 Gem. Collier's. April 8, 1944: 75

This ad makes explicit appeals to attractiveness and marriage without using a soldier or war message. Figure 8.4 contains two illustrations of a man and woman in a romantic setting. The first caption reads, “You mean you would said “Yes” before—if I'd got rid of my “5 O'Clock Shadow?””⁸⁶ In the second illustration, the lovers are sitting cheek-to-cheek in the dark. No war messages or themes appeared in Figure 8.4.

An ad from the April 8, 1944 issue of *Collier's* depicts the male love interest as a sailor who has sneaked his lover on board his ship in a mailbag (see Figure 8.5).⁸⁷ Later that month, in the April 22, 1944 issue, the ad is not about soldiers, but Eskimos (see Figure 8.6).⁸⁸ Neither ad contains messages promoting the war. And yet, an ad appearing two months later in the June 24, 1944, issue contains a very strong, explicit war message.

The ad shown in Figure 8.7 is completely geared towards supporting the national bond drive. The illustration, set at a war bond drive, depicts a smiling G.I. in the embrace of a swooning, sexy booster. The caption reads, “I've been up against this ever since I got rid of my '5 O'Clock Shadow'.” The copy goes on to raise support for the war bond drive. “Back the Attack!” it reads, “Buy more than before!”⁸⁹ This blatant appeal to patriotism appeared occasionally, and without consistency, throughout the Gem campaign.

The razor company's ads in 1945 exhibited the same inconsistency in application of war appeals and depictions of sexualized soldiers. An ad from the July 23, 1945 issue of *Collier's*, shown in Figure 8.8, depicts a man in a suit who has attracted the attention of a highly accentuated bond booster. The sign behind her reads, “BUY BONDS! GET INTEREST!” The caption reads in the woman's voice, “How much interest??? Plenty—now that you're rid of your

⁸⁶ Gem. *Collier's*. February 26, 1944: 59

⁸⁷ Gem. *Collier's*. April 8, 1944: 75

⁸⁸ Gem. *Collier's*. April 22, 1944: 73

⁸⁹ Gem. *Collier's*. June 24, 1944: 73

... from page 19

... that Mickey, I
... Didn't anybody
... night in all the big
... everywhere."

... is that so? Fought
... he added skepti-

... and, smiling mys-
... question we don't
... why a fighter good
... here in the sticks.
... king wise, "it ain't
... You know who
... in the big towns:
... what might hap-
... didn't want to play
... steers in the big

... i serious, and Ed
... "And," Frank went
... "as I told Mickey,
... bad place to hang
... all till things blow
... a few easy shots,

... he said, "I'd like to
... darky's face. He
... t something easy,"

... eep it under your
... rowing a big vic-
... ey, after the fight."
... apron and shoved
... he kitchen. "Well,"
... can take over."

... r and said, "Okay,"
... on the night shift,
... exchanging today,
... to the fight. Harry
... en, and the phone
... receiver and said,

... "Harry?" she said.
... u. . . ." The words
... Harry knew there
... ible. Rita was not
... had been working
... Frank, for about
... k had said he would

... marry her if he could get his wife to give
... him a divorce. Harry happened to know
... that Frank's wife had died in Florida, over
... a year ago. "I just got to see you," Rita
... was saying. "Can you come to my room?
... Don't say anything to Frank."

... Harry hung up the receiver as if it
... burned his hand. Come to her room, he
... said to himself. I ain't in the habit of
... coming to girls' rooms. He put on his hat
... and coat and went out the back way. He
... walked up West Street and turned down
... Cottage and stopped at McGarry's rooming
... house, where Rita lived. He remem-
... bered that her room was on the second
... floor; he went up and knocked at the first
... door. Inside, there was the sound of quick
... steps; the key clattered in the lock. Rita
... jerked open the door and peered out.
... Harry looked into her wide, dark eyes.
... "Hiya," he said.

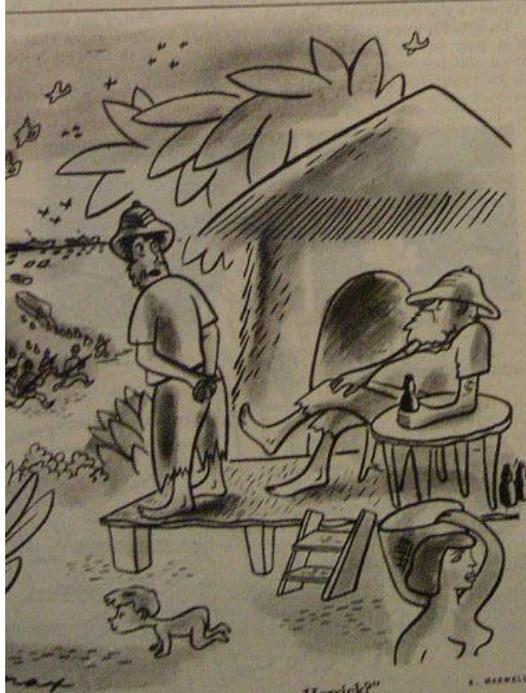
... "Oh, Harry!" she said. "Boy, I'm glad
... you came, Harry." She pulled the flow-
... ered blue kimono tight about her waist,
... pushed back a disheveled strand of red-
... brown hair, smiling anxiously. Harry
... was embarrassed. "What's up?" he said.

... SHE came out into the hall and closed
... the door. "Harry," she began, and then
... went on, "Harry, sometimes you take
... care of Frank, when he's sick, and I
... thought . . ."

... Harry frowned and said again, "What's
... up, anyways?" He knew what Rita meant.
... When Frank got to hitting the bottle, and
... his housekeeper called up Doc Turley,
... Doc usually got Harry to help. Doc Tur-
... ley always said Harry should have been a
... doctor; he was the only one who could
... take care of Frank. "Frank?" Harry said.
... "Frank ain't had a drink in a month.
... That I know."

... Rita gave Harry a long, questioning
... look, and then opened the door and
... stepped back into her room. "Come in,"
... she said.

... Harry held back a moment, pulling at



"She says she likes you 'cause you don't have
'5 o'clock shadow.'"
"Gee, I guess underneath it all she's just like
the girls back home, huh?"

Indubitably! They're all sisters under their skins.
In Igloo Land, in the lush Tropics and along
Main Street, U. S. A., they like men who
keep cheek-smooth.



So avoid "5 o'clock Shadow" by shaving
with genuine Gem Single Edge Blades.
They're made by Gem to fit your Gem
Razor precisely. They shave closer with
comfort—keep you face-neat longer. They
give you more shaves per blade!

AVOID '5 O'CLOCK SHADOW' WITH
GEM
RAZORS and BLADES



© 1944, American Safety Razor Corp.

73

"Were you expectin' anyone, Herrick?"
Collier's for April 22, 1944

Figure 8.6 Gem. Collier's. April 22, 1944: 73

...a shack, and she burst out the door. Half-dressed, barefoot, she started running for the house. "It's all right, Mary," my mother called, screaming as she ran, and we were feeling a little hysterical about it when we heard my father grunt. It was a quick grunt, started, and for a moment I did not see the moving shadow bunched behind his back. My father's arms went slowly up toward the moon. Then I heard a voice. "I want that pistol," it said. It was a deep voice and it sounded tough. My father must have thought so, too. "Take it," he said, "but go easy with that knife." By then I could see. Behind my father was a man in a convict's uniform, the black and white stripes crosswise around his legs and arms. I'd seen those stripes moving behind us. The barbed wire on the state prison farm had one of my mother's chickens under one arm, and a knife in the other hand. In a moment, too, he had my father's pistol. "Now—move!" he said, and shoved the pistol at my father's spine. I was proud of my father. He was scared stiff, yet he managed to move along with all the dignity he knew, as if this was an ordinary thing. It wasn't ordinary, though—something from a movie, that convict with the gun pushing against my father's spine, old Drunken Mary screeching as she scrambled for the porch, and the bright moonlight was the Clutching Hand in actuality. I don't think any of us breathed. And then, out of the corner of my eye, I saw Naylor suddenly come streaking through the night. My father didn't see him. The first he knew of it was when the convict's body jerked, half dropped, then staggered up. The pistol whirled away from him and plunked into the dirt. The chicken squawked and flapped out of his arm, and from somewhere behind us came old Drunken Mary's voice, screeching again. "Mr. John, Mr. John, dat dawg slipped out—"

But already my father knew that. He was yelling, "Get him, Naylor, get him!" And the convict was going very fast toward the fence. He got one leg up and across, but Naylor got the other leg, just below the ankle.

I've heard men scream. But no man ever screamed more pitifully than that fugitive. For a second, they teetered there, the convict trying to fall on the other side, and Naylor running on that foot. Then the convict disappeared.

"Great Scott!" my father yelled. "His hoe came off! Here, Naylor—come here, boy! Come here, old boy!"

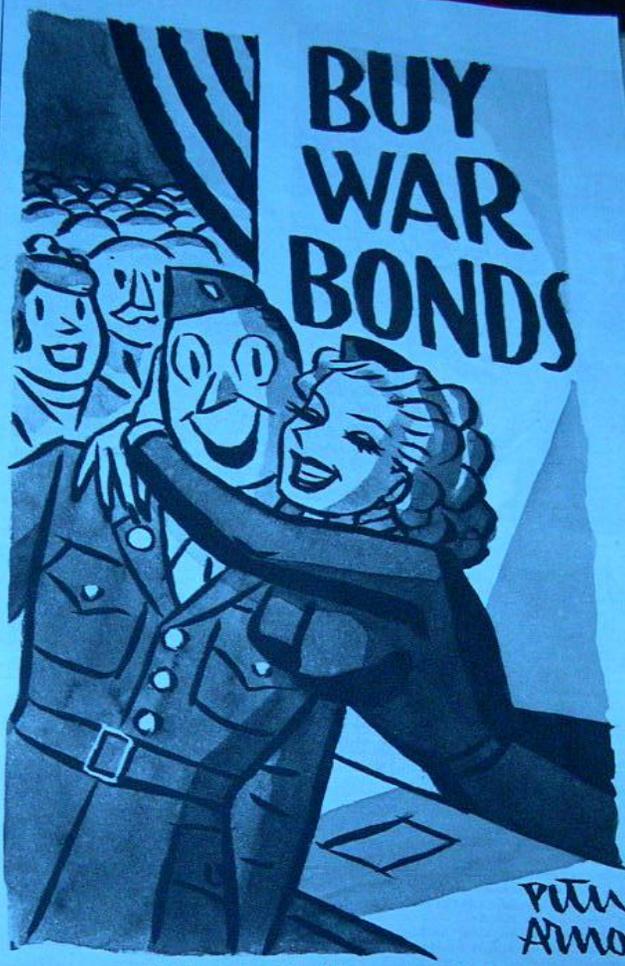
We heard old Drunken Mary scrambling near us in the night, but it seemed unimportant beside this miracle of man and dog, entuckians both at soul, united now against common enemy. My father's voice was bilant. He had his hand outthrust, a welcoming hand. The hand of peace. And then—

Well, Naylor crouched. My father was an adaptable man. He could adjust himself to circumstances instantly. He whirled, much quicker than he'd frightened when he'd felt the convict's hoe against his spine, and started racing for the nearest shelter, the henhouse. He hit it just two strides in front of Naylor's jaws, leaped in, and slammed the door. He heard something banging hard and then a mass of chickens perching on the roosts and flapping down, squawking at this new boy. My father's voice roared, muffled, of there.

"Nan! Nan—for the Almighty's sake—"

Old Drunken Mary stopped right where she was and added her screeching to his roar. "Nan, Miss Nan, Naylor's done corned Mr. John amongst yo' hens. You bet it out here."

Of course, it was the wrong time to laugh, my mother couldn't help it. She started laughing before she left the back porch, and as she passed us boys she was laughing and laughing. By the time she reached the henhouse she had to lean against the door and crouch, while Naylor crouched there at



BUY WAR BONDS

PUM AMO

"I've been up against this ever since I got rid of my '5 o'clock Shadow!'"

BACK THE ATTACK!

5TH WAR LOAN

BUY MORE THAN BEFORE!

AVOID '5 O'CLOCK SHADOW' WITH

GEM

RAZORS and BLADES

© 1944, American Safety Razor Corp.

Collier's for June 24, 1944

67

Figure 8.7 Gem. Collier's. June 24, 1944: 73



"How much interest???" Plenty—
now that you're rid of your '5 o'clock Shadow'!"



AVOID '5 O'CLOCK SHADOW' WITH



GEM
RAZORS and BLADES

58

WELCOME HOME!

by GREG



"Major, how did you deal with that stubborn gas and water supply problem in Nuremburg?"

Aitchison. He could then sit back, and at the proper time, when he was sure no murder charge in connection with Molina would be filed against him, he could produce the manuscript and get whatever price the market would stand.

MacKinnon found that he liked this theory. It was still a hunch but it held together and made sense, all things considered. The fact that Clarke did not have the manuscript in his room did not detract from the theory. Clarke would be a fool to have the manuscript in his possession or allow it to be traced to him until the police had a murder suspect in jail. So where was the manuscript now? What had Clarke done with it immediately after he had killed Victor Molina?

MacKinnon had an idea about that, too. I'd mail it to myself, MacKinnon thought. I'd get a piece of paper as quick as I could, wrap it and address it to a phony name, care of the general post office.

Now, with Norma and MacKinnon being hunted by the police for the murder of Manuel Zayas, it would be safe to pick up the manuscript and finish the job. There was just one other little possibility that stuck in MacKinnon's head, and he considered it again.

Mrs. Gerand had been friendly with Clarke in Lisbon. She had rented a room in the Palm Hotel for him. In case Clarke did not want to risk it, why wouldn't she be a good one to ask for the manuscript—if it had been mailed care of general delivery?

MacKinnon made up his mind. He was going to keep an eye on the post office. With Leon Vidal's help, he could also keep an eye, by proxy, on Mrs. Gerand.

"Do you know Mrs. Gerand?" he asked.

"Oh, yes."

"Know where she lives?" MacKinnon took out a twenty-dollar bill while Vidal nodded. He pushed it across the table. "I want you to do one more thing for me. Take this and rent yourself a car for the day; drive out to Mrs. Gerand's place and park where you can watch the entrance. Wherever she goes today, you follow her."

Vidal puckered up his chubby face. "But, Mr. MacKinnon, what is it I am supposed to learn?" he asked, in growing dismay.

MacKinnon nearly gave up then. For a moment he could find no words for anything so flimsy and indefinite; then he took a breath and went on doggedly:

"I'm looking for a package of some kind, around nine inches by twelve and maybe a couple of inches thick—a package, or a briefcase. If you should see Mrs. Gerand handle anything like that, follow her to the next stop and then let me know."

"Where will you be?"

"I'll be somewhere," Vidal sighed. "I'll find me."

"Sounds crazy."

"It is not for me."

"You will be at it."

"I will be watching you'll find me."

Vidal finished his

said and stood up.

MacKinnon

gave up worrying

idea, since he

there was nothing

help comparing

kept the day

He had thought

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cigarette, not

what he could

frantic desire

Collier's for June 23, 1945

Figure 8.8 Gem. Collier's. June 23, 1945: 58

'5 O'Clock Shadow'." A text box contains a message encouraging the buying of war bonds. It reads, "7th War Loan. Get behind it for all you're worth!"⁹⁰ Capitalizing on patriotic themes, Figure 8.8 differs from later ads in 1945 that depart from appeals to patriotism. An ad from the August 11, 1945, issue of *Collier's*, shown in Figure 8.9, contains an illustration depicting every man's dream: fishing in the loving embrace of a woman.⁹¹ At the bottom of the ad is a gray box. In previous Gem ads, this gray box was used for pro-war messages such as "The Enemy is Listening. Loose Talk Costs Lives" (see Figure 8.10).⁹² However, in Figure 8.9, the gray box space is used to promote a Tuesday evening radio show called "The Falcon." From this point in time through the end of 1946, Gem returns to its civilian character, as soldiers stop appearing in the ads and wartime messages were replaced with "The Falcon."

It is important to consider the purpose of advertising a men's shaving product in a women's magazines. Rather than selling men's razors to women, Gem sold the "5 O'Clock Shadow." The advertiser sought to condition female audiences to become conscious and leery of mid-afternoon stubble through several years of repetition of themes. If the advertising were truly effective, then women would begin to prefer smooth faces and men would respond by purchasing Gem razors.

Hygiene ads from the time period make value propositions similar to the previous set of soap ads. As the United States becomes more involved in the war, patriotism also becomes one of these propositions. Advertisers promote use of beauty products is an act of patriotism itself. The advertisers position beauty maintenance, through using creams and toothpastes, as an important wartime duty. Some ads, such as the Ipana campaign, combine this use of patriotism with appeals to women to join the war workforce.

⁹⁰ Gem. *Collier's*. July 23, 1945: 58

⁹¹ Gem. *Collier's*. August 11, 1945: 73

⁹² Gem. *Collier's*. July 14, 1945: 69

These campaigns deliver a sexual promise, that the reader will either be rewarded with romance by using the products (Camay), or hindered by not using the product (Ipana “pink toothbrush”). During the war years, from 1942-1945, the male love interest depicted in these campaigns is an enlisted man. Similar to the soap campaigns, the male subject transitions from military to civilian in hygiene ads after the war concludes.



Figure 8.9 Gem. Collier's. August 11, 1945: 73

he rode into the ranch yard, trying to make trouble laying the last of the night. So Tim rode in and Lottie stayed on the porch. He didn't even turn her or to wave.

That night, Mamma said, "Lottie, tell me Mr. Cronin had asked you to dance? Your pa and I, both, protect you. You needn't be afraid."

Lottie burst into tears and left the table. Mamma said, "Well, I declare, the child is more than I'd imagined."

Tim rode into the ranch yard later that same night, Mamma was alarmed, but Tim seemed calm in the parlor, talking horses and scarcely looking at the girls. And again he'd put his hand into Lottie's though he had something there to take out, and half didn't get up to go at last, he turned to Lottie.

"You should see the new bit I bought," he said gravely, but Mamma said, "Her go."

"The new bit isn't good for the girls," Mamma said.

Tim looked at Lottie, and those fiery blue eyes were there again in his eyes, but he kept quiet and rode away.

Lottie put down her mending. "Pa," she said, "I can't have that cowboy annoying me. I can see how nervous he's made me. I want you should go up there and see what?" Pa said, puzzled.

"Our girls aren't going to marry him and he might as well know it now. It's all embarrassment later."

Lottie, while thinking, "I think you're right," he said at last. "I think you're right about that molehill. Tim is a dang' good neighbor, and I'm not there insulting him. Not at this night. No, nor tomorrow neither. I'm dang' proud if one of our girls married him."

Lottie stood up quietly, folded her hand and touched her back hair with a hand.

"Probably the only really wise thing," she said, "for me to take the girls back to the house."

She kissed Pa perfunctorily and left.



"You're putting up a much better front, Herbert, since you got rid of that '5 o'clock Shadow'!"

SO WILL YOU!

People don't see your heart of gold—they do see your '5 o'clock Shadow'. Avoid it! Shave with a genuine Gem Blade! Gem's famous deep wedge-edge gets the beard at the base—makes you look your best and keeps you that way longer. Try Gem today!

AVOID '5 O'CLOCK SHADOW' WITH

GEM

RAZORS and BLADES

THE ENEMY IS LISTENING!
Loose Talk Costs Lives

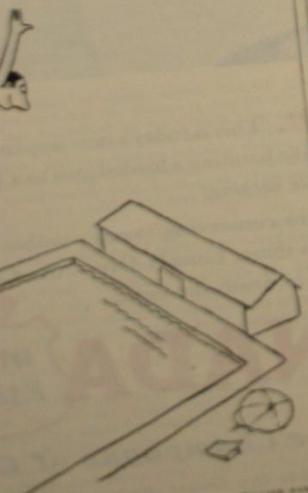


Figure 8.10 Gem. Collier's. July 14, 1945: 69

4. MAKE-UP: TANGEE, MAX FACTOR, AND AVON

Make-up advertising campaigns prior to the war years made appeals to glamour and attractiveness. Indeed, these themes continue during the war but are accompanied by messages related to the war effort. Like the hygiene ads discussed earlier, make-up ads from this period of women's magazines make the case for maintaining one's beauty as part of one's patriotic duty. Using, for example, Tangee lipstick was positioned as equally as important as war work. Campaigns also contained appeals to purchase war bonds and engage in other home front activities. These appeals to home front activities are consistent with other ads studied in this thesis, and also similarly, these appeals disappear from the campaign after the war's conclusion.

Tangee

Tangee lipstick ads appeared in *Ladies' Home Journal* from 1941-1946. The campaign undertook stylistic changes discussed in this chapter. Throughout the years studied, Tangee promoted itself as the fashionable choice of a broad range of women, married and unmarried. From 1942-1945, the Tangee campaign used war appeals in the advertising. As the war progressed, the wartime themes become increasingly explicit. As war messages become more prominent in the campaign, the target demographic shifted from a broad base of women to women war workers. Then towards the end of the war, the target demographic shifted back to a broader market of women and messages containing wartime themes no longer appear in Tangee ads. The war messages began to appear in 1942 with appeals to wartime fashionableness and

Holiday Highlights
in the World of Sports

BY DAWN CROWELL

DEAR SUSAN: Madame X-mas is on her merry way. Winter sports are in full swing. Time to dazzle our beaux with our clothes—and so with our budgets below normal. Well, here's a suggestion: just make, mix and match our own. Cut up old suits for new skating outfits. BUT, for those in a spending mood, you can buy the clothes shown here.



If glamour gets him, wear this fur-hooded poplin jacket over your ski pants. After-ski boot has rubber wedge soles.



In keeping with the spirit of Christmas—a velvet skating dress, appliqué reindeer on skirt. Graceful and gay.

In tune with the times. Gray flannel skating skirt with musical embroidery in different colors, has "swing" skirt.



For the practical in you, get this reversible skirt. It's water-resistant checked wool and gabardine. Wears forever!



Cut a mean figure in this three-piece skating outfit. Black velvet skirt and vest, with a white crepe blouse.

He won't care if you can't skate if he sees you in this plaid skirt and stocking cap with a waist-length jacket.



On or off the ice, you'll love these red flannel culottes. Wear them with a regular man's shirt, warm as toast.



A bag with all the conveniences of a suitcase! Plaid-lined, with an umbrella. Big enough for your skating togs.

Comfortable corduroy slipper to wear after skiing or for "bull sessions." For yourself or to give as a gift.



I met Your Father at a Football Game
... THE FIRST TIME I WORE LIPSTICK!



"IT WAS A BIG DAY in my life from the exciting moment when I used my first precious Tangee Natural Lipstick... and thrilled to the way it changed from orange in the stick to my own most flattering tint of warm black rose. No wonder the dashing young man beside me couldn't resist the smile I tossed his way!



"WE'D BEEN MARRIED 4 YEARS, when you came along. Daddy still whispered that I looked as pretty as the day he married me. My secret was simple—still Tangee Natural Lipstick, plus the harmonizing rouge and Tangee Face Powder.



NOW YOU'RE LEADING THE CHEERS... and it's time to share my Tangee beauty secrets with you. I know that Tangee's pure cream base will keep your lips soft for hours... and you'll discover that Tangee's economical larger size is a blessing to a school-girl's allowance!"



TANGEE
Natural

"WORLD'S MOST FAMOUS LIPSTICK"

SEND FOR COMPLETE MAKE-UP KIT

The George W. Luff Co., Dept. 40 Fifth Ave., New York City. Please rush "Miracle Make-Up Kit" of sample Tangee Lipstick and Rouge in both Natural and Theatrical Red Shades. Also Face Powder. (Postage 10¢ stamps or coin). (15¢ in Canada.)

Check Shade of Powder Desired:

<input type="checkbox"/> Peach	<input type="checkbox"/> Light Rosal	<input type="checkbox"/> Peach Tan
<input type="checkbox"/> Rosal	<input type="checkbox"/> Dark Rosal	

Name _____ (Please Print)
Street _____ State _____
City _____

Figure 9.1 Tangee. Ladies' Home Journal. November 1941: 61

CONSTANCE LUFT HUHN
Head of the House of Tangee

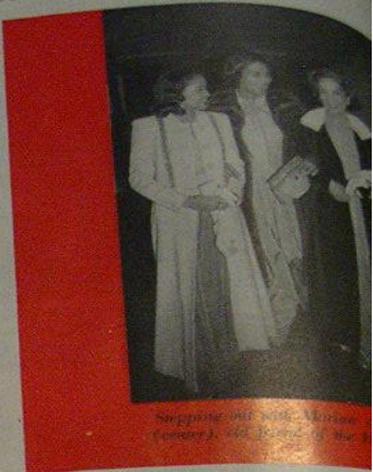


**"All you ever longed for in a lipstick—
and more!" says Constance Luft Huhn**

"Exciting color. Perfectly balanced texture... not too moist, yet not too dry. So smooth it seems to stroke softly on your lips all by itself. So clinging it really stays on for hour after hour. Yes... each of our Tangee SATIN-FINISH Lipsticks has these qualities—and something more: The softer, glossier sheen of Tangee's exclusive SATIN-FINISH!

And when you choose the Tangee shade you like the best, remember that there is a matching rouge and a correct shade of Tangee's unpowdery Face Powder to blend harmoniously with it."

- TANGEE RED-RED "Rarest, Loveliest Red of Them All", harmonizes with all fashion colors.
- TANGEE THEATRICAL RED "...The Brilliant Scarlet Lipstick Shade"...always flattering.
- TANGEE NATURAL "...Beauty for Duty"—conservative make-up for women in uniform. Orange in the stick, it changes to produce your own most becoming shade of blush rose.



was doing well as a primary teacher in the city schools. So naturally and gradually that, for the life of them, neither can remember where or when the question was actually popped, they planned on marriage. A small but definite diamond appeared on Easter twenty-two years ago, and that fall the Chews' home in West Philadelphia saw a bright little wedding.

The doctor's growing prosperity enabled the Hinksons to do well by themselves. Back in the flourishing twenties, they bought themselves a summer shack at Charlestown, Rhode Island, from an elderly Narragansett Indian. The Narragansett tribe are all about the spot—colored people, too, for all their being the original Americans, which keeps things very pleasant. Splashing in the near-by salt water with Deedee, who likes it as much as he does and is no less and no more expert a swimmer, plus desultory clearing and improving, plus a great deal of just plain loafing, has greatly endeared this scrap of real estate to the doctor. Of late years only a couple of weeks' of August vacation up there have been possible, all the more welcome because short. During July, besides, Deedee usually goes to her mother's place on the Jersey shore near Atlantic City, and the doctor commutes to and from his Philadelphia work with cool sea breezes waiting for him at the end of the train ride.

When big enough, the girls spent their summers at Camp Atwater, a Massachusetts Negro institution that its adherents consider one of the finest camps in the country, regardless. There they became expert swimmers, both qualified Red Cross lifesavers; last summer Betty earned \$80 a month as swimming instructor at a Philadelphia municipal pool. The Hinksons have devoted a high proportion of income and energy to giving Betty and Bunny the best—camps, trimly tasteful clothes from Philadelphia's finest stores, college, and the right friends. "My mother

Figure 9.2 Tangee. Ladies' Home Journal. August 1942: 78

later began depicting war workers combined with appeals to purchasing war bonds. First, it is necessary to examine a prewar Tangee ad for reference.

The one-quarter page ad shown in Figure 9.1 contains appeals directed to married mothers and unwed teenagers. Three panels with captions tell the story of a woman who meets her future husband at a high school football game. The headline reads, “I met your Father at a Football Game...the first time I wore lipstick!” The narrative goes on to explain how Tangee Natural lipstick made her more attractive, landing her a handsome husband. The third panel makes appeals to teenagers. The caption reads, “Now you're leading the cheers...it's time to share my Tangee beauty secrets with you...Tangee's economical larger size is a blessing to a schoolgirl's allowance!”⁹³ This ad makes strong appeals to attractiveness but contains no wartime themes. An ad from 1942 demonstrates a change in the campaign to include a war message to reach women war workers.

In a half-page advertisement, shown in Figure 9.2, that ran in the August 1942 issue of *Ladies' Home Journal*, an appeal to war workers can be observed. The body copy of the ad describes Tangee's beautifying properties: “Exciting color. Perfectly balanced texture...not too moist, not too dry.”⁹⁴ This ad differs from its 1941 counterparts in that it makes no promise of romantic activity. While full of product claims, the ad does not mention how men will react to Tangee lipstick. Rather, it positions the product as the superior lipstick on the market. This ad contains the first mention of wartime conditions in a tiny sentence at the bottom of the page. In a separated text box, the ad lists different variants of Tangee lipstick, including Tangee Natural, which is described in the ad as, “Beauty for Duty...conservative make-up for women in uniform.” The advertiser assumed that women involved in the war effort would need a “work”

⁹³ Tangee. *Ladies' Home Journal*. November 1941: 61.

⁹⁴ Tangee. *Ladies' Home Journal*. August 1942: 78.

lipstick, and positioned the very same shade as advertised in Figure 9.1 as the wartime solution for conservative lip color. This one sentence is the only war message in Figure 9.2. As the war accelerated, Tangee ads would contain more war messages.

The ad shown in Figure 9.3 shows a woman in a military uniform hat applying Tangee lipstick. It stresses the importance of looking attractive while serving the country. The headline reads, “Be Alert...and Alluring!” Attractiveness in uniform is further stressed in the body copy. “You needn't take off your attractiveness when you up on a uniform!”⁹⁵ The pictured uniformed woman and body copy make for much stronger war themes. The change in war messages indicates that the advertiser has shifted target demographics, from a wide range of women including teenagers to the narrower market of war workers, perhaps because women war workers possessed increased buying power.

Figure 9.3 also contains a non-product message encouraging the purchase of war bonds. It reads, “Needle Hitler with your Pin Money—Buy War Bonds and Stamps.”⁹⁶ Similar messages encouraging war bond purchases appear in other Tangee ads from 1944. For example, an ad from the June 1944 issue of *Ladies' Home Journal* contains the message, “Every war bond you buy—shortens the war!”⁹⁷ As shown in Figure 9.4, this ad too positioned Tangee as the preferred lipstick of war workers. The headline reads, “Giving all your time all the time? Tangee's Satin-Finish Lipsticks will keep you Lovely, Longer!”⁹⁸ The first sentence of the body copy makes an explicit appeal to war workers. “With wartime duties and your regular activities monopolizing more and more of your energy, it's no wonder that you are eager for any suggestion that will save you both TIME and WORRY.” The ads from 1944 in Figs. 9.2 and 9.3

⁹⁵ Tangee. *Ladies' Home Journal*. March 1944: 75.

⁹⁶ Tangee. *Ladies' Home Journal*. March 1944: 75.

⁹⁷ Tangee. *Ladies' Home Journal*. June 1944: 76.

⁹⁸ Tangee. *Ladies' Home Journal*. June 1944: 76.

I hadn't known he was a fellow musician. He said he wasn't until six weeks ago when one of the boys mentioned that I was losing my tenor sax to another woman. 'I couldn't have that happen to you,' he said, 'so I went out and took lessons. Listen.' I listened. He didn't play the best tenor sax I ever heard, but he could read music and the devotion was too much for me. I hired him." Jeff kissed the top of Dina's ruffled head. "So in between art school I was Diane's Cracker No. 12 for a year, and then came Pearl Harbor, and the Army got me the same time Dina did. The farewell appearance of the Georgia Crackers was at our wedding, when they played the wedding march." We finally left. The Harveys stood at the door and waved good-by and the moon, like an M-G-M special, shone on the sign TSENEVOX hanging above their heads. It was bright enough to tell time by. My watch said two A.M.

Dina came apartment hunting with me. Frantic landladies were ready to shut the door in our faces until Dina would stick her golden head in and state her case. Her smile held the trust of a small child who is putting her life in your particular hands. Invariably the front door would open.

It was thus that we met Mrs. Hibbons, a sensible woman who was so seduced by Dina that she temporarily lost her mind. Mrs. Hibbons said mournfully that the only vacancy she knew of was a house. She was afraid it was a mite too big for just two folks, but maybe we would like to look at it anyway, seeing as how she couldn't bear to send two such lovely young ladies away empty-handed, looking straight at Dina with that drowning look they all got.

The house was high up in the Hollywood hills. It had an acre of ground outlined by jacaranda trees in misty purple blossoms. It had three bedrooms and three baths and a living room with a massive Dutch fireplace at either end. A bay window stretched the length of the living room and framed the entire valley. It was really something. I looked at it and there was nothing to say because it was so good and so unsuitable for Bill and me, or for anyone else who didn't have a Household and seven sheep dogs.

I LOOKED at Dina. She had curled those long legs under her on the outside divan and was ticking things off on her fingers and muttering to herself. By now I knew Dina well enough to know that she would talk only when she was ready, and before that she would make noises that meant ideas were chasing one another around in that yellow head.

Mrs. Hibbons looked at Dina hopefully, didn't really believe that she cared as much about renting the place as she did about making Dina happy. It was amazing, the fact that girl had on total strangers.

"A job for each of us," Dina was muttering, "and a fireplace apiece, and the attic in the half studio, half playroom. . . . Do you like it?" she asked me suddenly, in a normal tone of voice.

"Sure I like it," I said. "I think it's wonderful. So let's get out of here before it eaks my heart. If it's still here in ten years and the war is over I'll be back for it." Dina wheeled on Mrs. Hibbons. "It's a deal," she said. "When can we move in?" I blinked rapidly. "Now listen, Dina," I said. "This is no time for comedy."

"Comedy!" Dina said, looking injured. "I've never been more serious in my life. I like it. I like it. So we'll combine forces and take it over. If two can live as cheaply as one, why can't four live as cheaply as one? See, there's a job and a fireplace apiece."

"And the studio and the playroom can be out of the attic along with the cobs," I interrupted. "But how about the key?"

Mrs. Hibbons looked as though she had been knighted. She named a figure that had been about half the asking price, was still more than Bill and I had figured, but look, there was a bathroom apiece and two fireplaces. . . .



BY CONSTANCE LUFT HUHN
A Portrait by Maria de Sumner

A Tangee Satin-Finish Lipstick will help you

Be Alert...and Alluring!

By **CONSTANCE LUFT HUHN**
HEAD OF THE HOUSE OF TANGEE

You needn't take off your attractiveness when you put on a uniform! That's a suggestion I pass along to you from the many women with whom a Tangee Satin-Finish Lipstick is always "regulation."

Here, at last, is a lipstick that combines rich, natural coloring with a softness and smoothness of texture never before achieved. Whether you choose Tangee Red-Red, Tangee Theatrical Red, Tangee Medium-Red, or Tangee Natural... you can trust it to keep that satin-y-

sheen despite hours on duty in all kinds of weather!

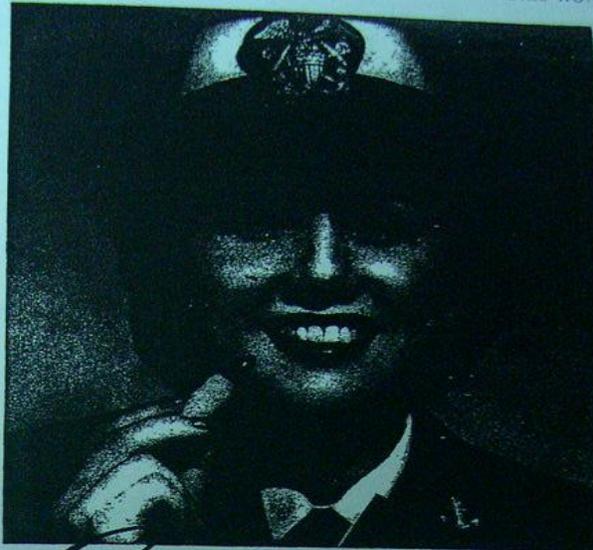
And whether you're "on the alert" ... or frankly alluring ... don't forget to match your complexion with your own right shade of the new Tangee PETAL-FINISH Face Powder and the companion rouge to your Tangee SATIN-FINISH Lipstick!

TANGEE *Lipsticks*
with the new *Satin-Finish*

TANGEE *Face Powder*
with the new *Petal-Finish*

NEEDLE HITLER WITH YOUR PIN MONEY—BUY WAR BONDS AND STAMPS

Figure 9.3 Tangee. *Ladies' Home Journal*. March 1944: 75



(Continued from Page 73)
 pail. Then she turned the taps full on for a good sluice down, and to make a job of it scrubbed down the sink itself. Opening the back door, Cluny emptied the pails into a patch of derelict shrubs, and took in a couple of milk bottles which happened to be on the step.

It was at this moment that Mr. Ames returned, and it was a moment of peculiar significance. Cluny's tall, thin figure, dark against the sunlight, was admirably balanced between the pail in one hand and the bottles in the other, as she turned her head the ridiculous pony tail of hair showed in a bold calligraphic flourish. She looked like no one on earth but Cluny Brown, and at the same time, stepping in with the milk, she looked as though she belonged intimately to the surroundings. For no reason that he could sense, Mr. Ames thought suddenly of blackbird at a window.

"There you are!" said Cluny. "Clean as whistle!" She set down pail and bottles and looked at him. Mr. Ames looked back, and there was a short silence. "If you don't think it's worth ten bob—" said Cluny uneasily.

"Of course I do."
 "And the taxi was three and six. But needn't take one back."
 "We'll call it a pound, and all square," said Mr. Ames.

But Cluny would not. She took the note but produced six and six in change, and ran to repack her kit. "Can I have a wash?"
 "Of course!" said Mr. Ames.

All his plumb returned as he led her to the bathroom. It was the very place to arouse, as he now urgently desired to do, her wonder and admiration, he had confidence in his bathroom, and he was not disappointed. Before the enormous amber-colored bath, the amber-tinted mirrors, the oiled-silk curtains and innumerable shiny gadgets, Cluny was breathless of speech. She gazed till her eyes were like pools of ink.

"Nice?" prompted the owner.
 "Heaven!" breathed Cluny.

"I like it, too," said Mr. Ames, "though my friends say it suggests a love nest made a practice of introducing this conversation with new young women their reaction."

Cluny was unexpected. "I do wash here?"
 "Slightly jarred," Mr. Ames said to Uncle Arn.

"Being a plumber," explained with a professional air she exar taps, the waste, the snaky handle. "It's as good as the films!" she said. "Can I really wash here?"

"Of course you can. Have a bath," Mr. Ames. He lit a cigarette while considered. The situation was uninteresting to the fact that she really did wash here.

"You are kind," said Cluny.
 "Not in the least. I'll get you a bath."

But Cluny Brown had not yet set her mind, in the Porritt-Trumpe her upbringing, one did not take lightly as all that. One planned to above all, after bathing, one asst underwear. Cluny, naturally, had of linen with her, and this put her also felt she could have almost as good in the hand basin.

"I'll just wash," said she. "But all the same. Run along."

There was no key to the lock, and not worry her, because of course knew she was inside. Removing part of her dress, Cluny sluiced proudly in the lovely hot water; up a glorious lather of gerani

*Giving all your time
 all the time?*

**Tangee's Satin-Finish Lipsticks
 will keep you Lovely, Longer!**



A recent portrait of CONSTANCE LUFT HUHN by Maria de Kammerer

By **CONSTANCE LUFT HUHN**
 HEAD OF THE HOUSE OF TANGEE

With wartime duties and your regular activities monopolizing more and more of your energy, it's no wonder that you are eager for any suggestion that will save you both TIME and WORRY. Here is such a suggestion: choose your next lipstick from among Tangee's Satin-Finish "quartet"...Tangee Red-Red, Tangee Theatrical Red,

Tangee Medium-Red, Tangee Natural. Whichever shade you choose, the gorgeous color will have a depth of tone, a softness of texture you've never known before. Thanks to Tangee's Satin-Finish your lips will stay lovelier...longer! Yes, a Tangee Satin-Finish Lipstick will save you all-important TIME by keeping your lips exquisitely groomed—despite parching weather or lip-biting nervous tension.

And it will end your make-up WORRIES as well... especially if used together with the matching Tangee rouge and the new TANGEE PETAL-FINISH Face Powder!

TANGEE Lipsticks
 with the new Satin-Finish

TANGEE Face Powder
 with the new Petal-Finish

EVERY WAR BOND YOU BUY—SHORTENS THE WAR!

Figure 9.4 Tangee. Ladies' Home Journal. June 1944: 76

do not promise more attention from men, but rather the preservation of femininity in spite of the hardships and stress of war work. An ad from September 1944 further stressed the importance of preserving femininity in the face of war. The half-page ad, shown in Figure 9.5, makes a very explicit appeal to the preservation of femininity. The top half of the ad shows the faces of seven smiling, heavily-lipsticked uniformed women. In an assertion of femininity, the headline reads, “We are still the weaker sex.” The body copy begins with a sentence that reads, “Many of us may be serving shoulder to shoulder with America's fighting men—but we're still the weaker sex. It's still up to us to appear as alluring and lovely as possible.”⁹⁹ Like many other campaigns for women's health and beauty products that appeared in *Ladies' Home Journal*, this ad reinforces the idea that part of a woman war worker's duty is to remain sexually attractive, despite difficult circumstances as a result of separation from lovers, war work, diminished free time, and home front activities.

In the May 1945 issue of *Ladies' Home Journal*, Tangee removes war messages completely from their campaign. As can be seen in Figure 9.6, Tangee returns to its style of positioning the brand as the preferred choice of lipsticks among women. Figure 9.6 contains no images of war workers, uniformed women, “beauty for duty” messages, or appeals to buy war bonds. Tangee advertisements from 1946 reaffirm that war messages were left out of the campaign.

The ad shown in Figure 9.7 describes Tangee lipstick as the preferred choice of Hollywood elite, who, according to the ad, are the most beautiful women. “In Hollywood—city of beautiful women—Tangee's newest color creation in lipsticks...Gay-Red...has made a sensational success.”¹⁰⁰ The ad makes promises of beauty, but this time without mentioning war

⁹⁹ Tangee. *Ladies' Home Journal*. September 1944: 122.

¹⁰⁰ Tangee. *Ladies' Home Journal*. February 1946: 137.



WE ARE STILL THE WEAKER SEX

By CONSTANCE LUFT HUNN, Head of the House of Tangee

MANY OF US may be serving shoulder to shoulder with America's fighting men—but we're still the weaker sex... It's still up to us to appear as alluring and lovely as possible.

So remember, ask for the aids to beauty made by THE HOUSE OF TANGEE—TANGEE Petal-Finish Face Powder and Rouge and Satin-Finish Lipstick. You'll find you were never lovelier!

Whether you're in or out of uniform, you'll want to be completely appealing and feminine—you'll want delightful satin-smooth lips and all the glamour of a silky, petal-smooth complexion.

THE HOUSE OF TANGEE has created just what you need to keep you as lovely as you should be. For your lips, we have world-famous TANGEE Satin-Finish Lipsticks to give your lips long-lasting satiny smoothness. And with TANGEE Petal-Finish Rouge and the extraordinary new TANGEE Petal-Finish Face Powder, your complexion will take on a silky, radiant petal-smoothness that clings for many extra hours!

Satin-Finish Your Lips... Petal-Finish Your Complexion

TANGEE

SAMMY KAYE IS ON THE AIR IN TANGEE SERENADE... Listen Every Sunday at 1:30 P. M. (EWT) Coast-to-Coast... Blue Network

it into the rack. Then she sat down again, not beside him, but opposite. They looked at each other earnestly. Beneath the surface constraint a deep current of ease and understanding had begun to flow between them, a sense of naturalness as strong as sweet. For a moment they gave themselves up to it without question.

Then Belinski said abruptly, "Something will have to be decided."

"Yes," said Cluny. But it was decided. It had been decided as she stood by the car, in the drive at Friars Carmel.

"Do you want to come to America with me?"

Cluny nodded. "That means we get married," Belinski said. "They are very particular about that kind of thing."

"All right," said Cluny. They sat looking at each other almost solemnly. Belinski reached across and took her hand, and at once the current flowed stronger and sweeter still. "I think it is all right," he said consideringly, "because I have never felt like this about any woman before. I have made love to so many, and I never felt them to be necessary. I could not have gone without you."

"You got started," pointed out Cluny—not reproachfully, but because every detail was of such absorbing interest.

"Yes, but I was already wondering what it was I had left behind. I should have come back for you. Perhaps sometimes you will have to run after me again, because I do not yet know how my constancy is. But I have a feeling that I shall be quite constant to you. It's fine," said Mr. Belinski.

HE REGARDED Cluny with deep satisfaction, and she nodded gravely. "I'll always come after you."

"As I say, perhaps there will be no need. Perhaps you have just witnessed my last—excursion." He released her hand and leaned back and grinned at her. "Cluny Brown, what have you been thinking about me?" he asked.

"About you, or —"

"You know what I mean. About me and Miss Cream."

"Well," said Cluny carefully, "she is so beautiful. I mean, I didn't wonder you lost your head. But I never thought anything would come of it."

"You weren't jealous?"

"No. Because she's so beautiful," explained Cluny again. "Besides, I didn't know then. I mean, I didn't know about us."

"You were too much taken up with your Savonarola. My darling, you have had such a narrow escape it is quite appalling to think of. You'd have married him."

"No, I shouldn't."

"You would. You were in love with your prig of a chemist. You learned pieces of poetry for him—and made me help you. If I can put up with that," exclaimed Mr. Belinski irrationally, "no doubt I can put up with anything, and you have got me under your thumb. Cluny Brown, I forbid you to see him again!"

Cluny looked rather worried. "Well, I've got to write to him."

"Why?"

"I've got to send him a postal order. I never paid him for Uncle Arn's eggs."

All at once, at the mere mention of his name, it was as though Mr. Porritt had entered the carriage. Cluny sat up. None of her recent actions had seemed in the least reprehensible, or even unusual to her, until this moment, when she suddenly saw them through Mr. Porritt's eyes. She put out her hand again, this time in a gesture of appeal.

"What is it, my love?"

"Uncle Arn," breathed Cluny.

"But there is no need to see your uncle at all, if you do not wish it. We will go and stay at a hotel somewhere until we can get married, and then we will go to America."

Cluny hesitated. So much in this plan appealed to her, chimed with her longing to embark at once on her new life. And why not? Wouldn't it be better, after all, to present Mr. Porritt with a *fait accompli* such as

"NOT IT'S MES

Scrubbing bowls is costly unless you use Don't use cleansers & special disinfectants. Let Sani-keep you gleaming the quick sanitary way—at least—week. Re-unsightly orations, a invisible film. Sani-Flu ordinary & easily—seen Even clear septic tank!



SANI

Don't think bowls just be septic tank. I proven how toilet sanitas copy of their for the askie Products Co



SUN-I cooled, so easy, &

HERE'S an amazing our Armed Forces relieve parched lips caused by weather. Just promptly. Cha especially for the medicated. Pro ing—lubricates Only 25¢ at drug counters.

Figure 9.5 Tangee. Ladies' Home Journal. September 1944: 122



Lipstick Quiz for smart women

RIGHT OR WRONG?



Making up in public? Some etiquette books say "Yes," most men say "No." But the smartest women say "Unnecessary." They use long-lasting Tangee Satin-Finish Lipstick.

HOW MANY COLORS IN TANGEE?



Four! Tangee Red-Red... very exciting! Tangee Theatrical Red... it dramatizes your lips! Tangee Medium-Red and Tangee Natural.

IS SHE OLD-FASHIONED?



Yes, her dry lips are out-of-date. Tangee Satin-Finish insures smooth-as-satin lips that are not too dry - not too moist.

WHO IS SHE?



Constance Luft Huhn, leading authority on beauty... Head of the House of Tangee and creator of Tangee Satin-Finish Lipstick.

Use **TANGEE** and see how beautiful you can be

you like to visit Mrs. Holmes now? Then you can see...
"Oh, she'd love to see you."
"No, I don't think she's independent. Very dependent."
He sat with Mrs. Holmes in Jennie Redfield's...
cheeks reddened at the principal, but she went on as they weren't there. She...
the early Colonial days something that might be...
cism of the British, he saw...
tighten and the cords of...
in anger. Mrs. Holmes'...
had come from England...
see her thoughts: *How do*...
And he had a tired know...
penetrability of a Russian...
it matter if the Russian...
There was such a tight li...
right ones. He wonder...
changed, if nations ever...
struggle was worth while...
they were. He had almost...
this past week, but now...
again with an awful heavi...
partly the war, he thought...
only his mother—that had...
He had never had anytl...
in him; he was essentially...
And yet even he had had a...
guilty not to be taking a...
part in the war. He had...
himself that he was doing...
important one, in the job...
He had been aware that...
and his knowledge of its...
had not prevented his ha...
guilt. And, in this momen...
Miss Redfield's classroom...
Holmes, he felt guilt again...
guilt, one that was for his...
done his best with it? Was...
Was he molding these you...
future responsibilities? Or...
them? Would they turn...
Holmes, prejudiced and...
any hope at all? Was any...
Then he thought of the...
so plain and workmanlike...
laxed-in-him. Presently he...
Mrs. Holmes pleasantly...
his work. He could not see...
spare, stiff little old figur...
hill against the wind, turn...
tory.

AMY DEEM, in a belted...
that made her look young...
cut down the path behind...
the footbridge and throug...
back-yard and out into R...
walked along briskly, hand...
pockets, for it had turned...
Her face was its usual live...
bright with some sort of...
walked up onto the low...
Pelletier's house, rang the...
her hands in her pockets...
opened and Nell stood there...
Amy Deem said, "Hello...
a hand, and Nell took it...
Mrs. Deem," Amy said quic...
startled as her husband...
she had been told what to...
slacks and that a ribbon...
looked like a schoolgirl...
"Won't you come in?"...
stiffly.
"Of course, I will! I've...
just this minute heard that...
and I had to come down...
"Tisn't a parish call; I'm...
just and curious!" Her eyes...
but there was no answer...
eyes, she saw with a faint...
usual forthright friendli...
up against a wall, and she...
that. She started to move...
room, but Nell sat down...
ting room. Amy Deem lau...
"Excuse me. I've been so...
to Mrs. Pelletier's room...
She visit in there. For all...
she was had an enormous...
interest in really a remark...
old woman.

Two color does

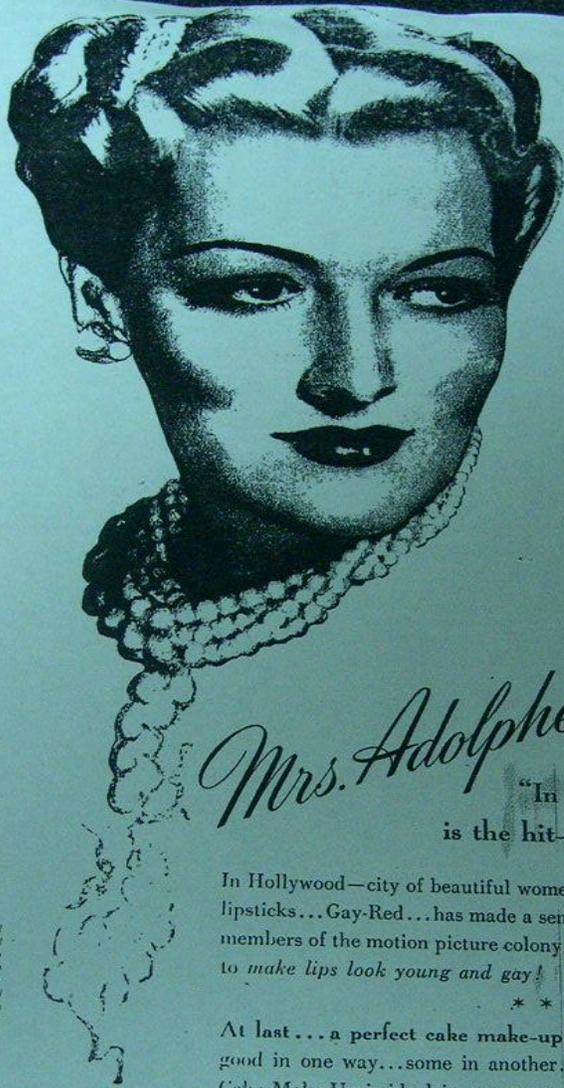
ant has been...
ccers' shelves...
early every...
promising—...
of Niblets...
whose ten...
n't be beat...
ed (D-138...
the good-...
and packed...
summer-

Galley Canning...
Sueur, Minn...
d., Tecumseh...
wing brands...
Mexicorn, Del...
ets Asparagus.

© MVOOO

Figure 9.6 Tangee. Ladies' Home Journal. May 1945: 94

It was
back at the
like a man
there, you
with
troubled you
I have far
as, I'm, but
to ask you
stead of the
Young lady,
I had made
a brand new
subject from
chances for
one, told me
for audience
of modesty,
also proud
even have
I found my
at table. My
time strange
I was too
proud up a
in whatever
I covered
the seat next
to yours and
waiting for
to the time
starting at
ours.
First, right
from of the
of finished
so far. Let
me and
at a so is
only," he
even, so
good per
at down
of at me
being to
of being
beaten,
you had
I have
himself
if you
with
ally in
I'm I
I'll let
be a
to sing
to be
I stop
ght to
alter
of up
the
After
to I
you
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to a
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I'm
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of I
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I to
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my



MRS. ADOLPHE MENJOU, wife of the suave and distinguished screen star and a reigning beauty in her own right.



CONSTANCE TULLOCH, Head of
Tangee's Lipstick and one of
its most famous actresses, an
ally and make-up. Mrs. Tulloch is
the originator of that exciting new lip-
stick, Tangee's Lipstick, and of
Tangee's Petal-Finish Cake Make-Up
and many other cosmetics triumphs.

Mrs. Adolphe Menjou says:
"In lipsticks, Tangee Gay-Red
is the hit-color of Hollywood!"

In Hollywood—city of beautiful women—Tangee's newest color creation in lipsticks... Gay-Red... has made a sensational success. Stars and starlets... members of the motion picture colony... agree that this is the lipstick shade to make lips look young and gay!

* * * *

At last... a perfect cake make-up! Some cake make-ups you've used are good in one way... some in another... but the new Tangee Petal-Finish Cake Make-Up is ideal in every way. It's easy to apply—stays on for extra hours—is designed to protect the skin—and does not give you that wearing-a-mask look.

Use *Tangee* and see how beautiful you can be

Figure 9.7 Tangee. Ladies' Home Journal. February 1946: 137

workers or women in the military. It can be inferred that after the war's end the advertiser wished to shift the target demographic again to a broader range of women. Anticipating victory in Europe and Japan, Tangee began pulling war messages in May 1945 and does not use them again throughout 1946.

Max Factor

Ads for Max Factor make-up appeared throughout *Ladies' Home Journal* from 1941-1945. The campaign, similar to the Lux Toilet Soap campaign, promotes the Max Factor brand as the preferred choice of make-up used by Hollywood actresses. The ads appeal to the viewer's desire to appear glamorous and attractive. Along with product claims, appeals to attractiveness can be found in these ads in illustrations of women who used the product and received attention from men. These men, usually dressed in formal clothes, began wearing uniforms in 1943, and continue to do so through to the campaign's end in December 1945. Beginning in 1942, Max Factor ads included messages encouraging the purchase of war bonds. These messages appear only sporadically in advertisements from 1942-1944.

The full page ad in Figure 10.1, from the October 1941 issue of *Ladies' Home Journal*, is typical of the Max Factor campaign. A movie star, in this case United Artist actress Ilona Massey, strikes a glamorous pose. Her photograph is surrounded by illustrations of women being adored by men. It should be noted that these men are not soldiers. While the illustrations promise more attractiveness, the ad's body copy conveys a sense of fashionableness and durability. "Your lovely image in tour mirror will thrill you the very first time you make up with this modern discovery. You'll see new complexion, beautiful in color, smooth as a pearl. Hours later you'll remark you haven't had to re-powder."¹⁰¹ It should be noted that this prewar ad contained no war messages or depictions of soldiers as romantic lovers. In contrast, 1942 Max

¹⁰¹ Max Factor. *Ladies' Home Journal*. October 1941: 109.



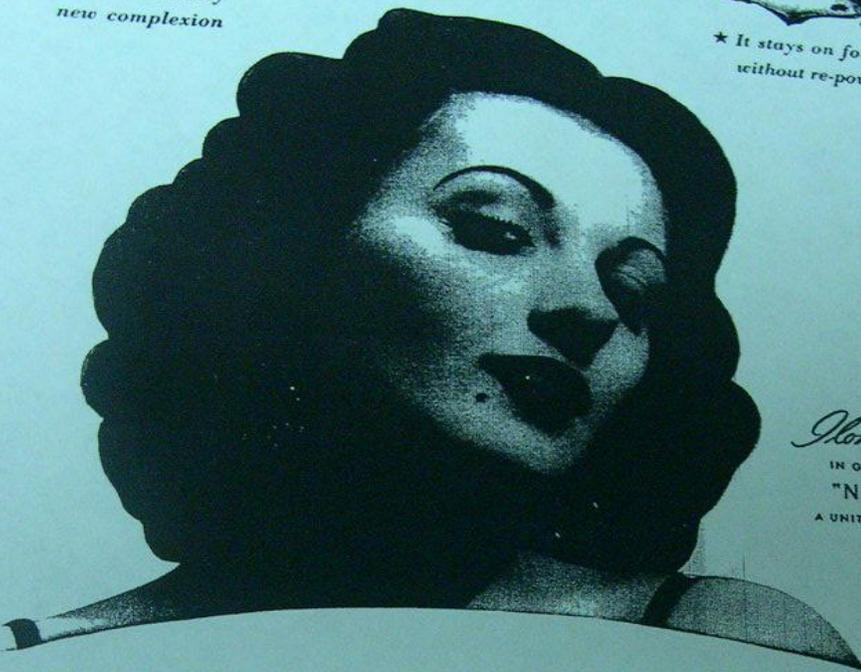
★ It creates a lovely new complexion



★ It helps conceal tiny complexion faults



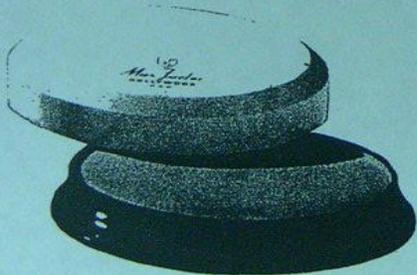
★ It stays on for hours without re-powdering



Gloria Massey
IN GLORIA PICTURES'
"NEW WINE"
A UNITED ARTIST RELEASE

★ Yes, YOU can create lovelier beauty with

PAN-CAKE MAKE-UP



Your lovely image in your mirror will thrill you the very first time you make up with this modern discovery. You'll see a new complexion, beautiful in color, smooth as a pearl. Hours later you'll remark you haven't had to re-powder. Easy and quick to use, it's a "find" as a time-saver. No wonder Pan-Cake Make-Up, originated by *Max Factor Hollywood* for Technicolor pictures, is today's popular fashion. Try it once...you will always use it.

Max Factor ★ *Hollywood*

Figure 10.1 Max Factor. *Ladies' Home Journal*. October 1941: 109

Barbara Stanwyck CO-STARRING IN "FLESH AND FANTASY" A UNIVERSAL PICTURE



Max Factor * Hollywood Face Powder!

- 1...it imparts a lovely color to the skin
- 2...it creates a satin-smooth make-up
- 3...it clings perfectly - really stays on

TO GIVE your skin a lovelier, more youthful color tone, and to harmonize perfectly with your natural complexion colorings, *Max Factor Hollywood* created face powder in Color Harmony shades.

Whatever your type may be...blonde, or brunette, or brownette, or redhead...there is a particular shade of *Max Factor Hollywood* Face Powder definitely created for you to enhance your own individual beauty.

You'll like the superfine texture of *Max Factor Hollywood* Face Powder, too, because it creates such a soft, satin-smooth make-up, and its unusual clinging quality will keep your make-up looking fresh and lovely for hours...one dollar.



MAX FACTOR HOLLYWOOD COLOR HARMONY MAKE-UP . . . FACE POWDER, ROUGE AND TRU-COLOR LIPSTICK



Figure 10.2 Max Factor. *Ladies' Home Journal*. December 1942: 44

is a small box that reads “For Victory BUY United States Savings Bonds and Stamps.”¹⁰² This identical war message appeared in the Max Factor campaign through March 1944.

The message “For Victory...” does not appear consistently from 1942-1944. The campaign does, however, consistently depict military men as sexual ideal through the campaign's duration. The ad in Figure 10.3 is a typical Max Factor ad. The actress, this time Barbara Stanwyck, is photographed in a glamorized pose. Her image is surrounded by illustrations of soldiers in romantic situations with smiling women. Figure 10.3, from the April 1943 issue of *Ladies' Home Journal* contains the first occurrence of a sexualized soldier. The men in Max Factor ads would continue to be soldiers throughout 1945. It should be noted that the ad in Figure 10.3 does not make any appeal to purchasing war bonds. In contrast, the ad in Figure 10.4, from the March 1944 issue of *Ladies' Home Journal* does in fact contain both sexualized soldiers and a “For Victory” message box.

A Max Factor ad that appeared in the November 1944 issue of *Ladies' Home Journal* is a bit of a stylistic oddball, as shown in Figure 10.5. The ad departs from the traditional layout. Rather than show a glamorized photograph of a female movie star, the ad shows a photographed scene from the set of the MGM production “Thirty Seconds Over Tokyo.” The ad depicts a Women's Army Corps officer spending some time on the set with actors and members of the movie production crew. The headline and subhead read:

On the set for “THIRTY SECONDS OVER TOKYO” at M-G-M Studio. A Wac gets an intimate glimpse of this Metro-Goldwyn-Mayer motion picture and visits with Van Johnson and Phyllis Thaxter, who play Capt. And Mrs. Ted W. Lawson, Marvyn LeRoy, the director, and Hal Rosson, the director of photography. *Women's Army Corps urgently needs you. Join the WAC now! (154)*

The wartime message in Figure 10.5 is the overall theme of the ad, rather than a side note as in

¹⁰² Max Factor. *Ladies' Home Journal*. December 1942: 44.

Barbara Stanwyck
 IN
 "LADY OF BURLESQUE"
 A HUNT STROMBERG
 UNITED ARTISTS PICTURE



★ It creates a lovely new complexion



★ It helps conceal tiny complexion faults

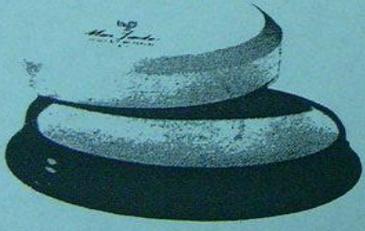


★ It stays on for hours without re-powdering



Look your loveliest... in just a few seconds

WHEN you look in your mirror after you first try Pan-Cake Make-Up, you'll be utterly fascinated with your own new beauty. You'll see a new complexion, lovely in color, smooth as a pearl, and flawless...a perfect make-up that will remain fresh and lovely for hours without retouching. Originated for Technicolor pictures by *Max Factor Hollywood*, Pan-Cake Make-Up is now the popular fashion with millions of girls and women. Try it today...for a thrilling adventure in beauty.



Pan-Cake
 Trade Mark Reg.
 S. Pat. Off.

ORIGINATED BY
*Max Factor * Hollywood*

Figure 10.3 Max Factor. *Ladies' Home Journal*. April 1943: 85

March, 1944

LADIES' HOME JOURNAL

Glamour . . . in just a few seconds with this modern make-up

★ It creates a lovely new complexion



★ It helps conceal tiny complexion faults



★ It stays on for hours without re-powdering



Yes, you can now give new glamour to your natural beauty in just a few seconds with Pan-Cake Make-Up... and you will be utterly amazed and thrilled with the transformation.

Try Pan-Cake Make-Up, originated by Max Factor Hollywood, and discover the miracle make-up that millions of girls and women are talking about.



*Pan-Cake... Trade Mark Reg. U.S. Pat. Off.



Pan-Cake* Make-Up

ORIGINATED BY

MAX FACTOR HOLLYWOOD

CLAUDETTE COLBERT in "NO TIME for LOVE"

A PARAMOUNT PICTURE

... a blue-and-gold...
... the wind...
... the corners of...
... the sea...
... e feeling...
... a letter...
... of she was sorry...
... had's...
... her much...
... ived as...
... "Arrows...
... his APC number...
... Frances...
... so an...
... at any...
... E...
... of the...
... for...
... "Jeff wanted...
... months at...
... he had ever...
... to know that it...
... in...
... and...
... to be as happy?...
... my answer was...
... as long as there...
... a...
... take it right now...
... This...
... a job here...
... They...
... right outside of...
... been sent back...
... asked me to take...
... it...
... Somehow it...
... know a little of...
... And if anything...
... think that he was...
... nt and happy...
... I...
... can help...
... ter that Dina...
... quite regularly...
... and...
... into donating...
... disclosed...
... and she was...
... ig...
... sunflowers...
... smiling...
... She...
... her records...
... ere going to...
... basis of a...
... brary for The...
... ad...
... She had...
... fund for a...
... producer by...
... g...
... the town...
... absolutely...
... ss...
... al...
... rung in...
... in town...
... Briggs...
... the...
... Mr. Carr...
... sident of...
... even had...
... in three...
... I wanted...
... Indian...
... he got a...
... id went...
... d down...
... of hap...
... e...
... The...
... hat he...
... aiming...
... i...
... He...
... lie he...
... ready...
... ed I...
... I got...
... ppy...
... had...
... she...
... ur...
... rail...
... and...
... 79...
... or...
... id...
... n

Figure 10.4 Max Factor. Ladies' Home Journal. March 1944: 79Factor ads included messages

that promoted war bonds. This text and logo are seemingly unrelated to the rest of the content of the ad.

From September 1942 through December 1942, Max Factor augmented their traditional “movie star” make-up ads with brief messages that encouraged the purchase of war bonds. As shown in Figure 10.2, from the December 1942 issue of *Ladies' Home Journal*, the war message other Max Factor ads. The recruitment message does not reappear in Max Factor's 1941-1946 advertising campaign.

Max Factor did not use any observable war bond messages in their campaign after 1944. An ad from May 1945, shown in Figure 10.6, has no war message besides sexualized soldiers. Max Factor ads from 1945 would be similar. They contained images of movie stars, glamorized product claims, sexualized soldiers, and no war message.

On the set for "THIRTY SECONDS OVER TOKYO" at M-G-M Studio

A War gets an intimate glimpse of this Metro-Goldwyn-Mayer motion picture production and stars with Van Johnson and Phyllis Thaxter who play Capt. and Mrs. Ted W. Lawson. Miss Jo Lo Roy, the director, and Hal Rosson, the director of photography.*

**Women's Army Corps urgently needs you. Join the WAC now!*



**Be a
Wac
in the Army
IR FC**

**MENS
MY
RFS**

PAN-CAKE MAKE-UP originated by MAX FACTOR HOLLYWOOD

Remember, there is only one "Pan-Cake", the original, created by *Max Factor Hollywood* for Technicolor Pictures and the Hollywood screen stars, and now the make-up fashion with millions of girls and women.

Figure 10.5 Max Factor. *Ladies' Home Journal*. November 1944: 154

LADIES' HOME JOURNAL

Here's a younger accent
for your beauty!...discover how easy it is to
add a touch of glamour with "Pan-Cake"



★ It creates a lovely new complexion



★ It helps conceal tiny complexion faults



★ It stays on for hours without re-powdering

Now...in just a few seconds...you can dramatize the appeal of your beauty...like famous Hollywood screen stars do...with "Pan-Cake". This modern make-up will give you the thrill of a new complexion...soft, smooth-as-a-pearl, and young-looking. And remember, there is only one "Pan-Cake"... the original, created by Max Factor Hollywood for Technicolor pictures, the screen stars and for you. Try it today!



in "ALONG COMES JONES"
Co-starring with GARY COOPER
An International Picture



LISTEN IN!—FRANK SINATRA
—Max Factor Hollywood show
—every Wednesday evening
over CBS—9 p.m. EWT, 8 p.m.
CWT, 7 p.m. HWT, 6 p.m. PWT

AN EXCLUSIVE FORMULA PROTECTED BY U. S. PATENT NOS. 2034697-7101834

*Pan-Cake...Trade Mark Reg. U. S. Pat. Off.

ORIGINATED BY MAX FACTOR HOLLYWOOD

Figure 10.6 Max Factor. *Ladies' Home Journal*. May 1945: 89

Avon

The Avon campaign running in *Ladies' Home Journal* from 1941-1946 went through three distinct phases. In the first phase, Avon ads typically emphasized the brand's couture fashionableness, the wide variety of products, and the benefits of purchasing the beauty products through an official Avon sales representative. This first phase can be observed in Avon ads from 1941-1944. Beginning in June 1944, Avon ads drastically change. In phase two ads, Avon used their ad space to tell the story of an important woman in the history of American wars. Each ad from this phase contains a new story of a different woman. These ads glorified women at war and instilled a sense of patriotism for war work. These phase two ads also promoted Avon products, but this promotional message is secondary to the stories of women at war. In January 1946, the last ad to appear from this phase appeared. After January 1946, Avon ads returned to focusing on the product's benefits and sales representatives, and no longer contain war messages.

An ad from the October 1941 issue, shown in Figure 11.1, demonstrates the first phase formula. In the ad, a photographed model wears a big, straight designer hat. The headline reads, "Hats to go straight this fall," says Lilly Dasche, noted hat designer."¹⁰³ The body copy further reinforces the couture nature of the brand. It reads,

And straight to your heart will go this entrancing hat designed for Avon by Lilly Dache. Worn squarely on the head, it completes, from head to toe, the straighter slimmer figure silhouette for fall. Avon stylists, too, present cosmetics attuned to both fall fashion color and your own complexion requirements. These exquisite Avon beauty aids are custom styled for your type. (126)

The ad shown in Figure 11.2 is the first ad of the second phase of Avon advertising. These ads make explicit appeals to patriotism, while the messages about the product became secondary to the patriotic message. The headline in Figure 11.2 reads, "The Patriotism in her

¹⁰³ Avon. *Ladies' Home Journal*. October 1941: 126.

STYLE FORECAST FROM AVON

"Hats to go straight
this fall," says *Lilly Dache*
HATED HAT DESIGNER

And straight to your heart will go this entrancing hat designed for Avon by Lilly Dache. Worn squarely on the head, it completes, from head to toe, the straighter, slimmer figure-silhouette for fall.

Avon stylists, too, present cosmetics attuned to both fall fashion color and your own complexion requirements. These exquisite Avon beauty aids are custom-styled for your type. Loveliness blossoms to fuller perfection with a lipstick, a rouge, and a powder fashioned just for you.

Avon cosmetics are brought to your home by a well-schooled representative. In the seclusion of your living room she helps you select cosmetics which will add to your charm. Welcome her, for she brings you new loveliness.



AVON
cosmetics
HOOVERVILLE PLACE, NEW YORK

LOOK FOR A FRIENDLY VISIT
FROM YOUR AVON REPRESENTATIVE



(Continued from Page 125)
A meteor is a very splendid and inspiring thing, but it takes someone who is around the house more to raise a family. That's the job Mrs. Knudsen did, and in a very considerable degree she was responsible for her meteor's radiance. She never knew, in those days, what time he would be home to dinner, but dinner was always ready when he arrived. In the even spaciousness of her household for eccentricity. If her husband worked all night over blueprints, there were coffee and a succulent Danish sausage to greet him at dawn. If in his stocking feet he chose to lie on the couch in his beloved library and read all night, no one chided him for his irregularity.

The faithful mechanics of the household went steadily ahead.

This is the kind of partnership and sharing that is often forgotten in the biographies of brilliant men. To use a football term, someone must carry the ball. Mrs. Knudsen carried the ball.

Most of the automobile and lumber magnates of Detroit have estates in Grosse Pointe. The Knudsen live in a not-too-large brick house—not too large, anyway, for a president of General Motors—in a row of somewhat similar brick houses in a section of town known as Palmer Woods. They employ three servants and a chauffeur, and Mrs. Knudsen orders all the meals and could cook them if necessary. The Knudsen also have a rambling summer place on Grosse Ile, in the Detroit River, where roses are grown in the greenhouse and where Mrs. Knudsen works faithfully every summer in her own vegetable garden.

At Grosse Ile also, during part of the year, is based the Lake Erie vessel which the newspapers extravagantly describe as William S. Knudsen's yacht. Knudsen calls the boat the Naiad; his children blithely describe it as the "Good Ship Never Move." The truth appears to be that the Naiad is something of a tub. Mrs. Knudsen refuses to go aboard, and most of Knudsen's associates refuse also.

It is always a sign that strangers are in town when the unreliable Naiad puts out into the big lake. Strangers don't know any better.

A great many poker games are played in dead calm on the Naiad while the crew tries to get the motors going again.

Knudsen has always had a tremendous interest in music. He helped to start the General Motors Chorus of 400 voices, he

supports symphony orchestras, organizes opera companies and, until industrialists, he puts as much French-horn player as a conductor.

He has a reasonably good ear and he became a friend of future sons-in-law—then to old—when his son Bunkie boy home, as a classmate, trout Country Day School.

Yours Bob Vander Kloot, could play the saxophone. Knudsen likes to make d and Bob Vander Kloot sit when time allows. Van the pipe organ now, and

The Unseen Lover

BY ARTHUR GUITERMAN

Never be lonely again, my treasure,
Never be weary again, my own,
I shall be with you in grief and pleasure,
Close to your soul as to yours alone.

That is the warmth of my arms
about you,
That is my kiss on your lips and
brow;
Never again shall I yearn without
you,
Never in vain shall you call me
now.

Long through the worlds in their
cloudy smother,
Deep in the vault of eternal blue,
Life after life we have sought each
other,
Asking of shadows, "Can this be
you?"

Shadows were all till the veil was
rifted,
When, in the hour that was meant
to be,
Came we transfigured, with arms
uplifted,
I to you, darling, and you to me.

Past is our questioning, when or
whether;
Nothing may hold us bereft,
apart,
Ever as one we shall cleave
together,
Spirit to spirit and heart to heart.

by the knot
carve the r
in the kit
mences—h
the soup
coffee app
Knudsen,
English s
Danish, a
favorite a
"Sir W
called his
high hon
King of I
prodigious
money a
hand, his
there.
Sir W

Figure 11.1 Avon. *Ladies' Home Journal*. October 1941: 126

The Patriotism in her Heart Burned Wheat Fields

Giddings' hired girl and wore a plain house dress and carried a basket and Mary had on a bright yellow linen dress and a floppy hat. But they both had a look of hardness. Both their faces looked pinched and tight.

All in a few weeks, it seemed, though it was years in reality, I had this note from Jenny Petrie:

Dear Doctor Brady: You are very busy, I know, but I would like it very much if you could come up for graduation on June tenth.

I went up for Jenny's graduation. Dr. Jenny Petrie. And yet she looked just the same, just the same as that little girl who had sat so gravely behind my desk and said I had 'pendicitis. Yes, Jenny had been grown up forever and I felt sad that June day, wishing that somehow she could have known what it was to be really young and childlike. And yet if she had she might not now have had that look of being able to cope with life.

AFTER the exercises were over we walked together across the campus. "Well, you've done it, Jenny," I said. "I'm proud of you."

"There's nothing to be proud about. I've just done what I wanted to do."

"Yes, but so many of us don't do that, Jenny. We know what we want, but we get sidetracked. It's pretty easy to get sidetracked."

"Yes, I know," she said. "You love someone—you don't want to hurt someone—all those things. I almost quit once."

"But you didn't," I said.

"No, I didn't," she said gravely. Then she stood still under a big elm tree on the campus and put out her hand to the tree. It was that time, sensitive hand I had noticed years before. Only this wasn't a little girl. It was a woman. "I wish she were here," she said. "Oh, I have wished it so all day, Doctor Brady. Not that it's so much graduating, but I wish she were here."

"I wish it all the time, Jenny," I said.

"She believed in me," Jenny told me. "It means something to be believed in, doesn't it?"

"Yes, Jenny," I answered. "It means everything."

Neither of us talked much after that. She wasn't coming home now, she told me. They were shortening all the courses now, the internship, making doctors as fast as they could because of the war. At four I told her good-by and went to get my train.

That fall I met Frome on the street and he was in uniform. I stopped and said, "What's all this?"

"Well, there didn't seem any reason why I shouldn't go," he said. "And plenty why I should."

"You've got a wife and son, you know," I told him.

"Yes, but Phyllis has money enough to get along on," he replied. "She agrees that I should go. There are enough lawyers and to spare."

"Well, good luck to you, Frome," I said.

We shook hands. I felt upset, somehow. Not at his desire to go, but at the motive behind that desire. Was it that he was escaping a marriage that had come to be too much for him? Was Phyllis aware of any such motive for her husband? Had she felt that it might as well happen?

When I saw Phyllis next I said to her, "So you're sending Richard off to war?"

"He feels he ought to go," she said.

"What do you feel?" I asked. "The same thing?"

"Yes," she said. That was all.

It's almost done, the story of Jenny Petrie. She didn't do two years of interning before she was sent to New Zealand. She had some



It took courage that day in October 1777 for Catherine Schuyler to apply the torch to her husband's wheat fields so that food would not fall into the hands of the enemy.

The flames that consumed the wheat fields on the Schuyler estate near Saratoga burned with no greater brightness than the patriotism in Catherine Schuyler's heart.

Today in the manner in which women are facing the problems of war there is ample evidence that this spark of patriotism has never been extinguished.

In addition to the desire of each to be useful to her country in some way is her determination to be lovely at the same time. This is why so many of today's busy women welcome the convenient Avon method of obtaining cosmetics. Selection of exquisite beauty aids is made unhurriedly and pleasantly in the home—brought there by a friendly Avon representative whose sole purpose is to bring you new beauty.

BE HOSTESS TO LOVELINESS



Copyright 1944, Avon Products, Inc.

Figure 11.2 Avon. Ladies' Home Journal. June 1944: 121

Heart Burned Wheat Fields.”¹⁰⁴ The body copy tells the story of Catherine Schuyler, who, according to the ad, burned down her wheat fields in October 1777 to keep enemy soldiers from having access to them. A paragraph of copy reinforces the appeal to patriotism. “Today in the manner in which women are facing the problems of war there is ample evidence that this spark of patriotism has never been extinguished.”¹⁰⁵

Avon continued to pursue a patriotic image in an ad from the January 1945 issue of *Ladies' Home Journal*, shown in Figure 11.3. The headline reads, “Her courage lives Today.”¹⁰⁶ An illustration depicts a woman in colonial men's clothing. The caption reads:

Dressed as a man, Deborah Sampson Gannett volunteered her services in the American Revolutionary War in 1778. She fought with zeal and fervor and was twice wounded before her identity was discovered and she was given an honorable discharge by General Washington. (64)

While the story shared a rare depiction of a woman involved in such a masculine activity as combat, the body copy of the ad reinforces the status quo. It reads:

Today, everything possible is done so that women may readily join the armed services. They are welcome because they are women, and as such, are lending loveliness and graciousness as well as courage and competence to each job they undertake. (64)

Beauty is, according to the Avon ad, a woman's patriotic duty. The ad positions Avon as the key to such lovely patriotism.

In March 1945, Avon ran a non-product ad, shown in Figure 11.4, which glorified the work of the Red Cross. The ad differs from other Avon ads in that it makes no mention of make-up. Keeping with the second phase theme, patriotism is the hallmark of Figure 11.4. The ad honors Elizabeth Schuller, a Red Cross worker who landed in Normandy, with the Avon

¹⁰⁴ Avon. *Ladies' Home Journal*. June 1944: 121.

¹⁰⁵ Avon. *Ladies' Home Journal*. June 1944: 121.

¹⁰⁶ Avon. *Ladies' Home Journal*. January 1945: 64.

Her courage lives Today

Dressed as a man, Deborah Sampson Gannett volunteered her services in the American Revolutionary War in 1778. She fought with zeal and fervor and was twice wounded before her identity was discovered and she was given an honorable discharge by General Washington.

Today, everything possible is done so that women may readily join the armed services. They are welcome because they are women, and as such, are lending loveliness and graciousness as well as courage and competence to each job they undertake. The courage of Deborah Gannett is symbolized by every one of these women in the armed forces and on the home front who desires to be useful to her country, and is determined to be lovely at the same time.

Avon's patriotic pledge is to pave the way to new loveliness, a loveliness that becomes an integral part of your charm. The Avon way of selecting exquisite beauty aids appeals to busy women everywhere because they are purchased unhurriedly and pleasantly in the home—brought there by a friendly Avon representative.

BE HOSTESS TO LOVELINESS

Avon
COSMETICS

AT RADIO CITY · NEW YORK

Copyright 1944, Avon Products, Inc.

(Continued from Page 62)

She stirred uneasily on the settee. "I want to tell you that I am no longer angry at you. I think I understand you a little now."

"Yes, I think you do. Would you grow angry again if I said that I also understand you?"

She raised her eyebrows. "Why should that anger me?"

"I don't know. I feel that you want people to keep their distance, that you stop them from knowing you."

"Apparently I didn't stop you."

"No, you have no secrets from me, Scott. I know everything about you."

She studied the pattern of the rug. Was it true? It might well be. He was not simple and gentle and unsuspecting. He was not as well-bred enough to forget the Paige money, gentleman enough to pretend that she hadn't heard bugles blow at the mere touch of his hand on hers.

"I must go to Mrs. Paige's cousin now."

"Yes, you must."

She did not sleep that night. She was back again at the old business of tossing from side to side and going at last to her window to watch the dawn arrive.

Something had happened. She had met Bleeker. It was not, she said to herself, that she had fallen in love with him. That was impossible. It was only that she was frightened because Bleeker was a man. Conlon was a boy. Suppose after she had married Conlon she met a man with whom she really fell in love? She had never considered this before.

She thought about postponing the wedding. She thought about the feelings of Conlon and his family. Their friends and relatives had gathered. Everything was in readiness. Everything but the bride's state of mind. Well, that was a small thing.

Conlon and she were married in an exquisite and impressive ceremony. The newspapers said that no one who witnessed the beautiful wedding would ever forget it. "After the ceremony there was a reception at the old Ransford house, which will be the home of the bridal pair."

Bleeker didn't come to the reception. Scott didn't like to ask why he hadn't come. Presently she heard Mrs. Paige explain to someone that Bleeker had been called back to New York. "Heaven knows when we'll see him again. He goes to far-off places and stays forever."

Scott went upstairs and closed her door. She was supposed to be changing into traveling clothes. But when she finally permitted Mrs. Dodge to come in and help her, she was still in her wedding gown.

THERE were six well-trained servants again in the old Ransford house. Mrs. Dodge was in command, and the establishment ran on carefully oiled wheels. The house had needed complete redecorating. There was a new heating system, a kitchen glittering with tiled walls and a garage for a half-dozen cars.

Entertaining was done once more in the Ransford house. The young Paiges went everywhere, did everything, and yet there were those who did not believe they were happy. Sometimes Mrs. Dodge was questioned about it, but her lips grew tight.

People said that Scott was seeing Mr. Paige's lawyers nowadays instead of himself or Conlon. They said Mrs. Paige couldn't hire or fire a maid without her son's wife approving the transaction. It was well known that the Paige girls were terrified of horses, but that Scott made them ride.

"That's ridiculous," Mr. Wingate told his wife. "Why would Scott make them ride, and how could she possibly force them to do it?"

"Well, the story goes that Scott thought them too pale and listless and recommended riding. Then she picked out horses that she thought proper for them and bought them for Christmas presents for the girls."

"But how on earth could she make —"

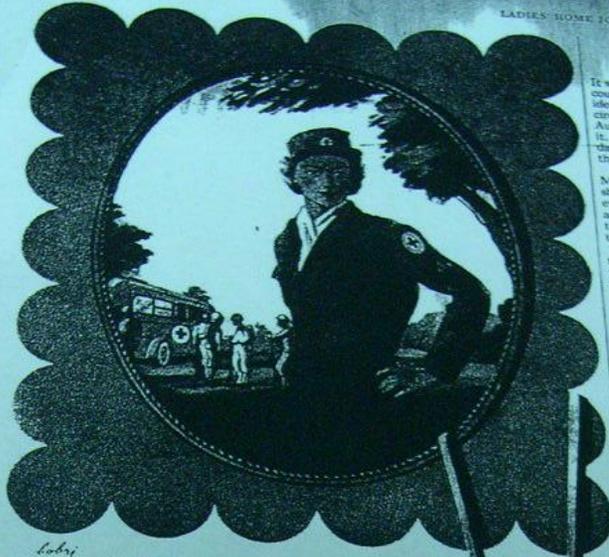
"She just gets nasty if she doesn't get her way. It would kill the girls to have her ang at them. If they don't ride she won't ride or speak to them."

"That's nonsense," Mr. Wingate said

Figure 11.3 Avon. *Ladies' Home Journal*. January 1945: 64

TIME TO GO

(Continued from Page 105)



Lady
Elizabeth Schuller, Red Cross Clubmobile Group Captain, was among the first Red Cross workers to land in Normandy where she showed great courage and initiative, and exerted effort beyond the call of duty.

It was inconceivable, but it was true. Audrey couldn't bear to read a book. Audrey had no ideas about anything outside her immediate circle. Only her blinding vivacity hid that. Audrey did some things so well—riding, dancing, swimming—that you never realized there was nearly nothing in her mind.

Mum knew. Mum had known all along. Mum had never liked Audrey much, but she'd played fair. She'd never said so, not even when her son had been intense inside and sulky outside and undoubtedly a horror to live with merely because he was counting the minutes till he could see Audrey again.

Not knowing all this, dad was desperately trying to be tactful. "The lovely lady and your gang will be down to see you off, I suppose. What time does the train go?"

"They said so," Johnny told him, and he suddenly had a distaste for being seen off by Audrey and her friends. They'd scream and chatter so.

"The train, my dear," mum said, "has always gone at three o'clock."

Dad got up, dusting himself off and making a terrible fuss about it. "I suppose I'll have to be there."

Johnny looked at him gravely. "It wouldn't look right if you weren't."

His father and his mother were a lot of fun—a lot more fun than anyone. They fiddled over things so lightly, for dad wouldn't miss being at the train for anything and he was only going to work this morning so he'd be out of the way, so Johnny could do what he wanted these last few hours.

Dad smiled. "Oh, well, I will. Nuisance, though."

Dad looked quite old, and Johnny remembered that there'd been another war once, a dim, dusty, forgotten one, and dad had been in it. It didn't seem possible, but dad must have been about his age then.

"Dad, what do you mean when you were in the States without a nickel?" said promptly.

He began to walk to Johnny could see him years ago and more; the store—there in the rear near Philadelphia—broke. It made dad a somebody. He rose as "Look, dad, did you didn't know anything Mum—was much for years and years that, really, is your stop starting into it used to being on you "Woman," dad He slammed the door Mum began to didn't do it very your father, Job had her little-girl but some shadow "I know, my pose I help you Mum kept it didn't need I pose you got about me or you want to do—no no Mum was awkward if it and their eye there'd be le any at all. "All right He went blinking.

A tribute to the Red Cross

For outstanding service to the Red Cross and to America by materially aiding morale on the battlefield, Avon presents the Medallion of Honor for Women of Achievement to Miss Elizabeth Schuller of Montclair, N. J.

Miss Schuller's devotion to duty is typical of the unstinting contribution that thousands of Red Cross workers, here and abroad, are making to alleviate the suffering of others. On all fronts the Red Cross is the first to bring comfort to fighting men and prisoners, and cheer to distressed civilians.

Our efforts at home must not slacken. Give liberally NOW . . . KEEP YOUR RED CROSS AT HIS SIDE IN 1945!

This Avon Medallion of Honor has been created in recognition of the work women are doing in the service of humanity. This award to Miss Schuller is first of a series to be presented to women of outstanding achievement, who have been chosen by the following committee of prominent women:

- Miss Fannie Hurst, famous novelist
- Miss Gladys Swarthout, Metropolitan Opera Star
- Miss C. Mildred Thompson, Dean of Vassar College

Avon

COSMETICS • AT RADIO CITY, NEW YORK



BESTFORM BRASSIERES
79¢ to \$1.50
BESTFORM FOUNDATIONS
\$2.50 to \$6.50

BESTFO

means best form

Figure 11.4 Avon. Ladies' Home Journal. March 1945: 106

Medallion of Honor.¹⁰⁷ Avon continued to associate the brand with patriotism by awarding the Medallion of Honor each month until January 1946.

Avon ads did not appear again in *Ladies' Home Journal* until May 1946, when the third observable phase of advertising began. This ad, shown in Figure 11.5, showed an illustration of a woman in a long evening gown. The entire body copy reads:

Gay, new excitement for lips, cheeks and fingertips. Avon's Leading Lady Red is a clear, brilliant red—perfect with the frosty pastels and gay freedom color of this Spring. Your Avon Representative will bring it to you. Welcome her when she calls. Be a hostess to loveliness. (217)

The Avon campaign shifted completely away from appeals to patriotism and war themes, leaving them out entirely. Instead, this ad focuses on promoting a particular shade of lipstick, Leading Lady Red. Like the phase one ads, the ad in Figure 11.5 focuses on product benefits and the ubiquitous Avon sales representative. It is as if once the war was over, appeals to patriotism were either deemed unnecessary, ineffective, or both.

These make-up campaigns in 1946 demonstrate a clear shift away from including reminders of war in advertising in women's magazines. The ads abruptly remove all war messages from their advertising. Max Factor removes appeals to buy war bonds. Tangee no longer portrays women as patriotic war workers. Avon stops using any appeals to patriotism altogether. The sudden disappearance of war messages in these make-up campaigns is consistent with patterns observed in soap and hygiene advertising of the same period.

¹⁰⁷ Avon. *Ladies' Home Journal*. March 1945: 106.

She must make use of literature, games and the living room in keeping her family under one roof.

No room which brings a family together without cramping its freedom can be called an "economic waste." Eating in corners—kitchen, alcove, end of living room—encourages the speed and haste of present-day life by hurrying the family out of the house in the quickest possible time. If extra space, as represented by the dining room, cannot be afforded, then, instead of using a corner of the living room for the dining room, a corner of the dining room should be used for the living room.

This mother must teach the children that work is a necessary and satisfying part of life, and furnish them with full opportunities for using their particular capabilities, all the way from emptying the garbage to painting pictures.

She must encourage affection and companionship among the members of her family, at the same time expecting the harmony to be tempered with a normal amount of friction. (Friction, if controlled, is like the grain of sand in an oyster which eventually produces the pearl.)

As her goal, she must know that if it can be said of her children, "They come from a good and happy home," she has furnished them with the best of all possible credentials for marriage.

He's a fool that makes his doctor
his heir.
He that complains has too much,
No man is ever any better than
he wants to be.

—ELBERT HUBBARD, From Selected Writings of Elbert Hubbard. [W. H. Wise & Co.]

Since those three daughters of mine are still, each in one stage or another and none through all, I do not think it will sound like festivity to grace in an old-fashioned prayer meeting if I list a few of the things which, by some future date, I hope to have taught them:

1. A wedding ring should slip on more easily than it slides off.
2. To love another person carries obligations, just as owning land requires the owner to replenish the soil regularly and pay the taxes yearly.
3. A sense of humor in marriage is like a fuse in an electric circuit: ties it together and prevents overloading.
4. No man enjoys sketchy housekeeping: a line here, a dash there. Once "Home, Sweet Home," in this country, was embroidered in needle-point by women who really worked to make a success of family life.
5. Marriage is not a fifty-fifty proposition, but a sixty-forty setup in favor of the man. Early acceptance of this fact would make many wives happy.
6. Unselfish love delights in the happiness of the person loved without making excessive demands upon his life.
7. Marriage means living with the *whole* person. All men (and women) are difficult at times.
8. A woman, young or old, who is sweetened with a little humility, even when she goes forth to cast her vote, is nice to have around.
9. The ideal woman is the wise, gentle and m. mother.
10. Most restrictions in marriage are imposed in order to keep husbands and wives happy with each other, not to interfere with happiness.
11. Conventional attitudes toward religion, sex and drinking are best.
12. Marriage deals with facts, courtship with fancies.

And I hope to teach my daughters a feeling of the mystery and beauty of marriage, a liking for what it is like to be in a husband's riding shoes (as well as his house slippers) and a keen desire to enjoy family life, and like the most of what they have.



Take a bow in

Leading Lady Red

Gay, new excitement for lips, cheeks and fingertips.

Avon's Leading Lady Red is a clear, brilliant red—perfect with the frosty pastels and gay freedom colors of this Spring.

Your Avon Representative will bring it to you.

Welcome her when she calls. Be a hostess to loveliness.

Avon cosmetics
AT RADIO CITY, NEW YORK

Figure 11.5 Avon. *Ladies' Home Journal*. May 1946: 217.

5. CONCLUSION

Ads for health and beauty products in women's magazines from 1941-1946, though different in how they apply sex appeals and wartime messages, follow some noticeable patterns. For example, the disappearance of the soldier in these advertising campaigns after the war's end is consistent throughout the campaigns included in this study. Perhaps this is because when fighting men came home, they took off their uniforms in exchange for suits and slacks. It is also possible that after the war, advertisers wanted to avoid unpleasant subjects, the war being the most unsavory memory in Americans' minds in 1946. Whatever the intentions of the advertisers, the campaigns discussed in this study discontinued war messages by early 1946.

Another consideration is the function of the sexualized soldier. The campaigns covered in this thesis rely heavily on depictions of military lovers throughout the war years. It is important to note that often these ads appeared concurrently with fiction about romantic encounters with soldiers, sailors, and pilots. Honey wrote:

The campaign to mobilize women through popular fiction and advertising provides a model of how artists can attempt subtly to shape cultural attitudes, to effect a kind of social engineering through using frameworks with proven appeal. (9)

Sexualized soldiers were part of this "proven appeal." By including romanticized soldiers in advertising, the advertisers captured the attention-grabbing power of the military man's sexuality. Conversely, the pervasive idealization of soldiers reinforced the framework itself. It sent the message to millions of women that soldiers were indeed ideal partners.

The shift to civilian themes in the advertising after the war also reflects the advertisers'

opportunistic attitudes towards addressing social issues in their advertising. These campaigns use wartime messages to capitalize on the nation's patriotism. Patriotic themes were popular because they made the brand popular. When the need for patriotism receded, so did the social messages.

Women war workers are not observed in these ads to be particularly the focus of sex appeals in the advertising. More often in these ads, women are shown as either patriotic women taking on wartime roles, or women in positions of aspiration, such as Pond's high-society wedding engagement ads or Max Factor's Hollywood glamour campaign. Only in Gem's cartoonish razor ads are there hyperbolized depictions of women as volunteers and in other wartime roles. These women are shown with exaggerated features and suggestive expressions with appeals to buy war bonds. The Gem campaign is fundamentally different from the other health and beauty campaigns of the World War II period. Gem razors are a men's hygiene product, and therefore the ads may seek to appeal to male audiences. In the other campaigns studied, women are glamorized but are not presented to attract the male eye. Rather the women in health and beauty advertising of this period present a familiar woman whom the advertiser apparently thinks the reader might identify with or aspire to be.

Advertising from the war period addressed the increasing demand for women to take wartime jobs, and thus had to cope with conflicting traditional concepts of feminine work. The Ipana ad campaign demonstrates a shift in advertising from depictions of romantic military men, to addressing the country's labor shortage and war front. Early Ipana ads suggest using the product will aid a woman in finding an ideal partner: an enlisted man. Women in these ads are young and seeking marriage to these idealized men. In later years, Ipana ads portrayed their target audience as proud war workers, tacitly implying that using the toothpaste too is part of the

war effort. These ads suggest that maintaining one's beauty is an important wartime contribution to be considered alongside war work. Ipana ads reminded women that, despite taking on manual labor, they should still preserve their traditional feminine appearance.

The sex appeals in advertising studied in this thesis contain what Honey calls "cultural information" about beauty, attractiveness, and the ideal mate. The ads, consistent with the other content of the magazines, tend to target white, middle-to-upper class married and unmarried women. This is consistent with target audiences observed in advertising of this period from the years preceding and following the war. However, there is a key difference between the ads in the years directly before and after the war. As American involvement in the war escalates, the cultural information contained in the advertising begins to address warfront issues such as labor and materials shortages. Yet, the advertising simultaneously is able to maintain its previous value propositions within this wartime context. Home front themes emerge in the advertisers' promises of attractiveness and romance.

This study observes a unique juxtaposition in the advertising of the period. While all the ads studied relay some information to place its context in wartime, some ads go further to address real home front issues, such as conservation of materials or pride in war work. Ads promise romance and attractiveness, while simultaneously promoting the war effort. In some ads, this dual message is explicit. The Palmolive and Camay campaigns contain copy, seemingly unrelated to the rest of the ad, stating the need to conserve soap. It is indeed curious that soap brands would promote using *less* soap. However, this message of conservation, in combination with an appeal for beauty, is wholly in line with other wartime advertising that addressed home front conditions. And as the war concludes, the campaign begins to use fewer war-related messages, opting for themes more closely resembling pre-war campaigns.

Messages in advertising from 1945 and after begin to shed their wartime contexts. For example, a blurb about conserving materials for the war in Palmolive soap ads later becomes an appeal for conserving for scarcity. The pattern is consistent in other advertising from the period. Lux's glamorous campaign makes appeals to curb waste during wartime and after. However, the pre-1946 messages emphasize the war effort while ads from 1946 and after emphasize conservation.

In others, specifically the ones that portrayed enlisted men as ideal for courtship, the intermingling of sex appeal and the war remain in advertising immediately following the end of hostilities. Pond's cold cream "She's Lovely, She's Engaged" campaign, throughout the period studied consistently employed appeals to marriage. As early as 1941, the campaign's groom-to-be is depicted as a military man. In 1942, the campaign incorporates themes of war work and patriotism, and continues to do so throughout the war's conclusion. After the war, the campaign continues to idealize the uniformed officer, but returns to themes of social aspiration. The campaign ceases to mention war work, volunteering, or any other patriotic call-to-action. The sex appeal of the uniformed man in the ad is the only lingering reminder of the war.

In conclusion, the campaigns studied in this thesis represent a unique period of art direction and copywriting in American advertising. From 1941 to 1946, one can observe changes in how advertisers applied sex appeals amidst a wartime environment. The idealization of the enlisted man is present in all of the soap, hygiene, and make-up ads studied. And as the war ends, advertisers seek to refrain from images or narratives of war and patriotism. This thesis would complement further research into mass media or consumer marketing in the United States during World War II.

Limitations

One limitation to this study is that there is no way to observe women's reactions to advertising. Another limitation is that it only examines women's magazines. It examines solely women's magazines because it looks at how advertising addressed women's issues, such as sexuality and work roles. By choosing women's magazines, it can be more confidently assumed that the advertising is directed towards women. However, since no general interest or other magazines are examined, generalizations cannot be drawn towards all magazine advertising of the time.

Future Research

This study could be expanded by further research of advertising from World War II. One approach could involve obtaining business records of a large advertising agency from the period, such as J. Walter Thompson. This type of analysis would bring a richer understanding of the relationship between the people who made the ads and their client, and perhaps shed light on the motivations behind using sex appeals and wartime messages as they did. Another approach might be to observe other consumer product advertising from 1941-1946. Doing so would complement this thesis by creating an understanding of other advertising from the time period.

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