Effectiveness of the Erotic Appeal

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UNIVERSITY HONORS PROGRAM

SENIOR PROJECT - APPROVAL

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PROJECT TITLE: Effectiveness of the Erotic Appeal

I have reviewed this completed senior honors thesis with this student and certify that it is a project commensurate with honors level undergraduate research in this field.

Signed: ____________________________, Faculty Mentor

Date: 6/7/2002

Comments (Optional):
Effectiveness of the Erotic Appeal
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University of Tennessee
Spring 2003
Effectiveness of the Erotic Appeal
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Abstract:

After researching the history and psychological basis for sexual advertising it was found to be that apparently sex has always been apart of the advertising scene. Additionally, it has not yet been proven as to whether there is psychological basis for sexual advertising. There are numerous theories however that give credence to such an idea. In regards to the effectiveness of sexual advertising in terms of perceptual attention, there are studies showing that while a sexual ad gains the attention, there is less available space for brand recall information. This leads to less brand recognition. This of course varies with the explicitness and intensity of the ad. Difference in usage of sex based advertising based on typically gender stereotyped categories as well as the difference in perceptions and attitudes about sexual advertising for each gender are also discussed.
Introduction

PROJECT TITLE: Effectiveness of the Erotic Appeal

PROJECT DESCRIPTION: This project will have four main objectives:

1. The history and psychological basis for sexual advertising.

2. The effectiveness of advertising
   a. perceptual attention
   b. brand recall
   c. purchase intent resulting from the advertising

3. Difference in perceptions and attitudes about sexual advertising for each gender

4. Next trend for advertising should sexual advertising prove to be on the decline.

When deciding on a topic, I chose something that is very relevant for marketers in today’s society. The challenge for any marketer is to determine how best to capture the attention of their audience and then promote purchase. Sexual advertising has been a primary way of pursuing this goal for many companies. It was based on this knowledge that I set out to determine whether or not there was a sound basis for this decision.

Additionally, sexual advertising has many aspects and no one could ever hope to cover them all. This is intended to be an overview of some of the main issues involved in sexual advertising. It should be noted that this paper contains some material which may be considered explicit, and should be read with that thought in mind.
What is sex in advertising?

Is it just nudity or is it innuendos? Sometimes it can be unclear. However for my purposes, I will give the basic working definition of anything that uses a sexual appeal. This can include both verbal and visual images. There are five main types of sexual content identified by advertising research.¹

- Nudity/Dress – amount and style of clothing worn
- Sexual behavior – includes flirting, eye contact, posturing, as well as sexual interaction such as kissing, hugging, voyeurism, etc. This can be woven into ads in two ways, individual behavior or interpersonal interaction.
- Physical attractiveness – level of model’s beauty (most often used form)
- Sexual referents – allusions and references to sexual objects by double entendre and innuendo
- Sexual embeds – generally on the subconscious level, phallic representation

Although I will not be specifically referring to these types of sexual advertising, it is important to realize that if the content does not fall into one of these five categories, then it is not included in my definition of sex advertising. Additionally, although physical attractiveness is the most widely used form of sexual advertising; the majority of this paper will focus on other aspects of sexual advertising.

History and Psychological Basis for Sex Advertising

Many will say that sex has always been used in advertising. Others say it didn’t really begin until after World War I. Sex has definitely progressed or become more undressed so to speak. Prior to WWI, a glimpse of stocking was enough to bring about outrage. The picture shown in Appendix 1 was refused printing in the Ladies Home

³
Journal because they thought it was immodest. In this pre WW I era, pretty girls and a soft sell approach were used. Burlesque developed to show a breeze lifting the skirts to the ankles which was somehow exciting since women were supposed to be entirely covered. In the 20's and 30's, hemlines were raised showing off silk stocking up to the knees. By the mid 1930's there was full female nudity. These ads tended to be elegant and dignified. As ads progressed into the 1940's and 1950's, sexuality was used in a humorous way. Going into the 1960's the Puritan Ideal was no longer popular with the youth and pleasure seeking was at an all time high. From there, the ads just got progressively more explicit and intense. For a pictorial timeline of the history of sexual ads see Appendix 6. However, there must be some reason why sex appeals work so effectively. According to Juliann Sivulka, she theorizes that there are essentially four distinct psychological reasons for sexual ads:

1. The reader seeks to either model or associate with the “beautiful people” found in the ad.
2. The ad functions as an erotic fantasy, for which the viewer can look for a fantasy mate as a personally acceptable diversion.
3. The ad functions as a sex object representation of the promiscuous female image relished by men.
4. The ad functions as a power reversal portraying men in the same objectified representation.

I tend to agree. Though not a psychology major, as a marketing major, we are often required to objectively look at advertising campaigns. We do this so we can know the underlying basis for why people want our product, and then produce a campaign to satisfy those needs. I believe that without understanding any of the psychological reasons, as marketers, we realize that sex attracts the attention of a viewer and hopefully creates a
brand image that appeals to our target market. I think Twitchell said it best when he said
"Wise advertisers will always attempt to find out first what it is that we are after and then
fashion a campaign with which to position their product. Only a fool, soon to be
bankrupt, attempts to change our patterns of desire."5 However, just because an ad has
sexual content does not necessarily make it an effective ad in terms of perceptual
attention, brand recall, or purchase intent.

**Now that we know what it is, is it effective?**

The effectiveness of sexual advertising is impacted by many things. Additionally,
there are many ways in which we judge effectiveness. The first type of effectiveness is
perceptual attention. Secondly there is brand recall. Third there is purchase intent
resulting from the advertisement. Now for the factors which affect the effectiveness of an
ad. First there is the type of product for which the advertising is used. Fragrances,
cosmetics, clothes, and alcohol all lend themselves to sexual advertising quite frequently.
Other more technical type products were not typically subjected to sex advertising;
however this has changed in recent years such that almost any product category
imaginable has found itself using sex as an appeal.

Advertisers are increasingly turning to sex to sell products, and some are
gratuitously adopting sexual positioning for brands, which may, as some of the industry’s
leading practitioners have warned, end up alienating the very people they are meant to
appeal to: consumers6. Perfume houses and lingerie brands have long used sex in their
advertising campaigns, and few people would consider this to be out of place. However,
when purveyors of cheese, soft drinks, ale and junk food start using sexual imagery in
their marketing, some wonder whether this is exploiting sex in an unacceptable way.
But like sex itself, it would appear the appropriateness of sexy advertising depends on whom you ask and who's doing what. "There's a thin line between sexy and slutty, and a huge difference between tastelessness and being provocative," said Killick Datta, chairman and CEO of Santa Barbara, Calif.-based Global Brand Marketing Inc. "Where do you draw the line? Is pubic hair as far as it goes?" 7

"At the end of the day, people want to look sexy when they buy a product, and advertisers know that," said Doug Lloyd, owner of Lloyd & Co., a New York-based advertising design firm. "It depends on the designer and the general climate whether those degrees get turned up or down. But overall, the bar constantly gets raised. If Abercrombie [& Fitch] does full-on nudity, it pushes people to explore other ways of being a bit more outrageous. There's one-upmanship. Right now, with such an uncertain business climate, some brands have opted to go more strong, some more safe," he said. "I think you're seeing both camps being explored at the moment." 8

Another factor in effectiveness is explicitness and intensity of sexual material in the advertisement. Explicitness refers to the graphic nature of the sexual information, whereas the intensity of an ad is how sexually charged the ad is. A highly explicit and intense ad would be similar to the Durex ad shown in Appendix 2. An example of low explicitness and intensity is the E-greetings ad shown in Appendix 3. 9

Explicitness and intensity are important to consider because these two attributes may correspond with the type of responses people have. Additionally these attributes affect how the information is processed. High intensity and explicitness evoke emotionally charged reactions which may be offensive, whereas subtle or implicit
messages require the viewer to think more about the ad and may not produce a strong reaction.\textsuperscript{10}

"You've got to see the fun in things. If it's tasteless, or you are hurting somebody, that's different."\textsuperscript{11} The imagery also has to fit the brand is what Doug Lloyd emphasizes. Marketing experts and critics agree that in order for sexy advertising, or any advertising for that matter, to ring true with consumers, it must line up with the brand's image. "There can't be a disconnect," said Lloyd. USA Production Group's Goldstein says "Sexy works [in advertising] because it's simple. You can still exploit that, but the creative has to be right for the brand."\textsuperscript{12}

The third and final thing that relates to effectiveness is of course the brand image fit discussed above. As the advertising executives mentioned, sex appeals will only work if the brand image is conducive to such an appeal.

This may or may not lead to the sell.

According to an article in Adweek poll, more than 70% of respondents think there is too much sexual imagery in advertising, but an advertising analysis says that ads are more sexual than ever before.\textsuperscript{13} Then why would marketing personnel continue to create sexual ads? Apparently sexual advertising still catches our eye, even though we wish it wouldn't. Many marketing executives say the risk is one worth taking. "There are always people who are shocked, but it's like that for every company trying to do something different,"\textsuperscript{14} said Gaelle Dessauvages, the New York-based public relations director for Cesare Paciotti, an Italian shoe company. "Some people get offended, and we get phone calls, but everybody gets that: It's the name of the game. Good or bad, attention is attention. If people are talking about the brand, the good outweighs the bad."\textsuperscript{15}
If the public sees no connection between the product and the advertising, they will suspect the motives of the brand owners. In an increasingly cluttered environment, with a proliferation of products in most markets, sex is still an obvious way to get noticed, especially if a campaign is banned, altered or rescheduled by the regulatory committees: Advertising Standards Authority (ASA) and the Independent Television Commission (ITC). When an ad comes to the attention of these authorities, it generally creates media attention which essentially provides free advertising and exposure for the company. Even if the ad is controversial, there will still be people who might buy a product just to see what the fuss is all about.

Tying back to the explicitness and intensity of an ad, brand recall is also affected by the explicitness and intensity of an ad. The more explicit and intense the ad, the more the ad is recalled, but oftentimes this does not relate to recall of the brand. Conversely, a more subtle ad is less likely to be remembered but the brand is remembered more. The reason for this is that as more of the brain is involved in processing the sexual imagery, and less is available for processing other more logical aspects of an advertisement.

There have been mixed results in regards to the effectiveness of sexual advertisements in terms of sales. While some companies have seen large sales increases when a sexual campaign was introduced, others have seen no change, while still others have seen sales slump. Marketers may use sex to sell, but consumers are apparently looking for a more loving touch. Sex sells, or so we're told. But according to consumers, the heart makes purchasing decisions, not the libido. According to a survey published in the February 2001 issue of American Demographics, 53 percent of respondents surveyed say they are more likely to buy a product that is advertised using the imagery of love.
That's twice the percentage of people who report that allusions to sex in an ad make them pull out the wallet.\(^{18}\)

<table>
<thead>
<tr>
<th>IMAGERY</th>
<th>LOVE</th>
<th>SEX</th>
<th>NEITHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Furniture</td>
<td>38%</td>
<td>10%</td>
<td>38%</td>
</tr>
<tr>
<td>Banking services</td>
<td>38%</td>
<td>6%</td>
<td>42%</td>
</tr>
<tr>
<td>Clothing</td>
<td>34%</td>
<td>20%</td>
<td>32%</td>
</tr>
<tr>
<td>Beauty supplies</td>
<td>36%</td>
<td>17%</td>
<td>33%</td>
</tr>
<tr>
<td>Food or beverages</td>
<td>36%</td>
<td>12%</td>
<td>39%</td>
</tr>
<tr>
<td>Cars</td>
<td>32%</td>
<td>15%</td>
<td>39%</td>
</tr>
<tr>
<td>Appliances</td>
<td>35%</td>
<td>8%</td>
<td>44%</td>
</tr>
<tr>
<td>Cleaning supplies</td>
<td>32%</td>
<td>8%</td>
<td>45%</td>
</tr>
</tbody>
</table>

Source: Market Facts Research Survey for American Demographics

As you can see, the use of love or sex and audience persuasion to buy depends a lot on the item. Love could persuade 38% of customers to purchase a banking service, whereas only 6% would be persuaded by sex. This survey helps connect the earlier idea that product relevance is very important. Again we see that the categories with the highest sex appeal would be clothing and beauty supplies. It is also important to note however that in all six categories, at least 30% of customers are not induced to purchase the product based on either love or sex appeals.

Additionally, in research done by Reid and Solely in 1981 and 1983, they found that male viewers paid more attention to ads with decorative models but were no more likely to read the ads.\(^{19}\) In contrast, studies conducted by Reichert, Heckler, and Jackson in 2001, found that sexy ads were more likely to attract attention, be well liked, and be persuasive. However, the persuasion was only temporary and was easily changed.\(^{20}\)

Also according to the survey published in American Demographic, sex appeal is actually a turnoff for many consumers. Sixty – one percent of the respondents say that sexual imagery in a product’s ad makes them less likely to buy it. And nearly one-third of those surveyed say they’re downright offended by the use of sex in advertising. The most
affronted groups are women and the retired, with 41% and 42% of those surveyed claiming they were offended by sexual advertising.21

**Gender Response to Sexual Advertising**

Of course this leads to the age old debate of gender responses to sexual advertising. Thirty-nine percent of men say their propensity to buy a product would rise if the ad’s content was sexual, compared with only 15 percent of women.22 Also, though there has been very little study done on the female response to sexual advertisements, the few that have been done tend to suggest that females are sometimes just as open to a sexual ad as are males: again particularly in traditional types of advertisements such as cologne, makeup, and clothes.23 Additionally, women tend to like advertisements that show the sexualization of men when it relates to a female product such as the Diet Coke commercial that showed women cat calling at the hunky construction worker. The commercial was aptly named “Diet Coke break.”24

However females are more likely to dislike a brand or product, if the sexualization, esp. of the female role is explicit and intense. The reasoning for this really ties into how females are socialized and how they think of things.25 The reason many sexual advertisements for clothing and cosmetics are so well received by women is because these advertisements take values from women’s everyday lives and apply them to these products.26 Also females are more likely to accept an ad that portrays a woman as someone they would like to be. Although there is very little concrete evidence to this fact, and it certainly deserves more study, discussion among my peers has led me to believe that the ads woman have the most problems with are those that severely objectify and create an uncomfortable portrayal of a woman. Much of this relates to the power struggle
and how women perceive ads that place them in a submissive position. Sex can be powerful and those ads are generally well received. However, the scope of the psychological power struggle as a result of sex advertising is beyond my discussion.

Another issue in terms of gender and sex advertising is the emergence of varying sex roles. Primarily sex advertising has been female focused, with the male’s sexuality seen as secondary. While female sex roles have steadily improved, the male image has gone through several turbulent moves. According to Sammy Danna, the male image has gone from “authoritative to indecisive, from competent to bumbling and from the respected gender to the buffoon.” Somewhere along the way males became sex objects, and apparently females love it, but men have reacted negatively to the increased attention on male image. However, men’s rights groups have started to press for better advertising so that males will not be plagued by the same image problems as women.

The final issue I will be discussing in regards to gender and advertising is the introduction of homosexual and lesbian advertising themes. As the acceptedness of homosexuality has increased, the advertising has increased as well. Originally, homosexual advertising was focused on double entendres that could be put in mainstream magazines so that those in the gay community would pick up on the slight sexual innuendo, while the rest of the population would be oblivious or assign other meanings to the ads. Also early advertisements in homosexually targeted magazines were essentially the same ads, with just the same gender representing the other character or characters. However, there has been a swing towards a much more blatant homoerotic explicit ad. Examples can be found in Appendix 4. This type of sexual advertising has given credence to the gay lifestyle, and has not been criticized by the homosexual community.
As for lesbian appeals, these tend to be romantic and do not use blatant sexual content. One possible reason for this is because both the lesbian market, as well as the heterosexual male market is attracted to the soft image of two women. The Disaronno ads are notorious for this. An example is given in Appendix 4. Another Disaronno ad has two women fixing their makeup in the bathroom, beside one it says maneater and beside the other female it says vegetarian, and then the tag line says Forget your differences. Light a fire.

**Current State of Sex Advertising**

Barbara Lippert, an advertising critic at Adweek, "calls it the penis pendulum: Some years it's all about sex. Others, it retreats. You always think this is the death knell -- the end of civilization as we know it, but then it keeps going on. Then you think [sexy ads] have become so ubiquitous that we won't even notice it anymore, but we're shocked every time. It seems like a lot of people are breaking out of the political correctness thing," she said, adding that aggressive sexual tones, anti-PC stances and "the fact that we've exploited every possible combination" have collided to form a perfect storm of sexed-up campaigns. "It's worse than it's ever been and it's just getting more and more shocking. It's a sign of how blatant we've become as a society," she said.

If things do get too hot and heavy however, advertisers can always pull up the covers next season. "People have limited recall in terms of brand advertising," said Doug Lloyd, owner of Lloyd & Co., a New York-based advertising design. "You can come back with a different, softer message. If there's product the customer is interested in, they can get beyond past associations." An example of a company who is pulling back is Haagen-Dazs. According to David Benady of Marketing Week, the spread of sexual
advertising through the Nineties has forced ice cream brand Haagen-Dazs, which considers itself a prime mover behind the use of sex as a metaphor for sensual indulgence, to change its strategy. It launched its "pleasures" campaign some ten years ago, but has now moved away from sex. This is because Haagen-Dazs believes sex has become cheapened by inappropriate use.

Haagen-Dazs senior brand manager Reemah Sakaan says: "Sex has always been a great analogy for expressing intense sensual pleasure. We picked up that it was becoming the format for anything from cheese to coffee and was being used to sell pretty much anything". While she does not think there has been an "explosion" of sexual ads, Sakaan adds: "Sex is a very motivating and spot on analogy, but it can get abused and bolted on, it is about using it with integrity."

There is some opposition to this theory however. Winston Fletcher, a long time advertising veteran believes there is not as much sex used in contemporary advertising as one might suppose. He claims that of the 12,000 ads produced each year, only a handful use sexual images. In fact, he believes there should be more sex in ads. He adds: "The sex in advertising is tame and full of innuendo compared with the sex in books, TV and magazines - it could be argued that far from pushing sex, advertising is far too reticent and does not reflect society's much more open attitude."

**Conclusion**

Apparently sex advertising is here to stay for awhile. Sex still catches the attention of the viewer and for some companies that is enough. I think we have seen a slide back towards more elegant sex advertising and less graphic. One would think that if too many ads use sex, it will become a debased commodity and no longer serve the
purpose either of shocking or conveying indulgent sensuality. While that may be the case in theory, in reality, people will never stop using sexual advertising. It may change forms, but it will always be here. Along with the sexual advertising will come changing cultural sex roles and new opinions, but sexual advertising is central to the media mix here in America.
References


3 Ibid...47.

4 Ibid...41.


8 Ibid.


10 Ibid.28.


12 Ibid.


15 Ibid.


Christman, A.


22 Ibid.


26 Ibid.


29 Ibid.


32 Ibid.

33 Ibid. 243 – 244.


35 Ibid.


37 Ibid.


39 Ibid.
FIG. 3.1. Advertisement for R & G Corsets, 1898.
2. WHAT IS SEX IN ADVERTISING?

The human body has over 45 miles of nerves.
Enjoy the ride.

Set yourself free. In a new Durex® condom.

Feel what you've been missing. With the most exciting condoms ever made.

Fig. 2.5. Models engaging in sexual behavior (together) is another form of sex in advertising.

simple contact (e.g., holding hands), more intimate contact (e.g., kissing, embracing, playful wrestling), or depictions of intercourse (e.g., implied, suggestion of). For example, the couple in the Durex condom ad would be categorized at the most intimate level.
Sometimes she recalled his scent so vividly, she would lie there, 
aroised by her own imaginings.

FIG. 13.2. Bernini of Beverly Hills.
An "extrinsic" reading is equally important, perhaps more important to the present analysis, for "without this information, there is nothing to associate the act portrayed in the visual image with the advertiser" (Rutledge, 1994, p. 210). In an extrinsic interpretation of the Jewelry.com advertisement, the act is the production of an image and its placement in print media by Jewelry.com’s advertising agents who serve as designers/publishers. Agents would be the designers or
Fred,
I know we were supposed
to go out for dinner,
but I have other plans.

Jill

Fig. 2.6. The email message has additional meaning when accompanied by visual props.
FIG. 13.5. "Be yourself. Make it a Bud Light." Eye candy for the gay male audience.
FIG. 13.2. This ad for Coors Light appeared in *Instinct*, a gay male lifestyle magazine.
FIG. 13.3. “Connect A to B and celebrate with Miller Lite.”

FIG. 13.4. The ad for Slates clothing appeared in the Advocate.
FIG. 13.1. “Be yourself and make it a Bud Light.” Ads like this contributed to a boycott of Anheuser-Busch product.
Duke Cigarettes Are The Best
BEFORE YOU LEAVE FOR YOUR VACATION

see that your hosiery wants are supplied in the very newest and most desirable numbers of

"Onyx" Silk Hosiery
With the "POINTEX" Heel

No need when you know you will find great attention to your hosiery desires, because "POINTEX" is the latest in hosiery design, and the "ONYX" heel is one style that has passed the severe test of the best hosiery experts. It is the new idea that is the most comfortable in any shoe.

Lord & Taylor
New York
YOU can feel the very
energy and freshness
of the Spring in the
Wolfhead Nightgowns,
graciously, enveloping
and commanding.

The model in grey
wolfhead
sweat. Child-like, fine fabric,
crushed and, which keeps
their shape through many
washes. For the wearer
they are comfortable
and refreshing. The
fabric is richly
adorned with
ribs of exquisite
beads.

Closer workmanship
and thorough construction
make every garment perfect
in fit and finish.

You will find a wide
variety of Wolfhead styles
at your store. Look for
the name of the leader
among you.

The Wolf Company
200 W. 34th St., New York City
"I do"

"It's toasted"

Lucky Strike Cigarettes

Image: "The Saucer" by Al Smith, 1932, from Life magazine.
40s Advertiser: Masters Freight

40s Advertiser: Spring Mills

40s Illustrator: J.C. Leyendecker Advertiser: Jantzen

40s Illustrator: Elvgren Advertiser: Coca-Cola
47 Publication: Collier's

40s Publication: Jungle Stories

40s Publication: Give 'Em the Ax
50s Publication: Lust Lodge

50s Illustrator: Elvgren Advertiser: Coca-Cola

49 Art Director: Arthur P. Weiser Photographer: John Rawlings Advertiser: Naylon
Art Director: Alexey Brodovitch
Photographer: Richard Avedon
Publication: Harper's Bazaar

Advertiser: Reid Swimwear

Art Director: Bradbury Thompson
Photographer: Mark Shelo
Publication: Mademoiselle
Art Director: Elizabeth Eyerly Artist: René Gruau Advertiser: Jantzen

Publisher: Charm

Advertiser: Chemstrand Nylon
If you have the face of a girl and the body of a woman you still want the skin of a baby.

Your Coppertone...are you getting enough oil? You need more油脂的皮肤 ...

If you have the face of a girl and the body of a woman you still want the skin of a baby. 

You need more oil. The body have just been shaved. Even chapped hands. And if you add some of the pure, gentle oil that keeps the skin soft to your bubbly bath, it'll leave you feeling silky and slinky from neck to toe.

Johnson's Baby Oil. If you're woman enough to want the skin of a baby.
Advertiser: Salem
Photographer: Robert Otter
Recording Artist: Alice Cooper
Designer: Andy Warhol
Recording Artists: Rolling Stones
Photographer: Chris Von Wangenheim Advertiser: Maidenform

Illustration: Steve Campbell Advertiser: Campari

Advertiser: Round the Clock

Advertiser: Calvin Klein
80s Advertiser: Calvin Klein

Art Director: Will Hopkins
Designer: Louis F. Cruz
Photographer: Richard Avedon
Publication: American Photographer

81 Advertiser: L'Oréal
89 Art Director: Kai Mui Photographer: Uwe Ommer Advertiser: Champion

87 Art Director: Carla Barr Publication: Connoisseur
Advertiser: Maidenform

Advertiser: Calvin Klein

Art Director: Sam Shahio
Photographer: Bruce Weber

Advertiser: Guess Jeans
Art Director: Douglas Lloyd
Photographer: Bruce Weber
Advertiser: Paramount Hotel

90s Advertiser: lime

90s Advertiser: Time After Time

90s Advertiser: Joop!

94 Advertiser: Versace
94 Art Director: Rooney Carruthers Photographer: Jean Loup-Sieff Advertiser: Haagen-Das

92 Art Director: Mike Wagner Photographer: Kyle Rothenberg Advertiser: Down Under

92 Art Director: Fred Woodward Photographer: Steven Meisel Publication: Rolling Stone

92 Art Director: Fred Woodward Photographer: Steven Meisel Publication: Rolling Stone

92 Art Director: Terry Schneider Photographer: C.B. Harding Advertiser: Simpatico
92 Art Director: Sam Shahid Photographer: Bruce Weber Advertiser: Calvin Klein

90 Advertiser: Benetton

94 Art Director/Designer/Illustrator: Lanny Sammels Advertiser: Penn State University

94 Art Director: Jeremy Post Art Director: the New Yorker
Advertiser: Armani

Advertiser: Jockey

Advertiser: Calvin Klein