

Chapter 1 : Gender and Power: Facilitation: Chapter 3: Women's Bodies and Beauty Ideals

Women's Ideal Body Types Throughout History. During the Han Dynasty period of Chinese history, feminine beauty meant delicate, slim bodies with a radiating inner glow.

In the story Snow White, the protagonist Snow White is described as being "white as snow, as red as blood, and as black as ebony wood" and "as beautiful as the light of day. On the other hand, the antagonist of Brothers Grimm fairy tales is frequently described as ugly, relating beauty with goodness and ugliness with evil. Starting almost years after the Grimm Brothers wrote their fairy tales, the Walt Disney Animation Studios adapted these tales into animated feature films. About 40 percent of Disney films made from had "only dominant cultural themes portrayed. In mass media[edit] Mass media is one of the most powerful tools for young girls and women to learn and also understand feminine beauty ideals. As mass media develops, the way people see feminine beauty ideals changes, as does how females view themselves. Images of women can be virtually manipulated creating an ideal that is not only rare but also nonexistent. When physical beauty is idealized and featured in the media, it reduces women to sexualized objects. Despite these findings, there is a strong desire to fight existing beauty ideals. Because users have the opportunity to shape and edit their photographs before sharing them, they can force them to adhere to the beauty ideal. Western cultural standards of beauty and attractiveness promote unhealthy and unattainable body ideals that motivate women to seek perfection. A negative body image can result in adverse psychosocial consequences, including depression, poor self-esteem, and diminished quality of life. Body dissatisfaction has been found to be a precursor to serious psychological problems such as depression, social anxiety, and eating disorders. Some of these extreme measures include limiting their food intake, and participating in excessive physical activity to try to achieve what is considered the "ideal beauty standards". One aspect of the feminine beauty ideal includes having a thin waist, which is causing women to participate in these alarming behaviors. When trying to achieve these impossible standards, these dangerous practices are put into place. These practices can eventually lead to the woman developing eating disorders such as anorexia and bulimia. As achieving the "beauty ideal" becomes a more popular phenomenon, these eating disorders are becoming more prevalent, especially in young women. How well a woman follows these beauty ideals can also influence her social status within her culture. Physically altering the body has been a custom in many areas of the world for a long time. For example, decorating the body with tattoos is a symbol of attractiveness and status in the Japanese culture. In Burma, Padung girls from the age of about five years, have metal rings put around their necks. This practice is done to produce a giraffe like effect in women. This practice is dying out, but these women would eventually carry up to 24 rings around their necks. A neck with many rings was considered the "ideal" image of physical beauty in this culture. In Europe, the corset has been used over time to create a tiny waistline. In Europe, a tiny waistline was considered "ideal" for beauty. After the revolution of , this practice of foot binding was ended. The idea of what is considered the "ideal" of beauty for women varies across different cultural ideals and practices. A more common ideal is for females to have the "three white things". These "things" or traits refer to skin, teeth, and hands. This leaves three other areas to embark on color including the cheeks, lips, and nails. Within Western cultures, having a smaller waist and bigger hips has a large influence. This differs in Eastern cultures. During the Renaissance era, blonde hair and fatter bodies were idealized. They wore corsets to reduce their waistline, and bustles and petticoats that magnified their buttocks. Farrah Fawcett and Cher in From the s up to the s, women aimed to look skinny. Tanned skin also became popular. The decade also epitomized over-the-top fashion. The kaleidoscope of gender: Prisms, patterns, and possibilities. The Kaleidoscope of Gender: Prisms, Patterns and Possibilities Third ed. Journal of Feminist Family Therapy. Retrieved October 26, , from [http:](http://) The effect of experimental exposure to images of dolls on the body image of 5- to 8-year-old girls". Theorizing the relationship between the body, embodiment, and contemporary new media". Encyclopedia of Gender in Media. International Journal of Eating Disorders. Psychology of Women Quarterly. Retrieved March 23,

Chapter 2 : How women's 'perfect' body changed through history

Body & Beauty Standards. With images of ideal beauty bombarding us daily, it is easy to forget that standards of beauty are arbitrary and they vary greatly both from one culture to another and over time.

Story highlights Ideas about female beauty are constantly changing and have been for 23, years Yet the impact on body image remains the same, experts say CNN Hidden in the halls of the Fashion Institute of Technology in New York are historic textiles and glamorous garments, many of which hold secrets from years past. Fashion and Physique , " about the history of the idealized body type in fashion, which is on display until May. Read More Thousands of years ago, sculptures and artworks portrayed curvaceous, thickset silhouettes. More recently, in the late 20th century, thin, waif-like models filled the pages of fashion magazines. Now, shapely backsides are celebrated with "likes" on social media. Perceptions of beauty throughout history The "Venus of Willendorf" figurine dates to about 25, BC and is considered a masterpiece of the Paleolithic era. Some historians point to the 4-inch statuette as a representation of idealized female beauty at the time. Hide Caption 1 of 11 Photos: The 6-foot-tall statue is commonly thought to represent Aphrodite, the ancient Greek goddess of sexual love and beauty. Hide Caption 2 of 11 Photos: The oil painting is an example of how the painter often depicted women with curvy, full-figured bodies. Perceptions of beauty throughout history A photo of Bianca Lyons, circa Hide Caption 4 of 11 Photos: The full-length illustration depicts a fashionably dressed flapper with a slender body. Hide Caption 5 of 11 Photos: Hide Caption 6 of 11 Photos: Perceptions of beauty throughout history Lesley Lawson, known as Twiggy, in She was famous for her lean body type, which became a popular image in fashion magazines during that time.. Hide Caption 7 of 11 Photos: Perceptions of beauty throughout history Supermodel Naomi Campbell walks the runway in During this era, slender yet strong supermodels became idealized images of beauty. Hide Caption 8 of 11 Photos: Perceptions of beauty throughout history Supermodel Kate Moss, photographed for Calvin Klein in , had a slim body type -- often described as waif-like -- that became popular. Hide Caption 9 of 11 Photos: Perceptions of beauty throughout history Reality star Kim Kardashian, in , who often poses in a way to showcase her posterior. The term " belfie " -- a butt selfie -- was reportedly coined by Kardashian herself. Hide Caption 10 of 11 Photos: Perceptions of beauty throughout history Body image experts are hopeful that a new era will usher in more such body-positive images and attitudes. In , toy manufacturing company Mattel announced the expansion of its Barbie Fashionistas doll line to include three body types -- tall, curvy and petite -- as well as a variety of skin tones and hair styles. Hide Caption 11 of 11 Prehistory: Experts have long debated whether the figurines symbolize attractiveness or fertility. In ancient Greece, Aphrodite, the goddess of sexual love and beauty , was often portrayed with curves. A statue commonly thought to represent Aphrodite, called the Venus de Milo , depicts small breasts but is shaped with a twisted figure and elongated body, characteristic of that time period. Artists continued to portray the "ideal" woman as curvy and voluptuous all the way through to the 17th and 18th centuries. The 17th century Flemish painter Peter Paul Rubens was even the namesake of the term " rubenesque ," meaning plump or rounded, as he often depicted women with curvy body types. Corset training, a celebrity weight loss trend, largely busted To achieve this in reality, the corset became a popular undergarment among women in the Western world from the late Renaissance into the 20th century. The 18th-century stay mirrored a cone-shaped silhouette, but by the s, shorter stays emerged, resembling proto-brassieres, which complemented the new fashion trend of high-waisted dresses. A coy, blushing nude could be a masterpiece, but his challenging figures were considered more pornographic than artistic. Hide Caption 2 of 10 Photos: Unnatural and difficult to hold, they were an obvious departure from the natural, modest ones adopted by nudes until that point. He wanted to make the familiar strange, as it were, and ask us to look again at the human figure. In , he was permitted to make nude studies of newborns and their mothers at a Vienna hospital to explore the themes of maternity and pregnancy. Four of these pieces will be on display as part of the exhibition. What they were searching for was a truer account of the human experience, human desire, and human emotions.

Chapter 3 : Body Image of Women Depression, Eating Disorders, Self-Esteem

Most women weren't able to worry about having a skinny figure and the perfect clothes, so the ideal body type became slightly more full. Because of a lack of resources, and then the rationing of World War II, women had to get creative with their clothes.

View the BMI Graph With the rise of mass media throughout the 20th century, the popular image of women in America has undergone a substantial change. From Marilyn Monroe to Kate Moss, the body shapes of the most admired models have remained consistently slimmer than that of the average American woman, representing a nearly impossible ideal. This has resulted in a severe rise in weight anxieties and negative body image among women and girls. Dissatisfaction with weight is nearly universal among women, while dieting is pervasive. Girls as young as 6 are commonly unhappy with their weight. This trend has likewise been reflected around the world wherever this media culture has become dominant. The Gibson Girl The Gibson Girl, a creation of illustrator Charles Dana Gibson, was a synthesis of prevailing beauty ideals at the turn of the century. The incongruous and exaggerated look was achieved by way of corseting, pinching the torso and waist significantly. Gibson Girls were portrayed as up-to-date on fashion and style, as well as physically active and in good health. Following World War I, this idealized image gave way to that of the less prim and more informal flapper girl. The archetypal flapper was an immature young woman – a teenager or young adult – who was scantily-clad and had little regard for uptight behavioral norms. They were often described as independent, wise-cracking and reckless. Their easygoing style represented a rejection of the Victorian style and also came to emblemize widespread disagreement with the Prohibition movement. Their appearance was one of boyishness and androgynous youth, with minimal breasts, a straight figure without any corseting, and shorter hair. Flashing of the ankles, knees and legs was a common feature of flappers – dresses and skirts in the style were designed to be loose and reveal the legs when women would dance to jazz, popular among flappers. Bare arms were likewise nearly universal. Larger busts were frowned upon, and bras were made to tighten so as to flatten the chest. Blush, dark eye makeup, and substantial lips were in style, as well as tanning; a sporty and healthy appearance was prized. The ideal of thinness and an enhanced appearance often drove women of the s to diet and exercise in order to achieve this look, as well as buying cosmetics. The look to aspire to was increasingly depicted in advertisements. This freewheeling lifestyle came to an end with the onset of the Great Depression. Though short hair remained commonplace, skirts once again became longer, and clothing that showed off a natural waist was in style. Shoulder width was particularly emphasized, and the prevailing shape at the time became starker, highlighting the specific contours of the body rather than draping and disguising them in softness. And in contrast to the lean boyish flapper style, women now aspired to become more curvaceous and emphasize their feminine figure. In particular, advertisements now told women how they could avoid a too-skinny look. In this era, the celebrity image was almost within reach of the average woman. While American women had an average BMI of Post-War The ideal body image for women remained fuller-figured in the post-war period of the s. A busty, voluptuous hourglass look was prized, as exhibited by models such as Marilyn Monroe and Grace Kelly. However, this expansion in options now meant that women were expected to take full advantage of beauty products and never leave the home without looking their best. Along with a well-composed overall appearance, flawless skin was now expected as well. Rather than curvaceous figures, thin and androgynous women were now prominent, somewhat recapitulating the flapper look of the s. Twiggy, a major supermodel of the s, embodied many of these seismic shifts in idealized body types. In contrast to the full-figured and voluptuous Monroe and Kelly, the lb Twiggy had a minimal chest, a slight frame, short hair, and a boyish look. This new form of beauty abandoned all curves and any hint of a mature look, instead appearing almost prepubescent. The era also saw the rise of diet pills, which often used potentially dangerous amphetamines to suppress the appetite. Actress Farrah Fawcett and her layered hair and one-piece swimsuits also rose to prominence as a sex symbol of the time. Supermodels and Hardbodies While the s thin ideal persisted, there was now also an increased emphasis on fitness. Toned but not overly muscular bodies were now prized, and aerobic exercise shows and videotapes became a widespread trend –

dieting was no longer the only way that women were expected to keep a perfect figure. The most popular fashions included headbands, tights, leggings, leg warmers, and short skirts made of spandex or other stretchy materials. For the average American woman, such a body shape proved difficult or impossible to achieve. While women had an average BMI of 25 in , most female celebrities ranged from The look was epitomized by Calvin Klein advertisements featuring models such as Kate Moss. Throughout the decade, American women continued to face an impossible standard. Celebrities like Tara Reid By the year , the situation was more dire than ever: Women with an average BMI of Bodies in Media The weight and proportion of popular female icons, as measured by BMI, has remained consistently below that of the average American woman for several decades. For comparison, the average American woman had a BMI of As the size of the average woman continued to increase, growing to Ten years ago, plus size models typically ranged between size 12 and 18, while they now span only sizes 6 through Half of American women actually wear a size 14 or larger, meaning that even plus sizes no longer represent the average American woman. Most designer fashions now only range up to size 10 or Overall Trends The American body ideal for women has fluctuated somewhat throughout the 20th century, with alternately stick-thin or voluptuous, busty figures being valued at times. But in recent decades, these two conflicting images appear to have merged into a modern synthesis of what is considered beautiful: Meanwhile, the gap between the size and shape of models and that of the average American woman has only continued to widen. As the average BMI of women has increased, models have remained significantly below this average, often with BMIs of a mere 15 or 16 " considered clinically underweight. The BMIs of celebrity women are only slightly better, most commonly ranging from 17 to The result is that, for a growing number of American women, the image of beauty portrayed in media is simply impossible for them to achieve and potentially unhealthy even if they did achieve it. They are relative to their culture and era, and they shift over time. Just as these body images have changed in America, the ideal of beauty for women can be similar or sometimes much different in other parts of the world. Western Nations English-speaking, European, and first-world Western nations often broadly share in the same conflicting messages of beauty found in America. In Italy, women are extensively objectified in media, and many young women are driven to obtain plastic surgery as soon as they reach the legal age to do so. And in Sweden, an increasing number of upper-class young women are obsessed with their appearance and dissatisfied with their bodies " this group has the highest incidence of anorexia nervosa. In Spain and Mexico, 1 in 4 teen girls are at risk of developing an eating disorder, and they face pressure from those around them to lose weight. Brazilians are known to overestimate the actual size of their bodies, while desiring to be thinner. A substantial portion of the Brazilian population takes appetite suppressants, and numerous models have died of anorexia. However, Chinese women do exhibit a significant fear of weight gain. Twenty-nine percent of Japanese women are now underweight. Elsewhere, Nigeria now has businesses dedicated to helping people put on weight, offering a place where they can do nothing but eat and sleep. In Mauritania, young girls are encouraged to eat to gain weight in order to be more attractive to potential partners. In Cape Town, South Africa, two-thirds of teen girls perceive excess weight as a sign of happiness and wealth. In Karachi, Pakistan, high media exposure has been found to be linked to female body dissatisfaction. Saudi Arabian women both overestimate and underestimate their weight at about the same rates. In India, internalization of media by young women and girls is linked to an increased drive to be thin. Potentially dangerous skin-lightening creams have also become a popular way for Indians to approach a whiter body image. In a longitudinal study of teenagers, the strongest predictors of negative body image were found to be a lack of parental support, negative mood and feelings, and the choice to diet, as well as a lack of support from peers. Girls show higher rates of negative body image than boys, and unlike boys, the intensity of this increases as they age. Another study showed that after women were shown media images depicting the modern thin ideal, they had an increase in anxiety, depression, anger, and dissatisfaction with their bodies. Use of such media has also been found to be associated with symptoms of disordered eating and an urge to be thin. Moreover, as women pursue this thin ideal, they are more likely to become more dissatisfied with their appearance. Most will not be able to attain this ideal and will remain unhappy with their bodies. Perfectionist women, anxious or depressed women, and women with poor self-esteem are especially at risk for developing an eating disorder. At this point, anxiety over body image and

ongoing dieting have become frequent enough to be considered a normal if unhealthy state of affairs among women. In contrast, positive relationships and acceptance from friends are associated with a healthy self-image. As the belief in thinness being important to relationships with friends decreased, positive self-image increased. The Health Consequences of Media Exposure Aspirations for thinness can begin to impact girls at a surprisingly young age. Half of girls in 5th grade through 12th grade feel that magazine images have made them want to lose weight. These self-perceptions can directly affect their eating behaviors and health. Ten- and year-old girls who had dieted were shown to have internalized media messages to a greater extent than those who did not diet. Globally, rates of eating disorders in young girls such as anorexia and bulimia are steadily increasing. This has occurred in England, Brazil, Australia, Singapore, and a number of other nations. Fiji is an ideal setting to study the impact of media. Television was not introduced in the remote provinces of Fiji until the mids. Many decided to diet. Efforts to Counter Media-Induced Insecurity In response to widespread negative self-image and unhealthy eating habits among women and girls, a number of business, media, and government entities have launched campaigns to promote positive self-perceptions of weight and appearance. French model Isabelle Caro appeared in Italian ads showing her emaciated body and the consequences of anorexia. The Looking Glass Foundation has also run a series of ads to teach people about the subtle warning signs that someone may be suffering from an eating disorder. And in , the Council of Fashion Designers of America launched a health initiative aimed at helping at-risk models receive assistance and treatment.

Chapter 4 : Body Types Through History | Science of People

A diverse cast of models shows how the standard of beauty for women has changed dramatically over time. Find out more about how our perception of women's beauty has changed.

If you enjoy this website, and would like it to remain open, please make a donation to Kate Tattersall Adventures. This article contains nudity, depicted through fine art and early photography. Research into much of this subject proves somewhat difficult; in such a staid society very little was recorded. However, there is interesting evidence of certain practices and expectations presented below for interpretation. I hope this will satisfy those who are curious about such details, and not offend anyone. Keep in mind, many of the fashion and hygiene requirements were generally for the wealthy, and only a portion of women would have taken any to great extremes, or continued them throughout their lifetimes. Due to the large amount of images used in this article the credits are listed at the end. Thousands of examples are available, I selected a small portion to illustrate my findings. When Queen Victoria was crowned, fashion and art were generally only for the upper-classes. As her reign wore on, the middle-classes grew and copied the gentry. By the late 1800s, even the working poor were doing their best to emulate the elite. Sculptures from the 1800s to 1900s, imitating the classical style. This is a feminine ideal that goes back to the beginning of recorded time. Statues from Victorian times depict women with bare nether regions, and men with pubic hair. The ancient Egyptians customarily removed all body hair, and many shaved their heads; both sexes. This was quite hygienic, reducing the hiding places of parasites and because body hair will trap oils and create odour. In the Greek and Roman bathhouses body hair was stripped off men and women in equal measure. Perseus is recorded as asking a young man why he took such pains grooming his beard, when he removed the hair from every other part of his body. The practical cleanliness side of this was desired, but also to emulate the smooth marble statues the artisans were creating. This standard of perfection spread throughout the Roman Empire, and has remained in the psyche of the Western World ever since. Roman and Turkish style bathhouses carried on the tradition century after century. Oliver, who travelled by direction of the French Republican Government, speaks of the custom, as does Lady Wortley Montague we quote both these authors from memory ; and the former adds, when they have bathed, dressed, and used the depilatory "for like the North Americans and some other nations, they remove all superfluous hairs from the body" and have fallen asleep, they have perhaps attained the summit of their present desires. Body hair trimming and removal is not new, it is something that has become expected of women but not of men, except some rare circumstances. Details of famous and popular nudes from the 1800s to 1900s. In the 1800s through to the 1900s, artists continued to set a pale hairless clean feminine ideal, representing youth, purity, and virtue. The Victorians believed cleanliness was next to Godliness, and with it came morality and the desire to be respectable; it was preached in the churches and taught at schools. One may only speculate at the amount of hypocrisy that went on. Daily bathing became a luxury demanded by the affluent. A bath might include rubdowns with pumice stones, and applying moisturising oils. They insisted on spotless homes, employed maids who cleaned constantly, and heaven forbid if bedbugs, itch mites, lice, fleas, or ticks ever invaded their sanctuaries. These parasites plagued the poor and were a constant threat to the wealthy as well. Fashion plates from the 1800s to the 1900s. Petticoats and then crinolines were used to achieve bell-shaped skirts. Corsets were quite straight sided. Fashion plates typically exaggerate features; waists were depicted as tiny, as were hands and feet. These women were referred to again and again in periodicals and literature, but usually just by that label, no actual names. Clothes were styled with various types of bulky sleeves gigot, flared, pagoda, flounced, and voluminous skirts, making waists look small in comparison. The wealthy could afford bright colours in all the various forms of silk fabric, and they must have glowed and sparkled compared to the vast majority of common people. This is not an article examining all the phases of fashion, but it has to be included to a degree, because women relied on their wardrobes to help create the perfect silhouette of each decade. Note how their hair is built out at the sides. The typical early Victorian era hairstyle was parted down the middle and tied back, often with ringlets or braids at the sides. Washing hair was infrequent, due to the harshness of the soaps, so constant brushing cleaned the long tresses and distributed naturally occurring oil,

along with the application of other oils and perfumes. Women also put puffs under their hair at the sides to give it more volume. This was to create an illusion that their waists were roughly the same size as their heads. Artists made a point of painting their subjects with these proportions. Women also had hair pieces crafted to be fastened to their heads. In the s curled hair became very popular, because the curling iron was introduced first patented in and more elaborate hair styles were expected. Previous to this curling papers or rags would be worn at night by men too achieving limited success. Women with straight hair who desired waves or curls could achieve excellent results with this new curling iron invention, but the heat was damaging to their tresses and sometimes burned their hair, so the reasonable alternative consisted of a hairpiece with curls and plaiting, creating the illusion of spending hours on their coiffures. This fad boomed from the late s to about An assortment of Victorian hair pieces made available for sale in catalogues. There were hundreds of styles, and also custom made choices. They were listed as coiffures complete hairstyles pinned on top and chignons buns and rolls pinned at the nape. Blonde hair was very popular, because it gave young ladies an angelic aura, going nicely with the high moral standards. Brunettes who tried bleaching sometimes ended up with startling shades of red, and dry brittle hair. Dying was achieved to limited degrees using organic compounds like henna, but in the first synthetic dyes were produced from coal tar. This led to cheaper, stable, enduring, and far more varied colours for fabrics, and long lasting black and brownish options for hair through the s and on. Silver nitrate was utilized to darken hair, and excessive use created a purple shade. It was generally ladies who wanted to hide grey hair who tried the dyes that were available. Bleaching continued with stronger and stronger chemical concoctions. The word shampoo was used throughout the s. It originally meant to wash and massage the body. By the late s it can be found included as a sort of scalp treatment, with a vigorous washing and exfoliating. Scurf was a common word for dead skin and dandruff, which would be washed or combed out, oils shampooed onto the scalp and brushed through the hair. By the late s, shampoo could mean to thoroughly wash with soap and water, and included the hair and scalp, with oils or grease worked in as well, and people would shampoo their teeth with charcoal tooth powder. Hair wash was the term used for what we would consider shampoo today, marketed from the late s onward, to clean hair and remove dandruff. By the late s, the word shampoo had evolved into a hair cleaner and washing process, not a body massage or tooth-brushing. Ball gowns, circa s to the s. The ladies perhaps had bare shoulders and necks, but were otherwise covered up. Arms were often sheathed by mitts fingerless sheer sleeves or long gloves. However, women were removing their body hair anyway. Woman using razors obviously was a common practice, because Lola Montez Marie Dolores Eliza Rosanna Gilbert, advised against it as early as the s. Judging by the amount of products available during the Victorian era, depilatories might have been the preferred method for women. Sumptuous and expensive bathhouses in cities offered arsenic and quicklime washes which would chemically burn the hair off. Russian steam or vapour baths were available from the early s for those who could afford them, along with other bathing enterprises of various descriptions. Modern Turkish bathhouses more accurately Irish-Roman were opened in Britain starting in , and within a decade the craze spread to every urban centre. Over of these spas were established throughout the British Isles. Removing hair with a razor was something anyone could do, along with burning hair off with a candle. Almost every woman had a small pair of sharp sewing scissors that served well for trimming. So, the poor would probably remove hair to cut down on smell between infrequent baths, and to aid in keeping body and pubic lice under control, and to ease inspecting for fleas and ticks. Mothers, sisters, or friends, would help each other and look after removing the eggs of head lice nit-picking at the same time. You need only visit a refugee camp or poor village in an economically undeveloped country to witness this going on today. Meanwhile, wealthy ladies were trying to achieve a goddess-like image, and teaching their daughters to do the same. They did this for hygiene, societal, and personal preference reasons. Most husbands never even saw their wives naked, women were almost always wearing at least a chemise or nightgown with silk hose or stockings. British beaches were segregated, both sexes swimming nude up until the s, when the bathing costume gained popularity amongst women and men covering up in the late s. A hairless body was naturally associated with youth, innocence, and purity, all desirable Victorian qualities, especially for brides and young wives who were commonly between 16 and 22 years of age. Only the Realist Movement painted body hair on lower-class female subjects, producing

unpopular work that was considered vulgar. Victorian photos revealing a variety of grooming. The top centre is thought to be the oldest nude image, The models appear robust. Shaved or depilated legs, arms, and armpits, seems to have been the norm for Victorian ladies, perhaps with trimmed nether regions probably for hygiene purposes , and some bare. Of course, women could think for themselves just as they do today, so personal grooming would have come in all foms. The invention of photography proves this from the s onwards. In each decade women posed for nude photos, and by the s bawdy images started appearing. The range of tasteful to obscene images reveal a variety of grooming preferences. The respectable wife of the Victorian Era became known as the angel in the house, who provided love and comfort, and represented purity and all that was good and gracious. Of course the very pale complexion was yet another part of this standard. As I touched on in my article about cosmetics , middle-class and affluent ladies stayed out of the sun, and powdered themselves with products like rice dust, zinc oxide, or pearl powder, which was chloride of bismuth usually mixed with French chalk talc.

Chapter 5 : The Disturbing Effect Our Beauty Standards Have on Women Across the World

To prove our point, we're taking a closer look at body ideals over the last yearsâ€”which shows that, as they say on Project Runway, "In fashion, one day you're in, and the next day you."

These judgments can influence job hiring processes, who people choose to be their friends, and how well someone gets treated by strangers. In this way, beauty circulates as a form of capital and commodity with social, economic, and cultural value. However, these standards are often measured along Eurocentric, white standards of beauty so narratives and ideals of beauty are heavily racialized. Desired traits like a specific eye size, lip fullness, and nose width are premised on Anglicized standards. Your hair is so thick, can I touch it? I love just how tiny you all are! For women of color, our bodies and sexualities are often turned into trends, jokes, and fetishes. As women of color, we should be able to feel our own beauty on our own terms. Having a sense of the historical, cultural, and political contexts of beauty norms allows us to begin unpacking and resisting the structures that make it so damn hard to just love ourselves, love our bodies, and love our looks just as they are. Here are some ways that our beauty ideals reinforce racism. The false logic around biology, genetics, and race tend to also create unattainable fantasies around unrealistic proportions for a body, such as curvy bodies for Latina and Black women that are often associated with toned arms and small waists but big breasts and butt. For women of color, perceptions of body types link to both objectification and hypersexualization. I want to see changes in the expectations and boundaries of how my body is represented and recognized. Despite this preoccupation, Black hair is still super invisible in mainstream media. Rarely are Black women depicted on TV or in movies with their natural hair â€” Black actresses and models are often shown with chemically straightened hair , wigs, or flat-ironed hair. The internalization of colorism the privileging of lighter and whiter skin across a hierarchy , shows up in different communities and cultures. Across East Asia, practices of skin lightening may be tied to expressions of wealth and taste. Whiter skin is a type of capital that indicates class status and also functions as a property value that allows people to gain access to concrete, material benefits that enhance quality of life. Darker skin also gets marked in terms of morality â€” as more threatening and foreign. Today, darker skinned people experience heavier policing and state surveillance. And on the flip side, the fetishization of flawless, dark skin works as an exaggerated overcorrection. Colorism also has its roots in imperialism and colonialism, where whiteness rules. In contexts of colonialism and slavery, lighter skin also has a violent legacy of sexual assault by white men against women of color. In the Latinx community, those with lighter skin may receive preferential treatment in state systems like education, labor, and politics, such as making more money, having higher employment rates, and living in neighborhoods with more resources. The history is entwined with legacies of European conquest and colonization that created a complex racial hierarchy that now disenfranchises Indigenous folks and Afro-Latinx people. These logics of white supremacy become embedded within communities and perpetuate the continued exclusion of those with darker skin. Looking Young and Youthful Beauty privileges youth â€” think about all the anti-aging product lines sold by the cosmetics industry or how models are mostly now in their late teens or early twenties. Young girls and young women of color experience this sexualization within a racialized context. Yet, the interplay of racialization and age show up differently across communities of color and render young women vulnerable in multiple ways. In contrast, Black women are often falsely imagined to be older than they are. We should be allowed to grow up on our own terms â€” allowed our childhood, and also respect. What kind of world do we live in that creates the conditions that loving ourselves unconditionally becomes a radical idea? Her professional background is in designing curriculum and also communications strategy for social justice education initiatives. Found this article helpful?

Chapter 6 : What The "Ideal" Woman's Body Looks Like In 18 Countries | HuffPost

This is what beautiful looks like on five different continents. a deep and lasting cultural impact on both women and men," a to shoe and hair color to mold the photo into the ideal body.

The female body image and what a person should or could look like in marketing and advertising in particular is a controversial issue. It is noticeable that the body size of women as portrayed in mass media has been steadily getting smaller 1. Marketers will often do anything that they can to sell a product and make a profit, and almost anything can be sold if it appeals to our sense of beauty or is considered attractive. There are certainly some very direct messages associated with body weight in the media; celebrities, fashion models and show hosts are often seen as role models, especially by teenagers. They appear to demonstrate what it is to be successful and popular. Their body weight, appearance and beauty are often associated with their popularity and wealth. This is particularly obvious in what is referred to as thin-ideal media, a concept which has been looked at with interest by researchers in the field of social psychology 2. This is something that comes up a lot in fashion magazines, clothing catalogs and pop culture television shows. Thin-ideal media highlights the idea that thinness is a good and desirable thing to be, even if it is to a level that is potentially damaging to a persons health. Beauty sells, and this is somewhat of a problem when the media produce unattainable images for women. Eating disorders are often, though not always and not directly, related to negative body image. While a negative body image may incite a woman to diet in order to lose weight it is not actually negative body image that causes an eating disorder; the sufferer has to be biologically predisposed to developing one. If negative body image alone caused anorexia then every person on the planet would develop anorexia as I am sure we have all at some point felt self-conscious about the way that we look. The fact that not everyone has an eating disorder means that there is something more to it than body image issues alone; that something else is most probably genetic factors. Regardless, negative body image of women and men is not pleasant and it seems unethical that marketing firms should constantly place an unrealistic ideal in the faces of young people. Here is more information about eating disorders. Causes of Negative Body Image of Women There are many factors that may contribute to a poor female body image. We live in a culture where thinness and beauty are highly valued for women and wealth and success are often considered to go hand in hand with a slim figure. Media images of ridiculously thin women are everywhere " television shows, movies, popular magazines. The media often glamorizes a very thin body for women. These are also the pictures that are being shown to teenagers in a time of their lives that they are particularly susceptible to peer pressure and looking good. Due to this influence, poor body image can begin to develop at a very young age. Over fifty percent of 9 and 10 year-old girls feel better about themselves if they are on a diet 3 , even though the Centers for Disease Control and Prevention reports that only 18 percent of adolescents are really overweight. About 80 percent of girls in this age group say that they have dieted in an attempt to lose weight. Likewise some boys as young as grades nine and ten are being found to use anabolic steroids in an attempt to gain more muscle mass. It is more commonly thought that negative body image affects only girls and women, but this is not the case. Men and boys suffer negative body image too, but they are simply less likely to admit to being affected than girls are because it is less socially acceptable for men to admit to caring what they look like. The weight loss industry is very profitable and marketing firms know exactly how to sell products to people with the promise that their lives will be better if they lose weight or buy a certain brand of clothing. Clothing firms use size zero models in their advertisements that are often photoshopped to alien-like dimensions that would be unachievable and unhealthy in any human being For someone genetically predisposed to an eating disorder , dieting caused by a negative body image could trigger one. In addition to leading to the development of eating disorders, a poor body image can contribute to depression, anxiety, problems in relationships, the development of substance abuse problems , and consequently various health problems. Poor self-esteem often contributes to problems in relationships, the workplace, and any area in life that requires confidence. Ultimately a negative body image can lead to unhappiness and depression both of which are also symptoms of low self-confidence. The saddest thing of all is that all of these negative feelings might be being brought about just so some company

somewhere can sell more products. Addressing The Problem of Negative Body Image Changing the way the media portrays women is a long-term goal for many advocacy groups. There are currently national and international efforts to make marketers take responsibility for displaying pictures of men and women that are unrealistic. The truthinads campaign is an example of this and some clothing producers have reacted to public pressure by promising never to use photoshopped models in their catalogs. On the individual level, there are some simple things you can do to improve self-esteem , like focusing on your accomplishments and good qualities, repeating affirmations and working with self-esteem workbooks available in any bookstore. For those with serious anxiety, depression or eating disorders related to poor body image, however, psychotherapy or other mental health treatment is recommended. There is no reason that you should feel embarrassed about low self-esteem as we have all had it at some point. If it is affecting your ability to be happy you should certainly ask for help. Selah House offers Christian eating disorder treatment for women and teen girls. They utilize evidence-based approaches and focus on dealing with the underlying issues to support long-term recovery. To find out more about Selah House and see how they can help, just follow the link to their website.

Chapter 7 : The Media's Effect on Women's Body Image - News - Hamilton College

Just as these body images have changed in America, the ideal of beauty for women can be similar or sometimes much different in other parts of the world. Western Nations English-speaking, European, and first-world Western nations often broadly share in the same conflicting messages of beauty found in America.

Here are the ideal types broken down by place in time: In this era, the ideal woman is described as: Ancient Egyptian society promoted a sex-positive environment where premarital sex was entirely acceptable and women could divorce their husbands without shame. During this time period, the ideal woman was: In this time period, men faced a much higher standard of beauty and perfection than women. In this time period, the ideal woman had: During the Han Dynasty, Chinese culture favored slim women with long black hair, white teeth and red lips. Historically, the Chinese people have favored women with ultra-femininity. A full body, light hair and light skin all were thought of as the superior indications of beauty. Desirably Plump Full-figured Cinched-waist Ahh, the era of the corset. In this time period, women cinched their waists with tight-fitting undergarments to give the perception of the desirable hourglass figure. This time period lasted through the reign of Queen Victoria, considered by many as one of the most influential figures of the time. They wore bras that flattened their chest and wore clothing that gave them a curve-less look. Women even shortened their hair, leaving behind the long-held belief that long hair signified beauty and desirability. Golden Age Of Hollywood c. Fast-forward a decade and the hourglass figure is back. Willowly Long, slim Legs Adolescent Physique Peace, love and thin seemed to be the motto of ideal beauty for women in the s. Athletic Tall Toned Arms This time period brought about an exercise-crazed phenomenon. Workout videos were all the rage, encouraging women to be thin, but also fit. This era also saw an upswing in anorexia, thought by some experts to be caused by an widespread obsession with exercise. Waifish Translucent Skin Androgynous Homeless chic, anyone? The celebrated body of this time period was a woman who looked thin, frail and neglected. Model Kate Moss was the heroine of this heroin decadeâ€”pale, withdrawn and thin. Women are expected to be skinny, but not too skinny, with large breasts and a big butt, all while maintaining a flat stomach. What causes these dramatic shifts in beauty standards? A leading female historical figure or a famous model? The fashion industry or Hollywood?

Chapter 8 : How the 'ideal' woman's body shape has changed throughout history - CNN

The "ideal" woman's body type has taken on a number of forms over the past 3, years. In ancient Egypt, it was slender shoulders and a narrow waist; during the Italian Renaissance, it was a

Though it might seem like the standards of beauty we have today must be historically universal, really the opposite is true. The "perfect" female and male body has greatly changed over the years, even though the foundation of the female form has stayed the same. So, next time you feel like your own body might be less than perfect, just remember that "perfection" is an ephemeral ideal, bound to change and transform – looking stunningly different from one generation to the next. The Venus of Willendorf – a statue crafted somewhere between 24, BCE – is a paradigm of fertility. This girl goes way beyond curvy. The model has no face – pretty eyes, or bright red lips were clearly not a priority at the time. A big healthy body was all that mattered because you were your own method of survival. She was evil because she was beautiful, and beautiful because she was evil. Being born a bombshell Grecian lady? But the Greeks were defining more than just "beauty" – they were nailing down the math of attractiveness. Remember the Pythagorean theorem? The early Renaissance era The artists of the Renaissance wanted to move away from the modesty and strict religious values of the Middle Ages. So from , they started painting naked breasts that symbolized a mixture of fertility and sensuality. The idealized women of artists like Raphael were commonly curvy, pale but with slightly flushed cheeks, and soft, round faces. Raphael admitted that most of his paintings were not based on real models , simply his imaginings of what a beautiful woman would look like. This was true for many painters. With the Renaissance began a transition – from simply considering women to be objects of fertility, to objects of lust and beauty. The Elizabethan era Queen Elizabeth was crowned in , ushering in the era of makeup. Having derived from a society, which, according to one Harvard paper , deemed a woman with a face-full of makeup to be "an incarnation of Satan," the year-old queen liberally slapped on the face paint – and that signature red lip. This trending makeup routine quickly became a symbol of class at the time. The paler you were, the higher your status. Poor people had to work outside and get terrible tan lines, so the wealthy would show off their pale skin as a symbol of opulent indoor living. Also wanting to maintain her virginal image and later hide her smallpox scars in addition to flaunting her status, Elizabeth painted her face with a thick coat of white lead-based powder, and lip rouge. Members of high society followed suit, likely due to the belief that lipstick "could work magic, possibly even ward off death," according to the paper. Not one to bail on her own brand, Elizabeth died, wearing "a half-inch of lip rouge" on her pout. Post French revolution into the late 18th century After the French rebelled against the aristocracy during the French Revolution in , the people wanted to distance themselves from their disgraced royalty. Makeup became much simpler and the insanely ornate gowns of the very rich were paired down. Though their dresses would seem pretty fancy for us today, it was a much more wearable and mobile way of dressing than in the past. Before the revolution, makeup was worn equally by men and women. As the idea of "artifice" found disfavor in society , both sexes opted for more natural looks. But as memories of the revolution began to fade, and the country entered the 19th century, makeup for women in court gained popularity again. Though it was still criticized by some, the art of putting on makeup and getting dressed for the day became a sort of show that coquettes would perform for potential admirers. Elite women would literally invite spectators to watch them primp in various states of undress. Men were into it. But makeup for men stayed mostly unpopular, becoming a benchmark for the separation of women and men in society: Bell-shaped skirts known as crinolines became wider and wider, needing ever more petticoats, and even hooped supports. According to artist and researcher Alexis Karl , "Consumptives were thought to be very beautiful. Makeup of the time was also incredibly dangerous. Lead, ammonia, mercury, and nightshades were common ingredients. Women were simply willing to poison themselves in order to look more beautiful. The Gibson girl was an illustration by Charles Gibson that defined a beautiful woman of the age. From the turn of the century to the beginning of World War I , women everywhere tried to match the drawing. She was pale, though not as powdered as previous years. She wore a tight corset, but the dresses were cut to show more of her figure her real figure – plus a bustle of course. A

large bust was preferred, and, though it was still popular for girls to look a little soft and round, the trend towards a thinner ideal was beginning. The s By the end of the s, many women were hitting the workforce during World War I. And after the war? Flappers brought about a complete change in fashion and body type. For the first time, the curvy, fertile look was completely out. Girls wanted to look thin with no curves, and they were chopping their hair. Skirt hemlines were hiked up higher than ever, allowing women to move, dance, and finally have some fun. The flip side of the flapper movement? Full length mirrors were also incredibly expensive, so only the wealthy had ever even seen their entire bodies. But, as bathroom scales were invented, it became very simple to notice exactly how thin or big you were. The rise of department stores also gave working class women a chance to finally see all of themselves at once. That also meant they could see all of their flaws, thus igniting our contemporary version of body obsession. Because of a lack of resources, and then the rationing of World War II, women had to get creative with their clothes. Women were recovering from years of a terrible economy, along with food rations for the war, and the ideal body type mirrored that. Nobody wanted to look stick thin " it seemed too close to starving " but a voluptuous figure was also unrealistic for the time. People were in the mood to celebrate, and with that indulgence came a slightly fuller figure. The hourglass figure was sought after and having a large bust was strongly encouraged. Though they are certainly heavier than the models of today, the movie stars were still very thin " they just had boobs. Most of the glamour girls of film had a BMI between So, even at a modern time where the ideal woman was a little bigger, she was still thinner than most real girls. Clearly, the demand for thinness has been around for quite a while. Thin was back in. Farrah Faucett may have had a larger bust than Twiggy, but she was still rather petite. Makeup and fashion tilted toward a more natural look. Women were meant to be tan, tall, thin, but slightly athletic. Hips got much smaller , though large breasts were still the rage. Women were influenced more by models than actors for fashion and body trends, while models continued to be wildly thinner than the average person. Kate Moss came along to give Twiggy a run for "skinniest model of all time". The Brit model with a BMI of 16 and that famous "heroin chic" look became popular. Nowadays Photoshop has the same effect , making already-petite models look unattainably perfect. Since standards have changed so much over history just try to wear big 80s hair and makeup to look hot today , it proves that these standards are really just temporary ideals. So, be happy with the body you have and celebrate all the things that make up your gorgeous, imperfect self.

Chapter 9 : Women's Body Image and BMI: Years in the US

"Western beauty ideals" actually, man-made Western beauty ideals" have spread to the rest of the world through globalization and are now being upheld as models even in places like India and.

Friday, March 6, Facilitation: Multicultural Perspective, New York: McGraw Hill, , As women grow up, they see images of what the ideal body type is for females. This in turn influences how they view themselves, and molds their actions and beliefs. However, these images do not take into account what the body is for, and how it transforms as we go through our life experiences. The beauty business is a multi-billion-dollar industry that tries to tell people how they should look, and provide them with the methods to achieve the desired result. But many of the methods and products that they put forth actually do not work, or they do not give the results that they say they will 3. Our bodies then are not seen as a whole, but as single parts of a puzzle. Here the chapter talks about how being White, young, and able is more desirable than being non-White, old, and disabled. However, many non-whites are more secure with their bodies, and older peoples are able to see their lives in a clearer perspective than they did when they were young. Lastly, becoming old is inevitable, and many people consider being old a disability due to things such as lack of sight, hearing, coordination, independence, etc. And therefore, as we age, we become disable, all of which is bound to happen eventually. What can we do as a population to change the perspectives of the ideal body image. How has this ideal body image impacted you personally. Is this truly the image that all girls want to be when they grow up? How has this image affected your meso perspective of yourself? Girls are receiving breast augmentations as high school graduation gifts. Do you believe this is right? If not, why not? If our bodies display our lives as a whole, including our past, should we really want to alter it with surgery?