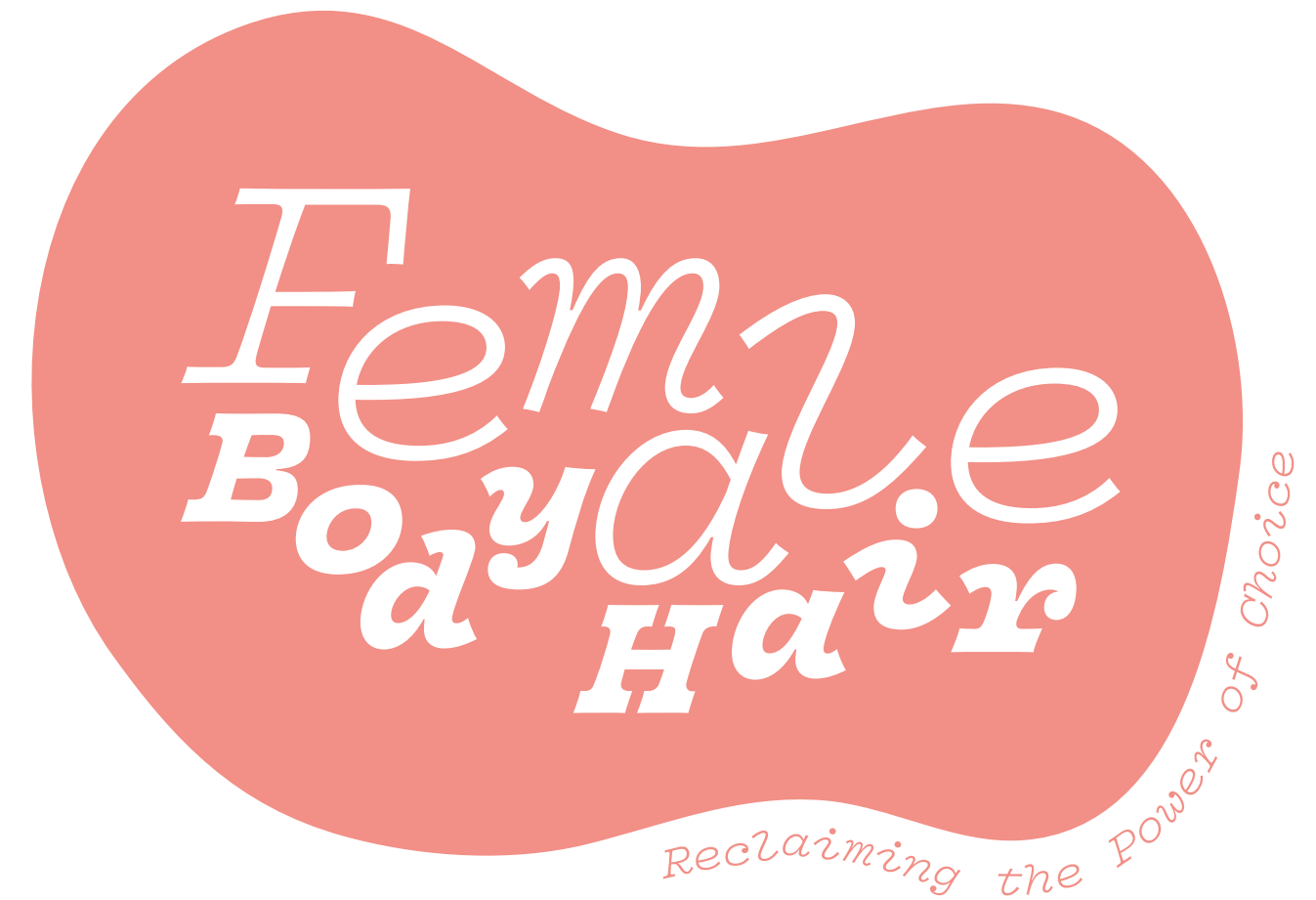


Female Body Hair

Reclaiming the Power of Choice



C o n t e n t s

<i>Introduction</i>	<i>Page</i>
<i>1. Summary and Keywords</i>	<i>17</i>
<i>2. Relevancy, Aims, and Objectives</i>	<i>19</i>
<i>2.1. Motivation and Problematic</i>	<i>20</i>
<i>2.2. Boundaries and Limits set</i>	<i>21</i>
<i>3. Subjects</i>	<i>23</i>
<i>3.1. The Platform for Communication</i>	<i>24</i>
<i>3.2. Illustration</i>	<i>26</i>
<i>3.2.1. As a Political Stance</i>	<i>27</i>
<i>3.3. Cultural and Historical baggage behind body hair</i>	<i>30</i>
<i>3.3.1. Feminism and Design</i>	<i>31</i>

Context	Page	Research	Page
4. Economic Context on Female Body Hair Removal	45	6. The pursuit of a Feminist Aesthetic	71
4.1. Brief Context of Male Hair Shifts from Prehistory to 1880	46	6.1. The concept of feminism	72
4.2. Gillette, the creation of the Shaving Razor in 1885 and its impact	47	6.2. Intersectionality	73
4.3. The Birth of the Female Hair Removal Industry	48	6.2.1. Graphic Design and Illustration	74
4.3.1. Motivations	48	6.3. Conclusions of Research	78
4.3.2. Creating a Necessity	48		
4.4. Women's Magazines	49		
4.5. Female Fashion and its role on a cultural shift	51		
4.6. Ad campaigns	52		
4.6.1. Early Advertisement (1908-1914)	52		
4.6.2. The War on Armpit Hair (1915-1920)	54		
4.6.3. The Expansion onto Leg Hair (1918-1934)	57		
4.7. The Normalization of Female Body Hair Removal and Women's Responsibility in it	60		
5. Female Body Hair as a Taboo Subject	63	7. Platforming the Message	81
5.1. Data and Statistics in the Contemporary Context	64	7.1. Examples	82
5.2. Body Hair as a Source of Bacteria	65	7.2. Conclusions of Research	88
5.2.1. Correlation to Social Customs	65		
5.2.2. The Abject	65		
5.3. Body Hair as a Boundary Marker	66		
5.3.1. Human or Animal	66		
5.3.2. Men and Women	66		
5.3.3. Adult and Child	66		

<i>Execution</i>	<i>Page</i>	<i>Outcome</i>	<i>Page</i>
8. Format	95	13. Conclusion	167
9. Guidelines	99	<i>13.1. Mishaps and Setbacks</i>	<i>168</i>
10. Illustration	107	<i>13.2. The Answers</i>	<i>169</i>
<i>10.1. Format and Structure</i>	<i>108</i>	<i>13.3. The Unsolved Questions</i>	<i>170</i>
<i>10.1.1. Painting References</i>	<i>108</i>	<i>13.4. Thank You</i>	<i>171</i>
<i>10.1.2. Portraits</i>	<i>120</i>	14. Sources	107
<i>10.1.3. Body Parts Isolated</i>	<i>122</i>		
<i>10.1.4. Half-Body and Head</i>	<i>124</i>		
<i>10.1.5. Abstract</i>	<i>125</i>		
<i>10.1.6. Nature</i>	<i>126</i>		
<i>10.1.7. Full Body</i>	<i>128</i>		
<i>10.1.8. Objects</i>	<i>130</i>		
<i>10.2. Connotations and Figures of Speech</i>	<i>132</i>		
<i>10.2.1. Informative Representation</i>	<i>132</i>		
<i>10.2.2. Contributions to the Book's Flow</i>	<i>134</i>		
<i>10.2.3. Visual Arguments</i>	<i>135</i>		
<i>10.2.4. Analogy</i>	<i>136</i>		
<i>10.2.5. Satire</i>	<i>138</i>		
<i>10.2.6. Metaphor</i>	<i>139</i>		
<i>10.2.7. Allegory</i>	<i>141</i>		
11. Cover and Title	145		
12. Photographs of the Prototype	149		

Introduction

1. Summary and Keywords

This project aims to harmonize the concepts of graphic design and illustration as a weapon of communication that can be easy for the target audience to absorb without sacrificing depth and accuracy. The material object of that harmonization will be the vehicle of communication of a message of body positivity and information about female body hair.

O projeto procura harmonizar os conceitos de design gráfico e ilustração como um meio de comunicação que poderá facilitar a interpretação pelo público alvo sem sacrificar profundidade e precisão. O resultado desse processo será o veículo de comunicação sobre “body positivity” e informação sobre o pêlo feminino.

Key words:

Editorial

Graphic Design

Illustration

Compilation

Digital Goldfish

Feminism

Female Body Hair

Palavras-chave:

Editorial

Design Gráfico

Ilustração

Compilação

Digital Goldfish

Feminismo

Pêlo Feminino

2. Relevancy, Aims, and Objectives

In this segment, let us discuss what motivated the project in question, its importance to the present day, the objectives we are aiming to achieve, and finally, the limits set for its investigation.

2.1. Motivation and Problematic

Served as a vehicle of communication, graphic design and illustration can aid us to transmit a message to about what we want.

Theorist Marshall McLuhan (1964) argued that the way content is presented can have additional value to the overall message, shaping the way said communication is made and received. So if the medium is the message, the designer must take into account the support and the way the content is presented, knowing that it will affect how the information given will be perceived, determining how their efforts and intentions can be represented in the medium.

The support chosen and how the information is presented are key ingredients to guarantee, or at least elevate the odds of, an effective message that is spoken clearly and reaches its audience.

With progression of time, the immediacy of the content we consume everyday has a huge influence on how perceivable or reachable a message is. That format benefits short, easy to grasp and current conversations. Unfortunately, it does neglect more complex information that requires a thorough explanation of theory and context to be understood by a general audience.

Theorists like Neil Postman (1985) defended that the attention span of humans has a direct correlation with the use of modern technology, specifically that people's attention span is decreasing as the use of the Internet and technology progresses. Terms as “Digital Goldfish” have been surfacing to describe such phenomenon.

These circumstances may indicate that a successful and highly circulating message must be of immediate understanding and quick to absorb. But what happens when we have a complex message that demands contexts and continuity but also wants to maintain an accessible and casual reading pace?

Through design and illustration, we may gain the power to simplify a message in text by adding meaning through the format, the way it's presented and through symbolic imagery. The challenge lays in how to represent said information in those additional elements.

In order to adapt to present times, this project aims to harmonize the concepts of graphic design and illustration as a weapon of communication that can be easy for the target audience to absorb without sacrificing depth and accuracy, searching for a solution that combines the immediacy of today's media with the debt the message deserves. The message in question will focus on Female Body Hair.

2.2. Boundaries and Limits set

For this project, it is essential to focus on its objectives in order to obtain a successful result. Therefore, the main research made is concentrated on how design and illustration will be the vehicles of a message, and how to better shape and characterize said vehicle.

To keep track of our goals, we must preface that the project does not have a research component to it when it comes to the message that said project will carry; instead, the assignment presents itself as a compilation of information already gathered. The cultural context will mainly focus on countries typically deemed as eurocentric since they borrow cultural and social costumes from each other, and most research found does target mostly the United States and Europe.

3. Subjects in Question

To tackle this project, we will be dividing its report into three main components that will balance the assignment and adequately fulfill its objectives of creating a coherent object which effectively communicates the history behind female body hair in a satisfactory visual language for its subject. However, why should we find these categories relevant?

3.1. The Platform for Communication

The Oxford's Dictionary of Media and Communication (Chandler and Munday, 2016) defines Communication Design as “an emergent field of disparate specialisms sharing a common concern for matching design features and media to different target audiences, contexts, and functions.” It is frequently used interchangeably with visual communication, or “graphic design, visual design, visual communication design, advertising design, brand design, information design, interaction design, user experience design, and software design” (AIGA, 2020).

It traverses such fields as advertising, brand management, document design, graphic design, information architecture, information design, infographics, instructional design, marketing communication, marketing semiotics, media aesthetics, psychographics, technical writing, typography, visual communication, visual rhetoric, and website design. It likewise draws on communication exploration and statistical surveying. Furthermore, communication design has an extensive meaning, including auditory, vocal, touch, and smell. Other communication design areas incorporate editorial editing, typography, illustration, web design, animation, advertising, ambient media, visual identity design, performing arts, copywriting, and professional writing skills.

With that in mind, we must search for a support that will effectively get the message across and circulating that goes in line with the subject itself and the target audience.

Communication Design aims to attract, move, create desires, and propel individuals to have an active reaction to a message, with the end goal being to have the desired effect. This impact can be the will of the person or people commissioning the work, usually for economic gain or establishing an identity, or the designer themselves. Likewise, it can extend its motivation to promote change in behavior, platform a message, or circulate some information. The communication design procedure includes strategic business thinking, market research, creativity, problem-solving skills, and vital understanding of color theory, page layout, typography, and visual hierarchies.

According to the United States-based professional association for design AIGA (AIGA, 2020), communication designers work “in print-based design (books, posters, magazines), environmental applications (exhibition and retail design, wayfinding, and signage), packaging, broadcast media (film titling and television on-air graphics), and interactive media (websites, games, and software).” Messages, objects, systems, and services created by communication designers create the conditions for people's experiences: they identify, interpret, inform, instruct, persuade, and entertain. Work in the field addresses the physical, cultural, technological, and economic aspects of specific situations and people's cognitive and social behaviors as they interact with information.

An example of this point, is a series of posters created by Lester Beall for the Rural Electrification Administration. Beall uses typography in a clear and concise way, combined with the use of bold primary colours and simple illustrative elements, like arrows and lines, generating a personal graphic style that's easily recognizable.



Beall's work for the Rural Electrification Administration (1937)
Lester Beall
Flask, D. (n.d.). *Lester Beall*. Retrieved September 5, 2020, from <http://www.designishistory.com/1940/lester-beall/>

Communication designers specific talents lie not just in the general aptitudes of the hand, but, besides, in the capacity to think deliberately in terms of design and marketing, to establish credibility and impact audiences through the communication as they identify, interpret, inform, instruct, persuade, and entertain. Cezzar (2020) identifies three core areas of strength for communication design students:

- Translation covering the interpretation and transformation of content between different audiences and mediums.

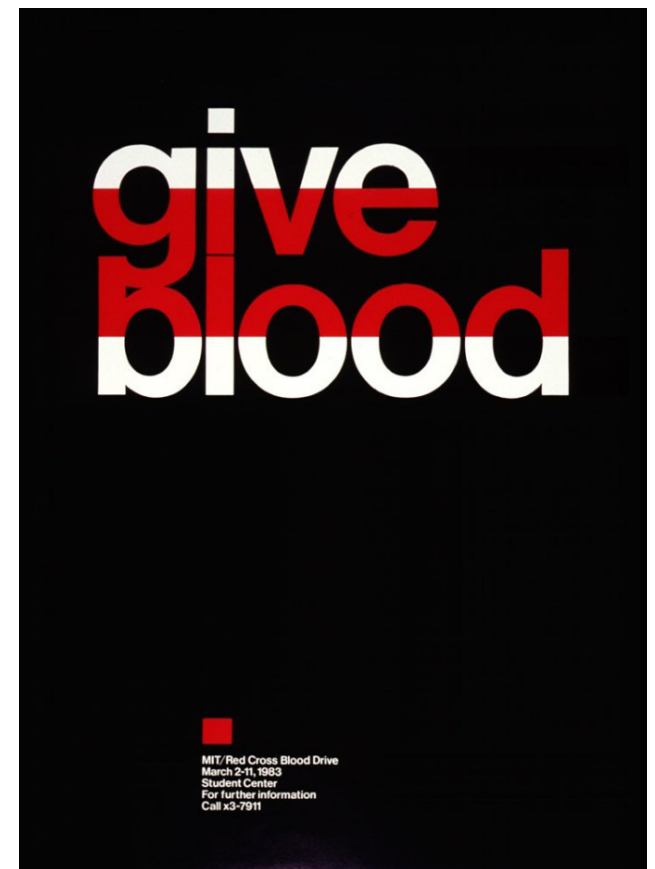
- Creation encompasses generating ideas, form-making with physical or digital materials, observation, ideas iterations, and feedback.

- Articulation incorporating the explanation of design decisions to both designers and nondesigners.

Cezzar (2020) advances that communication designers need to “have a wide range of visual, linguistic, and computational abilities and deliver them into an even wider array of outcomes.” As we can observe on the following examples, different designers made very different choices in order to convey the desired message to a specific audience. They present very different approaches in how they planned the composition, in the way they use typography and color, and even illustrative elements.



Paula Scher, 1995
The-Saleroom.com (Ed.).
Paula Scher. (2015, October 3). Retrieved September 5, 2020, from <https://ophelia830.weebly.com/blog/paula-scher>



Jacqueline Casey Says:, D. (2015, November 10). MIT Press - Jacqueline Casey, Art Director. Retrieved September 4, 2020, from <http://blog.baselinemagazine.com/typography/mit-press-designer-jacqueline-casey/>

3.2. Illustration

Illustration is defined (dictionary.com, 2020) as “something that illustrates, as a picture in a book or magazine; a comparison or an example intended for explanation or corroboration; the act or process of illuminating; the act of clarifying or explaining”. However, depending on one’s intentions, the publication in question, and the target audience, illustrations can serve different purposes: to support a narrative, reduce the text, emphasize key points of an argument, visualize information, summarize or simplify data, break up text or add visual appeal.

If the goal is to support the narrative, illustrations can assist the viewer or reader reach the desired conclusions clearly by picturing and showcasing the information in question in various structures. Illustrations can support one’s narrative by compactly introducing thoughts that otherwise would have required many words to get through. Within that same logic, it is easy to recognize that an illustration can help reduce the length of the text it carries.

Illustrations also become very useful to highlight the critical points of the text and emphasize the main focus of the narrative. Furthermore, it can help the reader notice an aspect of the text that would otherwise miss, without disrupting the overall flow of the reading portion.

Since illustrations can also be abstract, they allow the piece overall to be more thought-provoking. Additionally, an illustration can be a handy tool to simplify and summarize data through tables, line graphics, or bar and pie charts. The decision on which one to select will depend on the target audience, their ability to understand the information in question, and, subsequently, the illustration.

Finally, illustrations are an appealing element that introduces breaks between the dense text while also adding an aesthetic complement to it, enhancing the spread’s overall visual effect.

“Within the remit of the contextual domain of identity and all of its manifestations, the illustrator is consistently engaged with the design process.”
– Alan Male, 2017,p.208)

According to Cassondra et al. (2018), illustrations will often captivate more the readers than just plain text. In more general circulation publications, such as magazines, newsletters, annual reports, flyers, brochures, and illustrations, will add to the aesthetic attractiveness.

3.2.1. As a Political Stance

Illustrations and paintings have been widely used since Greek and Roman times, to convey political and historical messages and influence people, e.g., portraits of kings and emperors, or great battles and victories.

In the nineteenth century, numerous daily and weekly publications on politics, commerce, science, literature, the arts, and, above all, culture, appeared in Europe and the United States. Images aimed to educate readers and generate interest through pictures and illustrations, influencing tastes, and driving cultural transformation.

The American author Murray Edelman (Edelman, 1996), in the book entitled “From Art to Politics: How Artistic Creations Shape Political Conceptions”, addressed the influence that cultural signs, spectacles, and symbols have on political behavior and political institutions.

For Edelman, art influences how we think about politics, as art helps create the images from which opinion-molders and citizens construct the social realities of politics. He posits that political ideas, communication, and actions rely on images and narratives from literature, paintings, illustrations, film, or television, and, therefore, art provides us with reference models, scenarios, stories, and images, we refer to when analyzing and understanding political events. In a nutshell, art can, therefore, both foster and inhibit diversity and democracy.

Unlike words, imagery crosses language barriers and can people worldwide, whatever their mother language, can understand it.

For many contemporary creators and artists, the ethical and political dimensions of their work are highly relevant. They can make someone feel with their creations (either beautiful or tragic or both) the possible moral and political violations due to human action or the exercise of political power. Art and illustrations can, therefore, influence and set the political and social agenda, and can either support the dominant status quo or provide new and radical approaches and norms. One example of a platform that tackles some of this themes is the Time Magazine, which each week presents some of the world’s biggest news stories, starting by the use of an impactful cover.

“The cover of Time crystallises what’s important in a simple, graphic, impactful 8-by-10 space – and it’s that curation that is powerful in a day where most, if not all, of our visuals are presented in an instant and gone tomorrow. The Time cover – with the iconic red border – is able to penetrate the cluttered media landscape, grab people’s attention and make them think. ”
– D.W. Pine, creative director of TIME, 2019

Edel Rodriguez’s covers regarding Donald Trump Monocle (2018). The Stack - Edel Rodriguez. Searched on June, 2020 at <https://monocle.com/radio/shows/the-stack/310/>



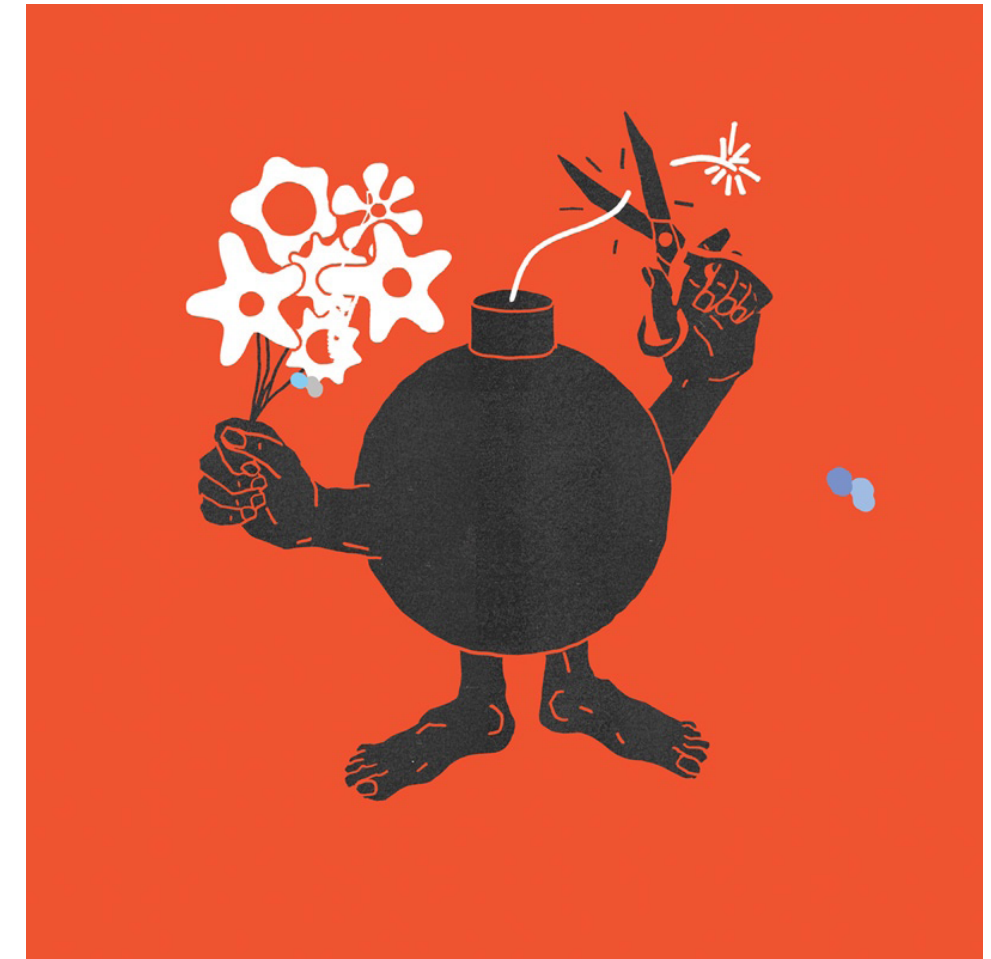
According to Alina Polianskaya (2019) in her article ““You can’t avoid an image”: why illustration is a powerful activism tool” and political illustrator Edel Rodriguez, illustration can create a useful and practical platform to activism that crosses language barriers. Illustration seen as the vehicle for change to challenge and provoke the viewers and the system. Rodriguez, who is Cuban-born, is most recognized for his work regarding the criticism that surrounds Donald Trump’s presidency.

With all the possible functions Illustration can provide, as discussed previously, it becomes clear that this tool can become a great platform to emphasize critical points, visualize information, and aesthetically summarize data in a political context, making the message more accessible to a broader audience without the need to compromise on accuracy or entertainment. The following images present various examples of illustrations from different artists which support this statement.



Anthony Freda, *Bailout Nation*, 2010
R. (2010, November 30). *The Political*
Illustration of Anthony Freda. Retrieved September 4, 2020, from <https://todayinart.com/the-political-illustration-of-anthony-freda/>

Wayne Mills
Wayne Mills: Illustrator.
(2020, August 15).
Retrieved September 5, 2020, from <https://www.agoodson.com/illustrator/wayne-mills/>



MyTien Pham
MyTien Pham: Illustrator.
(2020, September 14).
Retrieved September 17, 2020, from <https://www.agoodson.com/illustrator/my-tien-pham/>



3.3. Cultural and Historical baggage behind body hair

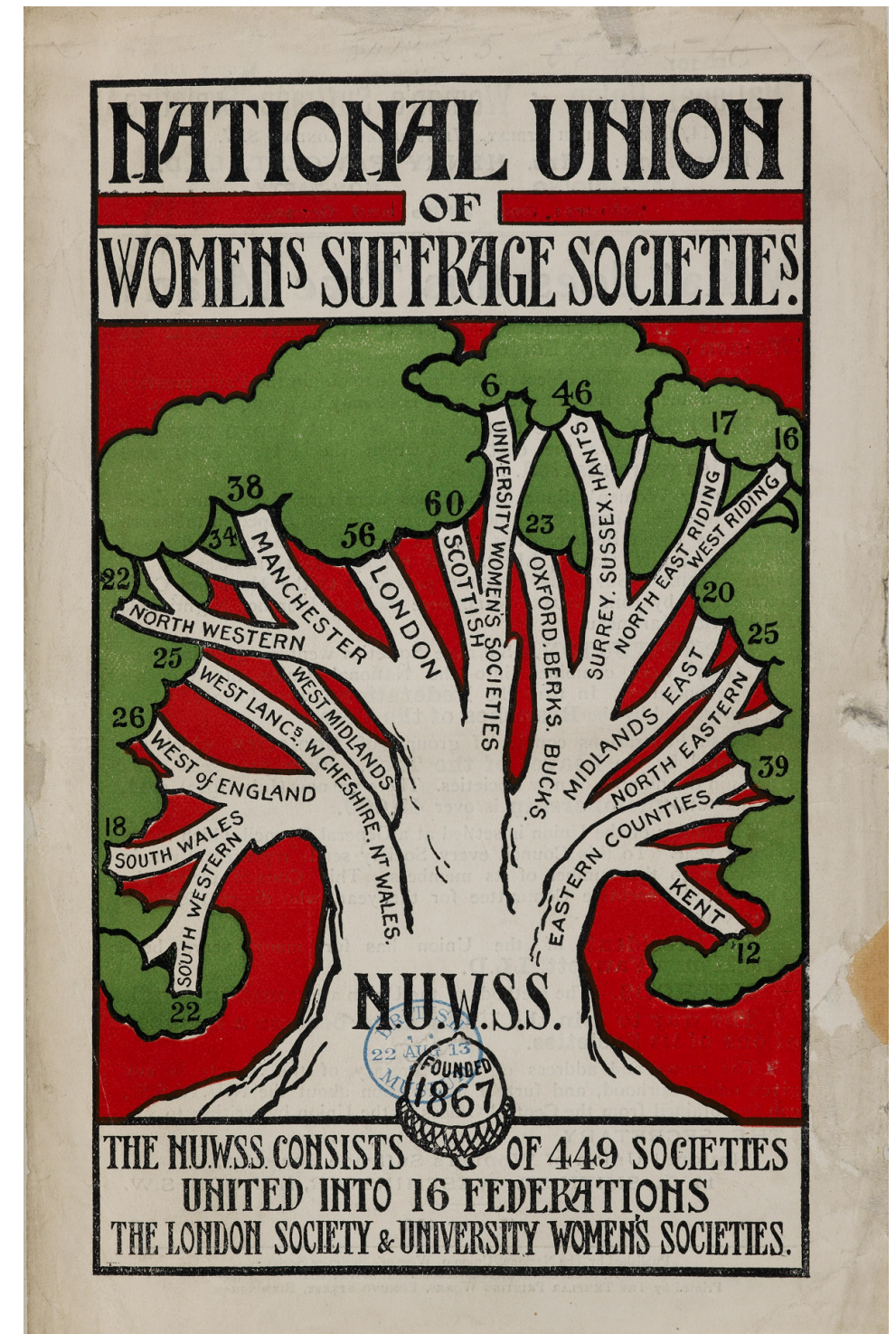
Even though we do have general conceptions about the undertones that surround body hair, not only is it useful to understand how they came to be as well as it will allow us to question them and make an informed decision on what would be the healthiest approach we create with our body hair and our self-esteem.

In that section, we will talk about two primary research works that give different contexts to body hair's history: "Hair or Bare?: The History of American Women and Hair Removal, 1914-1934" by Kristen Hansen (2007) which focuses on its economic context; and Anneke Smelik's (Smelik, 2015) article "A close shave: The taboo on female body hair", that both incorporate a more global perspective and simultaneously explores the frowned upon ideas associated with hair, its origins and challenges its validity.

That information is then summarized for the report in question and further simplified for the project itself.

3.3.1. Feminism and Design

In the book "The Art of Feminism" (Reckitt et al., 2018) we can observe that, while not being the highlight of art and design as we are taught, the feminist movement have been present and evolving as early as the 19th century, gaining more traction since the Women's Suffrage movement.



NUWSS pamphlet, 1909-14 Reckitt, H., Gosling, L., Robinson, H., Tobin, A., Balshaw, M., & Arakistain, X. (2018). *The art of feminism: Images that shaped the fight for equality*. London: Tate Publishing.

The Women's Suffrage fought for women's rights and their design strategies were crucial for a organized and ever expanding movement.



Emily J. Harding Andrews, Convicts, Lunatics and Women! Have No Vote in Parliament, 1908
Reckitt, H., Gosling, L., Robinson, H., Tobin, A., Balshaw, M., & Arakistain, X. (2018). *The art of feminism: Images that shaped the fight for equality*. London: Tate Publishing.



Margaret Morris, The March of the Women, song sheet, 1911
Reckitt, H., Gosling, L., Robinson, H., Tobin, A., Balshaw, M., & Arakistain, X. (2018). *The art of feminism: Images that shaped the fight for equality*. London: Tate Publishing.

In February 1909, the Suffrage Atelier held their first meeting in London, England. They defined themselves as “an Arts and Crafts Society for the Enfranchisement of Women” (Reckitt et al., 2019). The Suffrage Atelier was the first suffrage organization formed, incorporating design submissions that would aid women to develop themselves as artists and designers (Reckitt et al., 2019).

With the beginning of the War against Germany in 1914, the uniformed woman quickly became the new symbol of the suffrage movement, encouraging women to take a “men’s role” has a worker while men had to fight for the war. Women who before were seen has fragile and an object of ridicule by product advertisement where suddenly being praised as war workers. (Reckitt et al., 2019)

Around 1930, however, with the end of the World War, the Great Depression, and the rise of women’s desire to become independent, we can observe a growth of renowned artists such has Tamara de Lempicka, Frida Kahlo, Molly Lamb Bobok, Claude Cahun, a non-binary photographer, Hannah Höch, and Lois Mailou Jones, that challenged gender roles, gender expression and racial boundaries.

Women on War Work, Black Cat Cigarette cards for Carreras Ltd., 1916
The-Saleroom.com (Ed.). (n.d.). *CIGARETTE CARDS, CARRERAS, WOMEN ON WAR WORK (SET, 50 CARDS)*. Retrieved September 4, 2020, from <https://www.the-saleroom.com/en-gb/auction-catalogues/loddonauctions/catalogue-id-loddon10014/lot-cb4adc8a-612b-45af-a3f3-a66a00c5b5e5>

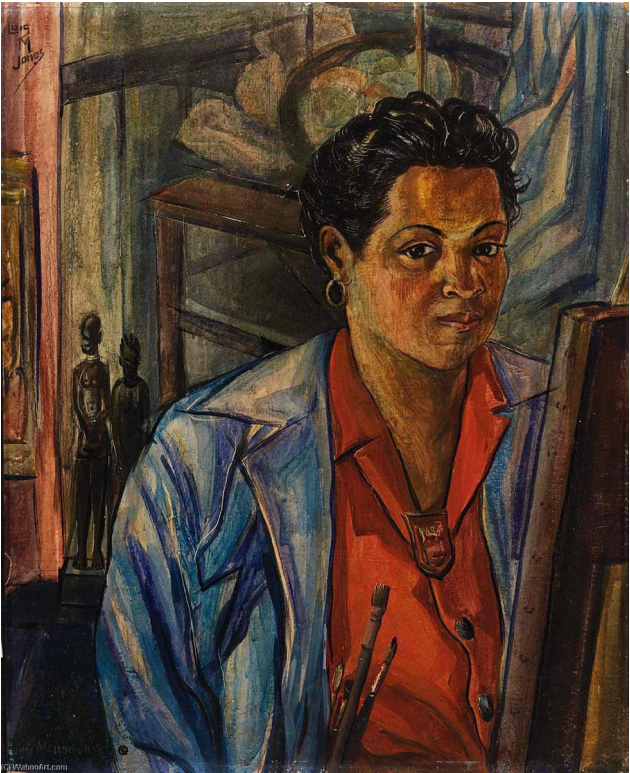


Molly Lamb Bobok, Private Roy, CWAC, 1946
Reckitt, H., Gosling, L., Robinson, H., Tobin, A., Balshaw, M., & Arakistain, X. (2018). *The art of feminism: Images that shaped the fight for equality*. London: Tate Publishing.





Claude Cahun, Self Portrait (reflected image in mirror with checkered jacket), 1928
Reckitt, H., Gosling, L., Robinson, H., Tobin, A., Balshaw, M., & Arakistain, X. (2018). *The art of feminism: Images that shaped the fight for equality*. London: Tate Publishing.

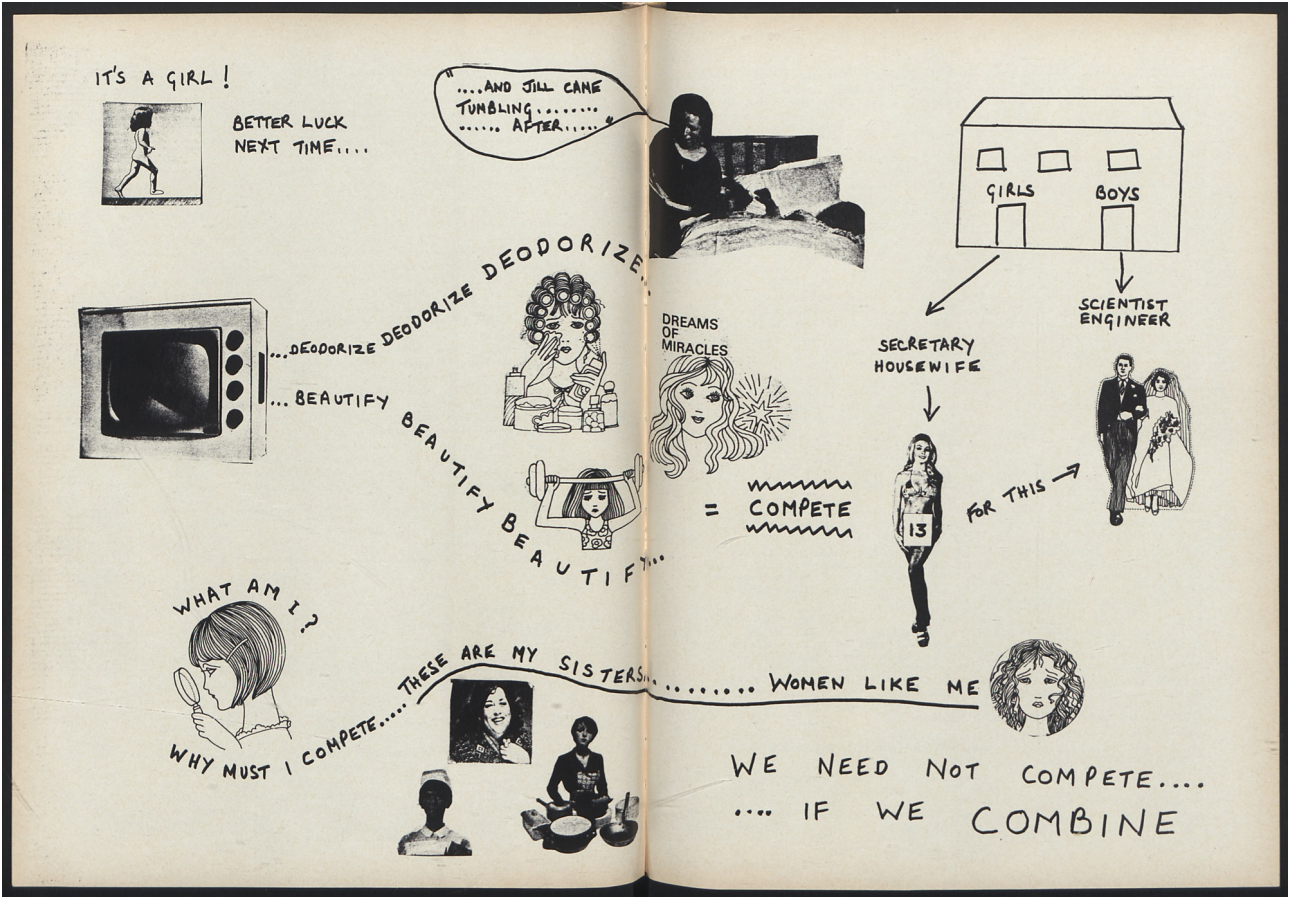


Louis Mailou Jones, Self-Portrait, 1940
Reckitt, H., Gosling, L., Robinson, H., Tobin, A., Balshaw, M., & Arakistain, X. (2018). *The art of feminism: Images that shaped the fight for equality*. London: Tate Publishing.

The rise of Feminist Art and Design has been in a constant evolution, following along with the times it is inserted in and reflecting its politics.



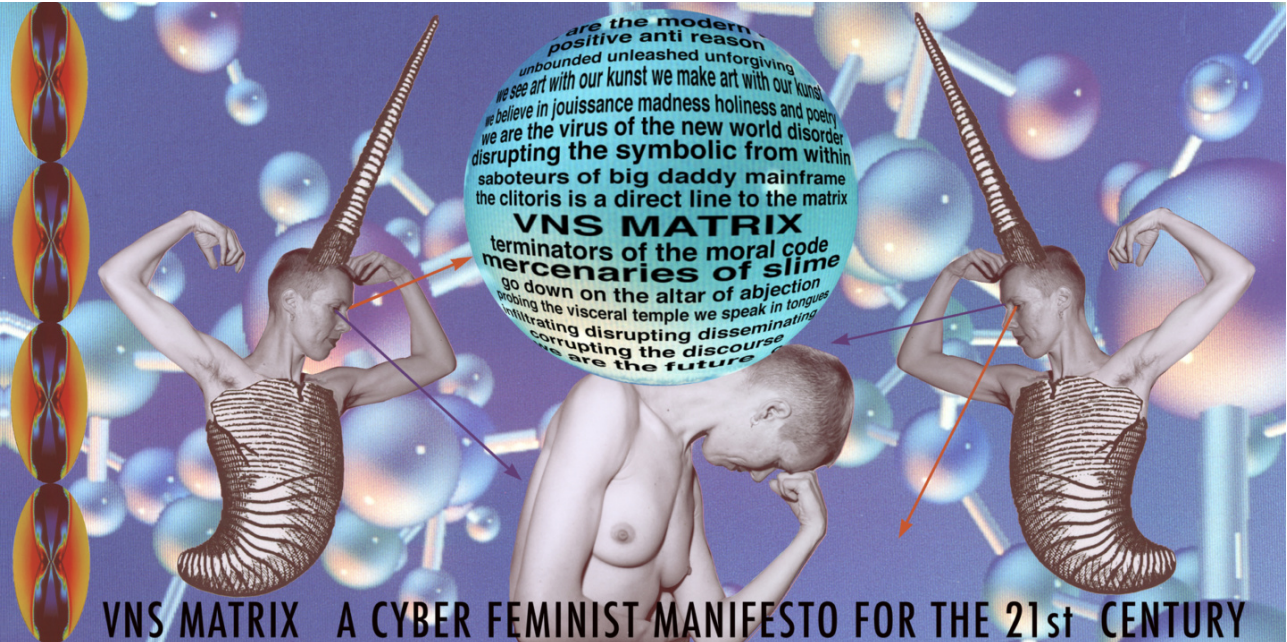
See Red Women's Workshop, Organize Against the National Front, 1978-79
Reckitt, H., Gosling, L., Robinson, H., Tobin, A., Balshaw, M., & Arakistain, X. (2018). *The art of feminism: Images that shaped the fight for equality*. London: Tate Publishing.



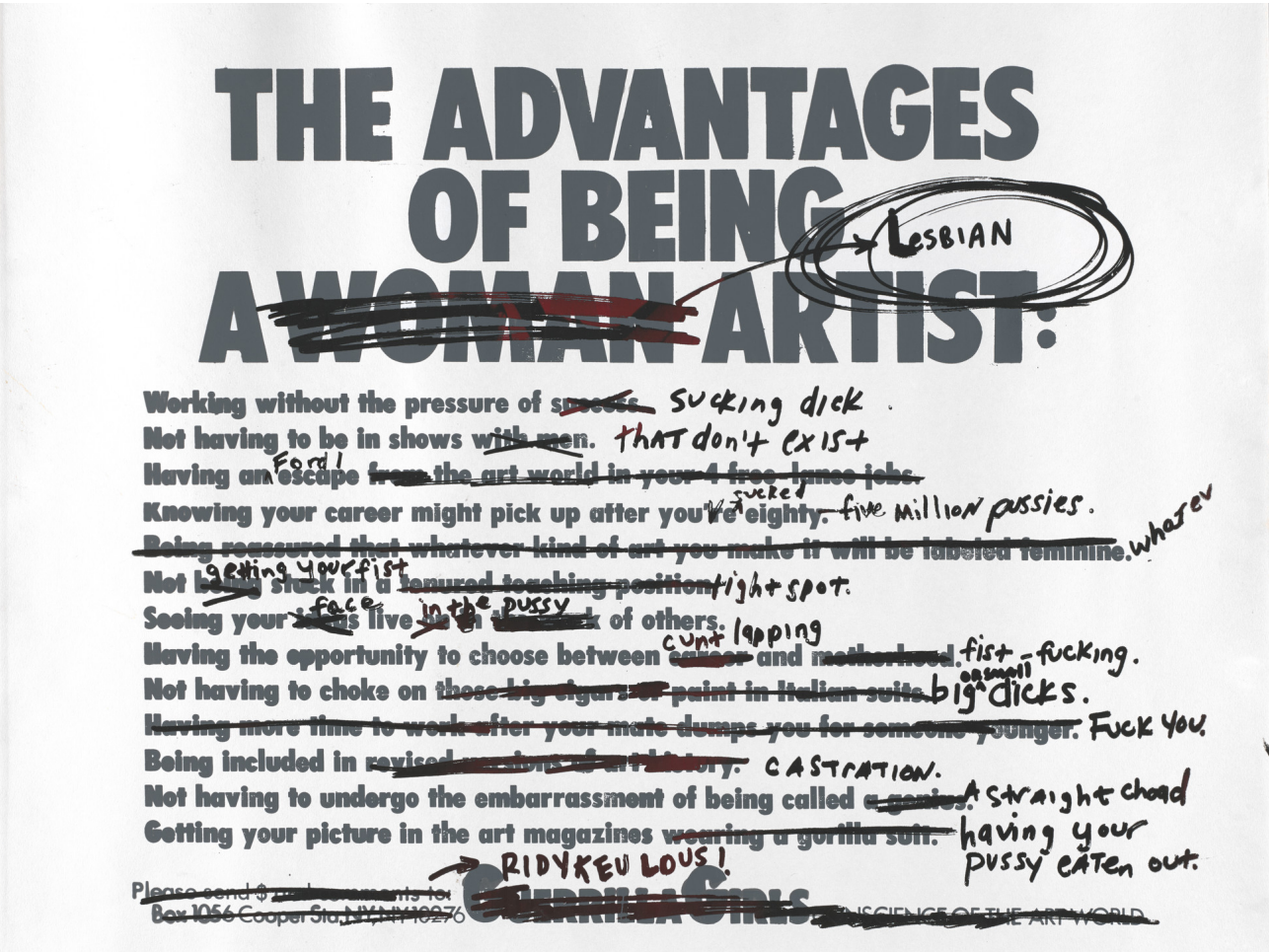
Shrew Magazine 1969-1978
Reckitt, H., Gosling, L., Robinson, H., Tobin, A., Balshaw, M., & Arakistain, X. (2018). *The art of feminism: Images that shaped the fight for equality*. London: Tate Publishing.



Guerrilla Girls, Do women have to be naked to get into the Met. Museum?, 1989
Reckitt, H., Gosling, L., Robinson, H., Tobin, A., Balshaw, M., & Arakistain, X. (2018). *The art of feminism: Images that shaped the fight for equality*. London: Tate Publishing.



VNS Matrix, The Cyberfeminist Manifesto for the 21st Century, 1991
Reckitt, H., Gosling, L., Robinson, H., Tobin, A., Balshaw, M., & Arakistain, X. (2018). The art of feminism: Images that shaped the fight for equality. London: Tate Publishing.



Ridykeulous, The Advantages of Being a Lesbian Artist, 2006
Reckitt, H., Gosling, L., Robinson, H., Tobin, A., Balshaw, M., & Arakistain, X. (2018). The art of feminism: Images that shaped the fight for equality. London: Tate Publishing.



Keep It Complex with Europa/Mia Frostner, In homage to See Red Women's Workshop, May's Message to Women, 2016
Reckitt, H., Gosling, L., Robinson, H., Tobin, A., Balshaw, M., & Arakistain, X. (2018). The art of feminism: Images that shaped the fight for equality. London: Tate Publishing.

Because of the nature of the subject, the topic of feminism is unavoidable. The reclaiming of women's bodies as their own and the search for a positive body image of women's hair is inherently a feminist goal by definition.

Moreover, both feminism and body hair, in general, can create some aversion or hostility from the general public. So it would be ideal to conceptualize an aesthetic that incorporates a feminist visual language that would not only be a good introduction of the movement to people who could be curious about it but additionally avoid alienating those who are not familiar and hold some reservations concerning feminism.

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The concept of Feminine Beauty

The search for beauty is old. Ancient Greeks and Romans defined beauty in terms of right proportions (or “golden ratios”). These principles governed the human face and body, but also dictated what was beautiful in architecture, music, and painting (Swami and Furnham, 2008) and were later adopted during the Italian Renaissance (Bovet, 2018). Maybe these concepts are today outdated. However, there is significant evidence that physical attractiveness has an impact on many aspects of our everyday lives, as beautiful people are judged more positively on a variety of dimensions and treated better than less attractive ones (Langlois et al. 2000). Attractive people judge as more socially and intellectually competent, more successful, and happier than less attractive individuals (Eagly et al. 1991). They are also more likely to be hired for jobs (Watkins and Johnston 2000), receive higher salaries (Roszell et al. 1989), and benefit from more lenient sentencing in the courtroom (Mazzella and Feingold, 1994).

Healthy individuals should be judged as more attractive than unhealthy individuals, e.g., attractive faces are considered healthier than less attractive faces (Kalick et al. 1998). Homogeneous and smooth skin are judged as healthier, younger, and more attractive (Fink and Matts 2008), and a preference for symmetrical faces repeatedly shows for both genders (Hume and Montgomerie 2001). Even early forms of human art, and especially face and body paintings, emphasized symmetry (Swami and Furnham 2008). Preference for a low waist-to-hip (WHR) ratio is predominant around the world, but we cannot exclude some variation toward a higher WHR in some traditional and rural populations (Jovet, 2018).

Hakim (2010) and Montemurro & Gillen (2013) support the view that the appearance and attractiveness of women define with the opinion of other members of a society. A woman’s looks and style, how she presents herself, how she interacts on social occasions, and how playful and lively she is, influence their capacity to be more seen and heard (Gherardi, 1995) and provide a relative advantage in the workplace (Hakim, 2010). Moreover, women face prejudice because of their appearance (Granleese & Sayer, 2006).

However, midlife women, maybe realizing that there is no way to look young again, seem to experience a sense of freedom from the social norms and constant beauty surveillance (Montemurro & Gillen, 2013). Midlife professional women have described aging in favorable terms as a time of increased freedom, prioritization, increased acceptance of self and others, decreasing concerns about the opinions of others, and a time for reaping the benefits of experience (Trethewey, 2001).

Understanding these concepts does raise the question: is it beneficial and sincere to link women’s self-worth with their beauty and should that evaluation depend on third’s opinions.

4. Economic Context on Female Body Hair Removal

In order for us to question the logic of removing body hair and understand why it's never shown its presence in advertisement and media, we must investigate and recognize the motivations behind our societal norms throughout the years and how a market opportunity became a community standard. For that, we will look firstly at the introduction of hair removal as a whole and then specify its evolution in the female-targeted industry.

To support this summary, we will be using the thesis "Hair or Bare?: The History of American Women and Hair Removal, 1914-1934" by Kristen Hansen and, within that, the references also present in the same thesis.

4.1. Brief Context of Male Hair Shifts from Prehistory to 1880

There is not an accurate way of pinpointing when the human race started to remove their hair. Nevertheless, according to Russell B. Adams (1978) in “King C. Gillette the Man and His Wonderful Shaving Device”, depictions of men without hair or beards date as far as the pre-historic times through cave drawings.

Later on, Egyptians were also represented with shaved heads. Historians like Adams (1978) have strong indications to believe that the main reason behind shaving base on practicality. Not only would hair make someone more vulnerable to tugging, but also, there were not any objects like mirrors to cultivate an idea of self-image.

As civilizations evolved, Adams (1978) argues that a connotation arose along with the act of shaving. During the Greek Empire, around 336 BC, soldiers were encouraged to shave to avoid being decapitated in battle. However, as time advanced and its empire expand, people started associating a shaven face with progress and superior intelligence, a trend that followed throughout the Roman Empire. Adams (1978) also states than after its fall and the reappearance of the barbarian tribes, beards became more desirable as a sign of masculinity, along with the fact that the act of shaving was still a dangerous act to perform with the technology of the time, that being sharpened rocks or animal teeth.

The frequent act of shaving would not return until the Crusades in 1096, (Adams, 1978). Nonetheless, the first political leaders of the United States did continue that trend, emphasizing the importance of self-care, and with that came the opportunity to create new technology that accommodated that need. Furthermore, that same technology arose around 1885 with the first Gillette razor.

4.2. Gillette, the creation of the Shaving Razor in 1885 and its impact

As stated before by Adams (1978), men in America, and subsequently other eurocentric communities, were still using very basic and dangerous tools to shave, often taking the risk of cutting themselves.

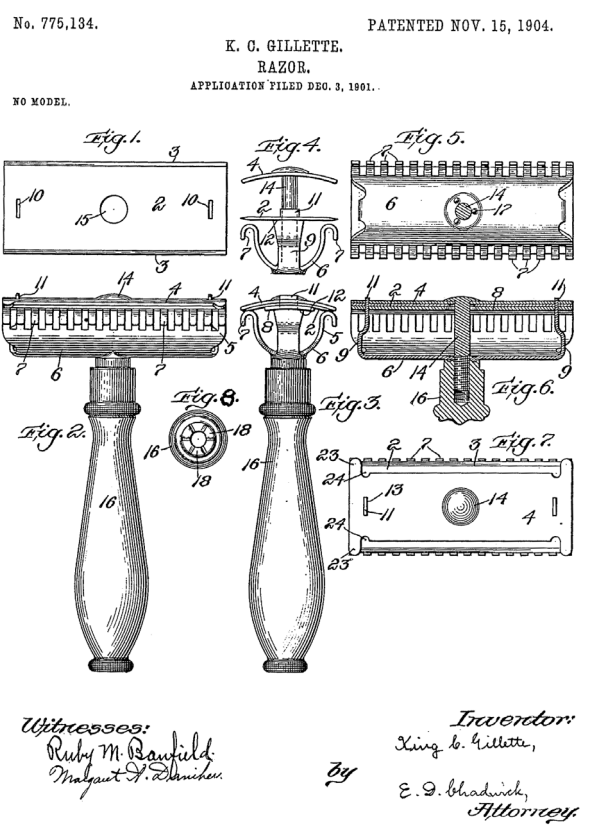
As Kristen Hansen (2007) states in her thesis, “King Camp Gillette was both a salesman by trade and an inventor by hobby”. After his project to create and sell facets failed, K. C. Gillette was advised by the owner of Crown Cork and Seal Company - William Painter - to create something that would give continuous profit, something that the customer would have to re-buy. K. C. Gillette (1918) stated:

“On one particular morning when I started to shave, I found my razor dull, and not only was it dull, but it was beyond the point of stopping and needed honing, for which it must be taken to a barber or cutler. As I stood there with my razor in my hand... The Gillette razor was born.”

According to Adam’s (1978) book, Gillette sold 91 000 razor sets in its second year, which was highly profitable since the production was low cost, the blades were reasonably inexpensive, which also encouraged frequent replacement, which also upped the sales. This structure also allowed men to shave safely with fewer risks of cutting themselves and with less of a need to rely on a professional barber to do the job.



King Camp Gillette, inventor and businessman by Falk, B. J. (Benjamin J.), 1853-1925
Public Domain



Front page of Gillette's razor patent

4.3. The Birth of the Female Hair Removal Industry

4.3.1. Motivations

Adams (1978) states that K. C. Gillette made it clear that his main priority was to exploit a market opportunity in order to make more profit. Moreover, with that motivation in mind, another pretext arose to double retail and, therefore, double the income. So he decided to tackle the female spectrum. Nevertheless, there was a problem. As K. Hansen (2007) states, Gillette created a solution to a problem that was yet to be resolved with the male razor, but when it came to the female razor, Gillette was targeting a market that did not even exist at the time, that being female hair removal. So how would the company get sales if shaving the female body was not even a practice to begin with as opposed to men shaving?

4.3.2. Creating a Necessity

As affirmed previously, there was not a substantive reason that motivated women to shave their bodies previously to inventing a female razor. Hansen (2007) argues that Gillette was the main culprit in introducing shaving to American women, and by extension, western society. However, we must understand how that was achieved. As we are about to comprehend, not only was the marketing scheme made to introduce and normalize the idea of shaving the body, but the female fashion industry indirectly helped to promote that notion.

Lady's Magazine, an early British women's magazine produced monthly from 1770 until 1847. Date: August, 1770 Source: <http://www.amdigital.co.uk/images/modules/Collections/Item-Images/1386/2dd5b6b92d8c4105ab47b8f70c17c03e.jpg>

4.4. Women’s Magazines

The hair removal market could not have reached consumers without women’s magazines (Hansen, 2007). Thanks to the profitable relationship between magazine publishers and the national advertising industry, these magazines would come both to inform women about products and encourage their consumer behavior.



The first Women’s Magazine dates around 1792 with the birth of the Lady’s Magazine. However, its publications for women targeted only a small group of readers, precisely the “elite, literate audience.” However, by 1873, according to Hansen, magazines like Ladies’ Home Journal, Woman’s Home Companion, Good Housekeeping, McCall’s, and Pictorial Review, also known as “the Big Six” had their target audience to be middle class, white, American women. As Hansen (2007) states:

“The birth of the mass-marketed women’s magazine can be attributed to a host of factors, including the post-war entrepreneurial fervor, and technological advances in printing and transportation, all which allowed magazines to reach this new consumer group.”

Furthermore, that power and influence that women’s magazines possessed helped shape women’s roles as consumers and set a bridge between publishers and advertisers, which was profitable on both sides.

According to Zuckerman (1998) in “A History of Popular Women’s Magazines”, Cyrus Curtis, publisher of the men’s magazine Tribune and Farme, allowed his wife, Louisa Curtis, to publish an article aimed at farmers’ wives, and its piece proved so successful that the inset, entitled the Ladies’ Home Journal, would boast a circulation of 25,000 readers by the end of its first year. That was the beginning of a new market opportunity for Curtis to create that relationship between him as a publisher and companies looking to sell their products thanks to women’s active role as consumers. He even states:



“Do you know why we publish the Ladies’ Home Journal? The editor thinks it is for the benefit of American women. That is an illusion... The real reason, the publisher’s reason, is to give you people who manufacture things that American women want and buy a chance to tell them about your products.”

Moreover, as we will see, as more magazines appeared, the more evident becomes that this was the primary tool to get women to see and get informed about new fashion trends and commercials, including hair removal.

Ladies’ Home Journal and Practical Housekeeper, 1889
Source: Ladies’ Home Journal and Practical Housekeeper, Volumes 5-6 on Google Books

4.5. Female Fashion and its role on a cultural shift

The start of female hair removal coincided with significant changes within women’s clothing. According to D. Yarwood (1992) in “Fashion in the Western World, 1500–1990”, World War I had a significant contribution to the fast pace in which fashion trends changed. Along with fewer resources and access to machinery, new materials invented, such as artificial silk; and a preference to mass-produced clothing to reduce costs, which also had significant influence in the ever-changing fashion tendencies.

Brumberg (1997) titles the overall change in women’s fashion as a “massive “unveiling” of the woman’s body”, the clothing became more revealing, mainly between 1910 and 1930, according to Hansen (2007). It first started with sleeveless and cheer evening gowns, targeted mainly to the higher class women. That trend began thanks to the Tango dance. With clothing that allowed more movement and that also showed the arms and shoulders, a new area of skin became exposed, and with that, body hair became exposed as well. According to Yarwood (1992), after the arms, the legs became more and more evident. Starting at ankle level in 1910, the hemline reached knee-length by 1927. However, even though the legs were exposed and women still were not shaving, body hair was never seen, thanks to the use of stockings. As Hansen (2007) states, “Clothing fashion did not mandate hair removal despite the claims of hair removal advertisements, but served as a justification for the industry.”



4.6. Ad campaigns

To analyze how the advertisement campaigns manipulated western society to start shaving and then making it a habit, Kristen Hansen (2007) now explains and enhances the thesis written by Christine Hope (1982) “Caucasian Female Body Hair and American Culture”. This article divides mainly into different periods and how the ads shifted on their persuasion methods: “The Ivory Complexion (prior to 1915),” “The Great Underarm Campaign (1915–1919),” “Coming to Terms with Leg Hair (1920–1940),” and “A Minor Assault on Leg Hair (1941–1945)”. Hansen’s (2007) evaluation complements her essay with various examples showcasing the progression and shift in the ads. However, for the context of this project, although its background is essential, it is not a goal to shift focus from the leading audience group the final proposal aims at, that being a contemporary audience. So while it is relevant to understand its progression, we will not be discussing historic phenomenons that did not impact or that are not present in today’s (2019) society.

4.6.1 Early Advertisement (1908–1914)

Around the 1940’s Doctor Gouraud decided to reach public attention by advertising on New York City newspapers to promote his home-made depilatory power which could mix with water and applied to the skin, according to Scanlon on “Inarticulate Longings” (Hope, 1982). Similar advertisements for depilatories appeared in Harper’s Bazaar magazine starting the 1900s. The advertisements focused mainly on the visible portions of a woman’s body, such as the face and forearms. Additionally, the sales were so far in between that it did not justify having the product mass-produced but instead made to order. According to Christine Hope (1982) in “Caucasian Female Body Hair and American Culture”, the lack of regular representation of hair removal advertisements in that time indicates that the practice of hair removal was not a normative behavior among American women.

Although, as Hope (1982) notes, these early advertisements were “product-based” rather than “instructional.” The ad campaigns started promoting the product implying that there was already a female market that comprehended the need to remove hair from the face and arms instead of teaching women of how and why to remove hair. According to Hope (1982), these early product-based advertisements served an educational purpose, and it differentiated the upper-class American women. As Hansen (2007) states, those advertisements, “which promoted the attainment of a perfect complexion, verify that superfluous hair on the face was a viable social concern for upper-class women.”

Doctor Gouraud’s Oriental Cream, 1940
Collecting Vintage Compacts (2010). *Dr Felix Gouraud and his Magical Beautifier*. Searched on June, 2020 at <http://collectingvintagecompacts.blogspot.com/2010/09/dr-who-and-his-magical-beautifier.html>



4.6.2. The War on Armpit Hair (1915-1920)

In the beginning, as mentioned previously, the advertisement industry pretended that there was already a female market for hair removal, instead of teaching women of how and why to remove hair (Hansen 2007).

Gillette’s first ad campaign in July of 1915 reads as follows “by request Milady Décolleté Gillette... a special model toilet accessory for the women of fashion brought after numerous requests from the leading summer and winter resorts and all the metropolitan fashion centers.” Although, as Hansen (2007) states, “Gillette was responsible for introducing the concept of underarm shaving. As the history of Gillette demonstrates, the safety razor was a new product for men; hence the concept of a safety razor for women was even more innovative.” By making it seem like the common American woman was regularly removing hair before the birth of the female razor Gillette was able to disguise its true motivations.



by Request
**Milady
Decolleté
Gillette**

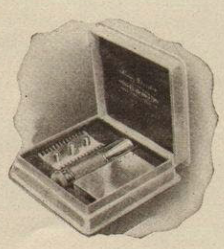
Fashion Says—
Evening gowns must be sleeveless, or made with the merest suggestion of gauzy sleeves of tulle or lace. Afternoon gowns are made with semi-transparent yokes and sleeves. Separate bodices are fashioned of sheer materials.

The Woman of Fashion Says—
The underarm must be as smooth as the face.

The Gillette Razor Co. Announces—
The safest and most sanitary method of obtaining this result by the use of Milady Decolleté Gillette. A special model as a toilet accessory for the woman of fashion—brought out after numerous requests from the leading summer and winter resorts and all the metropolitan fashion centers.

For full particulars about Milady Decolleté Gillette and its use, write us direct
GILLETTE SAFETY RAZOR CO.
BOSTON, MASSACHUSETTS

Of dainty size, in 14-K gold plate, enclosed in velvet and satin-lined French Ivory case, Milady Decolleté Gillette is a most attractive toilet article. It will be found with the toilet goods in department stores, also in jewelry and drug stores and the foremost woman's specialty shops. The price is \$5.



Milady Decolleté Gillette's ad campaign (1915)

Komar, M. (2016) *The Sneaky, Manipulative History Of Why Women Started Shaving*. Searched on June, 2020 at <https://www.bustle.com/articles/196747-the-sneaky-manipulative-history-of-why-women-started-shaving>

Ashes of Roses Depilatory Komar, M. (2016). 100 Years Of Shaving Ads Show How We've Been Tricked Into Going Hairless - PHOTOS. Searched on June, 2020 at <https://www.bustle.com/articles/137072-100-years-of-shaving-ads-show-how-weve-been-tricked-into-going-hairless-photos>

As Adams (1978) states, the company was seeking to control the entire hair removal market: for men and women. Furthermore, in the book “The People’s Corporation”, written by K.C. Gillette (1924) himself, reads “Science and invention and technique are employed in the service of profit, not in that of the public...”. So Hansen (2007) concludes that even though Milady Décolleté Gillette was created “by (women’s) request”, it is more likely that Gillette saw an opportunity to double the market and seized it. It is also worth noting that the advertisement itself does focus on the reasoning behind shaving more so than selling and explaining the product in question.

As can be observed, the advertisement was very product-focused, but around 1916 we start to see ads more targeted to teaching and instruct the female audience on how to use the device itself rather than trying to outshine other possibilities in the market (Hansen, 2007). With the rise of Women’s Magazines such as Harper’s Bazaar, which its main focus was to advertise and inform women, came articles such as “For Ladies of Refinement, You Should Know This About Objectionable Hair:”, “How Actresses Remove Hair from their Underarms”, or “How to Remove Hair in 5 Minutes”. With the curiosity awoken between women, now it would be easier to persuade the audience to adhere to the idea of body hair removal.



*Without
Embarrassment*
An Intimate Talk to Women

THE fastidious woman to-day must have immaculate underarms if she is to be unembarrassed. Sleeveless dresses, the thinnest of silk hose and knee-length skirts make superfluous hair an embarrassment. The razor is dangerous and awkward. It coarsens hair and makes it grow. The delicate way—the pleasant way—to have smooth, unblemished skin is to apply Ashes of Roses Depilatory. A cream in a tube, the product of Bourjois, the world-famous Parisian Perfumer. It is safe, pleasant, effective and easy to use.

*Ashes of
Violets*
Lovers of the shy, and exq is'te violet can now obtain the complete Ashes of Roses series scented with Bourjois' bewitching new Perfume, Ashes of Violets, from all Chemists, Perfumers and Stores.

*Ashes of Roses
(BOURJOIS - PARIS)
DEPILATORY*

24

Fill in and send the attached Coupon, together with a 2/- postal note, to the proprietors, for a trial tube and full directions, together with a tin of the exquisite Ashes of Roses Talcum Powder for dusting after application.

A. BOURJOIS et CIE LTD.
Young's Buildings,
Customhouse Quay, WELLINGTON.
Also at 177-179 Clarence Street, Sydney.

To A. BOURJOIS et CIE LTD.
Young's Bldg., Customhouse Quay, Wellington,
P.O. Box 1102.
I enclose 2/- postal note, please send, post free, the Presentation Case containing the Ashes of Roses Depilatory and Talcum Powder.
Name.....
Street.....
Town.....



Simultaneously companies felt the need to justify why something that was previously accepted should be removed. Hansen argues that brands started to create negative connotations attached to body hair to achieve that goal:

“(…) repeatedly labeled underarm hair “objectionable”, “unwelcome”, “embarrassing”, and “unsightly”. In comparison, companies like El Rado, Evans Depilatory, and Neet labeled the hair-free woman “attractive”, “womanly”, “sanitary”, “clean”, and “exquisite” (…). Such advertisements, which appealed to women’s sense of fashion and beauty unequivocally stated that body hair was undesirable, and could be mitigated only through the consumption and use of depilatories or razors.”



HE—“That lady has a mustache!”

SHE—“How embarrassing!”

HE—“Why doesn’t she shave?”

SHE—“I know a better way to treat that case—listen—I’ll tell you a secret—for some years I had a difficult problem of ugly, superfluous hair on face and limbs. I was discouraged—unloved. Tried many different products, but nothing was really satisfactory. Then I developed a simple, painless, inexpensive method—It worked, and brought me happiness.”

I have helped thousands seeking a more pleasing appearance free of that ugly, noticeable, unwanted hair. My FREE book, “How to Overcome the Superfluous Hair Problem,” explains the method and proves actual success. Mailed in plain envelope. Also trial offer—no obligation. Write Mme. ANNETTE LANZETTE, P. O. Box 4040, Merchandise Mart, Dept. 201, Chicago, Ill.

“How to Overcome the Superfluous Hair Problem” by Annette Lanzette’s Advertisement

Komar, M. (2016) *The Sneaky, Manipulative History Of Why Women Started Shaving*.

Searched on June, 2020 at <https://www.bustle.com/articles/198747-the-sneaky-manipulative-history-of-why-women-started-shaving>

Zip Advertisement, 1923

Komar, M. (2016). 100

Years Of Shaving Ads

Show How We’ve Been

Tricked Into Going

Hairless – PHOTOS.

Searched on June, 2020 at

<https://www.bustle.com/articles/137072-100-years-of-shaving-ads-show-how-weve-been-tricked-into-going-hairless-photos>

articles/137072-100-years-of-shaving-ads-show-how-weve-been-tricked-into-going-hairless-photos

Female Body Hair: Reclaiming the Power of Choice

4.6.3. The Expansion onto Leg Hair (1918–1934)

As sales and commercials for underarm hair removal grew, hair removal as a whole became recognized as a profitable industry. Therefore companies decided to test the limits and see how far they could expand this industry. Hope (1982) argues that both the start and the end dates of the advertisements concerning leg hair are not very precise. However, the first leg hair removal ad can be found in an El Rado endorsement that dates May of 1918 (Hansen, 2007). Although not the main focus, the ad talks about the practice of hair removal from the face, neck, “limbs”, and underarms. The choice to refer the legs as “limbs” would persist until July of 1925 with a Neet commercial.



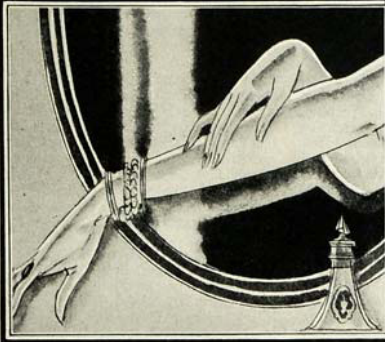
Hope (1982) claims that the main motivations behind hair removal, according to the branding advertisings, lies in personal hygiene and femininity. Although relevant to this topic, the cultural motivations will be explored in the 5th chapter, in conjunction with what means to be feminine.

By the early 1920s, underarm hair removal advertisements would be found in every Harper’s Bazaar magazine, as an indicator that the practice was normalized in women’s everyday lives. Sales started to grow, and the depilatory devices were being mass-produced. Moreover, as it grew in popularity, it also expanded to women of all economic backgrounds, thanks to its cheap price related to being easily replaceable (Hansen, 2007).

In 1923, a commercial produced by Zip shows a large photograph of a young woman dressed in a bathing suit, which exposed her hair-free thighs. However, the text of the ad did not focus on the legs, reading “Are you going to permit unsightly hair on your face, arms, underams and limbs...?”. As Hansen (2007) suggests, the advertisement proclaimed that removing hair from the underarm was not good enough; legs must be hair-free too. In July 1928, Neet released to the public an ad in which the legs and underarms have equal importance. The caption reads “Now! A New Way to Remove Arm and Leg Hair”. According to advertisers, hair removal from the legs was now normalized and expected from women (Hansen, 2007).

McCALL'S MAGAZINE JULY 1928

95



Even by running one's hand across the skin, absolutely No STUBBLE can be felt this new way.

The unique discovery of a Mid-Western Scientist that's proving, to the wonder of the cosmetic world, that hair can not only be removed completely, but bristly re-growth be entirely avoided and all re-growth delayed indefinitely. What it is.



Re-growth itself is slowed 7 times; coarse re-growth banished forever and enlarged pores utterly avoided!

Now! A New Way to Remove Arm and Leg Hair

That ENDS Bristly Re-Growth Forever and Delays ALL Re-Growth Indefinitely

NEW discoveries have been made that simplify the hair-removing problem amazingly. A way has been found that not only removes hair completely, but that comes, according to many authorities, as the closest yet discovered to actually discourage the growth of hair on women. It ends bristly re-growth entirely. It ends enlarged pores. It delays the re-growth of hair indefinitely.

A Scientific Creation

It is the discovery of R. C. Lawry, the noted scientist, from whose fertile genius many important discoveries have come. Thus its scientific effectiveness is established beyond doubt. It is making famous cosmeticians change all past theories on hair removal. For it definitely ends the stimulated hair growth thousands of women are suffering today from the razor.

What It Is

It is embodied in a preparation closely resembling a superlatively fine beauty clay in texture. You spread it on. Then rinse it off with lukewarm water. That is all. Every vestige of hair rinses off with it. The hair is gone so completely, that unlike after the razor, you can feel absolutely no stubble; no sign or indication that hair had ever grown on that place, even by running your hand across it. Your skin is as soft and free of hair as a child's.



By a total and altogether delightful absence of stubble, one can instantly feel the difference between this and old ways.

no caustic or any of the poisonous chemicals associated with old-time "depilatories." Hospitals are now using it widely to remove hair before operations.

Where to Obtain

Those discoveries are embodied in the hair-removing cream called "Neet." A preparation for some years on the market, but recently changed in compounding to embody the complete Lawry discovery; and is so stamped on the package. Obtain at drug and department stores, or beauty parlors, or if you cannot be supplied use the coupon below for supply by mail. The usual price is \$1.00. But there is also a 60c size. The \$1.00 size contains 3 times the quantity of the 60c size.

The NEW Neet

USE FOR MAIL SUPPLY

Hannibal Pharmacal Co.,
4333 Duncan Ave., St. Louis, Mo.

For enclosed \$1.00 (put X here) ☐
For enclosed 60c (put X here) ☐

Send me package of the New Neet postpaid. The \$1.00 size contains 3 times the quantity of 60c size.

Name.....
Street.....
City.....

Me-T-28

Neet Advertisement, 1928.
Period Paper. 1928
Ad Neet Hair Remover
Hannibal Pharmacal
R.C. Lawry - ORIGINAL
MCC4. Searched on
June, 2020 at <https://www.periodpaper.com/products/1928-ad-neet-hair-remover-hannibal-pharmacal-r-c-lawry-original-advertising-098107-mcc4-830>

Even though advertisements started to include other parts of the body that were required to shave, the central message of the advertisements remained the same (Hansen 2007). Hair was still viewed as undesirable, masculine, and ugly, while hairlessness still labeled as attractive, feminine, and charming. Nevertheless, as Hope (1982) argues, the commercials which focused on leg hair removal were less instructional and more product-based. This shift could suggest that American women were adhering to shaving their legs and that the industry no longer needed to persuade women to remove hair. In other words, companies were more focused on dominating the market with their products. However, Hansen (2007) states that was not the case:

“Because Harper’s Bazaar did not include “Letters to the Editor” during the nineteen twenties and thirties, we can only speculate how American women reacted to the hair removal campaigns. The expansive and persistent nature of the underarm hair removal campaign suggests that underarm hair removal was adopted with some regularity. However, the smaller and ultimately fleeting campaign against leg hair suggests that women were not willing to adopt indiscriminate hair removal. Despite the audacity of advertisers, American women were making their own decisions about consumption and fashion, at least for the time being.”

As means to justify why leg hair removal was not as successful, Hope (1982) suggests that the act of shaving one’s legs is a messy and often dangerous process that requires consistent attention while at the same time having stockings has an option to cover the hair. Although no such fashion existed for the problem of underarm hair, wearing stockings was a quick and easy solution for leg hair. Thus the very same women who had so readily accepted the practice of underarm hair removal were unreceptive to advertisers’ campaigns against leg hair (Hansen, 2007).

4.7. *The Normalization of Female Body Hair Removal and Women's Responsibility in it*

Unlike the relentless and expanding campaign in Harper's Bazaar, the talk about hair removal was absent from the Ladies' Home Journal (Hansen, 2007). The Gillette advertisement that appeared in the December 1915 issue was the only advertisement of its kind to appear in the Ladies' Home Journal until 1926. However, it is essential to note that the Ladies' Home Journal remained the number one selling women's magazine in the country, and lack of the hair removal campaigns from such a prominent magazine only strengthens the theory that advertisers specifically targeted upper-class women. In contrast, The Ladies' Home Journal had an extensively diverse focal group, including women from all ranges of the middle class.

However, that does not mean that it did not also help spread the idea that a hairless body was an ideal female body. The Ladies' Home Journal included advertisements for many other modern products and fashions that exposed areas of the female body. The Ladies' Home Journal also included numerous advertisements for deodorants such as Nonspi, which often pictured a girl with hair-free arms. Even if the Ladies' Home Journal did not directly advertise hair removal, other producers were aware of the new behavior and adjusted their ads accordingly. Even when women cannot afford to adopt a particular fashion, they do consume their imagery (Hansen, 2007). In this manner, the Ladies' Home Journal exposed the concept of hair removal as normative to their readers. Instead of focusing on hair removal itself, the absence of hair in the magazine also stimulated the idea that shaving was the norm to women of all classes. However, what Hansen (2007) argues in her conclusion is worth challenging:

“The elite women of the nineteen-teens and twenties who first adopted the practice were not, however, blind consumers. Women were involved in the production and dissemination of hair removal through their roles as fashion designers and magazine editors. Equally as important, women also exerted their influence as consumers; they made decisions about brand choice as well as product choice. (...) Furthermore, through the purchasing power of women, shaving evolved from a “masculine” practice to one that a significant number of women embraced. Thus, as the initial target of hair removal companies, elite women played an active role in the success and expansion of the hair removal industry.”

With this project, we look to focus on the power of choice, reclaiming women's bodies as their own. Furthermore, although it is plausible that the elite women of the time made a conscious decision to remove their hair as a sign of prestige and class, we must question how the marketing techniques used manipulated society to establish a new norm, and how much saying did women of all classes genuinely had in the situation. Additionally, we know already that the concept of female hair removal came from a desirer from Gillette to double sales by creating a necessity.

In the following chapter, we will analyze the cultural and social reasons behind female hair removal and body hair as a taboo subject, and see how these marketing arguments not only fetched on these reasons but also help create new preconceived notions that support these companies' interests.

5. Female Body Hair as a taboo subject

As referred previously in chapter four, after understanding how shaving has a trend and, later on, as a requirement started, we will now explore the implications created not only by the marketing used by depilatory companies but also other external mediums.

For this segment, we will analyze and summarize Anneke Smelik's (2015) thesis, "A close shave: The taboo on female body hair", which focuses more on the connotations associated with female body hair and its origins. This thesis focuses more on organizing each subject topically instead of chronological order.

5.1. Data and Statistics in the Contemporary Context

As for some starters, Smelik (2015) provides us with some context on the general view on female body hair. We shall observe the analytics presented to make a better understanding of how relevant the subject is, in a contemporary context, and draw some conclusions.

81% of Caucasian women removed leg or underarm hair
Basow, S. A. (1991), ‘The hairless ideal: Women and their body hair’, *Psychology of Women Quarterly*, 15: 1, pp. 83–96.

In 1998 Tiggeman and Kenyon found in their Australian university female student sample that 91% depilated their leg hair and 93% their underarm hair.
Tiggemann, M. and Kenyon, S. (1998), ‘The hairlessness norm: The removal of body hair in women’, *Sex Roles*, 39: 11, pp. 873–85.

In 2004 that 97% of university women in Australia removed their leg and underarm hair.
Tiggemann, M. and Lewis, C. (2004), ‘Attitudes toward women’s body hair: Relationship with disgust sensitivity’, *Psychology of Women Quarterly*, 28: 4, pp. 381–87.

In 2008 by Tiggemann and Hodgson: 97% of Australian female students regularly removed their leg and underarm hair; 60% removed some of their pubic hair; while 48% removed most or all of it.
Tiggemann, M. and Hodgson, S. (2008), ‘The hairlessness norm extended: Reasons for and predictors of women’s body hair removal at different body sites’, *Sex Roles*, 59: 11–12, pp. 889–97.

In the United Kingdom, by 2005, the results of a sample with 678 women involved, including the ages between 20 and 50+, showed:
99.71% reported having removed some body hair at some time in their lives.
85.25% recalled beginning to do so by age 16.
49.26% said that they had begun removing their hair even earlier: by 13 years or younger.
98.67% have removed hair on their underarms and legs
93.66% have removed hair on their legs
85.69% have removed hair on their pubic area
82.45% have removed hair on their eyebrows
41.30% have removed hair on their face
Also the older the women (50+), the less they remove their hair
Toerien, M., Wilkinson, S., Choi, P. (2005), ‘Body hair removal: The mundane production of normative femininity’, *Sex Roles*, 52: 5/6, pp. 399–406.

“more than 99% of American women voluntarily remove hair, and more than 85% do so regularly, even daily. The usual targets, for the moment, are legs, underarms, eyebrows, upper lips, and bikini lines. Those habits, furthermore, appear to transcend ethnic, racial, and regional boundaries.”

Herzig, R. (2015), *Plucked: A History of Hair Removal*, New York and London: New York University Press

With this data, we can understand, as Smelik (2015) states, that the broad embrace of hair removal creates a norm, and women do have a part in conceiving a female image that seems both effortless and hairless. It is also important to note that, as Kristen Hansen (2007) states in our previous chapter, most women who abstained from removing their hair would do it because the area itself was not exposed, which does not indicate self-acceptance of body hair necessarily.

So what do women and society think about female body hair?

5.2. Body Hair as a Source of Bacteria

Smelik (2015) in “A close shave: The taboo on female body hair”, the author now analyses different connotations to body hair. One of them relates to hygiene. Let us observe the undertones associated with hair being unhygienic and its presented arguments in favor and opposition.

5.2.1. Correlation to Social Customs

According to Tiggemann and Lewis (2004), in “Attitudes toward women’s body hair: Relationship with disgust sensitivity”, both women and men react with disgust when it comes to female body hair. While women associate the removal of the hair with sexual attractiveness and femininity, men link the lack of female body hair removal to a source of bacteria and wish to protect their bodies from contamination, since it has become so uncommon for them to encounter hair in their female partners.

5.2.2. The Abject

The abject comes conceptualizes that what comes out of the body is dirty, impure, and should be controlled or removed (Smelik, 2015). It creates a boundary between the inside and outside of the body, which unsettles most human beings since it symbolizes a lack of control. Hair is precisely that: something in-between the internal and exterior of the human anatomy, and likewise, body waste. Also, hair can be easily controlled and removed to convey an idea of cleanliness and discipline.

Smelik’s (2015) argument against this idea rests on Mary Douglas’s (1966) “Purity and Danger”, where she analyses “dirt” and how it became taboo. The argument is that what counts as dirt is contextual; dirt is when a particle or a substance finds itself where it does not belong, and that can vary between cultures. Dirt also is associated with disgust and with that a need to avoid and protect from it. However, the argument fails in contemporary society. We currently have resources like regular bathing that will occur regardless of the hair people carry in their bodies (no one would stop showering because they removed their hair); we accept hair on the scalp and eyebrows without disgust; finally, we recognize that men are more prone to sweat but less pressured to remove their body hair (although that trend has started to arise) (Smelik, 2015).

5.3. *Body Hair as a Boundary Marker*

As discussed before, hair creates a boundary between the inside and outside of the body, and society has been known to favor binaries, not a grey spectrum, because it helps categorize and form beliefs at a starting point. It is reassuring to come to a situation without being blind-sighted. However, forcing ideas to a binary can lead to incorrect assumptions that can only reform by giving the chance to learn more. Alternatively, it can even impose categories that do not fit either binary in its complete form. The examples we are about to explore share one argument in common: “if you primarily have more of *this* you categorize as *this*” and what is worth noting is that although one side of the scale may be more recognized to have more of that one thing, if the other also has it, even if less, it should still be considered a characteristic of its being. For example, yes, if someone is male, they will probably sweat more than the average female, but that does not mean that women do not sweat at all, which makes the act of sweating not exclusive to men. Alternatively, even yet, just because a person sweats more, it should not make it that it is indicative they are more male than female or vice versa, which is the straw-man used in these arguments (Smelik, 2015).

However, what are the binaries associated with body hair?

5.3.1. *Human or Animal*

One of the arguments made is: body hair creates a closer link between the human body and the furry mammal, an animal (the leading association being primates), when present in both species. The abjection of body hair intertwines, in this case, to a strong desire to define a strict boundary between humans and animals. Smelik (2015) argues that human beings consider their bodies as a project. Activities like health care, fitness, dieting, or beauty care partake in that cult of the body. It assists humans in controlling, altering, and perfecting their bodies. Furthermore, those altercations and control indicate a society that pushes the human body further away from nature in the direction of culture.

5.3.2. *Men and Women*

As partially referred to in the introduction of “Body Hair as a Boundary Maker”, one of the binary existents is that one who differentiates men and women, since men tend to produce more body hair thanks to the primarily male hormone testosterone. However, as stated previously, just because men produce more body hair does not mean that women do not have body hair naturally, or testosterone for that matter, which makes body hair not exclusive to men (Smelik, 2015). Furthermore, a woman having body hair at all or more than the average does not make it that she should be more considered a man by society or counter-wise. Smelik (2015) also recognizes that the spectrum is expanding but more because men are starting to cultivate the idea of removing their hair, not because western society is becoming more accepting of female body hair.

5.3.3. *Adult and Child*

Finally, we have the child/adult binary. This idea is worth exploring for various reasons. Children are naturally hairless, while body hair is a secondary sexual characteristic for mature humans. Removing the hair is seen as a step into adulthood by many, but it also makes the adult body, especially by removing pubic hair, look younger and more infantile (Smelik, 2015).

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6. The pursuit of a Feminist Aesthetic

Feminism is defined by the pursuit of equality of gender politically, economically, personally, and socially. By wanting to fight imposed social norms, the movement makes an effort to change gender stereotypes and seeks to establish educational and professional opportunities for women that are equal to men. Although seen as mainly a women's rights movement, the idea of "equality of genders" encapsulates the fight against traditional gender roles that also affect men and their behavior in a negative way.

6.1. The concept of feminism

The concept of feminism defines as the concern with gender equality and the promotion of equal rights for men and woman, expressing these concerns through theory or action, valuing individuals for their contributions to society rather than their biological or sexual characteristics or roles, according to Beasley (1999) in his book “What is Feminism?”. The consensus is that the history of the modern western feminist movement divides into four “waves.” The initial first wave is related to women’s suffrage movements of the 19th and early-20th centuries, promoting women’s right to vote. The second wave started around the 1960s and campaigned for legal and social equality for women, also recognized as the women’s liberation movement. At the beginning of the 1990s, the third wave emphasized individuality and diversity. According to Chamberlain’s (2017) “The Feminist Fourth Wave: Affective Temporality”, the fourth wave started around 2012, with a renovated interest in feminism using social media to fight sexual harassment and violence against women, with examples such as the #MeToo movement.

6.2. Intersectionality

Intersectionality became the answer to the problem. It unified different kinds of oppression, making it more accurate to evaluate the court cases and different progressive movements in general, expanding inclusivity and meticulously address the issues in question (Coaston 2019). The theory has earned credibility since its inclusion in the Oxford English Dictionary in 2015 and during the Women’s March in 2017, where it gained increasing traction.

The context of Intersectionality is relevant for the research of the project, considering the many variations of feminism that are currently in practice, which can vary in terms of approach tactics and focus points. It is essential to choose and justify the kind of feminism that is compatible with the subject.

Intersectionality stems from the concept that race, class, gender, sexual orientation, and other individual characteristics “intersect” with one another and overlap (Coaston 2019). The term originated thanks to Kimberlé Crenshaw (1989) where she introduces the theory in her thesis “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics”.

The concept of intersectionality emerged from the ideas debated in critical race theory. The paper centers around three legal cases that dealt with the issues of both racial discrimination and sex discrimination: DeGraffenreid v. General Motors, Moore v. Hughes Helicopter, Inc., and Payne v. Travenol. For each situation, Crenshaw (1989) noted that the court’s restricted perspective of discrimination was a prime case of the confinements of single-issue examinations concerning how the law contemplates both racism and sexism. Paraphrasing, the law appeared to overlook that black women are simultaneously black and female. Thus the victims of discrimination were based both on race, gender, and regularly, a blend of the two.

For instance, DeGraffenreid V. General Motors was a 1976 case where five black women sued General Motors for a seniority policy that they believed targeted black women singularly. Fundamentally, the organization simply did not hire black women before 1964, implying that when seniority-based layoffs showed up during the early 1970s recession, all the black women hired after 1964 were subsequently laid off (Crenshaw, 1989). A policy like that did not fall under just gender or just race discrimination. Nevertheless, the court decided that efforts to bind together both racial discrimination and sex discrimination claims — rather than sue based on each separately — would be unworkable.

Crenshaw (1989) argues in her thesis that by regarding black women solely as women or only black, the court system would regularly overlook explicit difficulties that particularly oppress and concern black women as an entity.

In the same sense, the project in question cannot just represent the experience of the upper class, white, cisgender, able-body, thin, heterosexual women. We must attempt to represent more a diverse group of women in order to include and speak to women of different walks of life since body hair is a subject most women do have to participate.

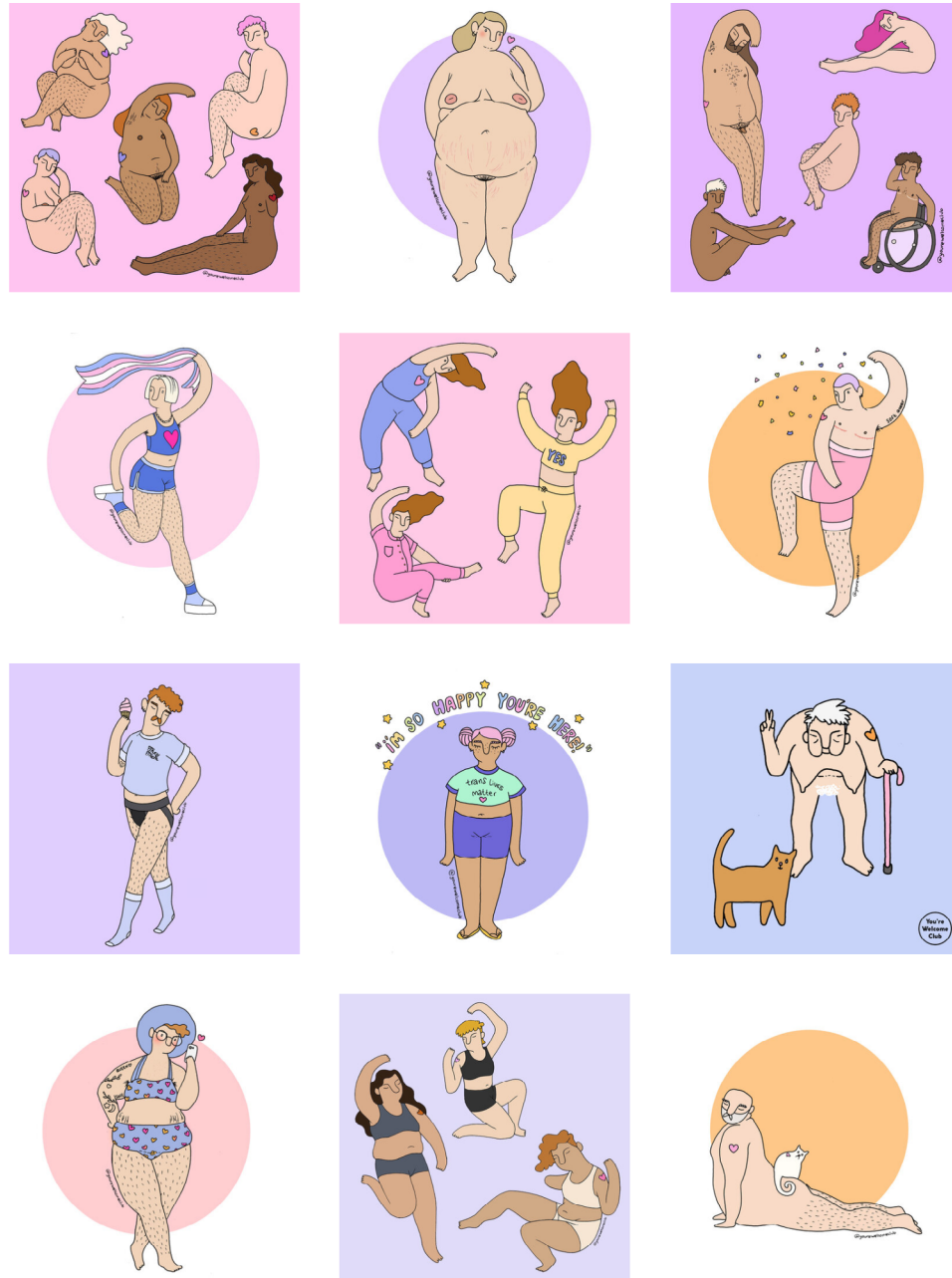
6.2.1. Graphic Design and Illustration

You're Welcome Club

You're Welcome Club is a project created by Hilde Atalanta, based in Amsterdam, that started in August of 2017.

Hilde argues that her motivation behind it lies in trying to contest the “ideal” body image that it is presented to us by the media, of all genders, and create illustrations that make every body type, gender identity, and sexuality feel valid and visible, therefore striving to a message of inclusiveness. As Hilde states on the Club's website, “I want people to feel welcome, to feel included, and to know that they belong in our society just as much as everybody else. You're welcome!” The quote not only reflects the body positive movement present in feminism culture but also exemplifies a big part of feminism itself: for it to be true feminism, it must be intersectional.

Hilde's illustrations are digital, with a color palette lays on pastels that incorporates pinks, purples, skintones and hair colors. The bodies are outlined with a soft and thin but black trace. The work focused on showing body diversity, with people of all races, genders and ages.

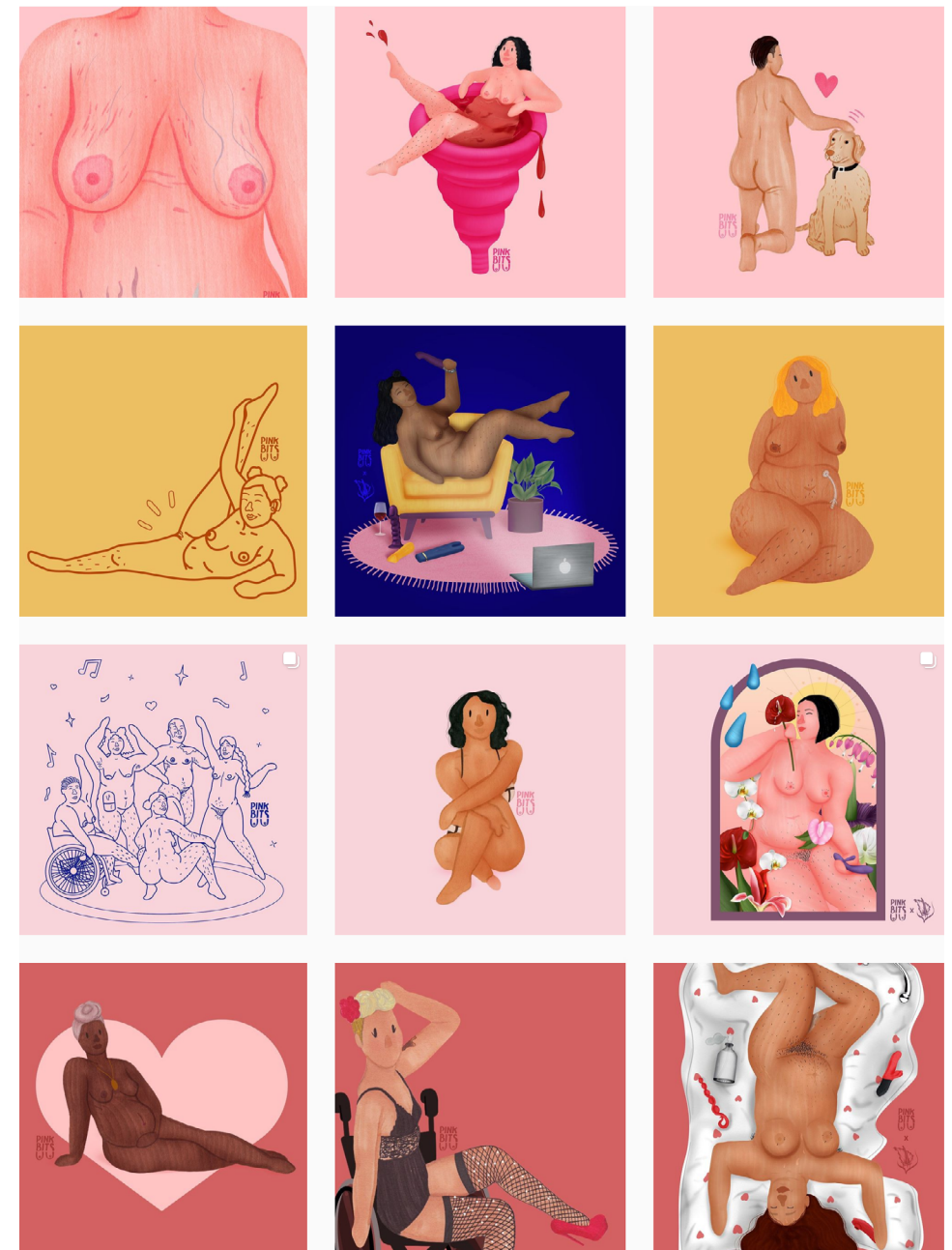


Pink Bits

Pink Bits was created by Christine Emily Yahya, a Graphic Designer and Illustrator based in Sydney Australia, in October 2016.

Pink Bits thrives on representing, celebrating, and uplifting womxn showcasing all the “bits and shapes we're told to hide”. They are keen to provide as much diverse representation as possible, stating that the art aims at those who are misrepresented or not represented in their intimate day to day activities.

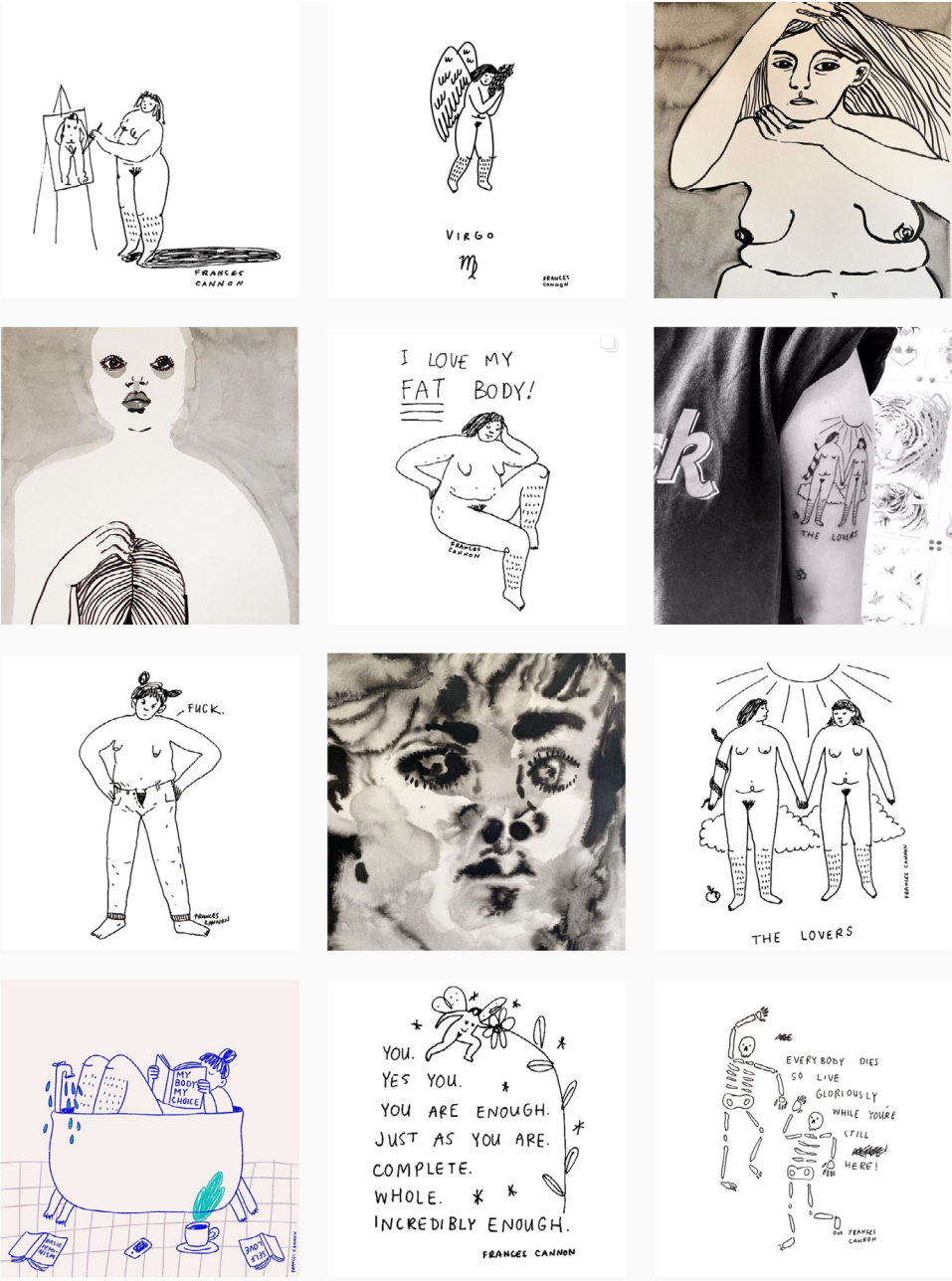
Christine's use a darker shade for outlining the shape. The illustrations thrive on different shades of pink and brown mainly, with the occasional pop of color. The shades help convey a three-dimensional image, using highlights and shadows. Occasionally, the artist does outline work as well. The project Pink Bits portrays different bodies, highlighting their “imperfections” and people with disabilities, showing that all bodies can be beautiful and worth admiring.



Frances Cannon

Frances Cannon is an Australian ‘queer’ artist and author that focuses on subjects such as inclusivity and self-acceptance. Feminism, sexuality, gender, sex, identity, self-love, and mental health are all central themes in Cannon’s work. The illustrations are mainly black and white line drawings. Cannon states, “...if there is something I really want to communicate that particular day, I will focus my mind on that topic or scene, and those drawings and paintings are my best. I still never plan the paintings, though. I work immediately and fluidly.” The drawings are focused on the body and self.

Francis’s work is mainly black on white, drawing digitally or by hand. They are most renowned by their line work, however they also engage in watercolor painting. Their illustrations are minimal and their messages straightfoward.



Self Love Club

The Self Love Club is a movement inspired by a personal tattoo Frances Cannon has on her arm. It aims to promote positive body image, introspective love, and worldwide attention to the importance of self. The simple tattoo idea was posted onto Cannon’s Instagram account, where she invited others to ‘join the club’. The tattoos act like a “little symbol acknowledging self-worth”. Cannon said that illustrating her self-love has inspired not only herself but so many other people.

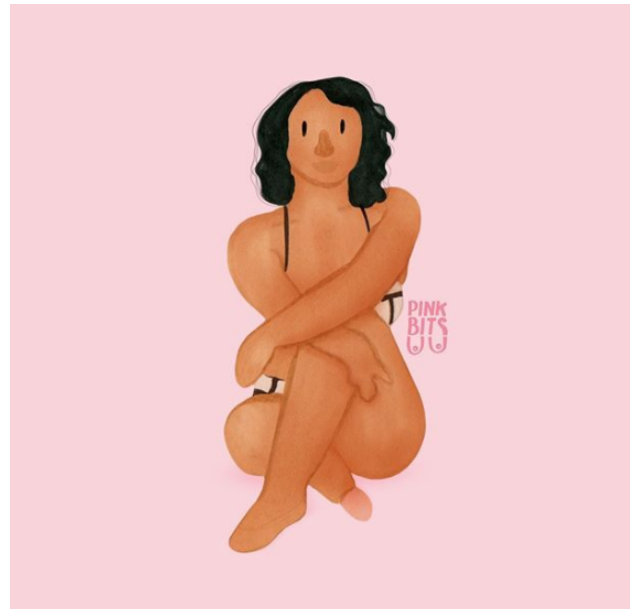
From the time of research to the collection of image references, it seems Frances Cannon has terminated the project in question, making their work unattainable, since they deleted the website and the traces of said project. The reference is still present in the interview (in sources) that provided the information about the “Self Love Club”.

6.3. Conclusions of research

In order to not overextend the research, the examples have been more limited to a similar language, considering that a feminist aesthetic can be highly diversified, since art positively made for women or by women can be considered, to some extent, feminist. That limit being what illustrations would fit into the logic of the overall project. It is also worth noting that the search for a physical platform for the message and the illustration language were made simultaneously. That implies that it was a conscious decision that will complement both elements, the book format and illustration style, harmoniously.

The focus point here is how a particular message transmits through an optical lens. After all, with the progression of technology, we must recognize that we live more and more in visual culture, and also one that benefits of media that is immediate, eye-catching and easily distributable, and, therefore, more capable of being successful, while also being fitting to the subject in question.

The illustrators limit their color palette in similar ways, with Welcome Club and Pink Bits sticking with pink and brown. Both the Welcome Club and Francis rely on outlined illustrations, while all works aim for a simplified drawing, reducing the details they don't wish to draw attention to, so the illustration works on a small scale (i.e. a phone screen). However, the aesthetics in question do limit the amount of detail the piece can have, and the immediacy of Instagram, where most of these illustrations are seen, don't allow complex arguments to evolve since, as discussed previously, the medium is meant for a short attention span.



7. Platforming the Message

In order to find adequate design support we will now look at three significant examples that showcase an effective way to condense a series of trivia, information and overall knowledge of a specific subject that, although is prominent throughout the whole piece, it does not have a linear journey, maintaining that casual but also informative aspect. Then determine what approach will be more successful for the project itself.

7.1. Examples

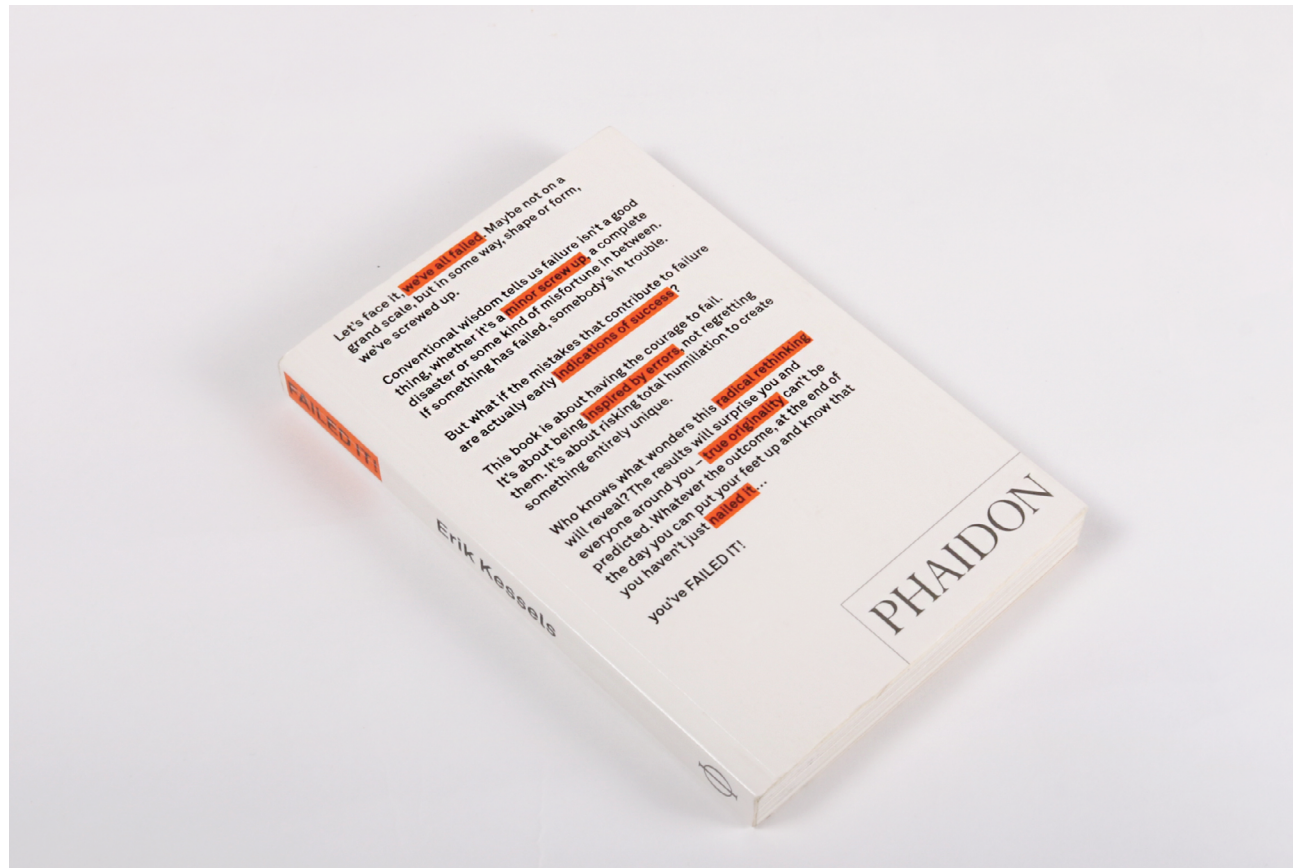
FAILED IT! - Erik Kessels

Failed It! presents itself as a book that urges the reader to be motivated by their screw-ups, to abandon the ceaseless quest for flawlessness, and instead to purposefully search out failure. Kessels argues that with steady failure, or by embracing it, anyone can obtain conceivable outcomes. Mistakes even show how fundamental they can be in the creative process and the innovations of ideas.

The book provides the best and most entertaining instances of defects and failures over a broad scope of inventive structures, including art, graphic and product design, photography, and architecture, to move and urge creatives to embrace and praise their missteps. It incorporates several visual examples drawn from Kessel's assortment of works of art and recovered photos, alongside tips, statements, stories, and wisdom for celebrating failure.

Not only is the book a fun read, with it is many examples, but it also was able to organize the different types of mistakes into categories that could teach us different lessons about embracing error. Even varying immensely between each other when it comes to brand, product type, the scale of the object, function, color, and others, the book feels organized and coherent. The size of it is perfect for a pocket-size type book, permitting the reader to take the book anywhere and enjoy it slowly and at their own pace and even use the piece as a conversation starter.

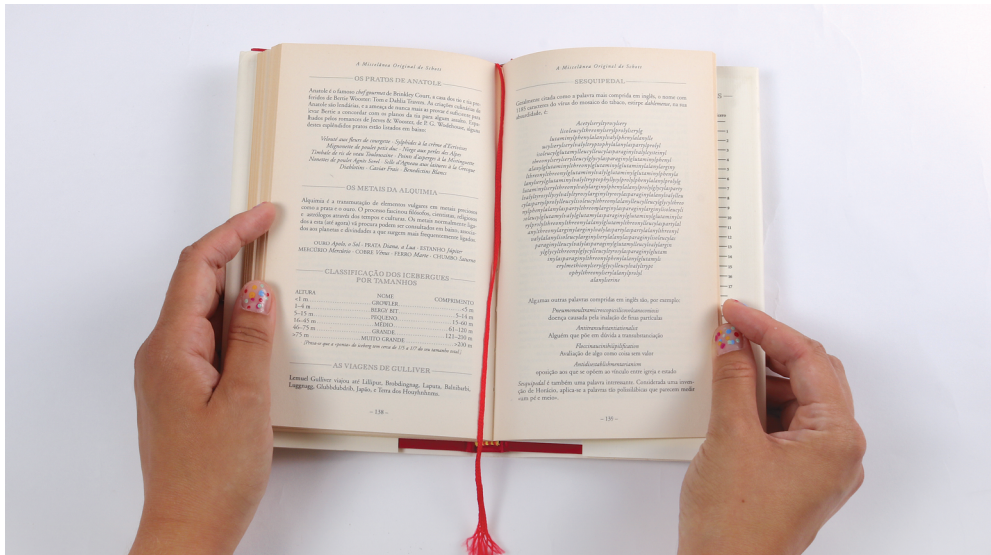
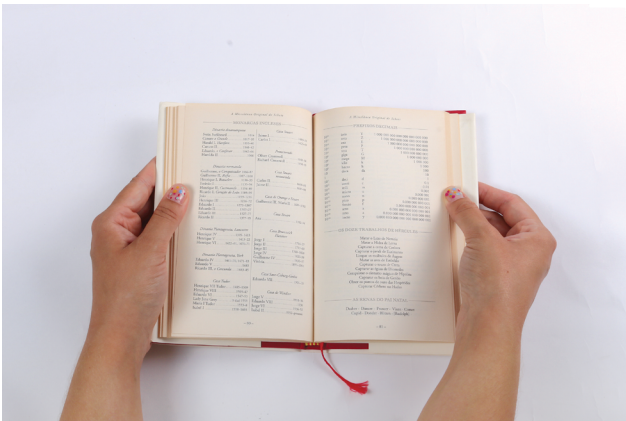
The book is 171x120mm with a soft cover, printed in black and bright orange. While the rest of the cover is slightly reflective, the orange highlights are matte. The book's cover, to keep in theme with the subject, has the design of the cover on the back over of the book and vice-versa. The inside of the book is printed with black typography, with grey orange and white backgrounds and colored photographs, no illustrations. The typography used is a sans-serif, with regular, light and bold weights. While the text occupies one column, the images in the book vary between one full spread to eight pictures per page, in two columns, four lines.



Schott's Original Miscellany - Ben Schott

Schott's Original Miscellany is a trivia collection. Its contents can vary between an index of lengths of shoelaces, the premature deaths of pop stars, and the seven deadly sins. As it shows in the back cover of the book Oscar Wilde once stated: "It is a very sad thing that nowadays there is so little useless information". Furthermore, the book is precisely that, unpredictable in every way: in content and expression. Although filled with information from top to bottom of the page, the piece is exceptionally visually stimulating, every page changes in composition due to its substance, yet maintaining a cohesive aesthetic throughout. Moreover, even though it is not an objective to organize the contents in the project in alphabetic order for the density of the subject does not equal a miscellany, the book is highly accessible to search between topics.

The book is 192x123mm with hard cover with a cream sleeve printed with black for the typography and red for the illustration and accents. The inside of the book is printed with black only. The typographies used are both serif, regular and italic, and it has no illustrations inside it besides iconography that explains a trivial information. The grid used, although certainty present, varies from spread to spread, making it that no two spreads are alike.



A gloriosa bicicleta - Laura Alves e Pedro Carvalho

The Glorious bicycle is a book compiling various subjects regarding the love, passion, and implications that come with being a cyclist. The authors reflect on past experiences, contemplating what drew them into riding a bike and make that a regular habit, what in their lives changed socially, politically and economically, what experiences did they gain with taking the bicycle path. The book also explores the bicycle experience in a global view: types of cyclists, the connotations that a cyclist gains in society, types of bicycles, et cetera.

The book is 216x155mm with hard cover printed in bright orange for the background and black for the typography and illustrations with some white accents. The inside of the book is printed with black and orange as an accent color. The typography for the titles is serif while the text is sans serif. Throughout the book there are illustrations with informative purposes as well as decorative purposes. The text occupies one column of the page.

Regarding the aspects of the book that execute well, the authors organize various information about the bicycle. While alternating between their personal view, objective information about bicycles, and trivia about the bicycle community, the book flow feels dynamic and natural by breaking saturated and more dense information with different topics and illustration, which doesn't make the reader lose their train of thought. The illustrations presented in the book, while not being many, influence the text form. The pages have scattered trivia throughout the book also to break the walls of text. To finish, the component that truly makes this book successful is the evident passion the authors have on the subject. It is not unlikely to think that any book can have a second intent behind its publishing, but the author's approach reflects the pure and innocent passion they both share with bicycles, and its that authenticity that it is desirable to transcribe into the project.



7.2. Conclusions of research

With these examples to guide us, we can easily recognize some fundamental approaches that all of them have in common: easy, travel-like size; consistency but also diverse flow to the pages; and a multidimensional context of the subject in question. While very effective for containing diversified information about the subject, the travel size does limit the amount of detail one's illustration could obtain. Additionally, the more a subject prolongs itself the harder will be to have the reader to keep focus which is of highly importance, has discussed in chapter 2.1..

Execution

8. Format

The ideal platform chosen to convey the message better, as discussed previously, is an illustrated book, combining chapter's 6 and 7's conclusions. Not only makes it easier to condense all the information necessary in a compact, portable and organized way, as examples shown, but it also allows us to be concrete and precise with said information, unlike stand-alone illustrations, banners, or other forms of promotional objects. The illustrations within the book disrupt the dense and severe tone of the topic while showcasing positive examples of body diversity and body hair in women which are important in the messaging.

The size of the book, 125x185mm, makes the project easy for the reader to carry with them, as inspired by the previous examples shown. The main intent is for the reader to enjoy their reading at the pace they desire. Since the book does not necessarily have a continuous linear structure, it can be consumed comfortably with significant pauses in between readings, that portable aspect not only is convenient for the nature of the project, but quite essential. This also allows the book to become a conversation starter with the people the reader might want to share the book with, or even just for the most paused moments of the day. The size is highly inspired by the examples referenced before in chapter 7.

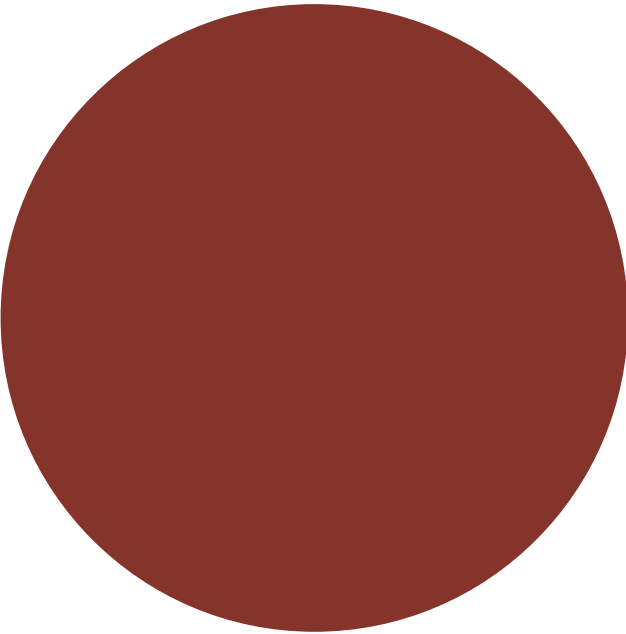


9. Guidelines

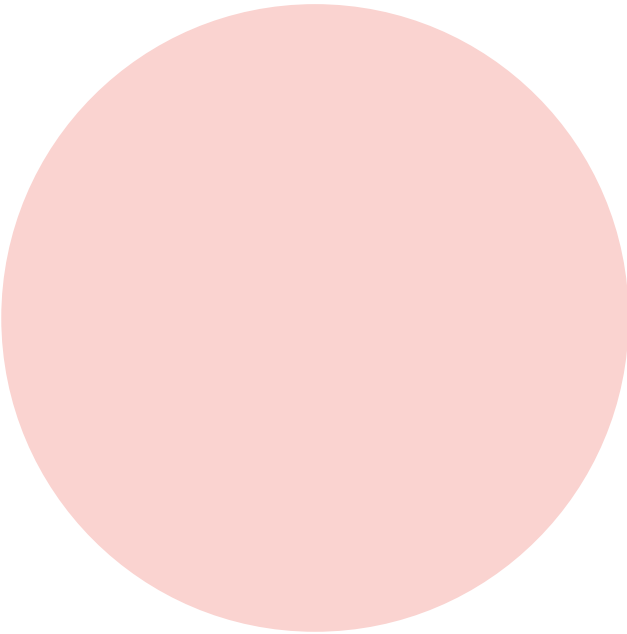
Regarding the contents of the book, we will now focus on color palette, typography hierarchy, visual language, space management, and criteria regarding the organization of information.

Starting with the color palette, the range chosen is intended to represent the for main ranges of possible skin tones, although, of course, considering that the tone spectrum does contain way more options. The absence of black allows a more coherent aesthetic to the book. The colors adapt with text and with illustration, conceiving a unified and coherent look between the wording and the image. Additionally, the color palette borrows inspiration from examples already analysed in chapter 6., keeping consistency with the feminist movement.

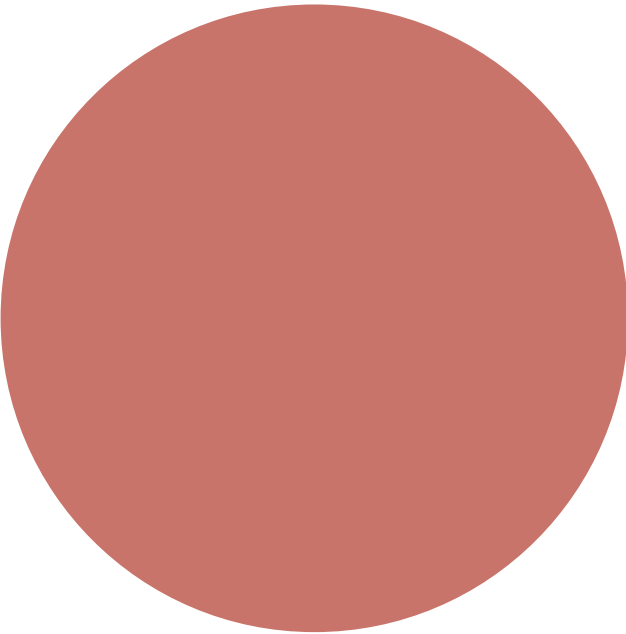
Finding the correct shading palette and text introduction turned into a test to reduce into 4 shades of a similar color, particularly when portraying items and nature that didn't fall into the pink and earthy colored range, however the presentation of arbitrary hues in explicit representations all through the book broke the optical consistency and really didn't add to the visual allure of said outline in a significant manner that would remunerate giving up said consistency.



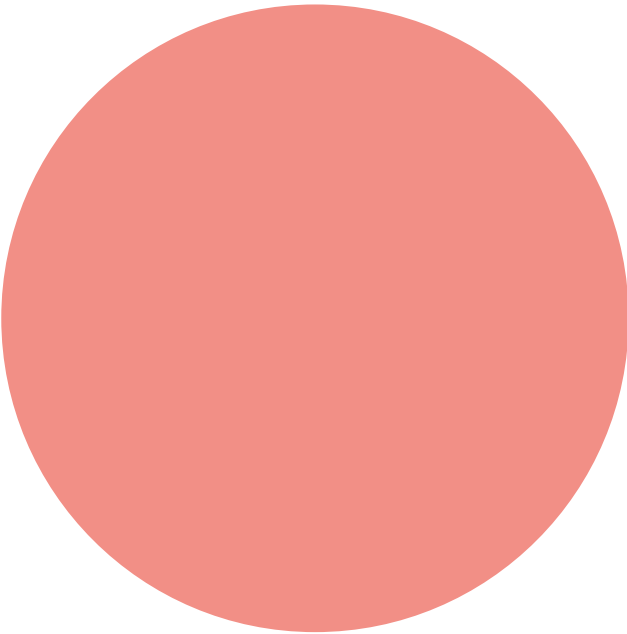
C 31 M 83 Y 76 K 37
R 133 G 52 B 44
PANTONE 2350 U



C 0 M 24 Y 14 K 0
R 250 G 211 B 208
PANTONE 7429U

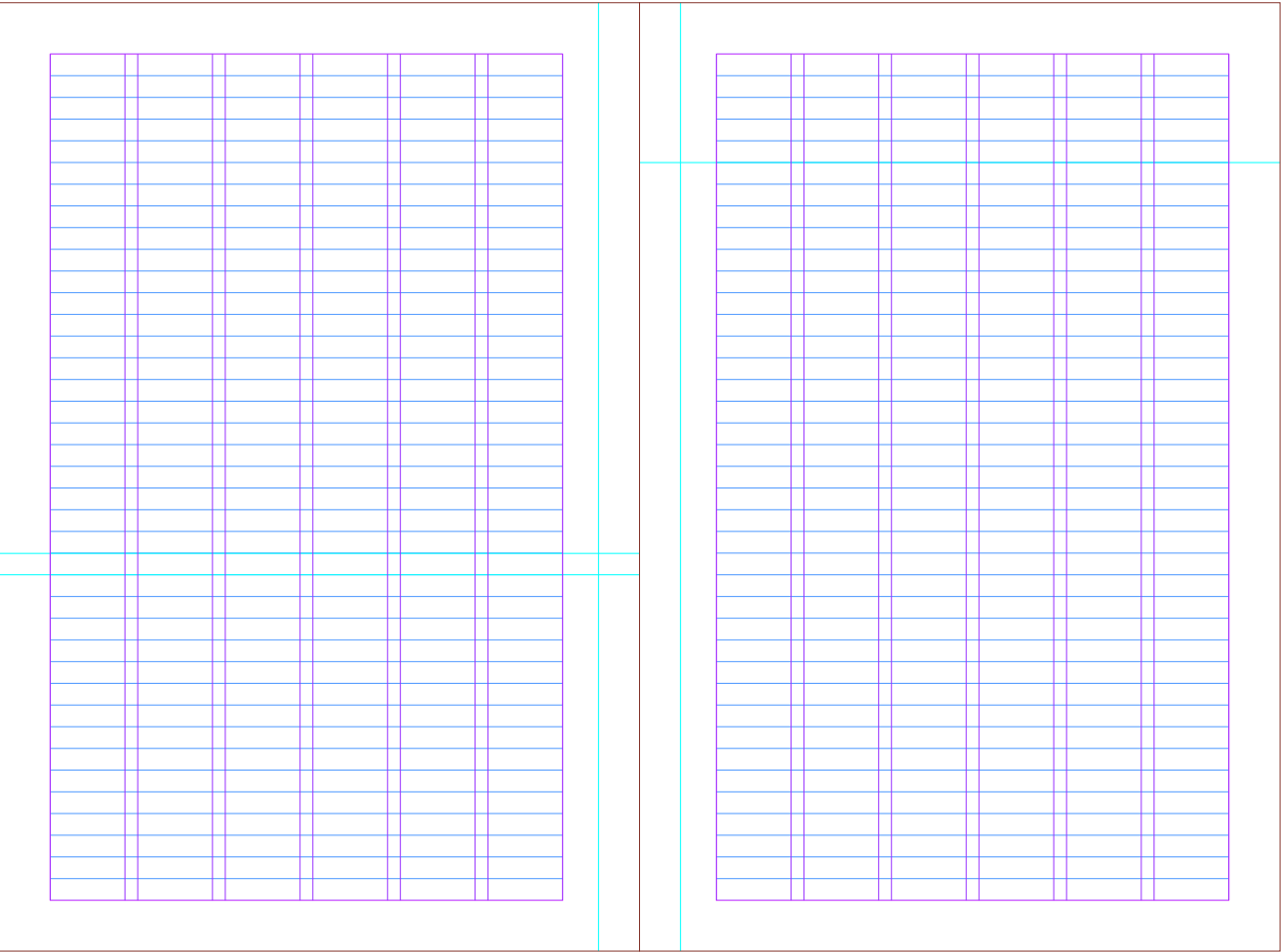


C 18 M 62 Y 52 K 6
R 201 G 115 B 106
PANTONE 7619U



C 0 M 55 Y 40 K 0
R 242 G 143 B 134
PANTONE 486U

The document organizes by six columns reserving the first one for illustrations only, meaning that flowing-text rarely starts in the first column. The inside margin is enhanced in order to avoid losing information due to the folding of the pages. Excluding page number, book, and chapter title, all contents can be found within the margins set. This grid allows versatility in the different spreads, influenced by the first and second examples in chapter 7..



Highlight and Emphasis: Vulf Sans, Bold Italic

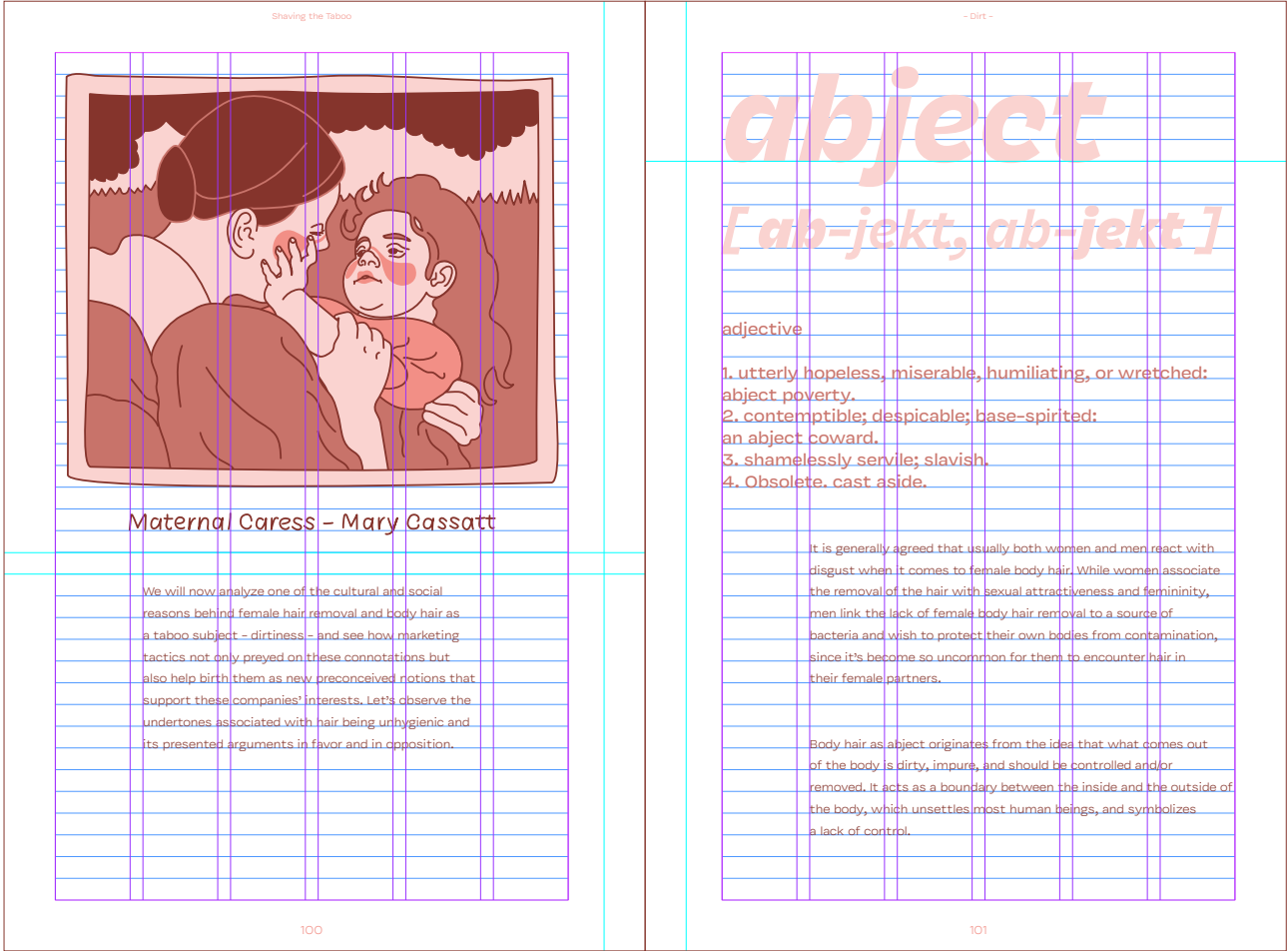
Highlighted Paragraph: Vulf Sans, Regular, 10pt aligned to the left

Basic Paragraph: Vulf Sans, Light, 7pt aligned to the left

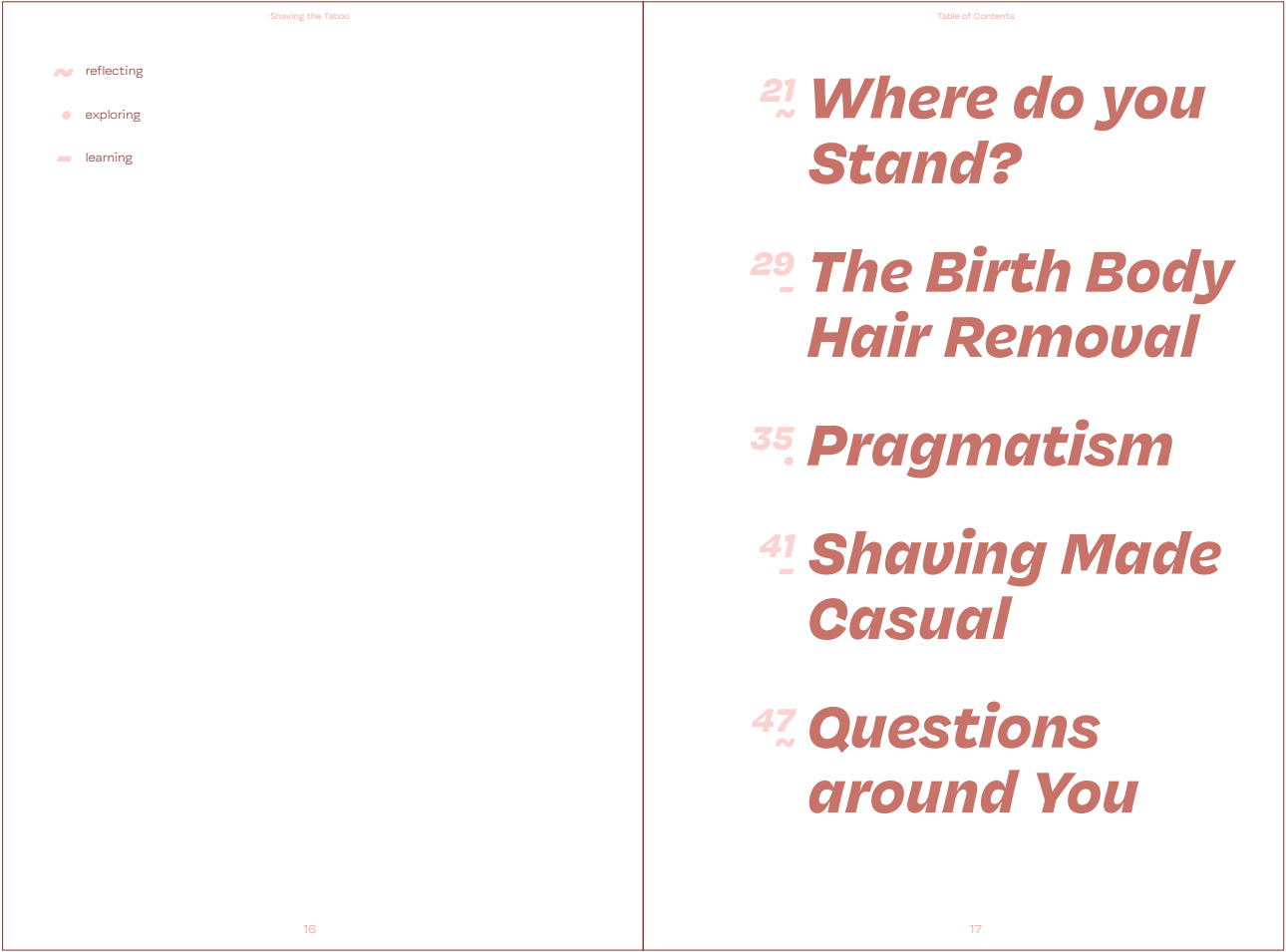
Page Header: Vulf Sans, Light, 5pt, centre to grid

In terms of typography, we have the typeface Vulf Sans with several weights.

Vulf Sans Black Italic
Vulf Sans Bold Italic
Vulf Sans Medium Italic
Vulf Sans Italic
Vulf Sans Light Italic
Vulf Sans Black
Vulf Sans Bold
Vulf Sans Medium
Vulf Sans Regular
Vulf Sans Light



The information contained in the text organizes into three main categories: reflecting: a series of chapters who mean to be thought-provoking and make the reader reflect, marked by ♪; exploring: an independent analysis and reflection of different concepts of body hair more linked with the psychological consequences of hair being taboo, marked by •; and finally learning: the more insightful part of the text, full of historical records and accurate data regarding body hair, marked by - . The last category features the information taken from the research made in chapters 4. and 5., just more summarized and more digestible to the audience, with all sources referenced at the end of the book in case the reader wishes to learn more.



In terms of general illustration thematic, it was essential to find a language that was simple enough for the small format of the book but simultaneously able to show the detail of the hair while also representing different shapes, colors, and sizes of different people. The illustrations either mark the beginning of chapters or serve decorative and useful examples to explain further the point made in the text. It is worth noting that, because of the format of the book, it wasn't possible to allow extensive detail to the illustrations, which would overwhelm the text and make the volume of a pocket size book disproportionate.

The illustrations borrow from the color palettes found in previous examples of the research process. Nevertheless, utilizing simply four shades of a similar color rage does limit the representation of some objects or elements of nature that did not integrate the pink and brown spectrum. The decision ended up compensating, since utilization of additional colors proved to compromise the visual consistency of the pages, when keeping the four color scheme didn't sacrifice the legibility of the illustration.



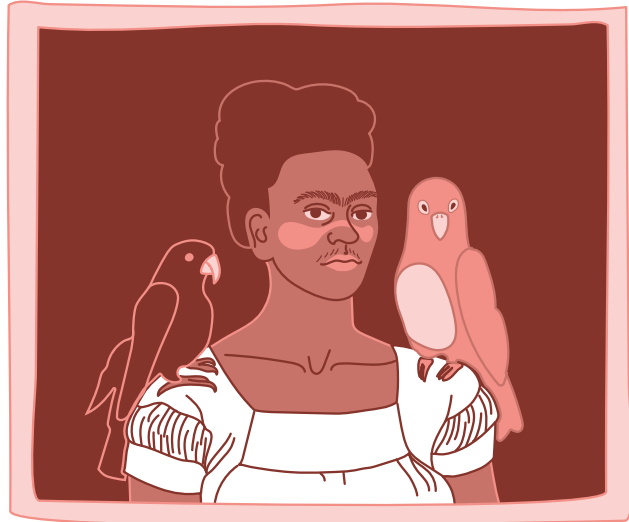
10. Illustration

In this segment, we shall analyze and separate the illustrations firstly by categories regarding their appearance and form, then by its connotations and purposes in the piece.

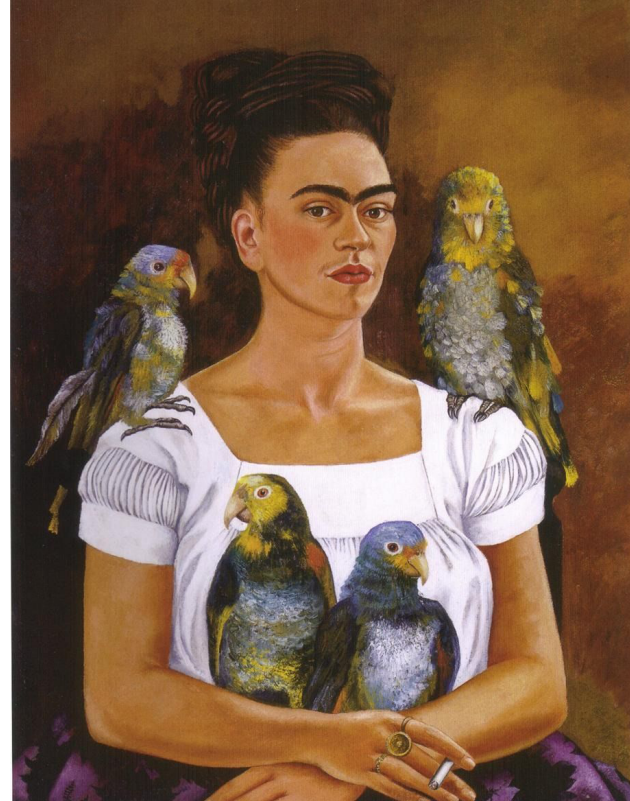
10.1. Format and Structure

10.1.1. Painting References

A system was created to provide a visual flow that seemed organized and coherent to mark the beginning of a chapter. As such, the opportunity presented itself to not only educate the reader on art portraying or produced by women, but also to platform those same pieces and invite the reader to do more research on their own and stay curious about the topic if they so desire to.



Me and My Parrots - Frida Kahlo

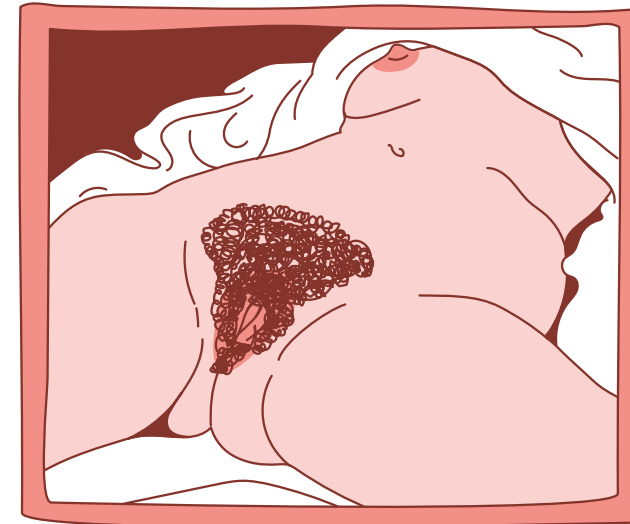


Me and My Parrot (1941) - Frida Kahlo

Frida Kahlo, born in Mexico as Magdalena Carmen Frida Kahlo y Calderón, was a renowned painter who marked her place in the History of Art. Frida's paintings included various representations such as nature and memorabilia from her country and portraits, including many self-portraits. Regarding themes and symbolism, the painter reflected her thoughts, opinions, and overall exploration of ideas about subjects such as self-identity, gender, race, class, and postcolonialism in the context of Mexican society. Frida enjoyed adding autobiographical symbols to her paintings, balancing between fantasy and reality. To this day, Frida Kahlo regards as one of the most iconic and recognized female painters in Human History.

The rigidity of Me and My Parrot, painted in 1941, is broken by details within the work. The parrots bring profundity, the complex detailing of the birds' feathers supply a sophisticated contrast to the seamless clearness of Frida's complexion. The unsettled, defensive parrots improve the sensual tactility of the painting; the quiet effortlessness of Kahlo's character amplifies against them.

Frida illustrated numerous self-representations with her pets, and the painting in question follows that tendency, which allowed her to remember her parrots in a piece of art.



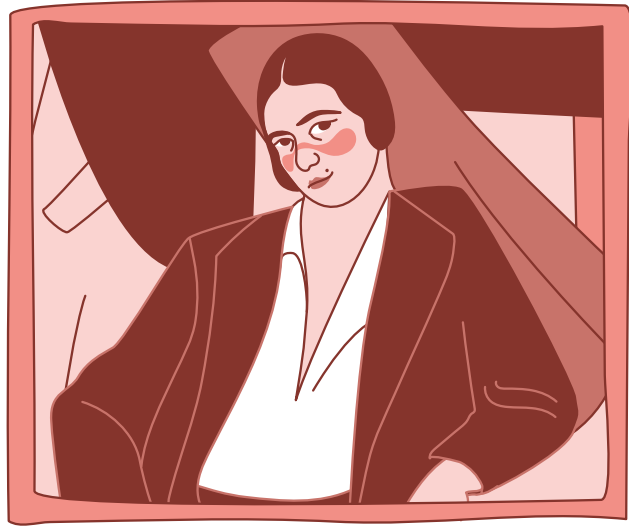
L'Origine du Monde - Gustave Courbet

*L'Origine du monde»
(1866)- Gustave Courbet*

The first holder of *L'Origine du Monde*, who, according to the Musée d'Orsay, is believed to be the one who commissioned the piece, was the Turkish-Egyptian diplomat Khalil-Bey, an eccentric who set up a transient yet stunning assortment committed to the celebration of the female body before he became bankrupt by his gambling addiction. The painting's whereabouts after this occurrence disappear until joining the collections of the Musée d'Orsay in 1995, which, by that time, it belonged to the psychoanalyst Jacques Lacan.

Courbet regularly focused on representing female bodies nude, occasionally in a very understandable way. Nevertheless, in *L'Origine du Monde*, the painter's primary concerns and objectives focused on being as raw and sincere with the depiction of the typical female genitalia, which attracted great fascination to the painting, since it was not common in general to depict in such detail the female reproductive organ. In terms of record, the almost anatomical description of female sex organs is not attenuated by any historical or literary device precedent to the painting.

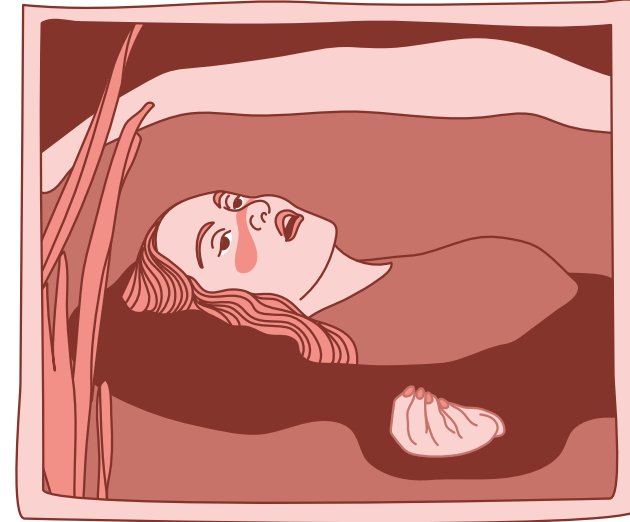
L'Origine du Monde is now openly displayed in the Musée d'Orsay, taking its proper place in the history of modern painting.



Duchess of La Salle – Tamara de Lempicka

**Portrait of the Duchess of La Salle (1925) - Tamara de Lempicka**

Tamara de Lempicka, born in Poland as Tamara Rozalia Gurwik-Górska in 1898, was a painter who spent most of her working life between France and the United States, explorer of Art Deco and most recognized by her portraits of the wealthy and powerful class, and nude paintings in a very stylized, particular to her art, kind of way. According to the Gilles Néret's book entitled Tamara de Lempicka, the artist's style marries different art movements into one, particularly neoclassic and cubism. Among Tamara's many works, we have the portrait of Duchesse de la Salle from 1925, which, while seeming ultra-stylized and aesthetically simple, honors the modern woman as a symbol of power and strength. The portrait refers to Cubism, with its geometric cityscape setting, yet also pushes the boundaries of "decent" society portraiture. The sitter is the Greek-born Marika, Duchess de la Salle de Rochemaure, who earned her title by marriage in 1905, ultimately separating from her husband and retaining an attractive provision. Lempicka captured the Duchesse at the peak of her forces, wearing clothing appropriated for horse riding and pausing dramatically on an honorary red carpet.



Ophelia – John Everett Millais

Ophelia (1851-1852) - John Everett Millais

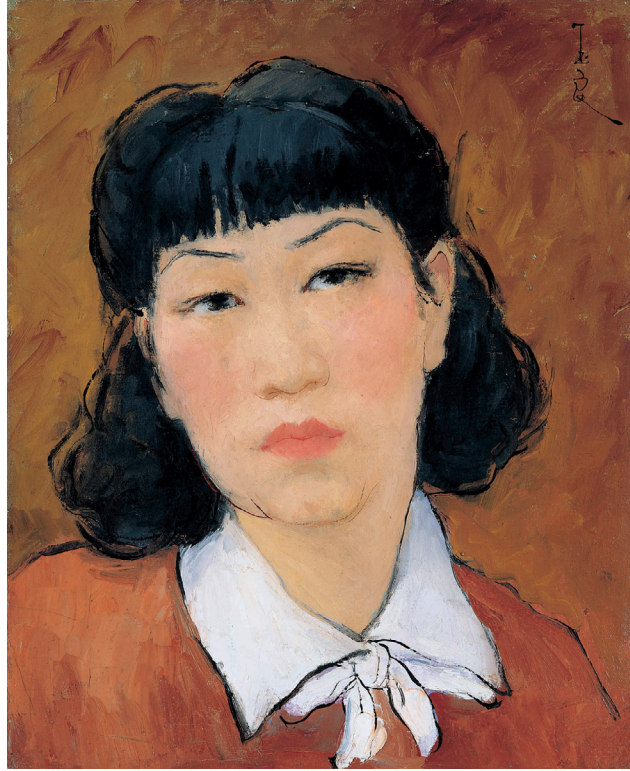
Ophelia is a painting by British artist Sir John Everett Millais, conceived between 1851 and 1852, for the collection of Tate Britain in London. The masterpiece illustrates Ophelia, a character in Hamlet, the play produced by William Shakespeare, singing right as she is drowning in a Denmark's river. The piece received somewhat polarizing reactions upon its first exhibition to the public at the Royal Academy. However, it became recognized as marking and admired work of art of the mid-XIX century due to its aesthetic artistry, its most accurately and rigorously portrait of a nature-filled landscape, and loose reference to artists ranging from John William Waterhouse and Salvador Dalí to Peter Blake and Ed Ruscha.

In a summarized way, regarding the character depicted in the painting, Ophelia plays a role in William Shakespeare's drama Hamlet as a youthful noblewoman of Denmark, the daughter of Polonius, sister of Laertes and probable wife of Prince Hamlet, who, due to Hamlet's behavior, leads her to insanity, which sequentially prompts her to drown herself.

Ophelia is Polonius's daughter, a charming young woman, and the character to whom Hamlet falls in love with in the play. Ophelia is described as sweet and innocent, who is loyal and obedient to her father and brother, named Laertes. Her dependence on men to guide her behavior is made apparent throughout the play, with her father even persuading her to spy on Hamlet, the man she loves. Ophelia's story focuses on the relationship she has with those three men: her father, her brother, and her lover. Her submissiveness and loyalty to them are, eventually, what lead her to her demise. In the first act, we observe Laertes and Polonius advise her not to believe in Hamlet's displays of affection for her. In the beginning, however, both men allow Ophelia to decide for herself, whereas, thorough the play, that trust initially given to her starts to retract slowly, first when Hamlet's first signs of mental instability (or at least so what the characters believe) start to emerge. Ophelia's father pressures her more and more to do as she is told. By the beginning of the third act, Ophelia is forced to return Hamlet's letters and reject his affection, which leads Hamlet into a misogynistic rampage. Eventually, after Hamlet assassinates Ophelia's father, Ophelia spirals into mental illness. Even in her lapse into death, Ophelia remains maidenly, singing about flowers and eventually drowning in the river around the flower garlands she had gathered. Ophelia's tragedy lies in the way she loses her innocence through no fault of her own.



Self Portrait - Pan Yuliang

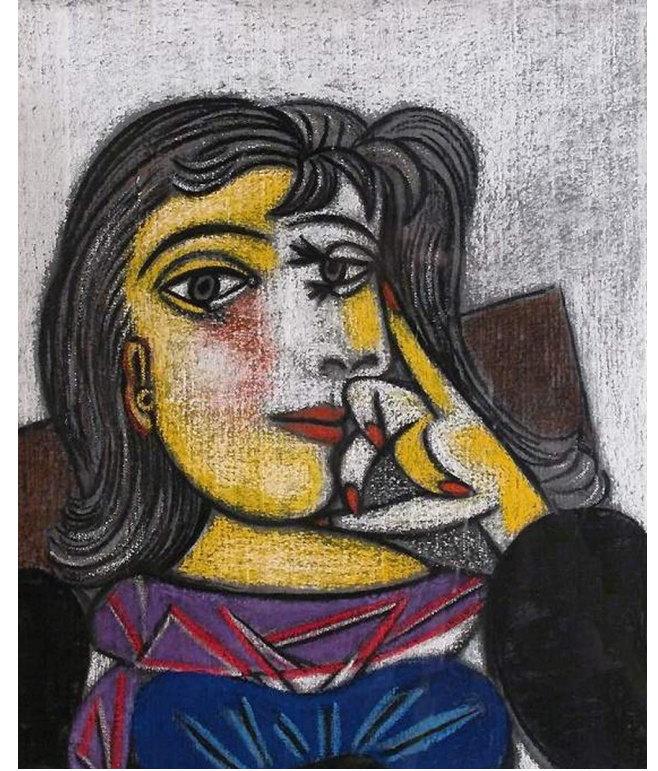
**Self Portrait (1936) - Pan Yuliang**

Pan Yuliang (14 June 1895 – 1977), born in Yangzhou as Chen Xiuqing, and was renamed Zhang Yuliang after her adoption by her uncle on her mother's side after the early passing of her parents, according to “Modernism and Orientalism: The Ambiguous Nudes of Chinese Artist Pan Yuliang” by Teo Phyllis. Pan was a Chinese painter, recognized as the first woman in the country to paint in a eurocentric style. According to Phyllis, Pan Yuliang studied both Shanghai and Paris, which made it so that her modernist works awoke mixed opinions and became a target of harsh critics in China during the 1930s, which eventually led Pan to return and permanently move to Paris in 1937 to live and work. Phyllis details that Pan was also a teacher at the École des Beaux-Arts, won several awards for her work, had exhibits that reached internationally in Europe, the United States, and Japan, and was collected by major institutions. In 1985, after her passing, much of Pan Yuliang's art was transported to China, collected by the National Art Museum in the capital of Beijing; the more substantial part is collected by the Anhui Museum in Hefei, the capital of Anhui Province. However, significant paintings, sculptures, and prints can still be found in France, in the collection of the Cernuschi Museum. Pan's life as an artist has been portrayed in novels and through film in China and the United States.

Pan Yuliang's art describes as evolved within the flow of transformations where conflicting dichotomies of East and West, male chauvinism, and emerging feminism, tradition, and modernity. Despite being recalled for introducing eurocentric styled paintings to her home country, Pan aimed to provide a new perspective to how these women were seen through another woman's eyes, not just objects but subjects.



Dora Maar 6 - Pablo Picasso

**Dora Maar 6 (unknown) - Pablo Picasso**

Henriette Theodora Markovitch, born on 22 November 1907 and passing on 16 July 1997, mostly known as Dora Maar, was a French photographer, painter, and poet.

Dora Maar, a pseudonym she chose, took courses at the Central Union of Decorative Arts and the School of Photography around when she and her family lived in Paris in 1926. According to Oxford Art Online, Maar also enrolled at the École des Beaux-Arts and the Académie Julian, which offered the advantage of educating in the same methodology to women as to men.

After concluding her studies, Dora Maar left Paris and moved alone to Barcelona and then London, where she developed her love for photography, recording the post-Wall Street Crash effects of the economic depression in 1929 that took origin in the United States of America. After returning to Paris, Maar opened a workshop in collaboration with her father, according to Hanina Fine Arts's website.

Relationship with Pablo Picasso

Dora Maar first met Pablo Picasso at the finish of 1935. Maar was working on a photoshoot, taking promotional shots on the set of Jean Renoir's film *The Crime of Monsieur Lange*. However, they did not formally meet. Later on, they met through their mutual friend Paul Eluard at Cafe des Deux Magots, according to the New York Time's article “A Palatial Setting for Surreal Imagery in Venice”, written by Morris, Roderick Conway. Their romantic involvement would last nearly nine years, during which time Picasso did not end his relationship with Marie-Thérèse Walter, mother of his daughter Maya.

Dora Maar registered the progressive stages of the creation of *Guernica* photographically, according to the J. Paul Getty Museum's website, painted by Picasso in his studio in the rue des Grands-Augustins from May to June 1937, which Picasso used in his creative process. Maar was Picasso's principal model, where he often depicted with tears. The most well recognized of these portraits is “The Weeping Woman”. Picasso was very moved by the Spanish Civil War and the tragedies that came with it, and he represented Dora Maar as a personification of the pain and suffering that people experienced during this time. Dora Maar, however, did not appreciate Picasso's depiction of her in this way. According to BBC's web article “Why Dora Maar is much more than Picasso's Weeping Woman”, when asked about his portraits of her, Maar exclaimed, “all portraits of me are lies. They're Picassos. Not one is Dora Maar”.



Portrait of Dido Elizabeth Belle Lindsay and her cousin Lady Elizabeth Murray - Johann Zoffany

Dido Elizabeth Belle, born in 1761, was a British heiress and a member of the Lindsay family of Evelix. However, Belle was born into slavery. According to various sources such as The Guardian's "Dido Belle: the artworld enigma who inspired a movie" and History England's "Slavery and Justice Exhibition at Kenwood House" Her mother, Maria Belle, was an enslaved African woman in the British West Indies. On the other hand, Dido Belle's father was a British career naval officer named Sir John Lindsay, who stationed there. Belle was later on educated by her father's uncle William Murray, 1st Earl of Mansfield, and his wife Elizabeth Murray, Countess of Mansfield, in England by 1765. The Murrays educated Belle, allowing her to develop as a free woman at their Kenwood Home, growing alongside her together with another great-niece, Belle's second-degree cousin, Lady Elizabeth Murray, whose mother had passed away. Belle lived there for 30 years. Lord Mansfield confirmed, in his will of 1793, that Belle was a free woman, providing an outright to his heritage and an annuity to her, making her an heiress.

Later on, in 2013, a movie was developed, "Belle", telling Belle's story. Amma Asante, the director of the film, argues why the painting inspired her film: "You see a biracial girl, a woman of color, who's depicted slightly higher than her white counterpart. She's staring directly out, with a very confident eye. This painting flipped tradition and everything the 18th century told us about portraiture. What I saw was an opportunity to tell a story that would combine art history and politics."



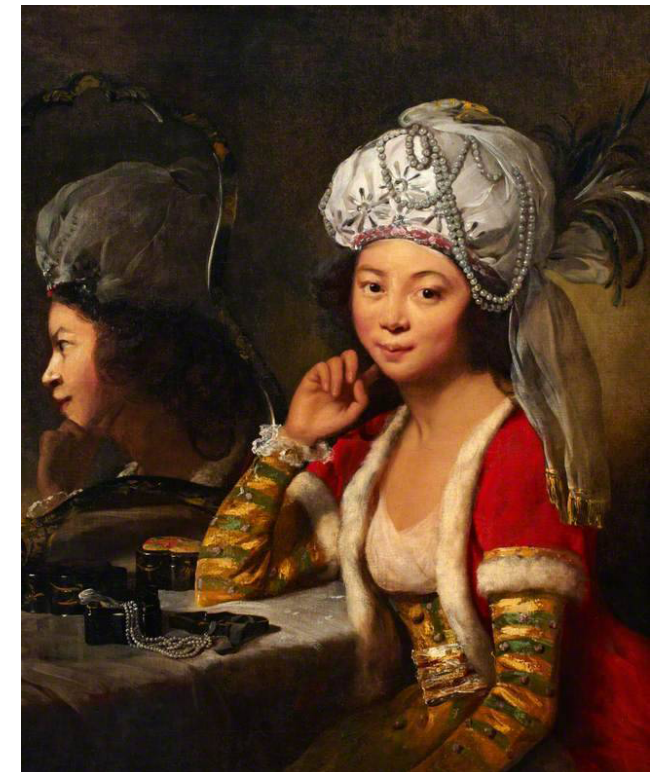
Portrait of Dido Elizabeth Belle Lindsay and her cousin Lady Elizabeth Murray (1779) - Johann Zoffany



Allegory of Music - Fieravino Francesco



Portrait of a Malay Woman - Robert Home



Allegory of Music (1670s) - Fieravino Francesco

Portrait of a Malay Woman (1770-1788) - Robert Home

Unfortunately, some paintings are works of art that get lost with time. However, the beginning of each chapter poses an opportunity to platform beautiful representations of women of different appearances, social and economic classes, races, and expressions.



Annie Jones – Charles Eisenmann

*Annie Jones (1900) -
Charles Eisenmann*

Although uncommon, it is not unheard of nor impossible for women to grow beards. Charles Eisenmann, a photographer from the late 1880s, had a fascination for unique genetic peculiarities in people. Not much is known about Annie Jones beside the fact that she possessed a rare condition of Hirsutism: excessive body hair in men and women on parts of the body where the hair is usually absent or minimal.



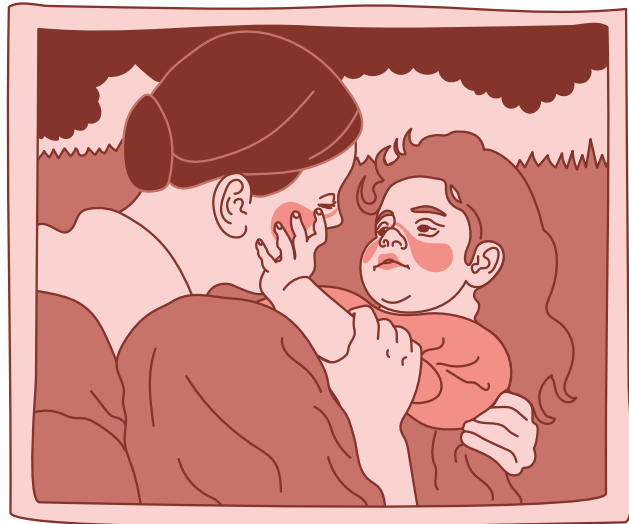
When Will You Marry – Paul Gauguin

*When Will You Marry
(1892) - Paul Gauguin*

Paul Gauguin was a French post-Impressionist artist. Gauguin is currently recognized for his experimental use of color and Synthetism style that were distinct from Impressionism. However, the artist was unappreciated until after his death. In his later life, Gauguin spent ten years in French Polynesia, where most of his work depicts people or landscapes from that region.

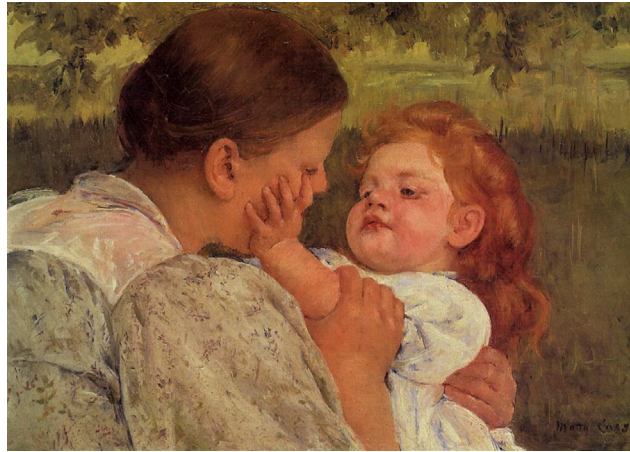
Paul Gauguin, in the article Nafea Fas Ipoipo (When Will You Marry) (2015), refers to a trip he took to Tahiti in the year of 1891, to find “an Edenic paradise where he could create pure, ‘primitive’ art”. Once he arrived, he found a different reality from what he was expecting. Although Gauguin was trying to escape from the primitivism faux works presented by painters in France, the “primitive” culture he was looking for had disappeared as a result of the colonization that took place in the 18th century by the Europeans, which brought diseases that ended up killing at least two-thirds of the indigenous population. Despite this fact, Gauguin still managed to paint several pictures of native women in several circumstances, like nudes and wearing both traditional Tahitian and Western-style garments, as depicted in When Will You Marry?.

In the painting, both the front and middle ground are defined by the usage of the colors green yellow and blue, respectively. A young woman wearing traditional garments depicts on the limit between the foreground and midground. As suggested by Richard Field in Paul Gauguin: The paintings of the First Trip to Tahiti (1977), the white tiaré flower behind the ear of the character, signifies that she is in search of a husband. The second character depicts as wearing Western-style garments while sitting straight. Field refers to her pose as a derivation from Buddhist art. Maurer, on the other hand, in The Pursuit of Spiritual Wisdom: The Thought and Art of Vincent van Gogh and Paul Gauguin (1998), identified the gesture as an indication of threat or warning. The woman represented in front is stretching herself and her facial features are executed in a stylized and simplified fashion, interpreted by Field as being Japanese inspired. The female figure depicted in the midground is at the same level as the areas painted with yellow and blue. Her face has more defined features, drawing the eye to the center of the image. Due to Gauguin’s fascination with the native language, he frequently inscribed his paintings in rudimentary Tahitian. As referred by the art historian Nancy Mowll Mathews, in order for Gauguin to acquire funding for the trip, he would describe the natives to the public as a people that lived to sing and make love. Which he knew was not the truth and that the community had been westernized. His painting of the Tahitian people did not catch much attention in France, although he had some favorable reviews.



Maternal Caress – Mary Cassatt

Mary Cassatt was an American painter born in 1844. Maternal Caress, 1896 Oil on canvas Mary Cassatt lived most of her life and career in France, where she took an active part in social and artistic elite circles. Cassatt became the only American to be associated with the impressionist movement. Although at the end of the nineteenth century, many artists started to depict the “mother and child” theme as a newer version of the Madonna and Child, Cassatt specialized in it. Experimenting with several materials and mediums, she depicts the everyday life of women and their children, combining a traditional subject with contemporary techniques.



Maternal Caress (1896) - Mary Cassatt



Madame de Jouvenel – Dora Maar



Madame de Jouvenel (1930) - Dora Maar

As a photographer, Dora Maar’s earliest records of her photographic work date around the early 1920s with a Rolleiflex camera while on a cargo ship going to the Cape Verde Islands.

In the 30s, Dora Maar set up a photography studio in conjunction with Pierre Kéfer, photographer and decorator. In the studio, they worked together mostly on commercial photography for advertisement and fashion magazines. While she was establishing herself, she was assisted by her father. She also shared a darkroom with the photographer Brassäi, who once said she possessed “bright eyes and attentive gaze, a disturbing stare at times.”

While working in advertising and fashion photography, it can observe the occasional influence of Surrealism. As Laura Felleman Fattal refers to Dora Maar: Contextualizing Picasso’s Muse. Women in Judaism: A Multidisciplinary e-Journal, 2018, Maar felt that art should embody reality through the establishment of connections between intuitions and ideas, instead of reproducing nature. Her surrealist concepts and interests often were related to ideas of the political left of the time, becoming politically active. Much of her work denotes the strong influence of leftist politics, often portraying the ones that were being tossed into poverty by depression. She also connected with various surrealist groups, which would often take part in demonstrations, convocations, and café conversations.

10.1.2. Portraits

Mostly for informative purposes, portraits become useful for the reader to connect the subject of the book with already known people from outside circumstances.



Pyrrhus of Epirus was a Greek king in the Hellenistic period. He was one of the firmest opponents to Rome. In his portrait, we can observe a time when having no facial hair was considered civilized and a sign of progress.



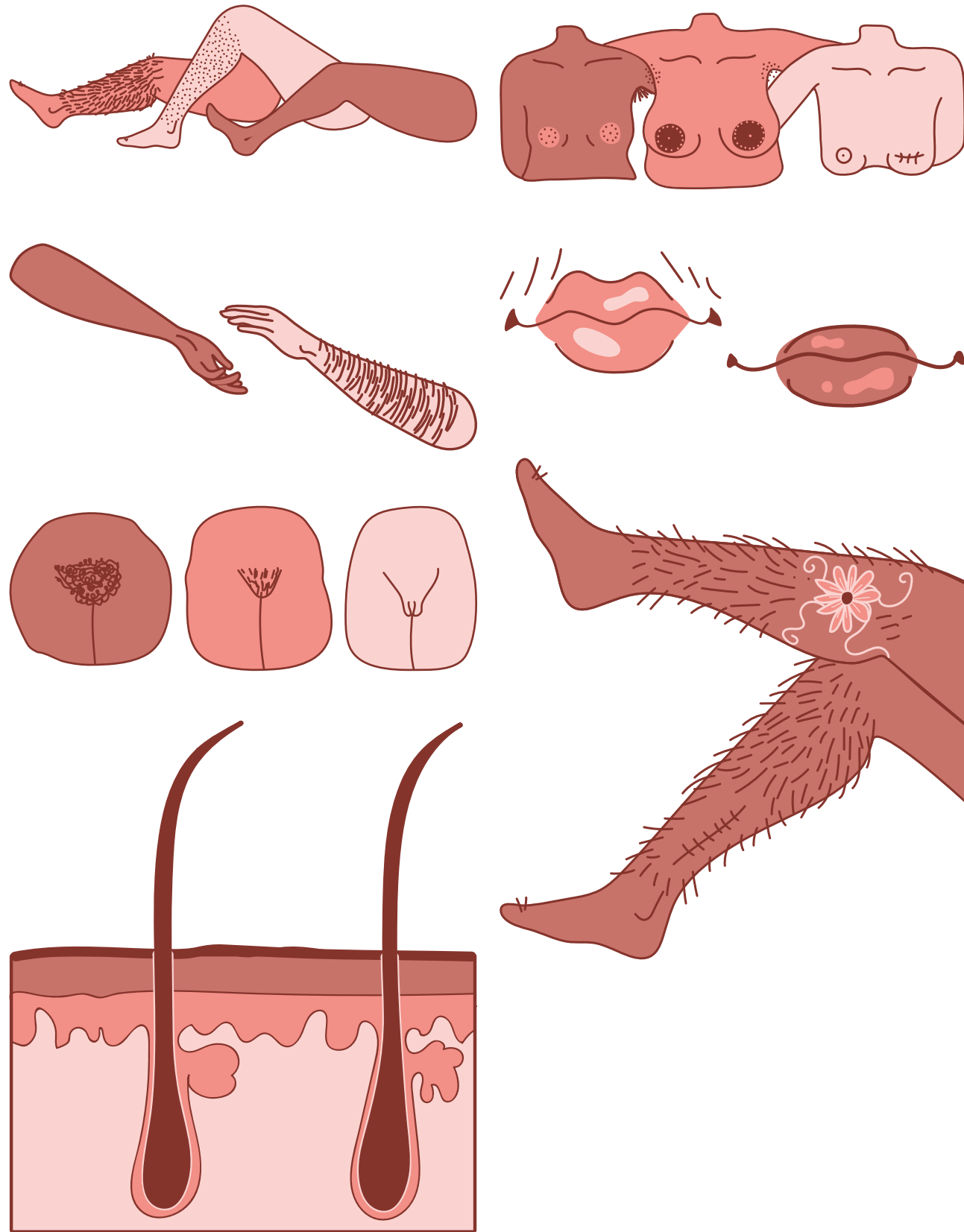
Abraham Lincoln, born 1809 and deceased in 1865, was the 16th president of the United States. Lincoln led the nation through its greatest constitutional, moral, and political crisis in the American Civil War. He preserved the Union, abolished slavery, strengthened the federal government, and modernized the U.S. economy. In this time, facial hair was a symbol of maturity and, therefore, knowledge and wisdom.



King Camp Gillette, born in 1855 and deceased in 1932, was the founder of Gillette, the company and its products.

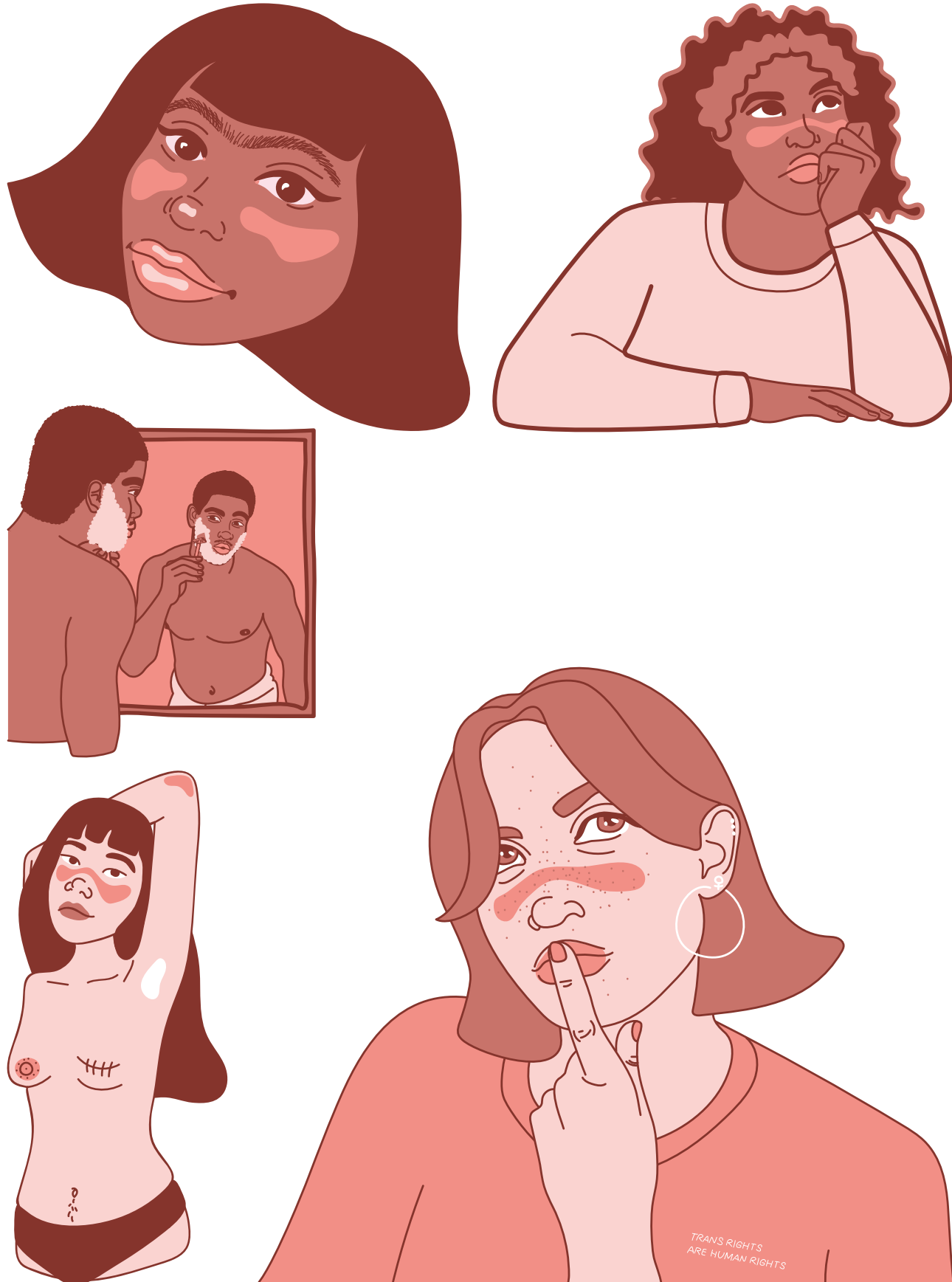
10.1.3. Body Parts Isolated

Divorcing certain body parts from the full grants the possibility to draw focus to the subject in question, which relates to the context of the text, and avoids visual clutter that would otherwise confuse and drown the reader.



10.1.4. Half-Body and Head

Most illustrations in this category serve the purpose of visually complementing the flow of the pages. Likewise, the images must be integrated with the argument while lightening the read and simultaneously not cluttering the page. So by depicting people but not focusing on trying to fit a full-body portrait that could disrupt the layout of the text allows flexibility in the overall look for the content of the book.



10.1.5. Abstract

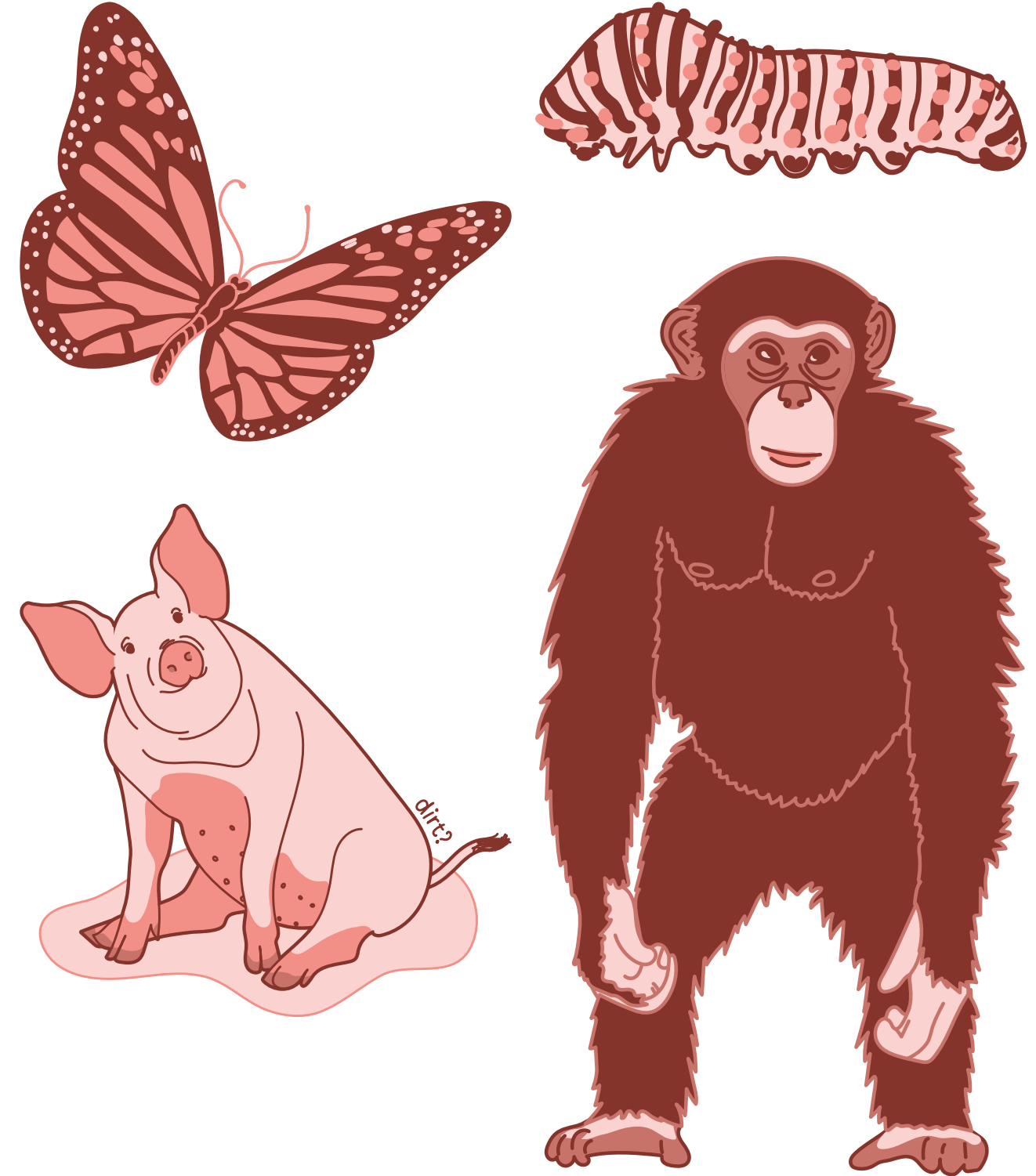
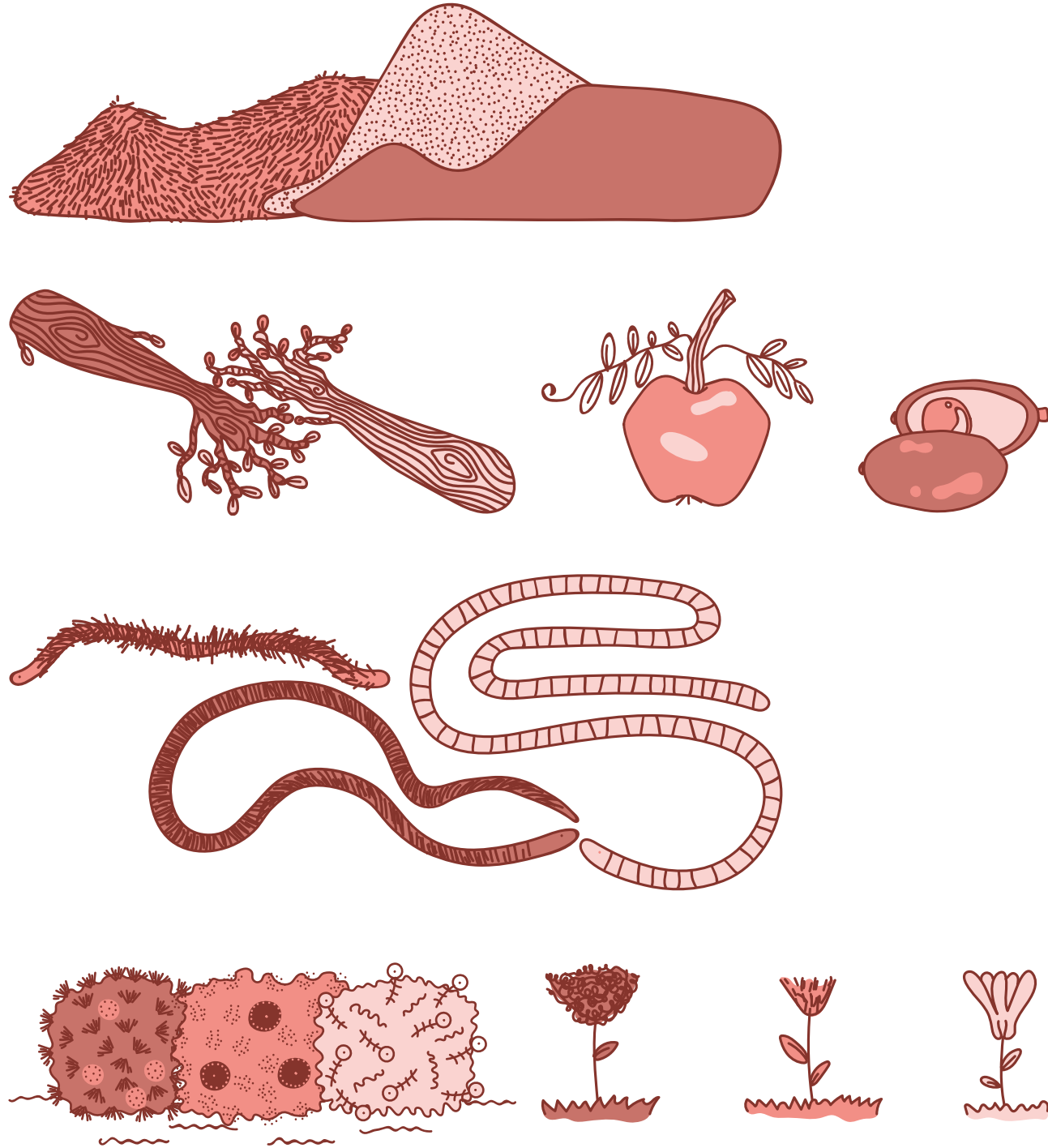
For more thought-provoking content, an abstract illustration was virtually mandatory. Some concepts explain better in non-literal ways.

“(..) let us return to the fact that the best illustrations are those that not only adhere to the brief set but also communicate effectively and creatively through the context prescribed.”(..)”It must be said that abstract illustration and other forms of conceptual imagery have in recent years greatly expanded the parameters of the discipline. It is one of the reasons why there has been both a blurring and a shifting of boundaries within the visual arts and communication disciplines.” (Alan Male, 2017,p.79)



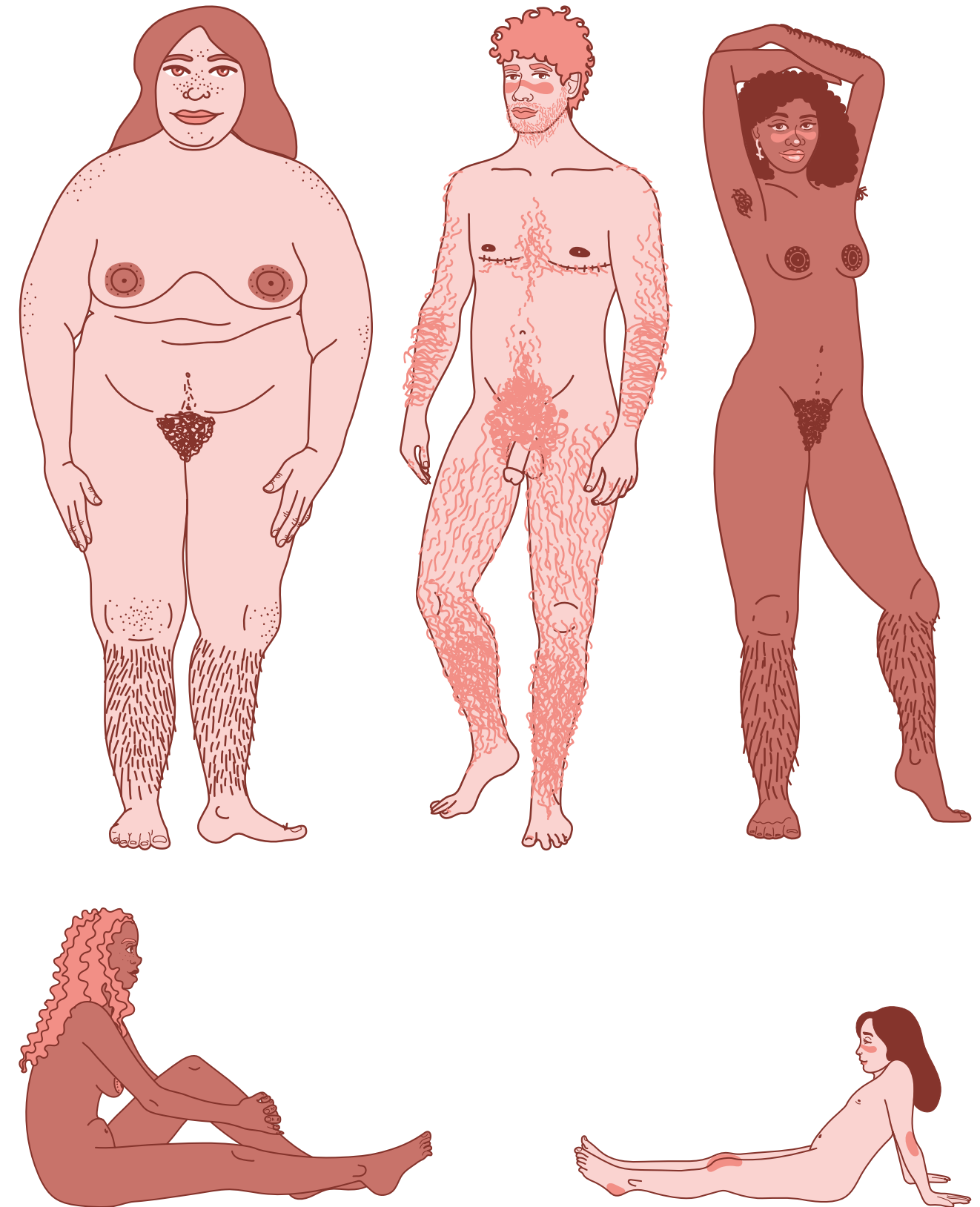
10.1.6. Nature

Due to the urban context, most of us currently live in, we tend to separate humans from animals, and with that, our intrinsic connection to nature. However, we have more in common than what we might believe we do, and nature's design tends to carry the real purpose and use it to something to exist the way it does. So including comparisons with the animal kingdom and its scenery, either as different variants or similar characteristics, could help us see the human body as its natural state and make the reader reflect on why we are built the way we are.



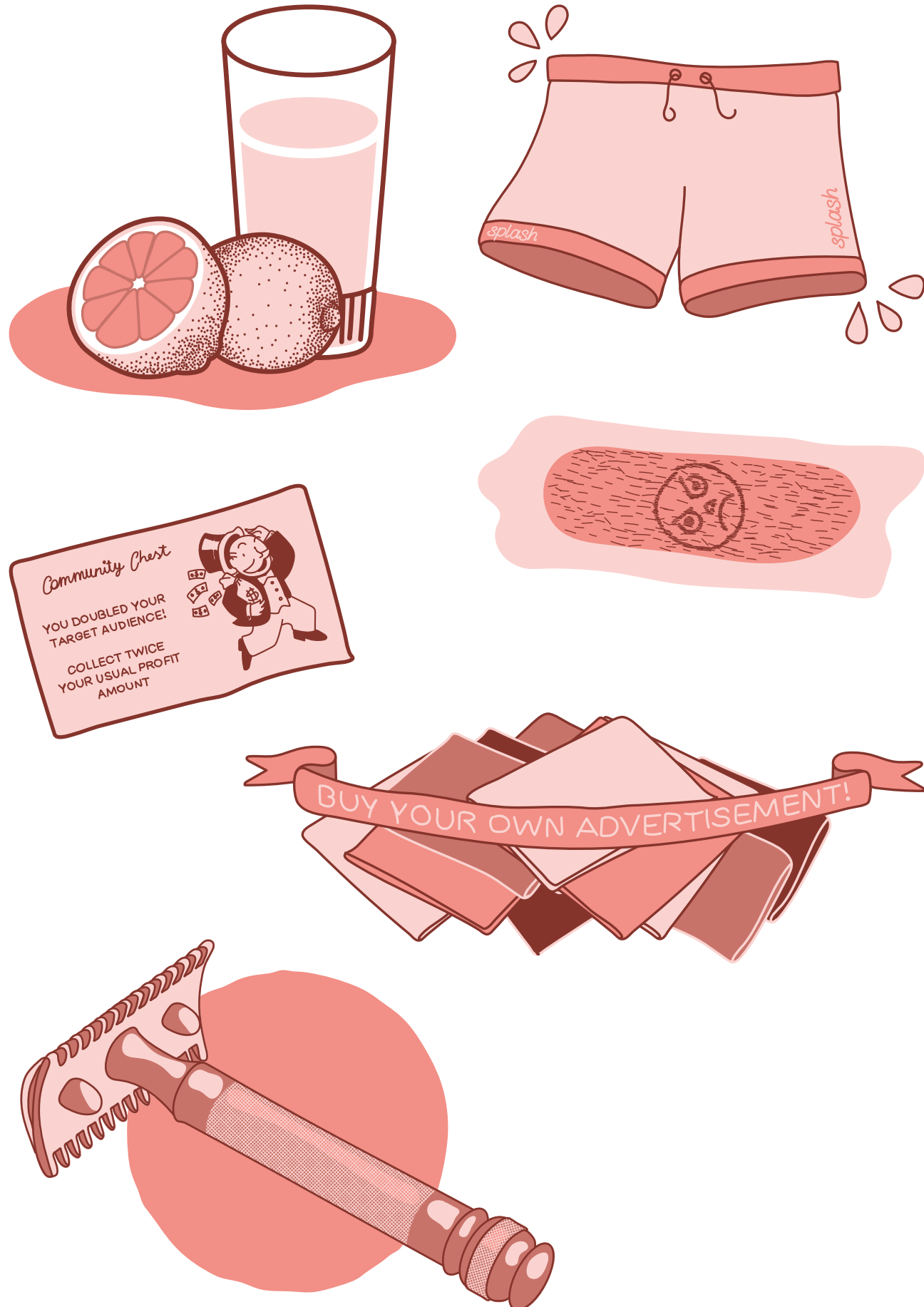
10.1.7. Full Body

Illustrations as a complement to the arguments given in the text can become a useful tool to convey a more precise and persuasive discussion overall. As stated previously, illustrations can support one's narrative by compactly introducing thoughts that otherwise would have required many words to get through, while, coincidentally, help reduce the length of the text it carries. Therefore, the full-body illustrations mainly serve demonstrating and argumentative purposes that compliment the text.



10.1.8. Objects

When pertinent to the discussion in the text, objects portraying the subject can be found to compliment the book flow and keep the reader engaged in the subject they are engaging in.



10.2. Connotations and Figures of Speech

10.2.1. Informative Representation

Illustrations falling into this category aim to assist the reader in comprehending the text and overall argument in the book, mostly by picturing and showcasing the information in question in various structures.



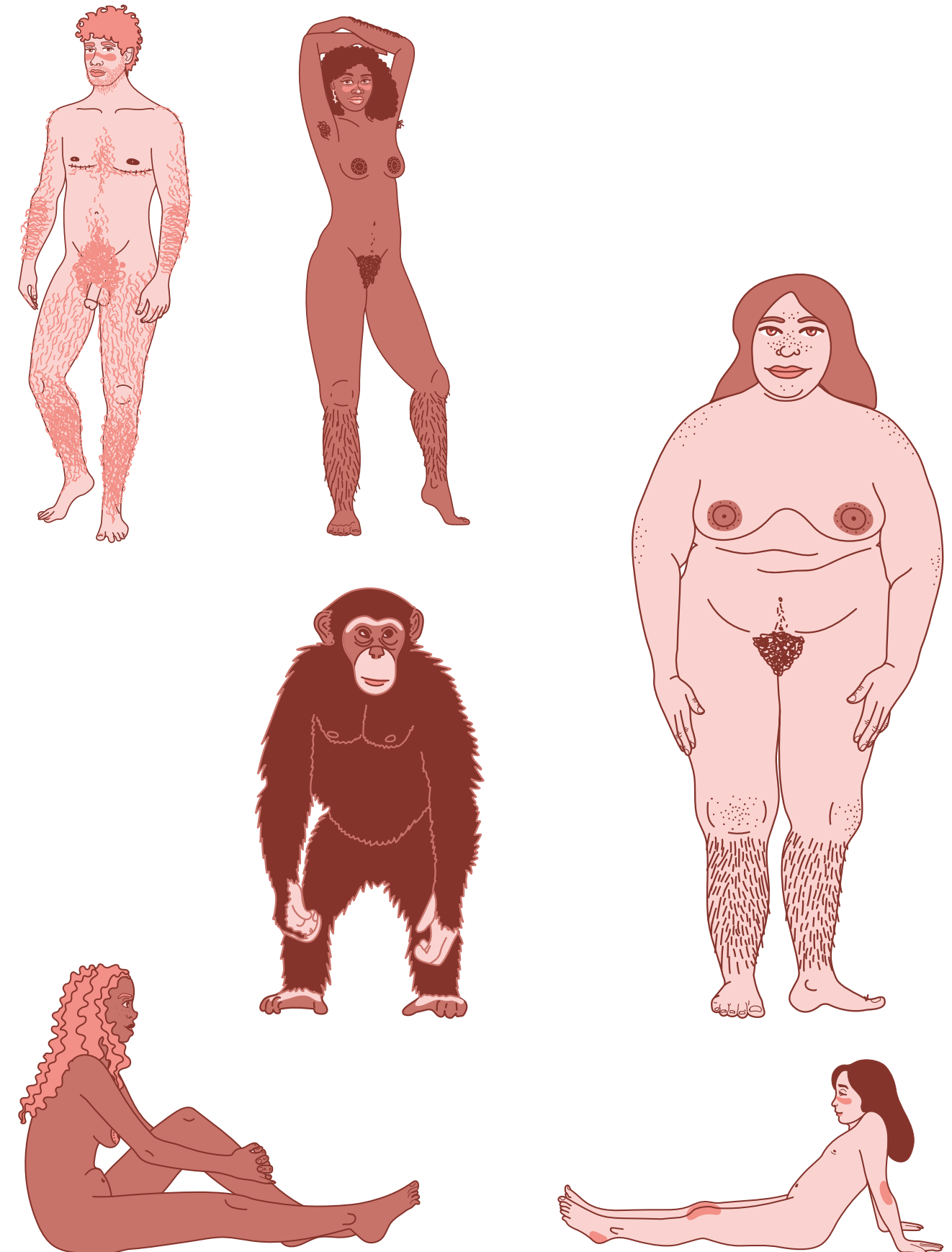
10.2.2. Contributions to the Flow of the Book's Content

This group of illustrations aims to create an engaging component in the piece that provides breaks in between its written content just as a tasteful accompaniment to it, improving the overall visual experience of the spread.



10.2.3. Visual Arguments

In order to arrange a coherent line of thinking, these illustrations become exceptionally valuable to feature the critical purposes of the content of the text and stress the fundamental focal point of the argument. Besides, it can enable the reader to understand and analyze a part of the discussion that could otherwise be missed simultaneously without interfering with the general progression of the segment.



10.2.4. Analogy

Analogy defines, according to dictionary.com, as likeness and the possible correlation between features of two ideas; closeness or equivalence; the form of thinking where one thing is perceived to be similar to another in a specific regard, based on the comparability between things.

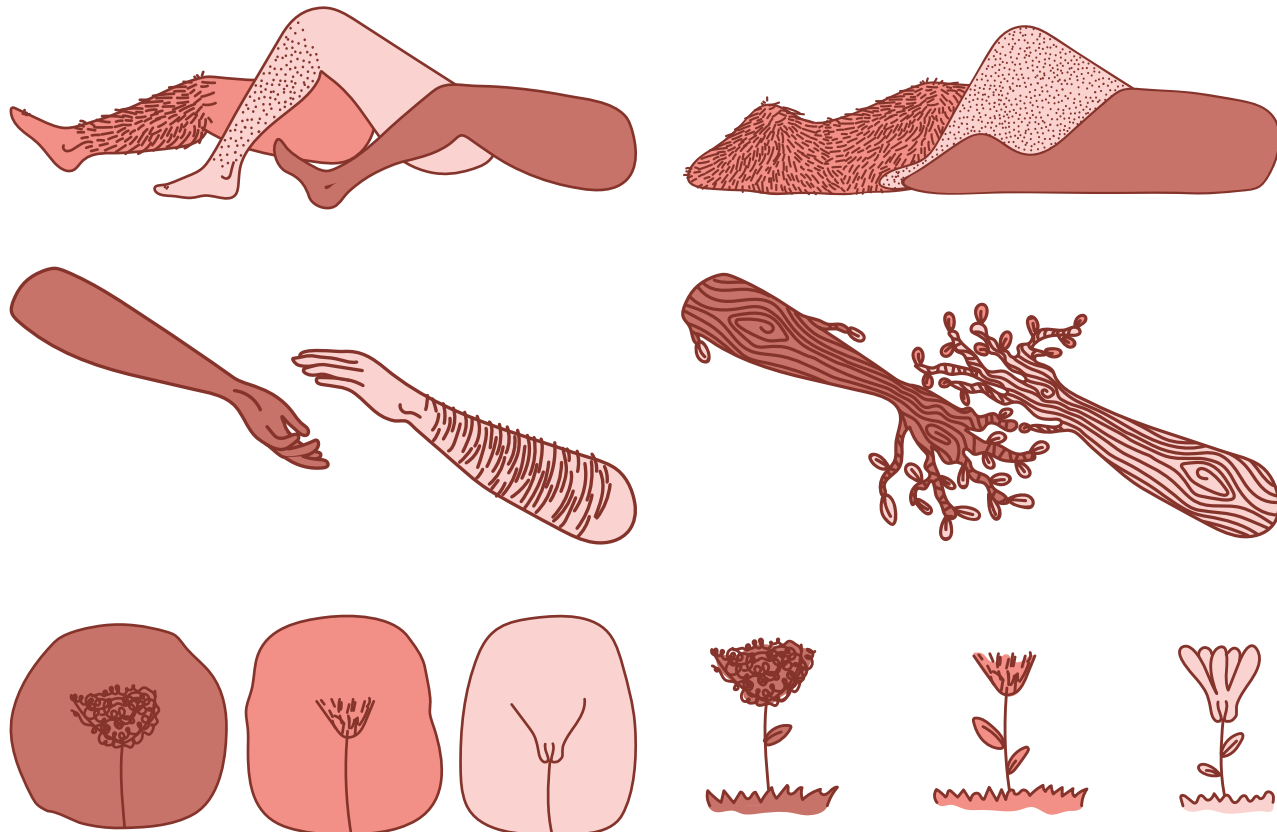
“In written language it is manifested by the establishment of a semantic parallel between two terms with explicit connecting element” (Estrela, Soares and Leitão, 2004, p.181).

An analogy is a psychological process of circulating data or significance from a specific subject (the analog or source) to another (the target in question). In a smaller sense, an analogy is a contention starting with one specific then onto another. The term analogy can, likewise, allude to the connection between the source and the target themselves, which is regularly (however not always) a comparability, as in the fundamental idea of the relationship. Analogy assumes a significant responsibility in critical thinking, however also useful in argumentation, perception, speculations, memory, imagination, development, predictions, emotion, clarification, conceptualization, and correspondence. It lies behind essential goals, such as the recognition of locations, items, and individuals.

“Visually, it explicitly presents the similarity between two different objects, images or ideas. This evidence results from the establishment of a connection between objects that have a common property. Beyond verbal communication, occurs, frequently, in visual communication.” (Hall, 2007, p.33)

In the illustrations in question, the comparisons being made stem from an abstract but also intrinsic relation between the human body and various elements present in nature and the animal kingdom.

As previously mentioned, it is mentally stimulating to explore the different ways in which the human body and body hair relates and assimilates to various beings in nature, since nature's design tends to carry the real purpose and use to something to exist the way it does.



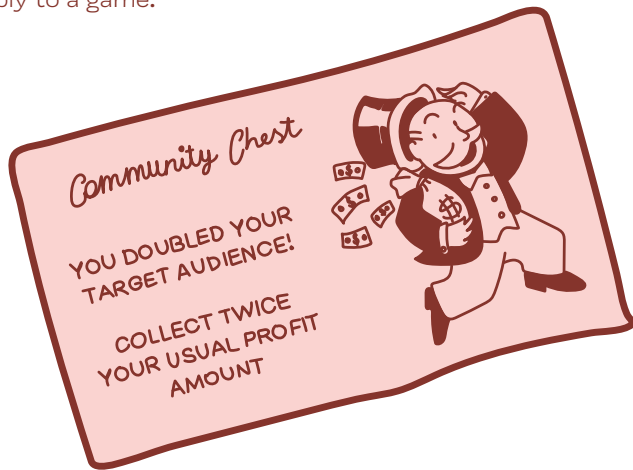
10.2.5. Satire

Satire defines by a critical observation of a moment or context made humorously. It usually can involve the use of sarcasm, ridicule, and irony to convey the message, which is frequently associated with the desire to expose, denounce, mock, or condemn what it references. A characteristic of satire is strong irony or sarcasm paired with parody, exaggerations, and comparisons. Satire is identifiable in many artistic forms of expression, including literature, internet memes, plays, commentaries, television shows, and media such as lyrics.

Monopoly

The monopoly game was created around 1903 by anti-capitalist Lizzie Magie, who hoped would explain the negative and usually unfair and luck-based aspects of the capitalist system and private monopolies, according to Mary Pilon's New York Times article named "Monopoly's Inventor: The Progressive Who Didn't Pass 'Go'". The game works by having players roll two six-sided dice in order to move around the board, purchase and exchange properties, and develop them with houses and hotels. Players then gather rent from their opponents, with the objective being to drive them into bankruptcy. Currency can likewise be picked up or lost through Chance and Community Chest cards, and duty squares; players can wind up in prison, which they cannot move from until they have met one of many conditions for release.

King C. Gillette, however, by playing Monopoly in real life, was able to condition society's grooming costumes fundamentally and, therefore, its ideas on body hair, with the mere objective of making money in mind, by doubling his target audience, without thinking or carrying about the implications that his greed could have, therefore, quite comparably to a game.



Advertisement

Within the context of the text of which the illustration goes along with, it is quite humorous to evidence the fact that an object that people bought at their free will, the magazine, essentially became a spotlight for publicity in which people were looking forward to consuming.



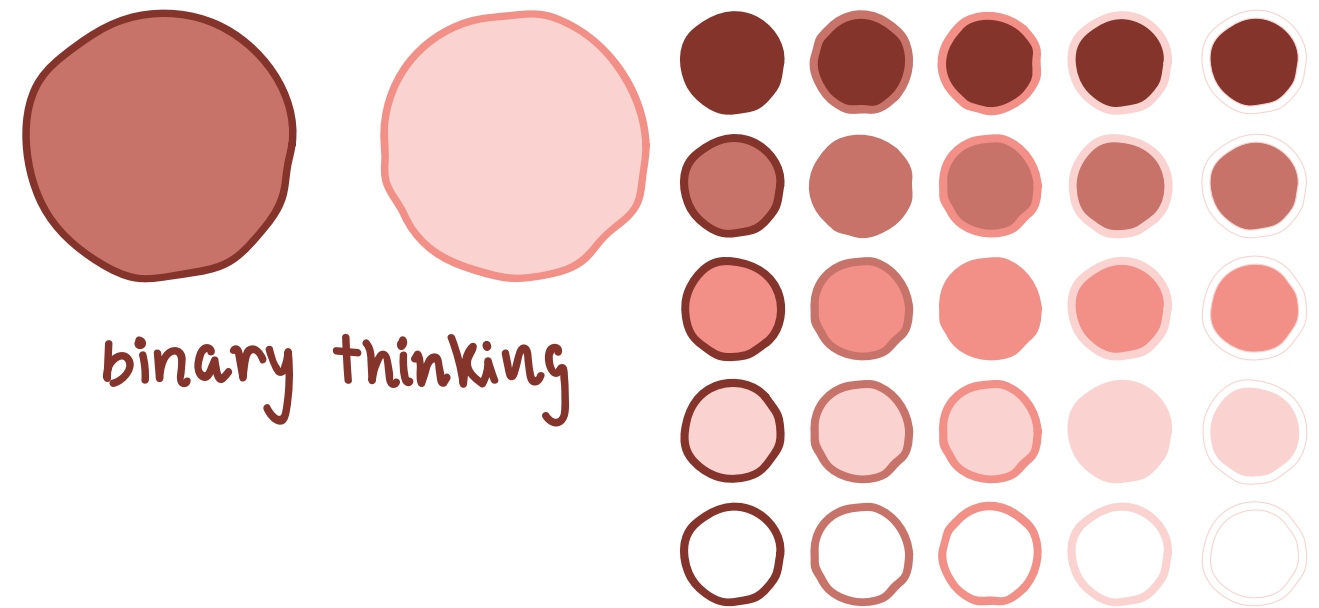
10.2.6. Metaphor

A metaphor, according to merriam-webster.com, is a figure of speech that invokes one thing by referring to another for rhetorical purposes. It aims to provide (or conceal) clarity or identify tight connections between two ideas. A metaphor is applied when a comparison is made ambiguously between two parties, attributing the properties of one thing to another in a way.

"Visually, the metaphor presents an implicit comparison between two elements, similar or not, that share a certain quality. They become more interesting by linking family references to unfamiliar references." (Hall, 2007, p.38).

Binary thinking

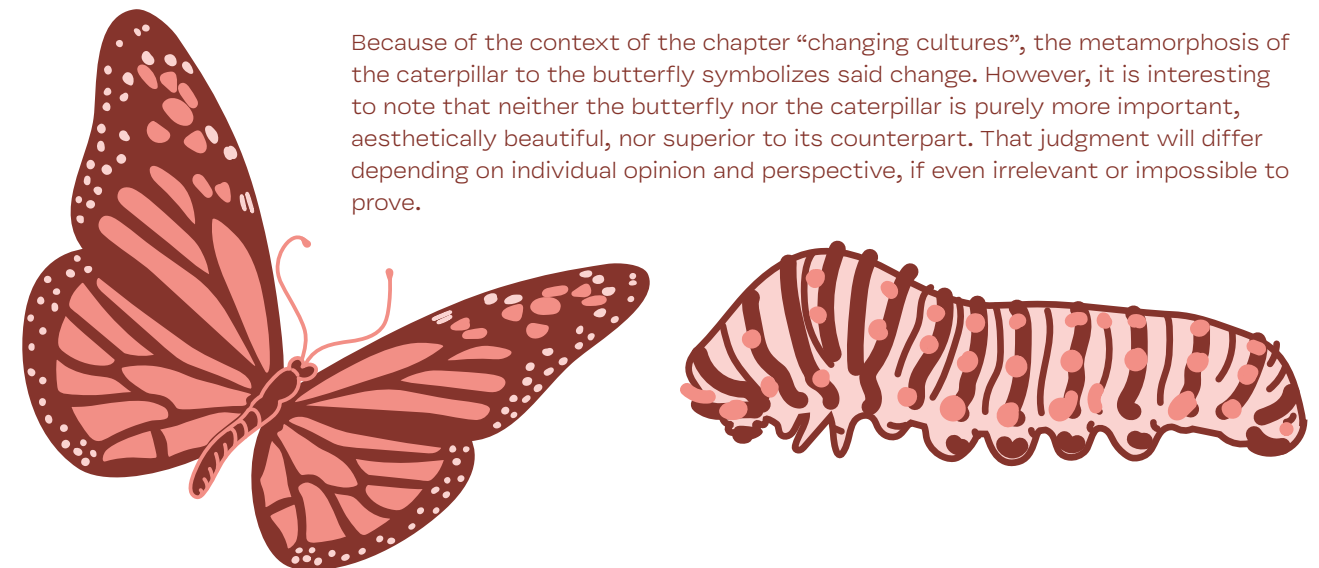
In a discussion where we observe how the status quo encourages categorizing people in a binary way, it is essential to try to show how limiting and also inaccurate that may become. So in efforts to illustrate the argument, we can observe how, while also acknowledging that the polar sides of one's spectrum do exist and do include some people, we can get a more accurate perspective on the world if we do recognize people and the way they present themselves as a spectrum where everyone is adequate in their gender no matter how much body hair they have.



the world

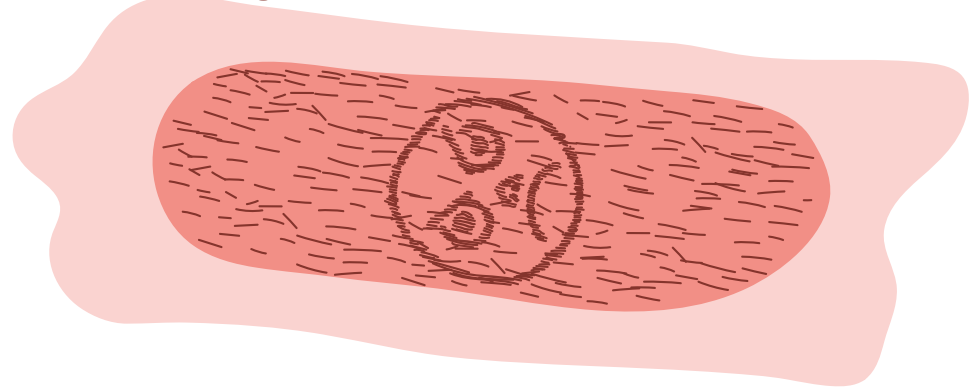
Butterfly

Because of the context of the chapter "changing cultures", the metamorphosis of the caterpillar to the butterfly symbolizes said change. However, it is interesting to note that neither the butterfly nor the caterpillar is purely more important, aesthetically beautiful, nor superior to its counterpart. That judgment will differ depending on individual opinion and perspective, if even irrelevant or impossible to prove.



Wax strip

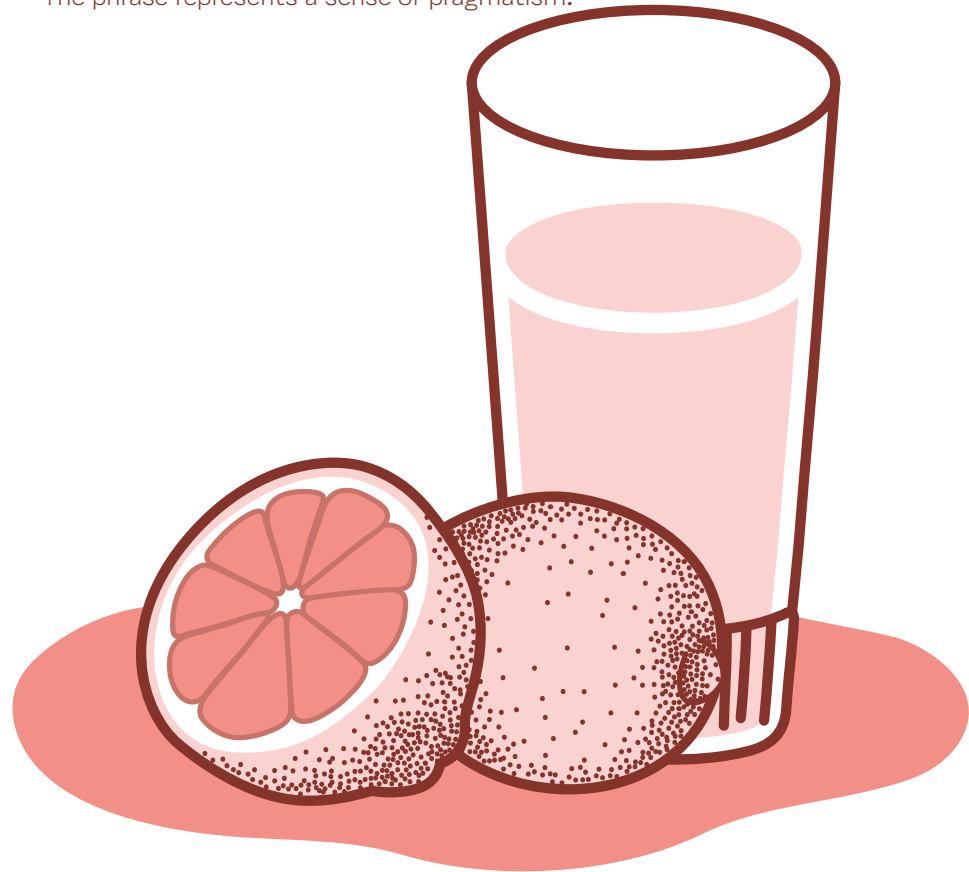
While the hair on someone's wax strip cannot express emotion explicitly, the illustration pretends to convey that the removal of hair based on the embarrassment of the self creates a negative relationship between us and our bodies. The message also reflects the sentiment of the text it accompanies.



Lemonade

In chapter Pragmatism, the illustration in question portrays the saying “making lemonade out of lemons”. The phrase first started gaining traction by a citation of a Christian anarchist writer named Elbert Hubbard in a 1915 obituary he wrote and published for Marshall Pinckney Wilder, a dwarf actor. The obituary, entitled The King of Jesters, praises Wilder's optimistic attitude despite his disabilities: “He was a walking refutation of that dogmatic statement, Mens sana in corpore sano. His was a sound mind in an unsound body. He proved the eternal paradox of things. He cashed in on his disabilities. He picked up the lemons that Fate had sent him and started a lemonade stand.”

The phrase represents a sense of pragmatism.



10.2.7. Allegory

An allegory characterizes as a metaphoric narrative in which the literal elements indirectly reveal a parallel story of symbolic or conceptual significance.

As a figure of speech, an allegory is a narrative in which a character, local, or occasion utilizes to convey a more extensive message about issues and occurrences regarding real life. Allegory is generally registered from the beginning of time in various art forms, primarily because it can promptly outline or explain complex thoughts and concepts in a manner that becomes comprehensible or striking to the audience in question.

Authors usually utilize allegories as a figure of speech that represents somewhat concealed or complex interpretations through connotative illustrations, actions, imagery, or events, which together convey the moral, spiritual, or political significance the author wishes to portray.

Piggy

There are several stereotypes related to pigs, which are explained by poor husbandries, such as “sweating like a pig” and “pigs being filthy animals”. In reality, pigs use mud as a way to regulate body temperature, since muddy water evaporates at a slower rate than clean water, especially helpful since they do not have functional sweat glands. The layer of mud also acts as sun cream or as an insect repellent, between other advantages. Paradoxically then, wallowing in mud may make for clean rather than dirty skin. In the chapter in question, the theme discussed explores how body hair, in the same way, is linked with dirtiness while, when scientifically analyzed, might not be the case.



Non-binary model

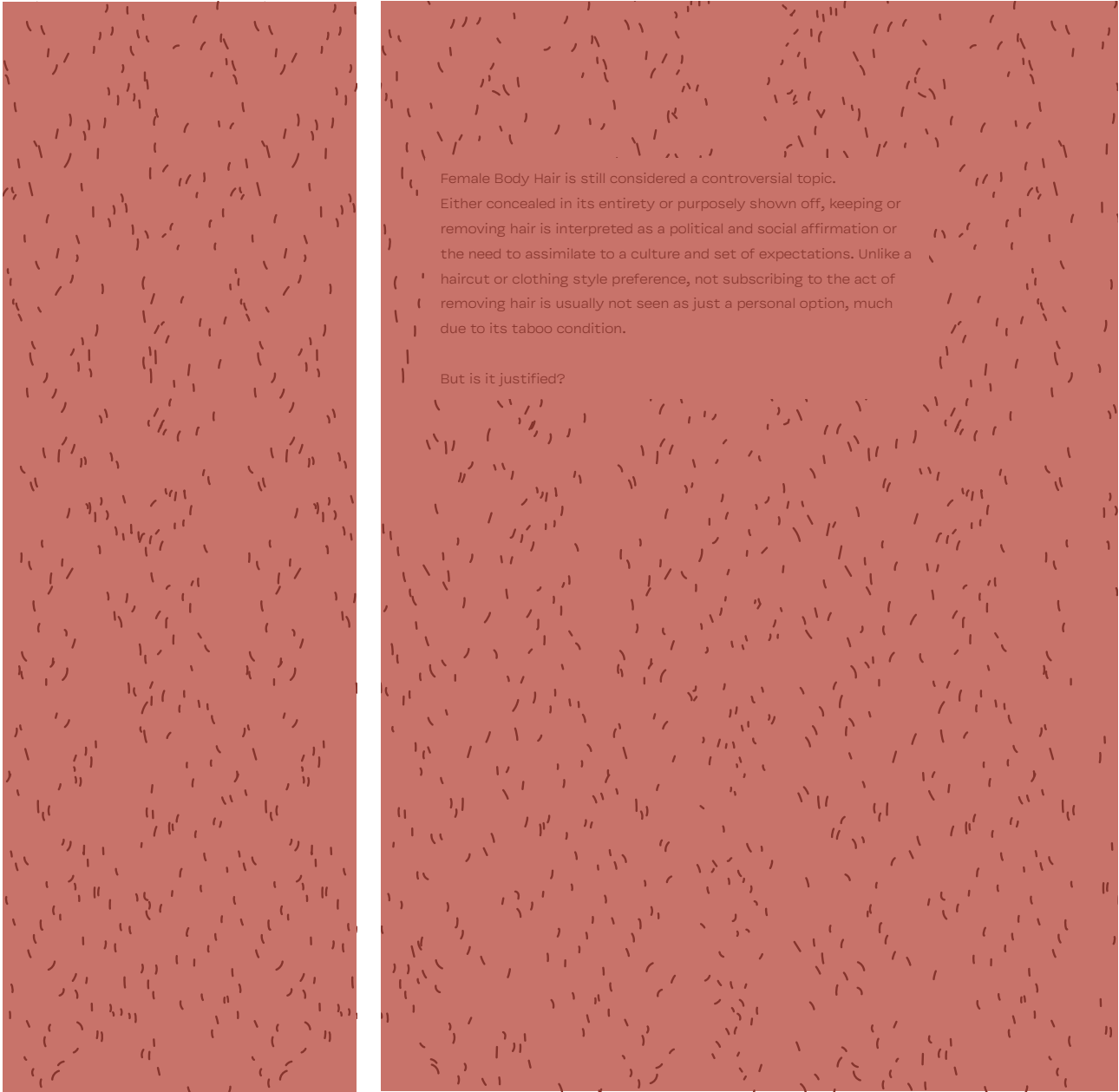
Rain Dove Dubilewski, born 1989, is an American model, actor, and activist, best recognized for their work in subversive fashion, as a gender-nonconforming model, posing alternately as male and female in photoshoots, productions, and runway shows. By using them as inspiration and reference, the illustration in question aims to symbolize the chapter Double the People, Double the Profit in a more literal way, while also illustrating how men and women are not that far apart but expected to behave and present themselves in such different ways.



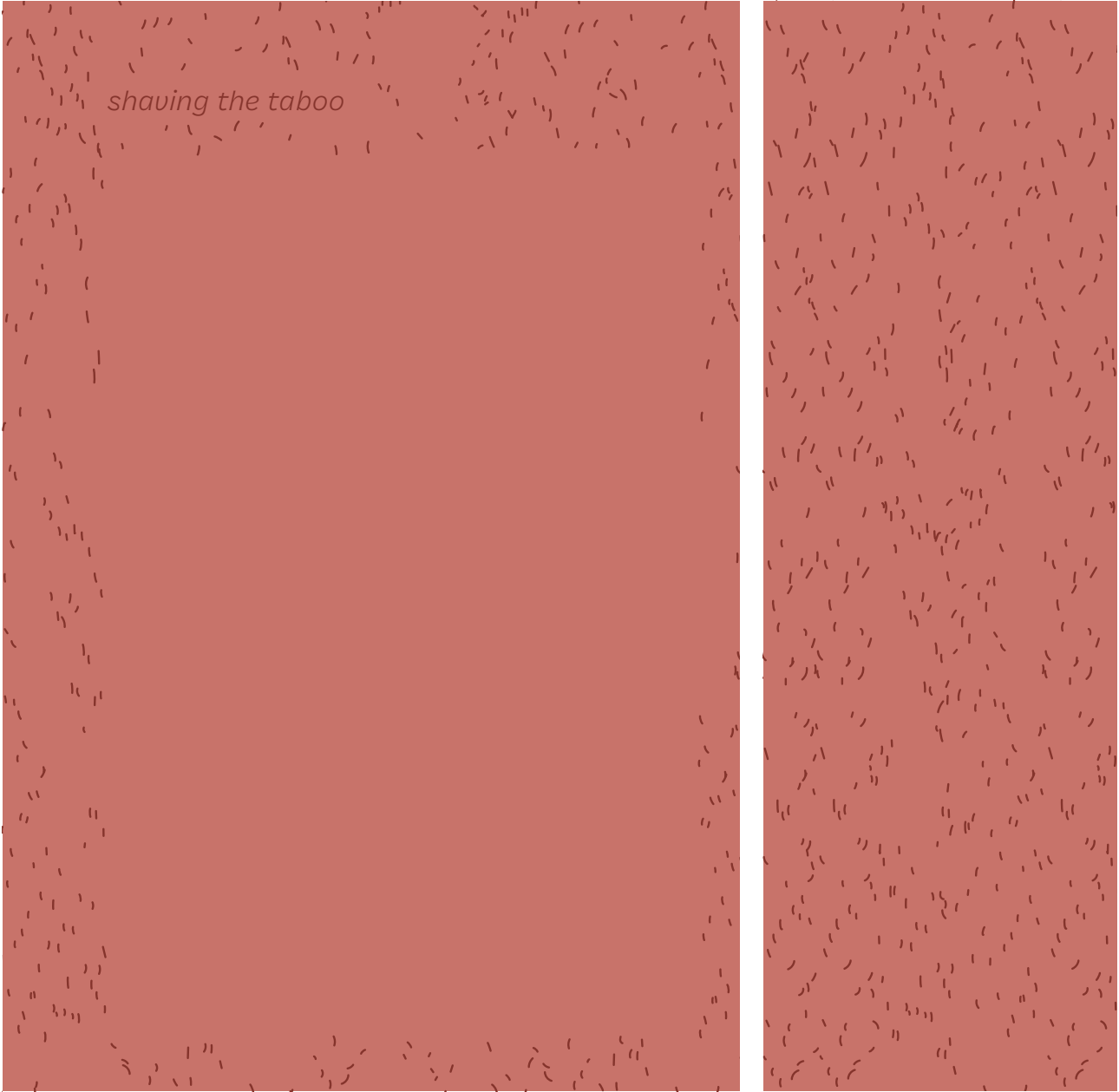
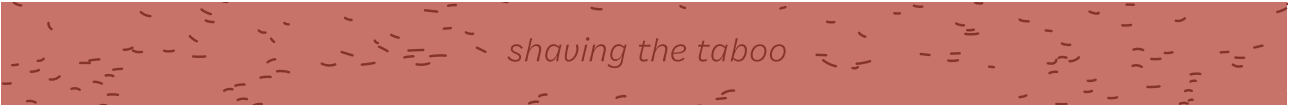
Rain Dove; 11th of may, 2017
Dove, R.(2017). Facebook Post. Searched on June, 2020 at <https://pt-br.facebook.com/raindovemodel/photos/same-person-same-outfit-cost-and-color-same-day-different-perceived-worth-i-took/1994576527437803/>

11. Cover and Title

For the cover, it was chosen a minimal aesthetic that would captivate the interest of the reader. The texture of the matte varnish skipping on the hairs try to replicate the texture of natural, not shaved skin. Utilizing different senses can amplify the interest and immersion experience that an object can provide. This simple yet effective technique will allow the book to stand out.



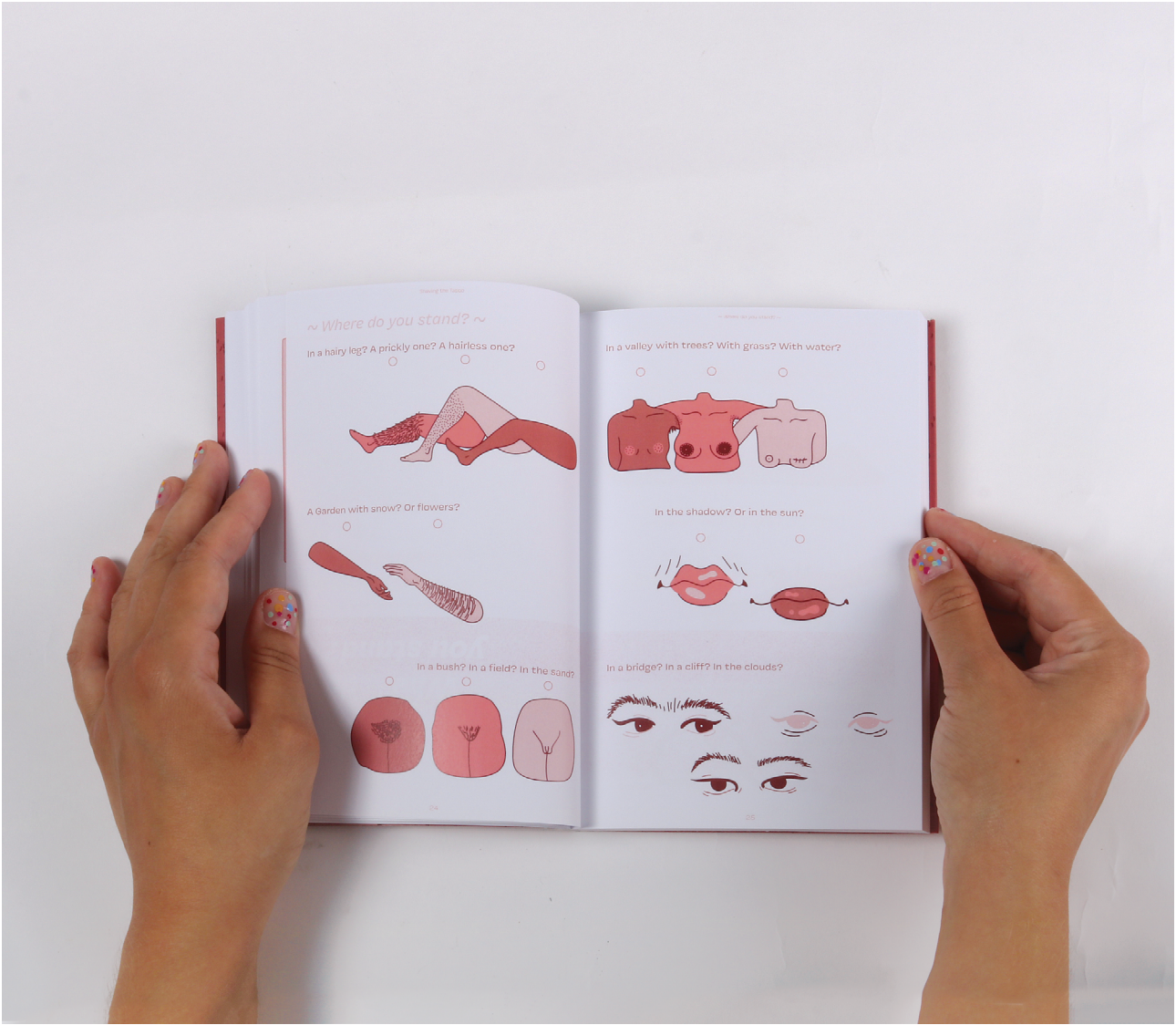
Finally, the title: “Shaving the taboo”. With a title, it is important to represent the book’s content. This particular title aims to preserve ambiguity to hopefully keep the buyer or reader interested in actually reading the book “Shaving the taboo” refers to the subject “shaving body hair” – substituting “body hair” with “taboo” –, while simultaneously representing the book’s intent of “removing the taboo” – replacing “removing” with “shaving”. The act of “shaving the taboo” declares that the book will be about what there is to know about female body hair – its history and origins, its connotations and implications. The intent of “shaving the taboo” announces that the book aims to remove the stigma that body hair has.

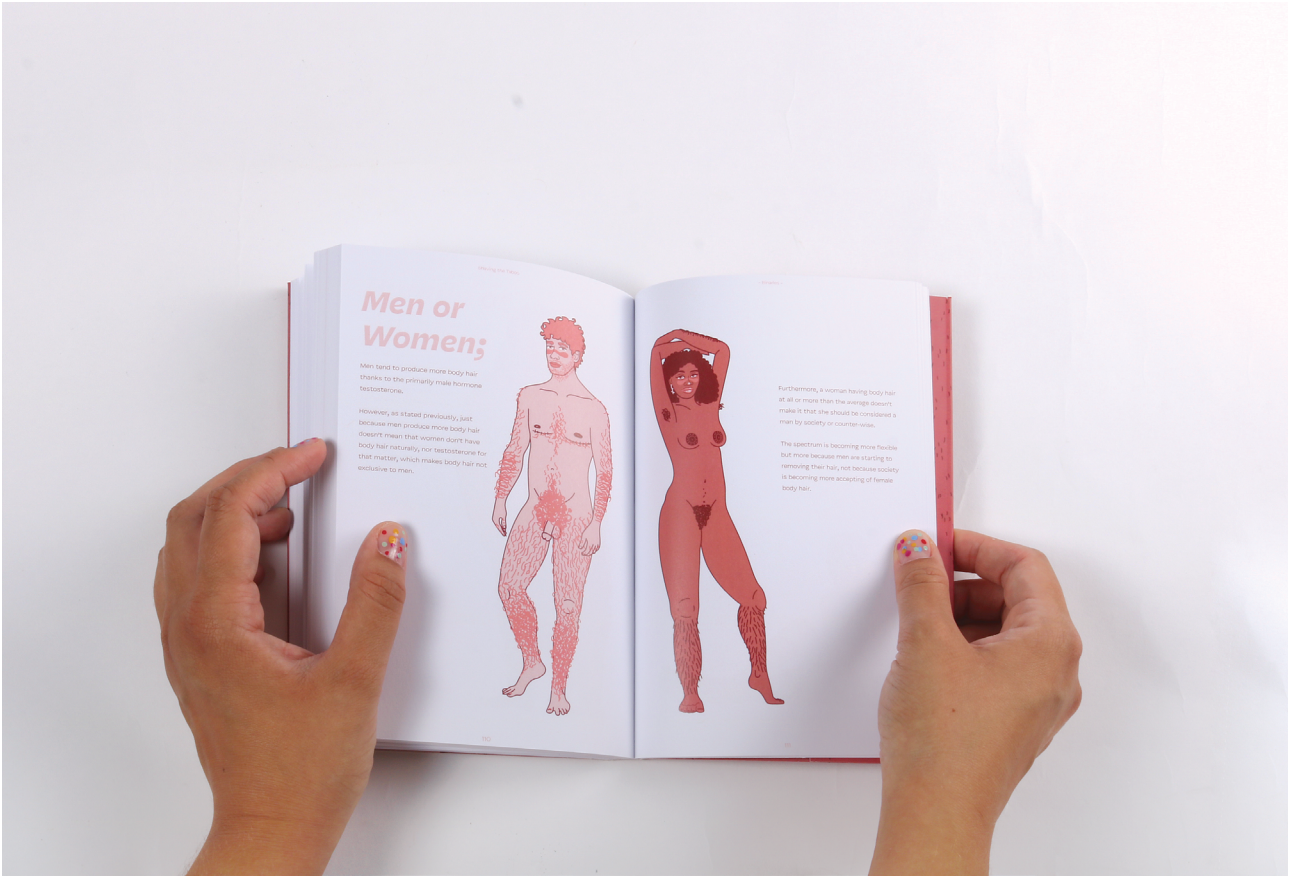
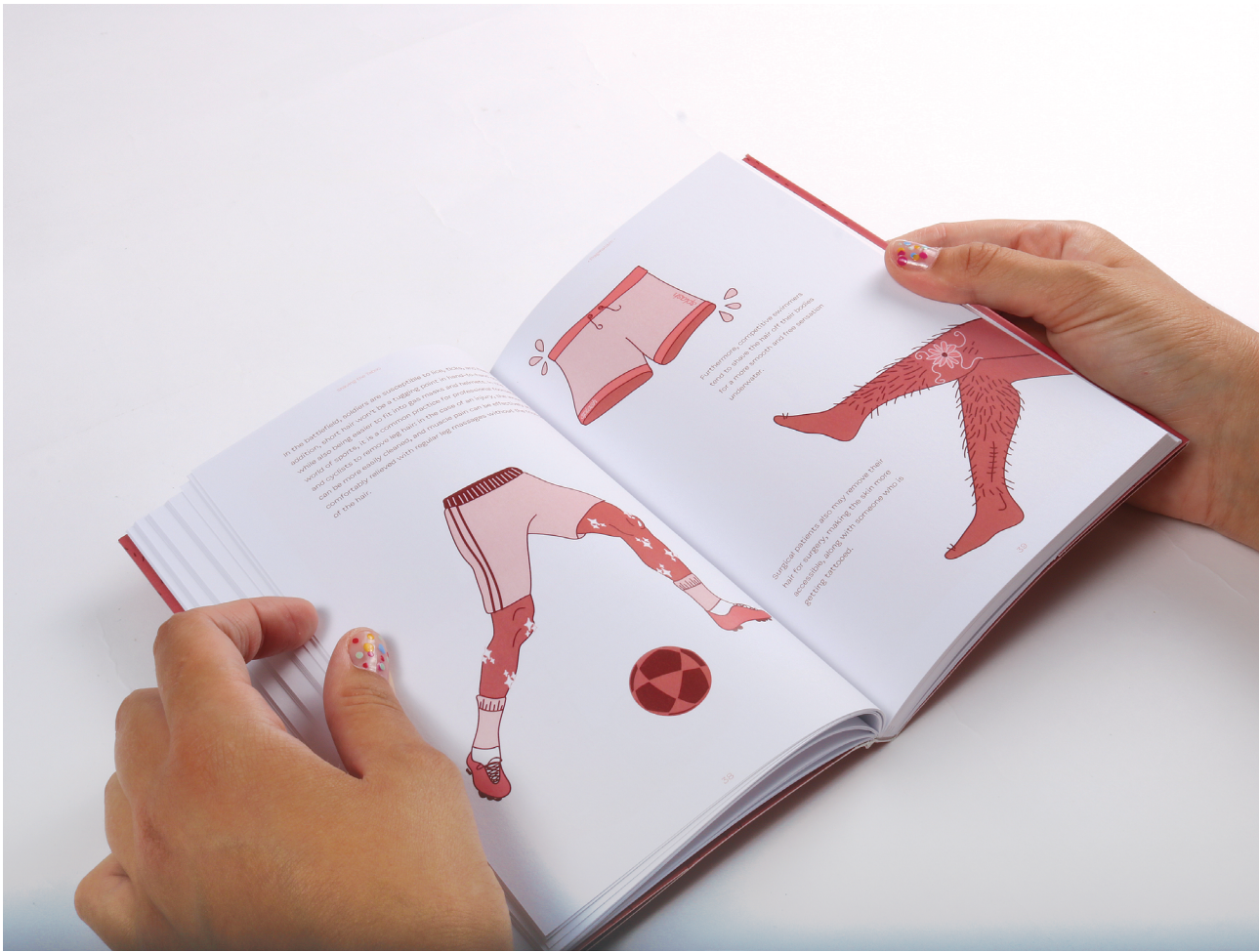
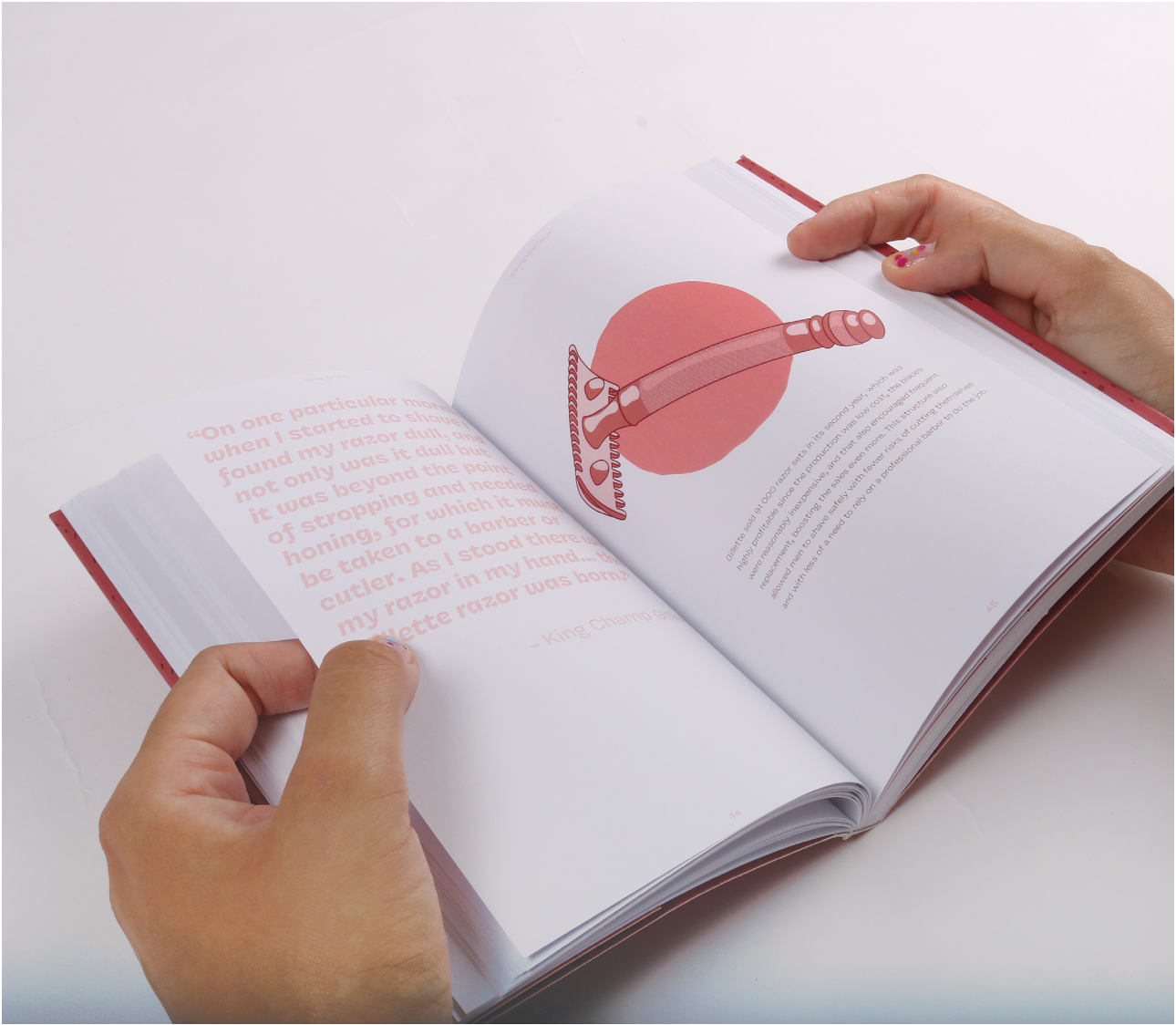


12. Photographs of the Prototype













Outcome

13. Conclusion

13.1. Mishaps and Setbacks

A lot of challenges arose during the development of the project. However, those challenges have been great teachers, coaching through the best methodologies and overall helping highlight the weaker points of the project in order to better improve it.

A lot of trial and error went into finding the ideal aesthetic and format of the book. Initially it was projected that the book would mainly focus on the image instead of the text, with big illustrations covering the page and with one or two paragraphs per spread. However as more research progressed, the harder it became to explain in a concise and clear way such complicated and intricate concepts, specially regarding the historical and physiological analysis portion of the book. The layout of the book became an issue, the text didn’t seem to belong in any space of the spread, the illustrations became abstract and weren’t efficient enough to platform the message. Additionally, the detail of the illustrations were aesthetically pleasing but didn’t add to the comprehensiveness of the book. So the illustrations were scaled down and detail was simplified, turning the art not the main vehicle of information but rather a support to the text and its ideas. These changes also aligned with the research made about both the subjects of chapter 6 and chapter 7., which only makes it imperative to recognize that a previous and thorough investigation about already existent and successful examples can lead to a better result with less trial and error.

Another setback revolves more on the presentation, finding the right color palette and text presentation, initially it became a challenge to reduce the illustrations into 4 shades of the same color, especially when depicting objects and nature that did not fall into the pink and brown spectrum, but the introduction of random colors in specific illustrations throughout the book broke the optical consistency and actually didn’t add to the visual appeal of said illustration in a meaningful way that would compensate sacrificing said consistency. Additionally, the desire to balance consistency and unpredictability was a hard one to achieve. The main motivation behind it was to resume more abstract and complicated concepts, while keeping the reader engaged and compelled to read, with a cohesive and organized aesthetic. So initially the text was organized in paragraphs that would be scattered throughout the page layout, which made the narrative hard to follow and loose a sense of organization. By following the examples set in chapter 7., it can be recognize that the books, although varying in presentation, stick to one text margin that can later vary in size or in quantity, keeping it already dynamic.

In conclusion, the ambition to achieve a design that feels and looks dynamic and interesting cannot be the only driving goal if someone wishes to also transmit rather complex ideas. Legibility doesn’t always have to be a priority, however, it should be considered if the context of the project does requires it. Additionally, breaking several “rules” when it comes to organizing the layout can make the changes redundant, since it is possible to achieve a dynamic composition while still valuing consistency.

It is also worth mentioning that in the conception of the project, the COVID-19 pandemic took place and it’s still affecting the world in the time of writing, so the book model took more time than expected to be produced, along with other complications that came with mandatory quarantine, such as getting second opinions of the project from the group the book was aimed at, which could have been complementary.

13.2. The Answers

Although sometimes nonlinear, the creative and research process complimented each other when searching for the answer to the question “how we combine those objectives in one coherent piece of communication”, referenced in the chapter 2.2.. Despite the desire to spread a message in a very instant and sharable way, that immediacy can force us to lose detail and, in the conversation that we are trying to create, context, nuance and complexities are required to explain and throughly convince the audience. While a slogan or a catchphrase can become easier to repeat and share, we don’t want people to repeat ideas or concepts from peer pressure, we should strive to inform the public and help them think and reach their conclusions consciously and willingly, or we run into the risk of spreading miss-information. And the book, more than just making the reader learn about the subject of female body hair, invites them to think critically, challenge what they hear and what most people might see as common knowledge, show them how interesting and liberating can be to understand the origins of customary practices that most people indulge in or re-enforce onto others, trust research and science to form opinions, interact with arguments from both sides of a given subject, and finally claim the power of choosing for one’s self. Whether the reader keeps their grooming costumes or changes them, the main message is to do them from a place of comfort, self acceptance and without pressure from others. These objectives arose as the research about female body hair progressed, so the initial format that was envisioned had to be revised. The information found and provided made it impossible to condense predominantly in illustrations.

Subsequently, new formats were found that could accommodate information and keep it engaging and mentally stimulating. Additionally, a digital and market based campaign about the book could be developed to later on serve the instantaneous purpose, making it more sharable without compromising the rigorous research and arguments provided.

Essentially, “we combine those objectives in one coherent piece of communication” by researching the subject in question thoroughly, understanding the density of the message, finding projects that successfully accomplish what we strive to, using communication tools that are appealing and comprehensive, and by having a passion for the subject which will guide the project through the right direction.

13.3. The Unsolved Questions

As stated in the beginning of the report, not a lot of consistent data is known about female body hair and about what women think of themselves. Ideally there would have been a set location to focus on – a country or even continent –, an age based analysis, and a consistent study of women’s opinions throughout generations, but unfortunately no data was found that would be that consistent. In fact, the main motive behind the project being written in English lies on the global nature of the information provided, making more sense for it to be more accessible to read widely since it concerns realities form around the world. Since the Masters is in Communication Design and the platform chosen is project and not thesis, it wouldn’t make sense to conduct an independent data research on body hair, as it doesn’t reflect the area nor the format of the Masters.

13.4. Thank You

I want to thank my supervisor, Ana Raposo, for allowing me to pursue my project freely and aiding me through the process of a Masters Degree. I would also like to thank professor Emílio Remelhe for borrowing several books which helped me find the ideal format for my project.

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