

“Because you’re worth it”
A Study of the Labels of Women’s Foundations

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Master's thesis abstract

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<p>Makeup has been around since ancient times; it is something which has been used by Cleopatra and Elizabeth I and is today used by millions of people around the world. It appears as if there has always been a desire to alter one’s skin tone. Trends have shifted from a preference for a lighter skin to the current trend of using self-tanning products to achieve a sun-kissed look. Today the selection of makeup products is very large. However, attention has been drawn to problems with the availability of different makeup products not to mention the labels these products have in particular for women with a darker skin colour. This thesis examines the labels which cosmetic companies give their foundations. The aim is to study what kinds of labels are used for different shades of foundations. The study is carried out by conducting a semantic categorisation in which the connotations of the most frequently used labels are examined. The interest is to see if there are any emerging patterns and differences for the labels given to the products depending on the skin colour of the person the product is aimed for.</p> <p>The analysis was conducted using material extracted from Google and Sephora. Twenty cosmetic companies were included in the analysis. Product labels for liquid foundations, one product per company, were retrieved for analysis. The material was inserted into an Excel document, which allowed for a thorough analysis. The aim of the analysis was to examine the most frequently used labels for each of the three shade categories, meaning for light, medium and dark shades of foundations. Additionally, the categories along with the modifiers for the labels were examined.</p> <p>Differences were observed in the labels most frequently associated with the three shade categories. The light shades of foundations often have labels related to decorative, valuable and precious objects or materials. The most frequently used labels for medium shades of foundations are such whose connotations suggest a degree of value; however, the majority of the labels refer to objects and materials which are considered to be less valuable compared to light shades. The most frequently used labels for dark shades of foundations have labels which are associated with the least valuable substances and objects.</p> <p>The results of the study suggest that there is a clear difference in how the labels are targeted towards consumers with light skin compared to those with a darker skin colour. The labels are more conventionalised for the lighter shades, whereas there is much more variety in the labels for darker shades. In order to receive a broader picture, an analysis of even more cosmetic companies, and perhaps also of other types of cosmetic products, like concealer and powder is needed in order to see if their labels show similar tendencies.</p>	
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1 Introduction

Makeup is a common and rather essential part of the everyday lives and daily routines of many people. Many women use makeup because of varying, often personal reasons. Today it is a more widespread and accepted practice, and anyone can use makeup regardless of gender. A wealth of different makeup products are available on the market today. One can purchase foundation, powder, and concealer for a base, mascara, eyeliner, and eyeshadow for the eyes, and lipstick and lipliner for the lips. With such a selection, surely everyone can find a product to suit their personal taste.

Various different types of foundations are available on the market, typically in either powdered or liquid form. The present study focuses on liquid foundations, i.e. liquid substances applied on the skin to create a smooth, even surface and to hide imperfections. Cosmetic companies often advertise their products in a way that makes one believe that makeup should be used in order to become the best version of oneself. Interestingly, some people might even use foundation with the aim of changing their natural skin colour.

Despite the wide range of products to choose from, a lot of attention has lately been drawn to the way cosmetic companies label their products. More specifically, people feel that labels for different foundations are inappropriate and loaded with stereotypes. There have been complaints about not only the labels but also some dissatisfaction with the different shade options available. The range of available shades tends to differ depending on who the makeup is aimed for. The range of options for consumers with darker skin tones is typically far more limited than for those with lighter skin colours. In fact, women with a darker skin colour have expressed concerns about why the makeup that they buy often appears to have labels related to coffee, like *Mocha* or *Espresso*, and why the makeup labels for people with a whiter skin colour tend to be words such as *Alabaster* (Reid, 2018).

Every time I look for a new foundation, I loathe looking at the names of the darker shade selection (when there is a selection at all). Since I can remember I have always been a type of frothy coffee, or pudding, or a nut.

(Reid, 2018)

Reid (2018) calls for more equality especially in the labelling of products and the selection available to women with a darker skin colour. She goes on to state that if cosmetic companies are going to use labels related to dessert and coffee for their darker shades, surely the lighter shades of foundation should also be treated the same way?

The aim of this study is to examine what labels cosmetic companies give to their foundations, and what connotations these labels might ultimately have. The study is grounded in the fields of sociolinguistics and semantics. There has been rather little research carried out in this specific field, especially from a linguistic perspective. Therefore, it will be interesting to see what labels are given to the foundations and what connotations the labels have and how this might affect society and makeup users alike. The labels not only reflect on the company's image, but to some extent they also reflect certain attitudes towards skin tone.

To provide a brief overview of the structure of the thesis, a chapter on connotations and colour perception is outlined first. The chapter introduces and defines connotations. Colour perception as well as the connotations invoked by colours and skin tones in specific are also discussed. The history of makeup is then explored, with specific attention to the reasons why women have worn makeup throughout history. After this, the materials and method for the present study are presented before moving on to the analysis. Finally, the results of the analysis are discussed and some conclusions as well as suggestions for further research are presented.

2 Meaning and colours

2.1 Meaning

Linguists try to make sense of language by studying it in all the different ways it is used and the changes it undergoes in-between. There are many different fields one can study within linguistics, and for this thesis the interest lies within the field of semantics. Semantics refers to the study of meaning, which leads us to a more complex question: what is *meaning*? Fodor (1980: 9) states that the concept of “meaning” originates from the field of philosophy, suggesting that it was the philosophers who initially attempted to define it. Fodor (1980: 9-10) continues saying that there might not even be a clear answer as to what meaning is, or that a simple single answer to the question might not even exist. Nevertheless, linguists have attempted to define meaning and what it entails. Goddard (1998: 6) points out that it is of great importance to distinguish ‘meaning’ from ‘use’. Now, it is true that in most cases the meaning of the linguistic expression or word is also related to how it is used.

Valenzuela (2017: 3) states that “[for] some authors, semantics concerns the study of meaning as communicated through language, while for some others, semantics studies *all* aspects of meaning”. In semantics the interest is in studying the relations between different words as well as how we determine and define the meaning of a word. Naturally of course, one word can have several meanings and be ambiguous. The word is usually completely bound to the context in which it appears. However, people are capable of interpreting words in a different manner, sometimes even in the wrong way than what the speaker or writer intended. Hence, misunderstandings can arise. ‘Agreeing to disagree’ is indeed a common way of dismissing a contested topic as a matter of semantics.

Linguists have proposed various ways of defining the concept of *connotation*. Murphy (2010: 33) states that “[connotations] are semantic associations that a word has”. The interest when examining the different connotations of a word is to explore the so called “‘secondary’ meanings” (Valenzuela, 2017: 102). This entails an exploration of all associations and meanings a word has. Valenzuela (2017: 102) states that some connotations are universal. Gill (2011: 10) refers to connotations as rather individual and therefore naturally also subjective. How we associate different words with different

meanings is not always universal, but it is usually based on the specific individual and is connected to his or her experiences and thoughts.

Valenzuela (2017: 61) suggests that parallels can be drawn between the human brain and a computer program in the sense that they both “manipulate symbolic structures according to syntactic rules”. Some scientists claim that the way in which vocabulary is stored in the human brain is constructed reminiscent of dictionaries (Jefferies, 1998: 38). Humans are typically able to select a context-appropriate word from a number of potential alternatives. It is usually a specific meaning of a word we are looking for, which fits the context of our conversation. However, this is not always the case: we might fail to find the word we are seeking. One might, for example, fail to recall an expression or even erroneously choose one that is entirely inappropriate given the context.

Moreover, “[according] to many scholars, minds are ‘symbol systems’” (Valenzuela, 2017: 59). Valenzuela (2017: 66) says that what we see, and experience, becomes bound to “‘concepts’ or ‘categories’”. Therefore, the associations and connotations a word evokes for a person are based on experiences that the person has had, and are thus inherently linked to memories and lived experiences. It is very challenging to study connotations because they may vary from person to person, some perhaps more than others. This means that every time we perceive an object or entity for example, it adds to our existing knowledge and understanding of a word, and possibly alters our earlier perceptions of the word as well.

Bussmann (1996: 6 in Gill, 2011: 10) observes that single words in particular tend to have a range of different connotations, depending of course, on who the observer is. The example provided by Gill (2011: 10), is to take the word *red*. The word can be associated with “blood, communism, fire, Santa Claus”, while some even say it is the colour which symbolises power and dominance. While the potential range of associations is far more extensive still, the example illustrates the breadth of connotations a seemingly simple word such as *red* may assume.

So, what then determines the nature and meaning of a word? And whether it has for example a positive or negative connotation in its natural form? Some words are naturally negative, whereas some words are not naturally negative in their meaning, but can be

viewed as such irrespective of the context they are used in and the connotations they have (Valenzuela, 2017: 102-103). The reasons for this might be a cultural matter or a personal matter, where the words refer to something that has happened and is viewed as negative. This means that the word is associated with a negative experience or something which is regarded as negative. Valenzuela (2017: 102-103) also states that the connotations of a word differs depending on in which context it appears.

2.2 Colours

Scientists have to this day not been able to specifically determine the “color vision process” (Kuehni, 2005: 17). The specific phenomenology is debated, as we cannot reliably ascertain how the biological functions carried out by our perceptive organs and the nervous system translate to the lived experience of colour. Regardless, one could say that colour is perceived differently by each individual: it is a completely personal process and experience. The optical process occurs naturally and is a part of our everyday activities. There is an immense number of objects that can be found in our surroundings and we see so many things throughout the day with our eyes. Colour perception is a necessity for a range of everyday activities. We use our eyes and colour perception to assess whether “an object is old or new, fresh or stale, beautiful or ugly, unused or worn, without recognising the actual optical processes that give us the clues” (Choudhury 2014: 103). Another example to highlight this is when a person who is driving observes the road and takes the colour of the surface into consideration to determine whether it can be dangerous. This process typically occurs subconsciously, requiring little overt attention. Choudhury (2014: 103) provides further excellent examples of this: a person who specialises in agriculture, a cultivator or a farmer for example, examines the soil, whose colour indicates its state and condition. Some people judge whether the clothes they are set to put on for the day are clean based on whether stains can be found. Perhaps there is a red stain because some ketchup was spilled yesterday when eating a hamburger, or perhaps there is a brown stain because some coffee managed to slip out of the cup and fell down on the shirt.

Different languages and cultures have a different number of what they consider as basic colours (Goddard, 1998: 114). Some cultures lack the word for ‘blue’, for example, but do have several different words to describe the brightness or darkness of a specific colour.

The vocabularies used to refer to and identify colours vary greatly between languages and cultures. Gill (2011: 1) states that “[colour] words are an ideal lexical set” and he goes on saying that colours are intriguing in the sense that they tend to have “extended, metaphorical and/or connotative meanings”.

The variability in naming and classifying colours naturally extends to skin tones. Before discussing skin colours, we will first look at some common connotations of the colours black and white, since these words are usually used to define the skin colour of different ethnicities. The aim is to provide a few examples highlighting how connotations work in practice and to show how complex and ambiguous connotations are.

“White may be said to represent light, without which no color can be seen”

– Leonardo da Vinci (in Eldridge, 2015: 52).

The quotation above suggests that white is essential to the perception of colour as without it “no colour can be seen”. The word *white* is also viewed as being a marker of “purity, freshness and cleanliness” (Choudhury, 2014: 318). In hotels the dominant colour of the bedding and towels are usually white since it symbolizes cleanliness and sometimes also quality. In a hospital the dominant colour in the surroundings for example of the bedding, lab coats and pads also tend to be white as it also here is an indicator for cleanliness.

Some products, like wool and cotton, are bleached to enhance their appearance (Hunter, 1975 in Choudhury, 2014: 318). The reason why this is done, is mainly to increase their value: wool and cotton are seen as dirty when in their natural colour. In some cases the process of transforming an object, or material into white may immediately increase the value of the different products.

*Oxford English Dictionary*¹ (s.v. *white*) defines the word *white* as “the lightest colour possible, that of milk or freshly fallen snow”². *OED* also defines *white* as referring to “[whiteness] or fairness of complexion”. Another definition by *OED* is that *white* is “[free] from malignity or evil intent; beneficent, innocent, harmless, esp. as opposed to something characterized as black”. This suggest that the word *white* may be associated

¹ Henceforth, *OED*

² Italics and bold face have not been reproduced in citations.

with freedom because it stands in contrast with the word *black*. Another view on the matter is the associations that “Europeans and Africans would compromise the equations of blackness and slavery, whiteness and freedom” (Hodes, 1999: 28).

OED (s.v. *black*) defines *black* as “the darkest colour possible, that of soot, coal, the sky on a moonless night in open country”. The word *black* also refers to the population with a darker skin colour and *Merriam-Webster Dictionary*³ (s.v. *black*) defines *black* as used for “relating to African American people or their culture”. Besides referring to African American people and their culture, the word has some less pleasant connotations: the word *black* is described as referring to something that is filthy; *M-W* illustrates this with the example “hands black with grime”. Furthermore, *black* is associated with “a time of day or year, a shadow, etc.: enveloped in darkness” (*OED*, s.v. *black*). Per *M-W* (s.v. *black*), the word indicates the “absence of light”, referring to both the night and to darkness, which is associated with the unknown and perhaps even viewed as scary. *M-W* also defines *black* as “connected with or invoking the supernatural and especially the devil”. Furthermore, *M-W* defines the word *black* as “marked by the occurrence of disaster”, providing the example of “black Friday”, which refers to the financial crisis which broke out in 1975. More famous still is the ‘black death’, a moniker given to the bubonic plague pandemic which ravaged the world in the 14th century. Finally, the word *black* is used in literature to describe *black humour* which implies that it is “characterized by grim, distorted, or grotesque satire” (*M-W*).

To sum up the connotations of *white* and *black*, *white* clearly has more positive connotations than *black*. The meanings of the two words are the literal opposites of one another: while *white* stands for purity, *black* symbolises impurity and while *white* is associated with light *black* is associated with darkness. The most valuable connotation for *white* seems to be freedom. Overall, *black* also seems to be an indicator of something which is negative, and as discussed above it can be tied to darkness and the unknown and with being used to mark natural disasters or grim literature.

³ Henceforth, *M-W*

2.3 Skin colour

“We are united, and divided, by our skin color”

(Jablonski, 2012: 13)

Our skin colour is a part of our identity, and “[perhaps] no other feature of the human body has more meaning” (Jablonski, 2012: 13). It is intriguing how many different functions the skin has: the skin functions first and foremost as the body’s shield, protecting it from different kinds of harm “yet maintains an exquisite sensitivity to touch, temperature, and pain” at the same time (Jablonski, 2012: 18). Skin colour is a very sensitive topic and people tend to consider and examine their skin colour, often in relation to others. But when does skin colour begin to play such an important role? No one is born with prejudices, and no one is born a racist. So, when do we become aware of what skin colour we have and that it comes with certain connotations? Jablonski (2012: 13) states that she herself became aware of skin colour and the notions it brought with it at quite a young age.

It is common that people base their perception to a large extent on what they see. Of course, what we see is then tied together with what we experience. This may be why we pay so much attention to different details such as skin colour (Jablonski, 2012: 91). Jablonski (2012: 91) states that humans have a tendency which fits with the quote “[monkey] see, monkey do”. What she means by this is that humans have a built-in system of imitating what we see and learning from it. Small children carefully pay attention to their mothers, examining how they move and what they do and then attempt to imitate the words, or especially the sounds to which they are exposed. Jablonski (2012: 94-96) claims that at the age of three, children begin to associate different notions related to skin colour. However, she does point out that the different notions children experience and the concepts that develop are not solely based on what it is that children have seen; it is when others, usually adults, help the children interpret and give words and concepts meaning. What children hear and register then becomes tied to what they see with their eyes.

As children grow up and become of school age, they quickly learn how to assess which individuals are the odd ones out: which people belong to certain groups and which do not

(Jablonski, 2012: 91, 96). How parents behave and what worldviews they have tend to have an impact on their children and their behaviour. At the age of six, children start to grasp the concept of social groups and how these groups function. Additionally, children begin to formulate feelings, views, and attitudes regarding these.

Skin colour is essentially said to correlate with complexion and delicate related issues, especially if we consider the unpleasant events that have taken place throughout history, mainly those related to racism like slavery etc. Even though it is normal to meet people of different ethnicities today, this was not really something our forefathers knew. Before the events of globalisation, with the rise of technology and networks, a few centuries back people did not make it far from where they were born (Jablonski, 2012: 32). Back then it was very common that generations lived in the same town, even in the same city, without moving anywhere. Some notions do still live on today, meaning that different skin colours are met with different attitudes and associations depending on the context.

Colourism refers to the phenomenon in which people with whiter skin are considered to be more privileged and of more value (Kenway and Bullen, 2011: 281). Colourism came to be a notion during the time of colonisation and slavery. Throughout the years, people of white ethnicity have been viewed as superior and have possessed a dominant position in society. This is, arguably, still the case today. Glenn (2008: 286) says that “[color] consciousness in the African American community has generally been viewed as a legacy of slavery”. She notes that during the era of slavery, when a white man and an indigenous woman had a child together, ‘a mulatto’, as such a child was called, the child’s status would be considerably better compared to that of the natives, who had a darker skin colour (Glenn 2008: 286-287).

Kerr (2005: 272-273) talks about “the paper bag test” which was something used to determine a person’s place in society based on their skin colour. By placing a paper bag next to people with a darker coloured skin it determined what tasks they would be fit to do in society. The notion was that “lighter-skinned blacks were better suited for intelligent tasks, such as craftsmanship, or lighter labor” while blacks with a darker skin colour were often used for hard labour and even enslaved (Kerr, 2005: 273).

Now that we have explored colour perception and common connotations with the colours white and black, and addressed colourism and what it entails, it is time to move on to examining the history of makeup. The following chapter explores different skin colour trends throughout history and the techniques used to establish the desire.

3 The history of makeup

This chapter takes a few steps back in time. The interest is to explore how long makeup has been used, who used it and for what purpose. Firstly, attitudes towards skin colour throughout history are discussed. Thereafter we will take a closer look and discuss what makeup used throughout time was made of and the effects it had on the health.

3.1 Attitudes towards skin colour throughout time

“Whiteness is most often associated with beauty, purity, and graciousness, while blackness symbolizes ugliness, evilness, and incivility” (Harrison and Reynolds-Dubbs, 2009: 254). The aforementioned associations are commonly held, but that there are other, more complex associations which are commonly overlooked. For centuries, the goal or rather the desire within the field of women’s beauty and cosmetics was to have a pale-looking face (Eldridge, 2015: 44). It could be argued that a preference for pale skin persists to this day. Historically, it was common for people based in Europe and the Eastern part of the world to use products such as “creams, ointments, and cosmetics” which allowed them to make their face look lighter (Eldridge, 2015: 43):

From the Greek lead-based *psimuthion* to the practice of bloodletting and the infamous Venetian ceruse (recognizable as that white powder you often see aristocrats wearing in sixteenth-century period dramas), there is a wide-ranging and cross-cultural tradition of lightening one’s skin in order to fit into a beauty-based, cultural, or social ideal.

(Eldridge, 2015: 43)

With this citation we can note that the tradition to make the face appear lighter is not a new notion, but something that dates back all the way to ancient Greece. Some of the different methods of whitening one’s skin throughout the years are presented in the following section.

3.2 Methods of whitening one’s skin

Allegedly, the practice of whitening one’s skin using lead dates back to, at least, ancient China and was a common practice used for this purpose. Researchers have speculated on findings which show evidence of the usage of lead, for “cosmetic purposes” already as

early as 1600-1046 BC in the Shang Dynasty (Eldridge, 2015: 52). In the Shang Dynasty lead was processed into powder, making it easier to apply on the face.

Researchers have also discovered that during the time of the Trojan War there appears to have been a “desire for alabaster skin” (Eldridge, 2015: 44). There is further evidence from burial sites that has enabled researchers to determine approximately what Greek women looked like during the golden age. The findings further indicate a desire of having a fair-looking face as apparently, Greek Women used products, usually lead, in order to make their face paler.

Furthermore, it was common for women in the Roman Empire to whiten their faces by using products such as lead (Little, 2016). During the 16th century the English nobles practiced the same methods alongside their Queen Elizabeth I with the desire to alter their appearances and have pale or white faces. Queen Elizabeth I is commonly known to have had a pale complexion.

Ceruse was made by combining lead and sharp vinegar, which was left to steep until it formed a skin, after which the process was repeated until the lead became a powder, a procedure remarkably similar to the Greek and later Roman methods.

(Eldridge, 2015: 52)

Eldridge (2015: 43) points out that the practice of applying the powdered lead, most likely had a negative impact on not only the skin but also on the wearer’s general health. However, interestingly enough, this practice of attempting to appear as pale as possible, or at least paler than one’s original skin tone was, was less harmful if the woman was poor: poor women’s makeup was much gentler to the skin compared to the methods and products that upper-class women used (Eldridge, 2015: 62). Writers have come across literature describing what was used to create the so called “recipes” for the products utilized. Such recipes consisted of “chickpeas, barley, almonds, horseradish seeds, and milk” all of which are actually quite gentle to the skin compared to the method of applying pure lead onto one’s skin (Eldridge, 2015: 62). The recipe for upper-class women, mixing lead together with vinegar, was anything but gentle to the skin (Eldridge, 2015: 58-59). A heavy use of this recipe usually had rather serious side-effects and a negative impact

on the health, such as the skin becoming discoloured, the teeth began to rot, and the hair started to fall out.

3.3 So, why the desire to change the colour of your skin?

As already discussed, it was very common for women, and also men, to lighten their face not to mention that powerful individuals such as Cleopatra and Queen Elizabeth I also used skin-whitening products to make their faces even paler than they were. But why was there such a need to lighten one's skin despite the detrimental health? Historians have explained the use of the home-made whitening products by the two powerful women due to the fact that a pale appearance was "not only a mark of beauty, but of refinement and gentility" (Kenway and Bullen, 2011: 283). Queen Elizabeth I is said to have used lead, not only to make her face appear pale or white, but with a purpose of trying to hide the scars she had from smallpox (Eldridge, 2015: 67).

Historians have explained that especially women wanted to have a pale face since it was considered not only a sign of youth but also a marker that the woman was still a virgin, and pale skin was hence associated with fertility and good health (Eldridge, 2015: 42-44). Earlier, men considered youth, health and fertility highly desirable traits in a potential bride, as these qualities helped to ensure that they would receive a healthy offspring to carry on their lineage.

Furthermore, pale skin indicated a higher social status amongst women (Eldridge, 2015: 63; Kenway and Bullen, 2011: 283). Kenway and Bullen (2011: 283) suggest that the reason for this is that the many of the upper-class women spent their time inside, which meant that their skin had minimal exposure to sunlight, meaning that their skin would be naturally light or pale. Working women, i.e. those of a lower social status, in contrast spent most of their time outdoors, having their skin exposed to the sun daily for several hours (Eldridge, 2015: 57). Therefore, working women tended to have a somewhat more tanned skin colour.

Makeup was also used in the theatres as a mask or a sort of cover for the actors doing theatrical performances (Jones, 2010: 63). There were two specific names, or brands which came to be considered highly prestigious and very valuable for theatrical makeup

and these were Bourjois and Leichner. Bourjois' and Leichner's goal was to build a sustainable brand and introduce the market to a product which was "socially acceptable" (Jones, 2010: 63). The brand Leichner was created by Ludwig Leichner, who came to be known for two important achievements in particular. Firstly, he "pioneered grease paints in stick form" (Jones, 2010: 63). Secondly, Leichner also found a way to produce makeup without the usage of lead, although, this new powder formula for lead-free makeup was primarily intended for use in the theatrical realm. Throughout the years it has been speculated whether makeup and the usage of it was positive or negative (Jones, 2010: 63). Ethical objections had more of an influence on the change to the cosmetics industry compared to other reasons such as social values. Cosmetic products such as makeup in particular became associated with fashion during the end of the 19th century.

Last but not least, one rather peculiar fact worth noting is what Kenway and Bullen (2011: 283) have speculated over why there has been a desire for light skin in places like Japan, Korea, China and the Philippines. In Japan a whitening product for the skin was introduced in 1917, but what it was that inspired the launch of this product cannot really be explained (Kenway and Bullen, 2011: 283).

3.3 Skin colour attitudes today

[...] the use of skin whitening agents among people of colour has come to be viewed as an active attempt to erase or mask racial identity. The twentieth century fashion for tanned skin among white populations is not regarded as comparable.

(Kenway and Bullen, 2011: 282)

Richard Dyer (1997: 49) also states that people with a white skin colour have always had the liberty to experiment with their skin. It does not really make a difference if they try and make it even lighter or use products to make it appear more tanned; beneath it all they are still white and do not suffer any "loss of prestige" by doing so (Richard Dyer 1997: 49). A black person does not have the same liberties and is not free to experiment as he or she pleases without consequences. A person with a darker skin colour who attempts to make their skin lighter will expose him- or herself to mockery and further discrimination.

Nowadays it is fashionable for people to alter their natural skin colour, and lightening the skin is a trend that still lives on today. However, presently it is also a common desire to

appear tanned which is achieved using products such as fake tan. Global Industry Analysts estimated that there would be a rapid increase of products available for this purpose and that this would be one of the most rapidly growing sectors within the cosmetic industry by the year 2015 (Kenway and Bullen, 2011: 281). The products have of course come a long way and are considerably better and safer to use compared to the products used a century ago. However, the usage of products, which are aimed for lightening the skin, lived on to be a problem in Africa (Davids et al. 2016: 24-26). Women in Africa believe that lightening their skin would increase their value and social standing.

3.4 Cosmetic companies

It can be said that the first mission cosmetic companies have is to make women believe their skin needs some form of correction or alteration. It comes across as if cosmetic companies use their advertisement techniques and products to create an illusion of the perfect woman. This practice, of setting unrealistic expectations, is likely to foster a sense of inadequacy. Cosmetic companies encourage women to use skin creams to fight wrinkles, make their skin extra smooth or make it glow, and to buy full coverage-foundation to assure that they look their best. Simultaneously, they market their products by telling women that each and every one is unique and beautiful, still suggesting that they could use a little extra ‘fix’ to bring out their ‘true beauty’.

There are many different shades available for people with lighter or whiter skin, whereas the darker the skin tone, the fewer options there are to choose from. There has been some discussion regarding the poor selection of cosmetic products for people with darker skin (Fleming, 2019). It also seems to be quite difficult for people with an olive skin tone or naturally tanned skin to find a suitable foundation (Galloway, 2016). It appears as if cosmetic companies not only fail to acknowledge people with a darker complexion, but disregard anyone with a skin tone which deviates from the ideal.

Kenway and Bullen (2011: 279) suggest that studies often highlight how cosmetic companies and the beauty industry in general portray women of different ethnicity: they tend to be “contextualized in relation to race and whiteness.” This fragment suggest that the implication is that whiteness is not only dominant and favourable, but also a standard by which other skin tones are evaluated, measured, perceived and discussed. Furthermore,

Valenzuela (2017: 105) says that “how you name your product affects how people conceptualize it”. Therefore, it is important for companies to consider what labels they give their products.

4 Materials and methods

4.1 Materials

Today there are a multitude of companies and an even greater variety of different products to choose from, for which reason I developed a more restricted approach. The materials for this study were extracted from the websites of 20 cosmetic companies. This approach allowed full access to the companies' entire selection. The materials were retrieved from the worldwide versions of these sites where possible.

The selection of the material was random and done as follows. I began by searching for "makeup foundation" in Google as an attempt to identify potential cosmetic brands. My search led me to a site called "Sephora". Sephora is a makeup site, whose selection consists of a large number of different makeup brands, both budget and luxury. Sephora is one of the leading makeup retailers on the market. Founded in 1998, Sephora has roughly 2,600 stores located in 36 countries all around the world (Sephora, 2020). Therefore, Sephora's seemed to be a good choice, due to its broad selection. After having selected random makeup brands through my Google search as well as randomly from Sephora, I visited that specific makeup brand's own webpage or company site, since there they detail all the colours of that specific product. My intention was that the selection of my material was as international as possible, which is why I searched both via Google and on Sephora.

I chose one product, i.e. one foundation from each of the cosmetic companies' sites. I then examined the foundation more thoroughly. Since there are several different kinds of foundation, and some of the cosmetic companies have several foundations to choose from, my main selection criterion was to opt for a liquid foundation.

I gathered my data from October to December 2019. It is worth noting that the selection of the different foundations changes constantly. Some shades and products might be added while some might be removed. The selection available during that period may differ from the products or range of shades available at present.

4.2 Methods

To analyse the material, the data were compiled into an Excel table. For each entry, data on the *cosmetic company*, *product name*, *shade category*, *label* and *meaning category* were included to provide me with a preliminary overview of emerging and possibly repeating patterns. Furthermore, the Excel table allowed me to more easily examine and analyse the data.

I began the analysis by examining the labels and attempting to identify parameters by which the foundations could be categorised, after which I examined the categories and possible subcategories more closely. After sorting the data and having divided it into categories, the next step was to examine what labels are used and how they are used. The aim of the study was to identify patterns in the ways foundations of different shades are marketed to consumers with different skin tones and, in particular, whether different labels are typically applied to products aimed at different consumer groups. The primary aim of the analysis is to see whether there are any specific stereotypes regarding which labels are used for the three different shade categories. My aim was also to investigate whether there are differences in the companies' approaches.

Since the aim of this study was to solely examine the labels of the different products, I have decided to exclude additional information which some of the cosmetic companies provide for their products. Some example of these are an additional number, placed either before the label, or as a separate description. What all of these numbers do have in common is that the scale runs from smallest to highest, where the smallest number marks the lightest shade and the highest number indicates the darkest shade. Some of the foundations also include a more detailed description of the shade for example "rosy undertones". To include all the additional information available would have been too extensive for this thesis, whereby the scope has been limited to name of the shade only.

Based on the information found on the cosmetic companies' websites, the different labels tend to be divided into three main categories: light or fair, medium or tan and dark or deep colours. Some of the companies also categorise the shades as "light-medium" or for example "very dark". Some cosmetic companies do not categorise their foundations by colour, although many of cosmetic companies do provide the customer with some sort of

indication of colour classification, which is usually marked on pictures included on the site. Some of the pictures show arms of different skin colours, onto which they have applied the different shades of foundations. The pictures commonly depict skins of three different tones on which the product has been applied. The pictures can be viewed as an attempt to enable women to try to colour match themselves at home based on the picture, or might be there to show which foundation should be used for each skin colour.

Therefore, instead of having many different categories of shades I have decided to narrow these down to what appears to be the most common shade categories, meaning *light*, *medium* and *dark*. In some instances I have had to re-categorise and determine the shades of the products myself. I have chosen to do it in the following manner as it simplifies the process and it allows for a thorough analysis of what connotations different labels have for different colours depending on who they are aimed for.

Some labels have a modifier in front of them, like the label *Pink Alabaster* for instance, where *Pink* is the modifier and *Alabaster* the head word. The focus in this analysis will be on the head words, however, since there are many modifiers and they do play an important role in the sense that they provide a specification of the head word, the most frequently used modifiers are also discussed and examined.

Altogether, there are 12 main categories which will be discussed first. It is important to note that some labels have an ambiguous meaning that fits into several different categories. An example of this is the label *Ivory*, which is associated with an animal, a material and a colour. Furthermore, some of the main categories can be split into subcategories. The category “consumables” for example includes the subcategory “drinks” which in turn can be divided into such subcategories as “coffee” and “tea”.

After discussing the meaning categories, or main categories, the connotations of the most frequently used labels are examined. The labels which are used at least four times for each of the three different shade categories, meaning for light, medium and darker shades, are discussed. In order to examine the different connotations, meanings of words and functions the different labels have, I have used the *Oxford English Dictionary* as the primary source. However, sometimes if the connotation or meaning seems to be

incomplete, for instance when there is limited information, I have also used the *Merriam-Webster Dictionary*.

5 Analysis

This chapter begins with a presentation of the different meaning categories, starting with the largest category to which most products belong to. The different main categories along with the subcategories are discussed and examined. The total number of products by the twenty different cosmetic companies is 628. Some of the cosmetic companies offer up to as many as 50 different shades, while others have a considerably smaller selection, consisting of as few as five shades. It is worth mentioning that some labels appear in several different categories because they have a polysemous or ambiguous meaning, as stated earlier. However, it would be wrong to exclude them from one category.

5.1 Examining the categories

Table 1 below illustrates the main categories of product labels for liquid foundations. The number of product labels belonging to each of the identified categories is depicted. The labels are also divided into three groups depending on the shade of the product; the distribution of product labels by shade is shown.

Table 1: The distribution of the main categories into the different shade categories

Category	Shade			Total per category
	Light	Medium	Dark	
Consumables	30	56	110	196
Colours	56	75	33	164
Nature	24	30	22	76
Numbers	21	33	19	73
Materials	58	4	0	62
Skin colours	27	18	5	50
Animals	25	6	4	35
Places	9	19	6	34
Decorations	15	5	8	28
Metals	0	7	8	15
Scale	0	8	3	11
Temperature	3	2	2	7

5.1.1 Consumables

The largest category of labels is “consumables”, containing 196 products. “Consumables” refers to foods, or beverages and other items meant for human consumption. Some examples of labels belonging to this category are *Almond*, *Espresso* and *Vanilla*. Let us

begin by examine the distribution of the different labels between each shade category belonging to “consumables”. There are 22 different labels for the 30 products for light shades of foundation, while for the 56 products for medium shades there are 41 different labels, and for the 110 products for dark shades there are 60 different labels. These numbers show that there is variation in the number of different labels for the three shade categories within the meaning category “consumables”. “Consumables” is an umbrella term, and consists of different subcategories which we will explore next.

Table 2 shows the different subcategories belonging to the main category “consumables”. The table depicts the number of products belonging to each of the three different shade categories, and the total number of products per category and per shade.

Table 2: The distribution of labels according to shade in the different subcategories

Subcategory	Shade			Total per category
	Light	Medium	Dark	
Nuts	6	8	35	49
Drinks	2	3	32	37
Sweets	0	15	13	28
Sweeteners	1	16	5	22
Desserts	8	5	8	21
Spices	8	3	10	21
Soups	4	4	0	8
Plants	1	2	7	10
Total	30	56	110	196

NUTS

Table 3 shows all the label head words referring to the subcategory nuts and how they are distributed in each shade category.

Table 3: Labels referring to “nuts”

Label head word	Shade			Total per head word
	Light	Medium	Dark	
Almond	5	3	10	18
Cashew	1	1	0	2
Chestnut	0	0	8	8
Hazelnut	0	0	6	6
Pecan	0	3	1	4
Walnut	0	0	9	9
Coconut	0	1	1	2
Total	6	8	35	49

The subcategory “nuts” contains 49 products in total. The majority of labels, meaning 35 out of 49 products, are dark shades of foundations. There are considerably fewer products with labels related to nuts in the other two shade categories. The labels *Walnut*, *Chestnut* and *Hazelnut* are solely used for products which are categorised as dark shades of foundations. The label *Almond*, which is used for 18 products, is used in a rather interesting way: the label has been used both for light, medium and dark foundations.

DRINKS

Table 4 shows the distribution of labels belonging to the subcategory “drinks”. The items are further divided into four subcategories of drinks (“Coffee”, “Alcohol”, “Tea” and “Other”). The number of labels in each category is provided below:

Table 4: Labels referring to “drinks”

Drinks	Shade			Total per category
	Light	Medium	Dark	
Coffee				
Mocha	0	0	11	11
Espresso	0	0	9	9
Coffee	0	0	3	3
Latte	0	1	1	2
Java	0	0	2	2
Cappucino	0	0	1	1
Macchiato	0	1	0	1
Coffee Bean ⁴	0	0	1	1
Total	0	2	28	30
Alcohol				
Amaretti	0	1	0	1
Cognac	0	0	1	1
Spiced rum	0	0	1	1
Total	0	1	2	3
Tea				
Chai	1	0	2	3
Total	1	0	2	3
Other				
Milk	1	0	0	1
Total	1	0	0	1
GRAND TOTAL	2	3	32	37

In total, there are 37 products which fit into the subcategory of “drinks”. The “drinks” are further split into three subcategories, which are “coffee”, consisting of 30 products, “tea”

⁴ Coffee Bean is included in the “drinks” category as it in most cases is used to make coffee out of.

and “alcohol”, which consists of three products each. To explore a few labels belonging to “coffee”, we can note that the most frequently occurring labels are *Mocha* and *Espresso*. *Latte* and *Macchiato*, are examples of labels used to describe medium shade of foundations. The label *Latte* is used for both a medium and a dark foundation. Many of the labels related to coffee are used for darker shades. There are hardly any coffee-related, nor other drink-related labels in the other two shade categories.

The category “tea” only contains the label *Chai*, which is used for three products. For two of the products it is used as a label for a dark shade, while one occurrence of *Chai* is used as a label for a product of a light shade. Finally, we have the labels belonging to the “alcohol”- category, which are *Cognac*, *Amaretti* and *Spiced Rum*. *Amaretti* is used to describe a medium shade of foundation and *Cognac* and *Spiced Rum* are used for dark foundations. The only label belonging to the “other” category in “drinks” is the label *Milk*, which is used for a light shade of foundation.

SPICES

In total, there are 21 products with labels referring to spices. *Vanilla* is the most frequently used label and it is used as a head word for 10 products. In every instance *Vanilla* is used for light foundations. *Cinnamon* is the second most frequent label and is used for five products: once as a label for a medium foundation and the remaining four times for dark foundations. The label *Nutmeg* is used for three different products, in each case for dark foundations. Lastly, the label *Rich Ginger* is used once for a dark foundation.

DESSERTS AND SWEETS

The subcategories “Desserts” and “Sweets” each contains a large number of labels. Even though the subcategories could be treated as one, I have decided to separate them since labels related to “desserts” are words such as cakes, pudding and biscuits, and “sweets” are words such as chocolate and caramels.

The subcategory “desserts” contains 21 products in total. The distribution of labels which belong to this subcategory is quite equal for each of the three different shade categories. The subcategory consists of several different labels of a large array of different desserts. Some examples of labels that have been placed in the “desserts” subcategory, which are used to describe lighter shades, are *Custard*, *Macaroon*, and *Panna Cotta*, and examples

of labels for medium shades of foundations are *Cheesecake*, *Baklava* and *Brulee*. Lastly, some examples of the labels for dark foundations which belong to this subcategory are *Tiramisu*, *Truffle* and *Ganache*.

The subcategory “Sweets” consists of a total number of 28 products and, in contrast to “desserts”, has three labels that occur quite frequently. The labels belonging to this subcategory are used for products of medium or dark shades of foundations. The distribution of the labels which belong to each of the two shade categories is quite equal. Some examples of labels belonging to this subcategory, which are used for medium shades of foundations are *Toffee*, *Caramel* and *Butterscotch*. Labels such as *Chocolate*, *Praline* and *Truffle* are used for products which are dark foundations.

SWEETENERS

This subcategory consists of 22 products, all of which share the head word *Honey*. *Honey* is best categorised as a sweetener and is the only label of this type in the data. *Honey* is used for all of the three different shade categories; however, the distribution is very varied. Most of the labels are for medium foundations of which there are 16 products in total. *Honey* is used only once as a label for a light foundation. There are five products for dark shades of foundations which have the label *Honey*.

SOUPS

There is only one label which falls into the category “soups”, and that is the label *Bisque*. *Bisque* occurs as a head word eight times. In half of all instances *Bisque* is used as a label for medium shades, and the remaining four times for products of light shades.

PLANTS

“Plants” is quite a small subcategory, consisting of 10 products in total. The most products in this subcategory are dark shades of foundations. The label *Cocoa* is used as a head word for seven products, all of them are dark foundations. The label *Wheat* is only used once for a medium foundation. Labels such as *Flax* and *Olive* also belong to this subcategory. *Flax* is used as a label for one light foundation and *Olive* is used for one medium foundation.

5.1.2 Colours

Table 5 shows some of the label head words which belong to the category “colours” and the total number of products per shade.

Table 5: Labels referring to “colours”

Label head word	Shade			Total per label head word
	Light	Medium	Dark	
Beige	26	39	4	69
Pink	1	0	0	1
Brown	0	0	4	4
Ivory	24	2	0	26
Ebony	0	0	3	3
Honey	1	16	5	22
Golden	0	3	5	8
Bronze	0	4	1	5
Buff	2	7	0	9
Other labels	2	4	11	17
Total	56	75	33	164

“Colours” make up the second largest category with a total number of 164 products. There are 35 different labels for 56 products belonging to light shades of foundations. For medium shades of foundations there are 49 different labels for 75 products. There are 27 different labels altogether for the 33 products categorised as dark shades of foundations. Some examples of the labels which can be found in this category are *Beige*, *Pink* and *Brown*. It is not surprising that products of different shades may be labelled a colour. Nevertheless, some of the labels belonging to the “colour” category do belong to other main categories as well, like the label *Ivory* for example, since as stated earlier the meaning of the label is ambiguous.

Most of the products in the category “colours” are labelled *Beige*. In total 69 products have the label *Beige* as a head word. The label *Beige* is used in a diverse manner as it is mostly preceded by a modifier, which usually determines whether the product is light, medium, or dark. *Beige* is used for light foundations 26 times in total, 39 times for medium foundations and four times for dark foundations. The label *Brown* is used four times and all of these instances are for dark foundations. Lastly, the label *Pink* is only used once as a head word, as a descriptor for a light foundation. *Pink* appears two

additional times as a modifier, in front of a head word. These instances are also for light foundations.

There are two labels, *Fresco* and *Sepia*, which are also included in the category “colours”. Even though these labels can be viewed as colours, *Fresco* is most commonly associated with art and *Sepia* with photography. Therefore, these two labels belong to words related to colour but additionally to the category “art”. *Fresco* is used as a label for a medium foundation and *Sepia* is used once for a medium foundation and once for a dark foundation.

5.1.3 Nature

Table 6 shows some of the label head words which belong to the main category “nature”. The table also shows the total number of products belonging to this category and the distribution for the three different shade categories.

Table 6: Labels referring to “nature”

Label head word	Shade			Total per label head word
	Light	Medium	Dark	
Alabaster	7	0	0	7
Amber	0	4	8	12
Sand	8	12	0	20
Mahogany	0	0	6	6
Maple	0	0	4	4
Ebony	0	0	3	3
Sun	0	2	0	2
Cloud	1	0	0	1
Snow	2	0	0	2
Dawn	0	1	0	1
Dusk	0	1	0	1
Shell	3	0	0	3
Other labels	3	10	1	14
Total	24	30	22	76

The third main category consists of “nature”- related words such as *Cloud*, *Sand* and *Shell* and includes 76 products in total. The category “nature” is broad and is therefore divided into subcategories to better describe and allow for a thorough analysis of the labels. The subcategories are examined in the following section. The reason why there are many labels related to nature might be that cosmetic companies wish to draw some inspiration from natural elements.

Before moving on to discuss the different subcategories, let us examine the distribution of the different labels between the shade categories. There are 15 different labels for 24 products of light shades. For medium shades, there are 23 different labels for 30 products. Last but not least, there are 13 different labels for the total number of 22 products of dark shades.

MINERALS

The largest subcategory of nature is “minerals”, consisting of 30 products in total. The labels in this category are only used for light and medium products. There are 15 light and 15 medium products in the data. The labels, which belong to “minerals” tend to have either the head word *Alabaster* or *Sand*. Most of these are preceded by a modifier, with the purpose again being a specification of the colour or definition of what undertones the shade suits best for.

TREES

There are 19 words in total with labels related to “trees”. Most of the labels belonging to this category are used to describe dark shades of foundations. The most frequently used labels here have the head word *Maple*, *Mahogany* or *Ebony*. There is only one label for light shades of foundation and that is *Aspen*. There are four labels which are used to describe medium shades of foundations, like the labels *Auburn* and *Hazel* for example.

WEATHER

There are seven products with labels related to “weather”. The products which belong to “weather” are either light or medium shades of foundations. The labels in this category include head words such as *Snow*, *Cloud*, *Sun*, *Dusk* and *Dawn*. As the labels themselves might give away, *Snow* and *Cloud* are used to describe products of light shades of foundations, while *Sun*, *Dawn* and *Dusk* are used as labels for medium shades.

PLANTS AND FLOWERS

Like the subcategory “plants” in “consumables” there is a need for another subcategory referring to plants for the main category “nature”. The labels in this subcategory refer to non-edible plants and flowers. The subcategory “plants and flowers” is relatively small,

with three products and two discrete labels, *Rose* and *Rattan*". The label *Rattan* is used for a medium foundation and *Rose* for both for light and medium foundations.

5.1.4 Numbers

The category "numbers" includes 73 products in total. The labels which belong to this category are quite self-explanatory. Cosmetic companies might opt to solely use numbers as labels since it can be speculated that they do not really have any connotations, or at least not any negative connotations such as other labels might have. All of the products with numbered labels are numbered in ascending order from lightest to darkest shade.

Since "numbers" is the only category consisting of unambiguous labels, i.e. their meaning is fixed, all of the products are different and therefore they each have their own number and also their own label. There are a total number of 21 products which are light shades of foundations, 33 products of medium foundations and 19 products for darker foundations.

5.1.5 Materials

Table 7 shows the label head words which belong to the main category "materials". The table shows the distribution of labels for each of the three different shade categories, and the total amount of products belonging to the category.

Table 7: Labels referring to "materials"

Label head word	Shade			Total per label head word
	Light	Medium	Dark	
Porcelain	19	0	0	19
Ivory	24	2	0	26
Linen	3	1	0	4
Silk	1	0	0	1
Softan	0	1	0	1
Sateen	1	0	0	1
Cashmere	1	0	0	1
Other labels	9	0	0	9
Total	58	4	0	62

The category "materials" has 62 products in total and consists of labels with head words such as *Linen*, *Porcelain* and *Ivory*. Most of the labels in this category have been further

divided into subcategories that define the specific type of material the labels refer to. Some of the labels are ambiguous. Altogether, there are 31 unique labels for the total number of 58 products for light foundations. There are only two different labels for four products which belong to the medium category. There are no products for darker shades of foundation which belong to this category.

CERAMICS

The subcategory “ceramics” consists of only one label, *Porcelain*. *Porcelain* is used as a head word for 19 products in all. All of the products with the label *Porcelain* are of a light foundation.

FABRICS

This subcategory only contains seven products. Some examples of the labels belonging to this category are *Linen*, *Cashmere*, *Sateen* and *Silk*. *Linen* is used four times; three times for light shades and once for a medium shade of foundation. All of the other labels are only used once, all for products of light shade.

5.1.6 Skin colours

Table 8 shows the total number of products belonging to the main category “skin colours”. The table also depicts the distribution of label head words for each shade category.

Table 8: Labels referring to “skin colours”

Label head word	Shade			Total per label head word
	Light	Medium	Dark	
Natural	7	6	1	14
Fair	5	0	0	5
Light	7	0	0	7
Dark	0	3	2	5
Tan	0	7	2	9
Nude	7	2	0	9
Pale	1	0	0	1
Total	27	18	5	50

There are 50 products which belong to the category “skin colours”. This is a complex category, consisting of labels such as *Nude*, *Natural* and *Tan*. It is quite natural that these kinds of labels, containing words commonly used to discuss skin tones in other contexts,

are popular. There are 14 different labels for the 27 products for light foundations. For medium foundations there are 14 different labels for the 18 products. There are three unique labels assigned to the five products which are dark in shade. Most products in “skin colours” are of a light shade whereas dark products are the least numerous in this category.

5.1.7 Animals

Table 9 shows the label head words which belong to the category “animals”. The table also shows the total number of products belonging to this category and the distribution for the different shade categories.

Table 9: Labels referring to “animals”

Label head word	Shade			Total per label head word
	Light	Medium	Dark	
Ivory	24	2	0	26
Swan	1	0	0	1
Fawn	0	2	0	2
Sable	0	1	4	5
Camel	0	1	0	1
Total	25	6	4	35

The category of labels related to “animals” consists of 35 products altogether. This category consists of labels such as *Swan*, *Fawn* and *Sable*. The most frequent head word is *Ivory*. There are 14 unique labels for the 25 products for light shades of foundations. There are a total number of five different labels for the six products of a medium shade. There are three unique labels for the four products of a dark shade. Light products are the most numerous in this category; only a handful of medium and dark products have labels relating to animals.

5.1.8 Places

The category “places” is considerably smaller than those already discussed, consisting of 34 products altogether. All labels belonging to this category are from one brand, NARS Cosmetics. The labels refer to physical locations, like *Siberia*, *Fiji* and *Namibia* for example. All the labels included in the category “places” are unique. Most products

belong to the medium shade category. Altogether there are nine unique labels for the nine products of a light shade, 19 for medium shades and six labels for dark foundations.

5.1.9 Decorations

Table 10 shows the head words of the labels which belong to the main category “decorations”. The table also shows how many products there are for each of the three shade categories and how many products there are in total that share the same label.

Table 10: Labels referring to “decorations”

Label head word	Shade			Total per label head word
	Light	Medium	Dark	
Alabaster	7	0	0	7
Amber	0	4	8	12
Pearl	3	0	0	3
Pebble	0	1	0	1
Marble	1	0	0	1
Seashell	1	0	0	1
Shell	3	0	0	3
Total	15	5	8	28

In total there are 28 products in the category “decorations”. The labels which belong to this category are quite ambiguous, but all refer to something which can be viewed as decorative. There are eight unique labels for the 15 products categorised as light foundations and three unique labels for five products of a medium shade. Finally, there are five different labels for eight products for dark foundations. Most of the labels in this category are used for light foundations. Labels for light foundations include *Alabaster*, *Pearl*, *Marble* and *Shell* for example. The only labels used for medium foundations are *Amber* and *Pebble*. *Amber*, is the only label used for dark foundations.

5.1.10 Metals

“Metals” is yet another small category. The total number of labels in this category is 15. None of the labels within this category are used for a light shade. There are five unique labels for the seven products which belong to the medium shade group, and eight labels used for dark shades of foundations, all of which are unique.

Table 11 shows the label head words which belong to the category “metals”. The table also shows the total number of products belonging to this category and the distribution for the three different shade categories.

Table 11: Labels referring to “metals”

Label head word	Shade			Total per label head word
	Light	Medium	Dark	
Bronze	0	4	1	5
Copper	0	0	2	2
Golden	0	3	5	8
Total	0	7	8	15

The head words of labels which belong to the “metals” category are *Gold*, *Bronze* and *Copper*. *Gold* is mostly used as a modifier for another word and therefore, mostly appears before a label. However, it also occurs as the head word eight times. In three of these instances it is used as a label for medium foundations and the remaining five for dark foundations. *Bronze* is used five times in total. It is used as a label for medium foundations four times and once for a dark shade. *Copper* is only used as a label twice, both times it is used as a label for a dark foundation.

5.1.11 Temperature

Table 12 shows the head words of the labels belonging to the main category “temperature”. The table depicts the total number of products belonging to this category and the distribution for the three different shade categories.

Table 12: Labels referring to “temperature”

Label head word	Shade			Total per label head word
	Light	Medium	Dark	
Cool	1	0	0	1
Warm	2	2	2	6
Total	3	2	2	7

The category consisting of labels related to “temperature” is relatively small; consisting of only seven products. There are two unique labels for the three light products. There are two unique labels for the two medium products. Two unique labels are found for the two dark products. The only label head words in this category are *Cool* and *Warm*. There is

only one product with the label *Cool*, which is a light shade of foundation. *Cool* appears as a modifier 23 times. The label *Warm* never appears on its own, but it is either used as a pre-modifier or has another modifier in front of it.

5.1.12 Scale

Table 13 shows the label head words which belong to the category “scale”. The table also shows the total number of products belonging to this category and the distribution for the three different shade categories.

Table 13: Labels referring to “scale”

Label head word	Shade			Total per label head word
	Light	Medium	Dark	
Medium	0	5	0	5
Neutral	0	3	1	4
Deep	0	0	2	2
Total	0	8	3	11

The category “scale” is somewhat complex. It was a challenge to find a suitable category to place these labels in, however, “scale” seems suitable since the labels define or describe measurement of some sort. There are 11 products which belong to this category. Some examples of label head words in this category are *Neutral*, *Medium* and *Deep*. There are no products within this category used for light foundations. There are four different labels for eight products of medium foundations and two different labels for the three products for dark foundations. All of the labels in the category “scale”, only appear a few times, only two to seven times as the head word. However, they are all used considerably more preceding another word, i.e. functioning as a pre-modifier. *Neutral* is used four times as a head word: three times for medium foundations, and once for a dark foundation. *Medium* is used as a label on its own five times. Naturally, it has been used for medium foundations. *Deep* occurs as a label twice for dark foundations.

5.2 Uncategorized labels

There are some labels which proved to be difficult to categorise. There are two labels which do not readily fit into any of the aforementioned categories, namely the labels *Flesh* and *Deep Rich*. The label *Flesh* could on the one hand fit into the category “skin colour”, but on the other hand, it could be placed as in the “colour” category. *Flesh* cannot

technically be viewed as a skin colour per se, therefore it could be categorised as belonging to its own “skin” category. According to *M-W* (s.v. *flesh*), *Flesh* does refer to skin, but to the tissue under the skin, i.e. muscles and fat. Another connotation to consider is that of ‘meat’, which flesh may refer to particularly in relation to animals.

The second complex label is *Deep Rich*. The head word *Rich* does not fit into any of the existing main categories but can be categorised as an adjective. Furthermore, the labels belonging to the categories “colours” and “metals”, consisting of labels like *Beige* and *Bronze* could also be categorised as adjectives. However, the focus in this thesis is not to examine the functions of the words, meaning if they are adjectives or such, and therefore, with the existing categories, *Deep Rich* does not fit into any.

5.3 Connotations

The analysis will be done in the following way: firstly, the frequently occurring labels, meaning labels with at least four occurrences within each shade category will be examined. The frequently occurring labels for light products will be explored first, followed by medium products and lastly the dark products.

Figure 1 presents the number of labels found within each shade category. There are 204 labels for light shades of foundations, 231 for medium and 193 for dark shades.

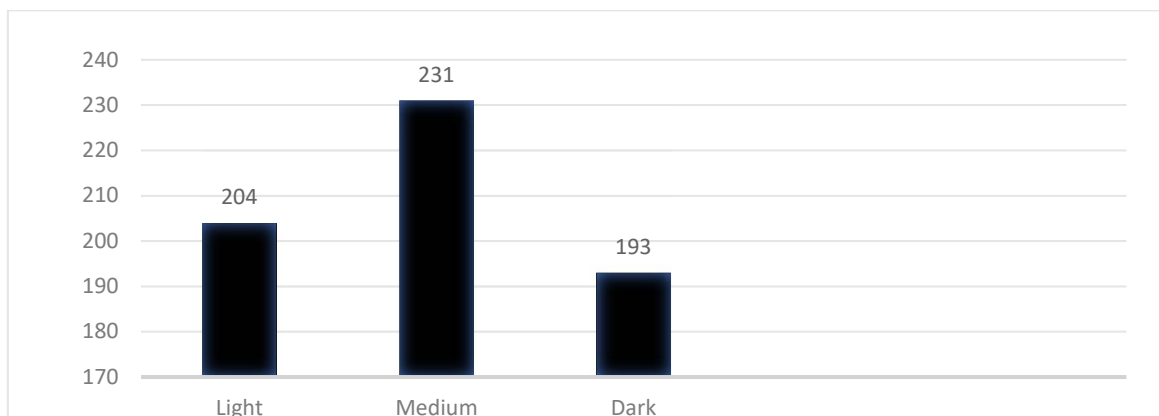


Figure 1: Shade categories

5.3.1 Light foundation labels

Figure 2 shows the most frequently occurring labels for foundations of a light shade.

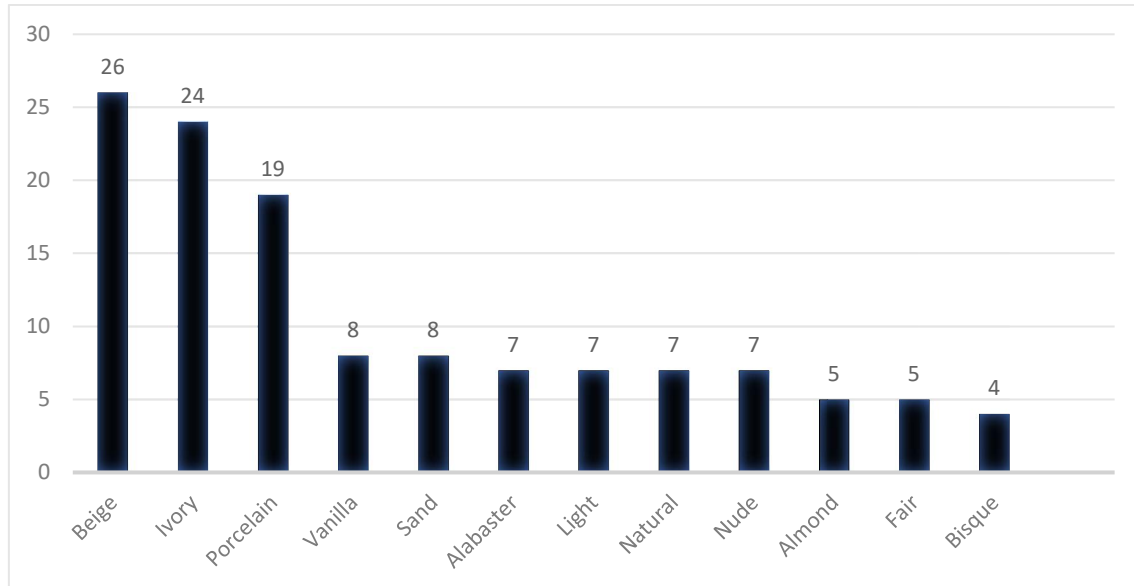


Figure 2: Frequently used labels for light foundations

The label *Beige* occurs most frequently. In total *Beige* occurs 26 times as a label for light shades of foundations. According to *OED* (s.v. *beige*), *beige* primarily refers to a colour. It is often also associated with wool in its raw or natural form, before it has been dyed or bleached into being white. Additionally, *beige* is described as having a “yellowish-grey colour” in *OED*. *M-W* (s.v. *beige*) defines *beige* as “pale” and “lacking distinction”. *Beige* could therefore also be interpreted as bland and dull.

Ivory is the second most frequently used label and is used for 24 products in total. The word *ivory* has an ambiguous meaning and is associated with an animal, a colour and a material. *OED* (s.v. *ivory*) defines *ivory* as “[the] hard, white, elastic, and fine-grained substance (being dentine of exceptional hardness) composing the main part of the tusks of the elephant, mammoth”. *OED* does also list *ivory* as a colour referring to something white, in particular with “whiteness of the human skin”. The word *ivory* can be associated with not only value but also with beauty (*M-W*, s.v. *ivory*).

Porcelain is used as a label for a total of 19 products. According to *OED* (s.v. *porcelain*), the word *porcelain* refers to a “ceramic material made from china clay”. *Porcelain* was previously used as a material especially for the purpose of making china tea sets and in dentistry for manufacturing crowns and veneers for example. China made out of

porcelain was viewed as being of high quality and very valuable (*OED*). Porcelain was also used to make faces for dolls. The word *porcelain* can also be used in a figurative manner, for example when referring to something that is very fine or fragile and decorative. Therefore, the connotations of word *porcelain* are precious and valuable.

Next in turn are *Vanilla* and *Sand*, which both appear as labels for eight products each. Starting with *vanilla*, which is primarily defined as a spice or as a flavour (*OED* s.v. *vanilla*). The word *vanilla* has several connotations but refers primarily to a pod, or more specifically to the substance that is collected from within the pod. The colour of the pod is a dark brown. *OED* does state that *vanilla* can be used as a colour but does not define the actual colour. The colour of *vanilla* can be associated with the flower which grows alongside the pod. The colour of actual *vanilla* seems to be quite difficult to pinpoint but an off-white or a slightly white-yellowish colour might be the closest we can get to a colour classification. *Vanilla* can be associated with a scent for candles and fragrances for instance (*OED*). The expression “plain vanilla” is commonly also used with the purpose of describing something as dull or plain.

The word *sand* is defined as “a material consisting of comminuted fragments and water-worn particles of rocks” according to *OED* (s.v. *sand*). *OED* does not define *sand* as a colour. *M-W* (s.v. *sand*) provides similar definitions as *OED*, but in addition describes the word *sand* as having a “yellowish-gray color”. *M-W* also defines the word *sand* as associated with “moments of a lifetime”. This entails that *sand* can be associated with time, referring to particular occasions or the passing of time, for example. This may suggest a slightly negative connotation in the sense that *sand* can be associated with the passing of time and therefore linked with ageing.

The following labels, *Alabaster*, *Light*, *Natural* and *Nude* are used seven times each. *Alabaster* primarily refers to a stone (*OED*, s.v. *alabaster*). More specifically, *alabaster* is defined as:

An ornamental stone consisting of a fine-grained, compact, translucent from gypsum or (esp. with reference to ancient artefacts) calcite, typically white or tinted or clouded with yellow, red, and other colours, and suitable for carving into vase, figures, etc.

(*OED*, s.v. *alabaster*)

It is worth noting that alabaster was commonly used for ornaments in ancient times and used for luxury and high-value objects. As the quotation above also states, the colour of *alabaster* was usually white, but as it was used for ornaments it could also be painted different colours. Furthermore, *alabaster* is also used as an adjective and a figurative device (*OED*). If *alabaster* appears as an adjective it can for instance indicate that something has been made using that specific material, like a sculpture for example. *Alabaster* is also used in a figurative sense to describe a white and smooth skin.

The next label is *Light*, which is described as “[that] natural agent or influence which (emanating from the sun, bodies intensely heated or burning, and various other sources) evokes the functional activity of the organ of sight” according to *OED* (s.v. *light*). *Light* is described as having various descriptions and functions in *OED*, most of them moderately technical, meaning that they are related to the visual process or referring to *light* as a “visual sensation”. *M-W* (s.v. *light*) similarly to *OED*, classifies *light* as the phenomenon which enables us humans to see. Moreover, *M-W* recognises the usage of *light* in reference to a “light or pale color”. The word *light* is polysemous, meaning that it is not necessary always linked with positivity. For example, describing something as ‘light’ can indicate that it is lacking colour.

OED (s.v. *natural*) describes *natural* as “[existing] in, determined by, conforming to, or based on nature”. Furthermore, *natural* is described as something which is “[consistent] with nature; normal, expected” (*OED*). This means that *natural* refers to something which occurs naturally without any alterations and contains no artificial substances or inputs. As for its use as a descriptor for humans, the following definition is provided: “[of] a person, his or her appearance, attributes, etc.: having the normal form, colour, etc.; not disfigured, disguised, or altered in any way”. Furthermore, *natural* can also refer to a colour, indicating again that the colour in question occurs in its *natural* state and has not been modified. This usually refers to fabrics or materials indicating that they remain in a “unbleached and undyed state” (*OED*).

For *nude*, *OED* (s.v. *nude*) provides a few different definitions. Firstly, *OED* describes *nude* as “an object, plant, animal, etc.: naked, bare; lacking natural covering, foliage, etc.; smooth, hairless.” *Nude* is described as lacking something, something that is not quite

complete or finished, meaning something is missing. This can be viewed as a slightly negative connotation. Additionally, *nude* is also used in art, referring to a painting of a naked person, or a person without covering on his or her genital area. Lastly, *nude* is defined by *OED* as referring to a colour, usually associated with either “pinkish beige colour” or a sort of “flesh-coloured”.

The labels for *Almond* and *Fair* are both used for five products each. The word *almond* primarily refers to “[an] oval, nut-like, oil-rich kernel with a light brown skin and a hard pitted shell, most varieties of which are edible, obtained from the tree *Prunus amygdalus*” (*OED*, s.v. *almond*). The reason for the seemingly contradictory use of the label *Almond* for both light, medium and dark shades may be that the word can variably refer to the light inside of the almond or to its darker shell. The word *almond* is indeed defined as a colour by *OED*. *OED* lists *almond* as referring to “the light brown or yellowish-brown colour of an almond kernel” and as “the delicate pink colour of almond blossom”. Moreover, *OED* describes the colour of the shell around an *almond* as “light brown”. The word *almond* is also defined as a decorative element which is possibly not an obvious connotation when one thinks about an almond (*OED*).

The word *fair* is associated with a person or an object which is viewed as “[beautiful] to the eye; of attractive appearance; good-looking” (*OED*, s.v. *fair*). *OED* also states that *fair* can be used to describe “appearance, colour, personal qualities or attributes”, which means that the word *fair* is used for describing qualities, often in a positive sense. The “fair one” was commonly used to describe a woman or more specifically with the purpose of “expressing a quality considered as characteristic of the female sex” (*OED*). Furthermore, *fair* is associated with “hair or complexion: light as opposed to dark in colour. Of a person: having such colouring” (*OED*).

The label *Bisque* is used four times for light shades. The word *bisque* is defined in *OED* (s.v. *bisque*) as a term used for counting the score in tennis. *M-W* (s.v. *bisque*) in turn describes *bisque* primarily as a type of soup. A *bisque* soup has a thick texture and consists of ingredients such as cream, shellfish or game, but a *bisque* soup can also be made of vegetables. Additionally, *bisque* is a common term used in interior design. It is likely that the word is also used as a colour descriptor in this context.

A very interesting label is *Pale* which only occurs once in the material. However, due to its connotations, it is important and worth to discuss. *Pale* refers to “a person’s complexion, etc.: of a whitish or ashen appearance; lacking healthy colour; pallid, wan, bloodless” (*OED*, s.v. *pale*). This is then usually linked together with signs of weak health, which can furthermore be associated with an illness. *OED* also defines the word *pale* as referring to a colour in two different manners. First, it can simply be associated with “light, almost white”, and secondly *pale* correlated to a colour, one which “lacking intensity or depth of colour” in addition to also “lacking in brightness or brilliancy” (*OED*). If used in a figurative sense, *pale* does not only refer to a colour, but it is in particular associated with the fact that a human is lacking colour from his or her face.

5.3.2 Medium foundation labels

Figure 3 shows the most frequently occurring labels for medium shades.

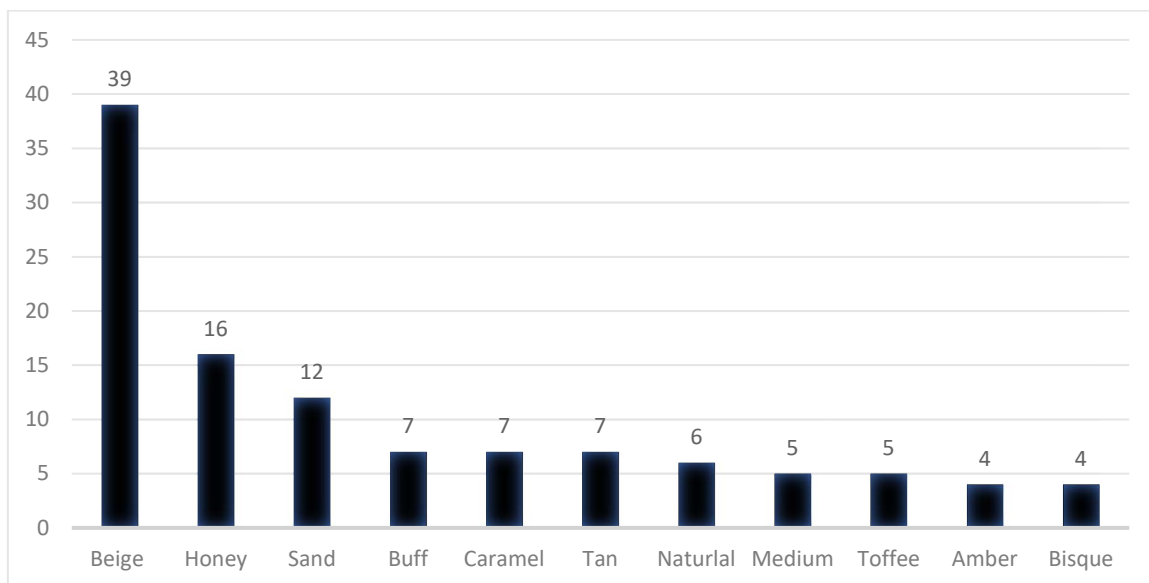


Figure 3: Frequently used labels for medium foundations

Let us now turn to the medium shades of foundations and look at the most frequent labels in this category. *Beige* is the most frequently occurring label and used 39 times for products of a medium shade. Since the label *Beige* is also a frequently used label for light foundations, its connotations have been discussed in section 5.3.1

The following label is *Honey*, which occurs 16 times for foundations of a medium shade. The word *honey* has several different meanings according to *OED* (s.v. *honey*). *OED*

defines the primary meaning of *honey* as referring to a sticky and sweet substance that is most often produced by bees. *Honey* is also defined as “a yellowish or golden colour” and can be used to describe colours related to skin and hair (*OED*). Furthermore, when used in a figurative sense, the word *honey* can refer to something “good, pleasant, or desirable; sweetness; mellifluousness of speech, music, etc.” (*OED*). This entails that the connotations of the word *honey* are linked to positivity. This is supported by the fact that the word *honey* can be used as a sort of nickname or pet name for a loved one, similar to love and sweetheart. In slang, the word *honey* is also used when referring to a good-looking woman (*OED*). If used as an attribute *honey* implies that something is sweet or perhaps delightful.

Sand is used as a label for 12 products categorised as medium shades. Like *Beige*, *Sand* is a common label for both light and medium products, and its connotations have been discussed in section 5.3.1.

The labels *Buff*, *Caramel*, and *Tan* all occur seven times each. *OED* (s.v. *buff*) defines the word *buff* as a shortening for the word buffalo. Curiously, all definitions listed in *OED* have to do with the animal buffalo. *M-W* (s.v. *buff*) defines the word primarily as a sort of apparel which has been made out of buff leather. *M-W* defines *buff* as “the state of being nude” and “a moderate orange yellow” or “a light to moderate yellow”. *M-W* states that the word *buff* can be used to refer to someone with “a physique enhanced by bodybuilding exercises” if the word is used as an adjective (*M-W*).

The primary connotation of *Caramel* is that it is described as a sweet (*OED*, s.v. *caramel*). *OED* does also define *caramel* as a substance which is used for colouring and flavouring of various drinks, such as coffees, soft drinks and alcohol. *Caramel* is also associated with “[the] colour of caramel brown” (*OED*). The colour of *caramel* defined in *M-W* (s.v. *caramel*) as “golden-brown to dark brown”. The word *caramel* can be viewed as having a positive connotation due to its sweetness.

The next label to be examined is *Tan*. *OED*’s (s.v. *tan*) first definition of *tan* is “[the] crushed bark of the oak or of other trees, an infusion of which is used in converting hides into leather”. *Tan* furthermore refers to “[the] brown colour of tan; tawny”. It is in

addition to this worth noting that *OED* lists tan as referring to “[the] bronzed tint imparted to the skin by exposure to the sun or the weather”.

Natural is a label used for six products categorised as medium foundations. Since *Natural* is also a frequently used label for lighter shades, the connotations of the word can be found in section 5.3.1 where it is discussed.

Medium and *Toffee* are both used five times each as labels. A search for *medium* in *OED* (s.v. *medium*) gives the following description, “[something] which is intermediate between two degrees, amounts, qualities, or classes; a middle state.” This suggests that the word *medium* is rather neutral. If the word *medium* is treated as an adjective, it indicates that something is mediocre or average. This has a slightly negative connotation, suggesting that it is not at its full potential. *OED* also defines *medium* as “a colour: in the middle of a range of shades”.

The label *Toffee* is used as a label for five products and similar to the label *Caramel*. The primary meaning of the word *toffee* is that of a sweet (*OED*, s.v. *toffee*). The colour *toffee* is defined as being “[a] medium shade of brown”. *Toffee* is furthermore also used for flavouring of various consumables such as desserts and spirits. Similar to *caramel*, *toffee* can be viewed as having a positive association due to its sweetness.

The labels *Amber* and *Bisque* are both used four times. The word *amber* is defined as “[a] fossil resin or its colour” (*OED*, s.v. *amber*) and it is often used to make both jewellery and ornaments from. This suggests a positive connotation. The use of amber as a raw material dates back to antiquity (*OED*). In ancient times, amber was also used as a fragrance and for medicinal purposes. *Amber* is described as itself being “typically yellow, orange, or brown in colour” (*OED*). For this reason, it is stated that *amber* can be used as an adjective, in which case it then refers to a colour (*OED*). The word *amber* is in some contexts used for describing the colour of alcoholic beverages, especially beer.

Bisque is also a frequently used label for light foundations. Therefore, the analysis of *Bisque*, along with the different connotations, can be found in the previous section 5.3.1.

5.3.3 Dark foundation labels

Figure 4 shows the distribution of the frequently used labels for darker shades of foundations.

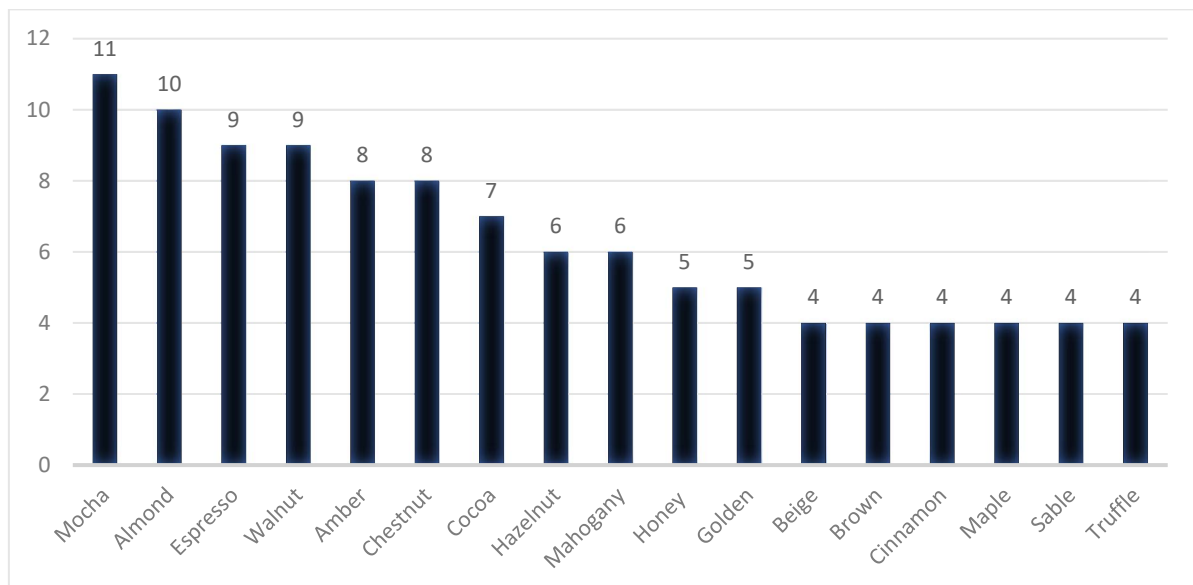


Figure 4: Frequently used labels for dark foundations

The most frequently used label for dark shades is *Mocha*. *Mocha* is used as a label for 11 products in total. The word *mocha* is primarily associated with speciality coffee “of fine quality” which tends to be “produced in or shipped from Yemen” (*OED*, s.v. *mocha*). *Mocha* is also associated with “[the] colour of mocha coffee”, which is usually “a dark brown colour”. Furthermore, *mocha* can also refer to desserts which usually contains either the flavour or have the same colour. *OED* additionally defines *mocha* as referring to “[a] type of fine sheepskin or (occasionally) goatskin leather, used esp. for making gloves”.

Almond is used as a label for 10 products in total. *Almond* was discussed above in section 5.3.2 since it was also a frequently used label for light shades of foundations. Therefore, moving on to discuss the third most frequently used labels which are *Espresso* and *Walnut*. *Espresso* and *Walnut* appear as label nine times each. There is a limited amount of information available in *OED* on the word *espresso*. *OED* only defines *espresso* as a type of coffee which is made using a steam coffee machine (s.v. *espresso*). *M-W* (s.v. *espresso*) offers a similar definition of the word *espresso*. *Espresso* can be associated with a very dark brown, sometimes even black, colour.

The word *walnut* primarily refers to a nut (*OED*, s.v. *walnut*). The name comes from the tree in which it grows, which is naturally the *walnut-tree* (*OED*). The wood of the tree is used as a material for manufacturing. Interestingly, *OED* does not provide any colour description or association of the word *walnut*. *M-W* (s.v. *walnut*) on the other hand, does define *walnut* as having “a moderate reddish brown” colour.

Amber and *Chestnut* both appear eight times each. The label *Amber* has already been discussed, as it is also a frequently used label for medium foundations. For connotations and further discussion please see section 5.3.2.

The word *chestnut* primarily refers to a nut (*OED*, s.v. *chestnut*). As previously mentioned in relation to *walnut*, *chestnut* is also used to describe the material with which something is made, meaning constructing something out of the *chestnut-tree*. There is very limited information given about the word *chestnut*, although *M-W* (s.v. *chestnut*) does refer to it as having a “grayish to reddish brown” colour. Additionally, *M-W* refers to *chestnut* as a colour, however used for the purpose of describing a specific colour of a horse.

Cocoa is used as a label seven times and refers to both the tree, meaning the “cacao tree” as well as to the “cocoa bean” (*OED*, s.v. *cocoa*). Cocoa beans are commonly used in the preparation of various delicacies and are responsible for the brown colour of such products as chocolate. The word *cocoa* is further used as a description of colour; “[a] shade of brown similar to the colour of cocoa beans or cocoa powder” (*OED*).

The labels *Hazelnut* and *Mahogany* are both used six times for medium foundations. The label *Hazelnut* shares similar characteristics with other nuts which appear in the material. *Hazelnut* primarily refers to a round brown nut (*OED*, s.v. *hazelnut*). Besides referring to either the nut itself or the tree in which it grows, *hazelnut* can further refer to the material of something that has been made using that specific wood.

Mahogany primarily refers to a type of wood with a “rich reddish brown” colour (*OED*, s.v. *mahogany*). The material, or wood from the tree, is used for making cabinets and is viewed to be a valuable material. Furthermore, the word *mahogany* is the name of a Cornish drink, which consists of gin and treacle. Since *mahogany* is viewed as valuable

it gives the word a positive connotation. However, due to its association with alcohol it suggests a slightly more negative connotation.

Honey and *Golden* are both used as a label five times each. *Honey* was discussed in detail in the previous section 5.3.2, since it is also a frequently used label for medium foundations. *Golden*, according to *OED* (s.v. *golden*), refers to something that has been made out of gold or related to gold. In a figurative sense, *golden* refers to something rather valuable and precious. Additionally, *OED* defines *golden* as “a period of time, a season, etc.: characterized or typified by gold or yellow hues; *esp.* characterized by sunshine; warm and sunny”. Since the word *golden* is associated with value, the sun and warmth, it has positive connotations.

The labels *Beige*, *Brown*, *Cinnamon*, *Maple*, *Sable* and *Truffle* have all been used as labels for four products each. Since *Beige* is a frequently used label for both light and medium foundations, its connotations have been discussed in section 5.3.1.

The primary definition of the word *brown* is that it is a colour (*OED*, s.v. *brown*). Therefore, the word *brown* is used to describe different objects or elements that have a brown colour. In addition to this, *brown* is associated with earthiness and therefore perhaps also with a certain calmness (*OED*). Moreover, *brown* can be associated with dirt which does add a slightly negative connotation. *Brown* can also be used to describe “[a] person of brown complexion; a brunette (*obsolete*). In later use, a mulatto” (*OED*).

The word *cinnamon* refers to a spice which comes from “[the] inner bark of an East Indian tree” and “is of a characteristic yellowish brown colour” (*OED*, s.v. *cinnamon*). Furthermore, *M-W* (s.v. *cinnamon*) provides two colour definitions for the word *cinnamon*. *Cinnamon* is defined as a “tan to dark brown spice” and also as having a “light yellowish-brown” colour. The colour descriptions here are quite interesting. It is apparent that there may be some variation in the way the colour of cinnamon is perceived and described. This is most likely the reason why its use in the marketing of makeup products also varies. Furthermore, cinnamon tends to be associated with seasonal flavours, such as autumn or with more festive seasons like Christmas or Thanksgiving. It is common for cafés for example to add cinnamon flavour to their products such as to cakes and drinks during these times. This could be linked with a positive and festive association.

Maple refers to a tree which can be found in Eurasia and is known to grow in “north temperate regions” (*OED*, s.v. *maple*). The tree is usually “grown for shade or ornament, for timber, or for syrup” (*OED*). *Maple* is quite naturally associated with “[the] light-brown colour of maple wood” (*OED*). There are various products which can be made either from the wood of the *maple* or from the sap or syrup, which is an additional product that the tree produces. From the wood furniture and similar products are made, and various consumables can be made by using the syrup. In the US and especially in Canada, it is common to put *maple* syrup on pancakes, for example.

The word *sable* is defined as used in “[heraldry]” according to *OED* (s.v. *sable*) and is associated with “[the] colour black; black clothing”. *Sable* is defined as “[black], as one of the heraldic colours” and is associated with “blackness” and “darkness”. *Sable* is also viewed as “a symbol of mourning” and is commonly used in poetry in reference to “[mourning] garments; a suit of black worn as an emblem of grief”. Furthermore, *Sable* is also associated with the animal “sable antelope” which can be found in Africa (*OED*). Lastly, *sable* can be used as an adjective for describing “material objects, persons, animals, etc.” and was earlier on used as a way of mocking or ridiculing people of black ethnicity by saying “his sable majesty” and was to some extent even tied together to the devil (*OED*). This suggest that the word *sable* has negative associations.

The word *truffle* refers to “[a] type of confectionery”, which tends to be quite small in size and have a round form (*OED*, s.v. *truffle*). The ingredients used to make a *truffle* are cream and chocolate. It is rather common to add alcohol, like rum for example, to the mixture when making a *truffle* with the purpose of adding some flavour. *Truffles* are usually rolled in cocoa powder to make a nice garnish. The word *truffle* may be seen to have positive connotations in the sense that it is usually used for finer occasions.

5.4 Modifiers

Since there are quite a few words which appear several times as modifiers, it is important that these modifiers are additionally examined and discussed since they do in fact play an essential role. The modifier’s task is to help describe the shade of the foundation in more detail. One example of how skin colours can differ is that they have different undertones

such as cool, warm or neutral (Paula’s Choice, 2020). According to Paula’s Choice (2020) if the skin colour has cool undertones it refers to “[hints] of bluish, pink, or a ruddy complexion”, and if the skin colour has warm undertones it usually indicates that the “[skin] skews yellow, sallow, peachy, or golden”. Lastly, if the skin colour has neutral undertones it simply means that the skin “has no obvious overtones of pink or sallow skin, but rather the skin’s natural colour is more evident” (Paula’s Choice, 2020).

Table 14 shows the distribution of the most frequently used modifiers.

Table 14: Modifiers

Modifier	Shade			Total per modifier
	Light	Medium	Dark	
Warm	17	18	12	47
Golden	4	16	3	23
Cool	9	6	8	23
Medium	0	17	0	17
Deep	0	1	12	13
Natural	3	6	1	10
Light	8	0	1	9
Neutral	2	3	4	9
Dark	1	0	7	8
Fair	6	0	0	6

Firstly, we will examine the distribution of the modifiers which are also commonly used as head words. The meanings of these head words have already been presented in the analysis section in 5.3. Therefore, the focus here is on the distribution of the modifiers within the different categories. The modifier *Golden* is used for 23 products. *Golden* is only used four times for lighter shades of foundations, 16 times as a modifier for medium foundations and three times for darker foundations.

The modifier *Medium* is altogether used 17 times. In all occurrences, *Medium* appears as a modifier for medium shades of foundations. *Medium* is used considerably more times as a modifier compared to the five times it appears as a head word. Next is *Natural* which appears as a modifier 10 times. *Natural* is used as a modifier three times for light shades, six times for medium shades and once for a dark foundation. The division is split and tallies with the distribution of *Natural* as a product name, where it is used mostly for the purpose of describing products categorised as light or medium shade foundations.

The next modifiers are *Light* and *Fair*. *Light* is used for nine products in total and *Fair* is used as a modifier for six products. The modifiers are both used in a similar manner, meaning that all occurrences are for light foundations, which is exactly the same as when these are used as head words. However, there is one exception: *light* does appear as a modifier once for a dark shade.

The following frequently used modifiers are words which have not earlier been discussed in the analysis section on head words. The most frequent of these modifiers is *Warm*, which is used 47 times. The modifier *Warm* is used evenly for the different shades, namely 17 times for light foundations, 18 times for medium foundations and 12 times for dark foundations. Even though the number of occurrences is rather even, it is worth noting that the modifier is used slightly more for light and medium foundations. *Warm* primarily refers to something “[having] a fairly high temperature; affording or giving out a considerable degree of heat” (*OED*, s.v. *warm*). Additionally, *warm* refers to the body and blood of a human or any living organism (*OED*). *Warm* is also associated with “tenderness or affection” (*OED*).

The modifier *Cool* appears 23 times altogether. Out of the 23 times, *Cool* is used as a modifier nine times for light foundations, six times for medium shades and the remaining eight times for dark foundations. In addition to being used as a modifier, *Cool* does appear as a head word once. *OED* (s.v. *cool*) primarily defines *cool* as referring to the weather, as “[a] cool breeze, a light and refreshing wind”. It is difficult to determine whether the word *cool* has positive or negative connotations. Considering the definitions, the word appears rather neutral.

Deep appears as a modifier for 13 products. *Deep* is used once for a medium shade and the remaining twelve times for dark shades. One meaning of *deep* is a sort of measurement of the depth of something, such as the sea (*OED* s.v. *deep*). Additionally, it is used for describing different states, such as *deep sleep*, and furthermore for indicating that something is “[placed] or situated far (or a specified distance) down or beneath the surface; of a ship, low in the water” (*OED*). If referring to colours, *deep* usually indicates that the colour is a darker shade.

Dark appears as a modifier ten times, out of which it is used once for a light shade and the remaining seven times for dark shades. *Dark* symbolises the “[absence] of light” (*OED*, s.v. *dark*). The word *dark* is also associated with “a place of darkness”, or with “darkness of the night” (*OED*). Additionally, *OED* defines *dark* to be used for describing “blood or race”, meaning that the word is used to describe people with a darker skin colour. Lastly, *dark* can refer to the temper of a person which have negative associations such as that a person is “[clouded] with anger or dislike” (*OED*).

Finally, the modifier *Neutral* appears twice as a modifier for light shades, three times for medium shades and four times for dark shades. The word *neutral* is associated with “[a] person or state remaining neutral in a controversy, dispute, war, etc., or a ship belonging to a neutral state, etc.” (*OED*, s.v. *neutral*). *Neutral* refers to something which is in the middle or “[not] belonging to, associated with, or favouring any party or side” (*OED*). *Neutral* is additionally used in different settings for example as a term which is used in chemistry, where it indicates that particular “substance or species” are “chemically neutral”. Additionally, *neutral* is a term which is used within other fields such as physics and astronomy, and also when talking about electricity. The word has a similar purpose within this field of indicating for example that “an atom or molecule, that has no electrical charge” (*OED*). *Neutral* is furthermore associated with “[a] neutral colour or shade, esp. a brown, cream, or grey; (hence) a colour or shade regarded as unobtrusively complementing other colours in a colour scheme. Also: *spec.* an achromatic shade or tone” according to the *OED*.

5.5 Cosmetic companies with a distinct categorization system

In this section, the focus is on the cosmetic companies which have a labelling system that differs from the others, namely NARS Cosmetics, Revolution Beauty and Fenty Beauty. What sets NARS apart is the company’s practice of naming their products after physical locations. The other two cosmetic companies, Revolution Beauty and Fenty Beauty, in turn, use numbers as labels for their foundations. These have not been included in the analysis section as such since the labels that they use cannot be further analysed in the scope of this thesis.

NARS Cosmetics solely uses place names as labels for their foundations and while their system may be intriguing, it can also be viewed as problematic. For example, not all people coming from Siberia, which is the label for the lightest colour, might in fact choose the lightest shade as their foundation, as every woman within that specific region and outside is different and might choose another foundation shade. The idea to label the foundations based on places or locations is certainly creative, although it might not be the best or most appropriate way of naming products. There is likely to be a lot of diversity between women and their skin colour today, regardless of the place in question. However, one might also argue that choosing Siberia as a name for their lightest shade refers more to the climate in Siberia than its people; snow being predominant in the area and being white in colour.

Revolution Beauty and Fenty Beauty share the same labelling system of their products which is by using numbers. Both cosmetic companies solely use numbers rather than names to label their different shades of foundations. Revolution Beauty has a selection of 24 whose shades are split evenly between the three different shade categories. In comparison, Fenty Beauty has been praised for its wide range of different shades to choose from. When Fenty Beauty launched its first range of foundations in 2017, it consisted of 40 different shades (Schallon, 2018). Fenty Beauty's goal was to provide a foundation suitable for everyone, regardless of skin colour. Therefore, the creator of the label, Rihanna, made it her personal mission to see her idea through and employed scientists who spent a long time researching and creating what turned out to become 40 different shades of foundations.

6 Discussion

This chapter begins by discussing the selection of products for each of the shade categories, followed by a reflection of the different main categories. Thereafter, the similarities and differences between the labels are explored. To provide a brief overview, it is possible to note that even though the labelling practices remain quite consistent between companies, some differences do exist.

The label distribution for each of the three shade categories is quite uneven and we may note that most of the products included are medium in shade, which is slightly surprising. As predicted, there is the lowest number of products categorised as dark foundations. My hypothesis was that the majority of the labels would have been of a light shade of foundation due to clear bias in society throughout history and to some extent even at present. It appears, however that the trend has indeed moved away from having a pale-looking skin towards one which appears as somewhat sun-kissed.

6.1 Trends in labelling foundations

6.1.1 Categories

The identified labels are very diverse, suggesting that cosmetic companies have certainly drawn inspiration from an array of different objects and elements when naming their products. It is also intriguing how different categories are used for different shade categorisations. There is observable variation in the way the companies have drawn on language in their branding. A very noticeable difference is the distribution of the different products in the category “consumables”. There is a considerably higher number dark than light or medium foundations in this category.

The distribution of the products in the category “colour” is not even. Most of the labels in this category are of medium foundations. However, the difference between medium and light foundations is considerably smaller in comparison to the number of medium products and dark products. Even though there are the least products in this category for dark foundations, the number of different labels is higher for dark shades than for the other two shade categories.

Most of the labels within the category “materials” are light foundations. This suggest that using words related to materials is a common way of labelling products of a light shade. There are some medium foundations which fall into this category, but no dark foundations.

Furthermore, the category “skin colours” mostly consists of products which are light foundations. This is the category one might expect the largest selection of products to fall into, since the category consists of words specifically relating to *skin colour*. The products are meant to be applied to the skin, therefore using labels referring to skin tones seem appropriate. There are less products of a medium shade but still considerably more than the number of dark shades. Why are there only a handful of labels for products of a dark shade? This suggests that finding labels which refer to skin colours is easier for light shades than what it is for dark shades.

Most of the products which belong to the category “animals” are light foundations. There are almost three times as many light products with animal labels than medium or dark ones. What is the underlying reason for the cosmetic companies to choose animals as names for their products, and why are the majority of the names given to lighter shades? Allegedly, the reason may be that parallels can drawn between some of the colours of the different animals used as labels, and with the colour of the human skin. While some people might find it charming to have a foundation called *Fawn*, others might not appreciate being colour matched with a foundation labelled *Sable*.

The two categories “numbers” and “places” are similar in that they have unique labels for each product. Medium foundations are the most numerous in both categories. There is an observable difference in the number of products in the category “numbers”, but the difference is not as remarkable as the variation of the products available for each shade category in the category “places”. The category “Places” consists of considerably fewer products for light and dark shades of foundations than for medium ones.

The category “decorations” consist mostly of light foundations. There are considerably less products within this category for medium and dark foundations. This suggest that light foundations more often carry labels with associations to precious and decorative

elements. Why is this the case? Surely, there could be more labels referring to decorations for medium and dark foundations.

There are no labels for light foundations that belong to the categories “scale” or “metals”. These two categories are small in size, but nevertheless, cosmetic companies have still opted to name their products with labels falling into this category. The reason why there are no labels for light shades of foundations belonging to this category could be that metals in particular are not “light” in colour. Although, arguably, if *Copper*, *Bronze* and *Golden* can be used as labels for medium and darker shades, why is *Silver* for example not used for light foundations?

Lastly, the categories “nature” and “temperature” are also similar when taking a look at the distribution of products of each of the three different shade categories, which are quite equal. Medium foundations are the most numerous in the category “nature”, however even though there are less products belonging to the other two shade categories, the difference is not that distinct. It is interesting that cosmetic companies have decided to use labels referring to nature for their products. It may be a source of inspiration, however some labels in this category definitely have more positive connotations while others have more negative ones. Moreover, the category “temperature” is very small in size but is equal in the sense that it consists of roughly the same number of products for each of the three different shade categories.

6.1.2 Similarities

LIGHT SHADES OF FOUNDATIONS

There are some visible patterns when it comes to examining similarities for the frequently used labels for light shades of foundations. The labels *Ivory*, *Porcelain* and *Alabaster* are all associated with decorative and valuable materials. Decorative and valuable associations seem to be an emerging theme for the most frequently used light labels. Additionally, the label *Fair* mostly has positive connotations and is primarily associated with beauty. One of the labels which does not comply with this particular pattern is, *Vanilla*, which is one of the few labels that do not carry decorative or beauty associations. The reason why *Vanilla* is used as a label for light foundations might be in reference to the flower which grows alongside the pod, which is of a white-yellowish colour. *Vanilla*

is often used as a scent, which usually has a softness to it and may be considered a positive connotation. However, the word *vanilla* can be associated with describing something which is plain. Therefore, the label *Vanilla* may be viewed as having slightly negative and somewhat dull connotations.

The reason why cosmetic companies have opted to use *Light* both as a label and for the shade category might be since both are very straightforwardly descriptive of the quality of the product. Nevertheless, the label *Light* is rather problematic when considering its connotations. On the one hand, the word *light* mostly has positive connotations, but on the other hand, it can also be interpreted as slightly negative. While the word *light* is associated with warmth, as also discussed in the analysis, the word can refer to lack of colour.

The label *Nude* ought to be a suitable label for a foundation as it refers to the skin colour, or when someone is unclothed, or in their own true natural colour. Arguably, some people might want the foundation to exactly match their skin colour, meaning that it covers the skin but still looks natural, while some others may use it to alter their own skin colour. Moreover, if the aim of a *Nude* foundation is to match the skin colour exactly, the label is slightly problematic since *nude* is not the same colour for each and every single person. Consequently, this can cause some dissatisfaction if some foundations have the label *Nude* and others do not. People might dislike mismatched labels because of the fact that such labels claim to represent a standard which the person's skin colour does not meet.

Furthermore, the only label that could be viewed as having a rather negative connotation for lighter shades is *Pale*. The word *Pale* is usually used in reference to a person who is either ill, or simply because there is a loss of colour in their face or cheeks. It does not really have any positive connotation to it at all, despite the fact that it can be categorised as being light. Referring to someone as being *Pale* usually functions as an indicator to signal that something is wrong. It is also interesting how the connotation of the word *pale* has changed over time. In history, pale was an ideal, something that everyone desired and, as discussed in chapter 3, used various methods and recipes to try and achieve. The issue with the word *pale* is that it has conflicting connotations, which might render it as a risky choice for a label. Moreover, it might be the case that the word is only applied to

foundations marketed towards white consumers, who are consequently differently affected by the various connotations of the word.

There are some visible patterns for the modifiers used for light foundations. The modifiers *Warm* and *Fair* both have rather positive connotations, while the modifier *Cool* is slightly more complex. *Warm* is the literal symbol for warmth which has a positive connotation. *Fair* is associated with beauty and is therefore also positive. Generally speaking, the label *cool* is rather neutral, but when looking at the connotations, there are both positive and some more negative ones, depending of course on the context in which the word is used.

MEDIUM SHADES OF FOUNDATIONS

There are also some visible similarities for the frequently used labels for medium foundations. The labels *Sand*, *Honey* and *Buff* are all described as referring to a yellowish-brown colour. The labels which belong to the medium shade categorisation tend to implicate that the colour of the product is brown, commonly also slightly yellow. The usage of words which have a brown and slightly yellow colour as labels, may refer to certain undertones in the skin, meaning that the skin has slightly yellow or golden pigments. Furthermore, in some instances, the words are described as having a golden colour, which again leads to the question of whether this is positive or negative? Supposedly, one might think that golden at least has a more positive connotation than negative since it may suggest that it is also valuable.

The label *Buff* is interesting when considering its connotations. The reason why *Buff* is used as a label is most likely since it can be associated with a colour, but the cosmetic companies ought to consider the other connotations the word has. The word *buff* is for example also associated with bodybuilding and buffalos, as discussed in the analysis. These connotations do not imply any sense of positivity and are perhaps not associated with beauty either.

There are some consumables used as labels for medium foundations, such as the labels *Caramel* and *Toffee* for example. One observation as to why these have been used as labels for medium foundations can be since they all have a sort of light brown to brownish colour. Some users might find it desirable to have the label of their foundation being a

sweet, but again, others might not want their skin colour to be defined as a consumable. To have consumables as labels may have fewer positive connotations in the sense that they refer to colloquial everyday notions, which might be viewed as slightly dull and without any value.

The label *Medium* seems like a logical choice of a label for foundations also categorised as a medium shade. This is also supported by the fact that the word *medium* usually refers to the medium of a scale, and that medium shades is the middle shade category out of the three. Moreover, from one point of view *medium* is a rather neutral word, which means that the connotations are also neutral. From another viewpoint the word *medium* suggests a middle ground and could therefore be interpreted as the ‘norm’ or ‘normal’. However, skin colours do not have a normal or a neutral but vary dramatically from person to person.

The label *Tan* is rather problematic. On one hand, *Tan* is certainly not neutral and would suggest that the so called ‘natural’ skin colour of a person has been altered or affected by the sun. On the one hand it appears as if the starting point, or the norm, is light skin, to which the other shades are compared. Today it is to some extent a trend to sunbathe or cosmetically alter one’s skin colour with products to make the skin colour darker. Sometimes it is viewed as a status symbol of having money and being able to travel and return with sun-kissed skin colour.

The most frequently used modifiers for medium foundations are *Warm*, *Golden* and *Medium*. These three modifiers are used considerably more compared to the other modifiers. This suggest that it is common to have a modifier preceding the head word for foundations categorised as medium. The modifiers suggest that the medium shades of foundations have warm undertones, and perhaps some hints of yellow undertones based on their definitions. The words *warm* and *golden* have positive connotations as already mentioned and the word *medium* appears rather neutral on the one hand, but on the other hand perhaps slightly negative.

DARK SHADES OF FOUNDATIONS

A clear pattern for the dark foundation labels is that most of the labels are consumables. The labels *Mocha* and *Espresso* both refer to types of coffee, with mocha being somewhat lighter and espresso darker in colour. It can be questioned if women appreciate cosmetic companies are calling the foundation which best suits them *Espresso* or *Mocha*. There are hardly any products of a light shade with labels referring to coffee, so why are there so many dark ones? Words related to coffee, such as *espresso* and *mocha* can be seen rather plain and common and usually not associated with beauty related notions either. Furthermore, there is the label *Cocoa*, whose appropriateness can also be questioned. The word *cocoa* has similar associations as the labels *Espresso* and *Mocha* in the sense that it too, is not regarded as glamorous, but as something which is rather common and simplistic.

Besides coffee, nuts appear as a common way of labelling foundations aimed for women with a darker skin colour. The label *Chestnut* is particularly interesting since the two dictionaries define the word as primarily a nut, but that it is also used to describe a colour of a horse. Using a label defined as referring to a colour of a horse may not be the most suitable choice to name a foundation. The labels *Walnut* and *Hazelnut* also have similar connotations to those of chestnut, at least when speaking of the colour description. Since there are four words which refer to nuts that are frequently used as labels, one can ask whether it should be viewed as a positive or negative thing to draw parallels between someone's skin and a nut?

The labels *Cinnamon* and *Truffle* also refer to consumables. *Cinnamon* is associated with earthiness and calmness, which again can be a symbol for warmth. This suggest a positive connotation, as does the scent of cinnamon, which conveys pleasantness and peacefulness. The label *Truffle* is associated with a confectionery. *Truffle* can be interpreted as having positive associations in the sense that it is sometimes considered as a type of luxury treat, however, it too has rather simplistic and colloquial connotations.

The labels *Amaretti* and *Spiced Rum* are interesting and very surprising choices of labels. The underlying reasons for why cosmetic companies have opted for labels referring to alcoholic beverages and consider them are suitable would be interesting to know.

Arguably, one could say that alcohol is expensive, meaning that it is also valuable. However, alcohol is perhaps not viewed as having positive connotations and may not be suitable choices for cosmetic products.

Consumables aside, some of the labels used for darker shades of foundation are also nature-related, or tree-related to be more specific, such as the labels *Mahogany* and *Maple*. There is one label, *Aspen* which is for a light foundation and another label, *Auburn* for a medium foundation, but why are the most labels referring to trees used for dark foundations? It is very interesting that labels which refer to trees have been chosen as labels for foundations. It might be that nature has been a source for inspiration for the names of the labels, but it is slightly odd to use trees as names for cosmetic products. Trees are commonly weathered and associated with roughness which presumably is the opposite of what a consumer want their skin to look like or be associated with.

There are labels which refer to colours, like the labels *Beige*, *Brown* or *Dark Brown* for example. However, labels defined primarily as colours are the fewest in numbers for darker foundations. In most cases where a word related to either a skin colour or a colour is used, there tends to be a premodifier that emphasises the fact that the colour is in fact *dark*. The fact that there appears to be a need for an indicator preceding the head word may be viewed as slightly negative.

Furthermore, the label with the most negative connotation is *Sable*, which mostly has negative connotations. *Sable* is associated with mourning, sadness, and darkness which does not really sound like a suitable label for a product whose task is supposed to make women feel more self-confident and beautiful, at least considering the way in which cosmetic companies market their products.

The most frequently used modifiers for the dark shades of foundations are *Dark* and *Deep*. These modifiers are used to indicate that it is a darker shade of a specific shade of foundation. It is interesting that the frequent modifiers here are *Dark* and *Deep*, while the frequently used modifiers for light shades are *Warm* and *Fair*. This suggests that there is a need to emphasise just how *dark* the shade of a certain product is. On the contrary, it appears as if there is no need to emphasise, or at least not to the same extent, if a shade is *Light*. In a few instances *Very* and *Ultra* are used as modifiers to describe that a shade is

for example *Ultra Deep* or *Very Dark*. Even though there is one label which is called *Ultra Light* it does not appear as common to emphasise light shades. For light shades companies instead use the labels *Porcelain* and *Ivory*.

6.1.3 Frequencies across categories

It is interesting that some labels have been used for two, if not all three shade categories. The most frequently used label is *Beige*. The label is used for foundations of all three shades, but far less frequently for dark than light or medium foundations. Even though *Beige* is listed as being a colour, is it suitable for describing a product meant for matching the skin colour of the individual using it? Perhaps it is the closest one can get when attempting to define the colour of skin. *Beige* does have some slightly negative connotations since it can be viewed as bland and somewhat dull.

Furthermore, *Natural* is used as a label for light, medium and darker shades of foundations. However, light shades of foundations tend to be described as *Natural* more frequently compared to the two other shade categories (medium and dark). *Natural* is only used as a label once as a head word and once as a modifier for darker shades of foundations, which is why it is not listed among the most frequently used labels for darker shades of foundations. Since *Natural* refers to something occurring naturally, meaning that it is not artificially made but it is pure as nature itself, it seems to be a suitable label. But why is the label used considerably more for lighter shades compared to medium and darker shades of foundations? The usage of the label *Natural* suggest that light shades are more natural compared to the two other shades and depict them as somewhat unnatural. This implies primarily for dark foundations which barely has any labels containing the word *natural* either as a head word nor as a modifier. Is it not simply the case that *all* skin colours are natural? In effect, the fact that the label *Natural* appears more frequently for lighter shades of foundations gives a clear message that lighter skin is more natural than medium or darker skin. Is this an appropriate message for a makeup product to convey?

Another interesting label is *Almond*, which is used as a label for all three shade categories, but it is used less frequently for medium shades of foundations. The reason why it is used as a label for all three shade categories can be arguably be that an almond basically has three different colours: the shell of the nut, the unpeeled nut, and the peeled nut. Perhaps

the lighter shades refer to the inside of an almond, referring to the peeled nut, which tends to be of a lighter colour compared to the colour of the shell or the unpeeled nut. The shell of the nut could be what cosmetic companies refer to when giving medium shades of foundations the label *Almond*. The dark shades could then be considered to refer to the unpeeled nut that is defined as being of a darker colour. It is very complicated then if someone is coloured-matched and told that their skin-tone is *Almond* since it refers to several different colours depending on which part of the *Almond* is referred to.

The label *Bisque* is frequently used for light and medium shades of foundations. *Bisque* has several very distinctive meanings not to mention that the colour appears to be orange. Neither one of the dictionaries provide a thorough colour description for the word *bisque*, but when searching for *bisque* online, the colour of the soup appears to be moderately orange, beige and sometimes even slightly reddish. Orange is not commonly associated with a skin colour. The label *Bisque* conveys simplicity and simple associations similarly to the other labels related to consumables.

Sand is another label which is used frequently for both light and medium shades. The label is described as referring to the type of mineral which can be found for example on the beach. *Sand* is defined as being of a brown colour with yellow pigments. Perhaps the reason it is used as a label for both light and medium shades could be that the different cosmetic companies refer to different colours of sand. The word *sand* may be associated with a vacation which suggests a positive connotation and could symbolise calmness in a sense. From another perspective *sand* might be viewed as dull, dry and invaluable and could be associated with a remote desert and ageing.

The labels *Golden* and *Amber* are frequently used for medium and darker shades of foundations. The label *Golden* carries a positive connotation since it is associated with value. One might question whether there is a distinction between *Golden* and *Gold*. The reason as to why cosmetic companies see *Golden* as a suitable label, might be to describe a slightly darker skin colour, which is said to be *Golden*, or sun kissed. The label *Amber* can be viewed as a precious and valuable material since it is used to make jewellery. Since both the labels *Golden* and *Amber* are associated with value, it may suggest that cosmetic companies label products after these since they also consider that some skin colours are associated with value.

Honey is also a frequently used label for medium and dark foundations. *Honey* has both positive and negative associations. The word *honey* is usually associated with sweetness, and delight. Additionally, as also stated in the analysis, *honey* can function as a nickname for a loved one. This suggests positive connotations. However, due to that the primary meaning of *honey* is that it is a consumable, it may imply slightly negative connotations.

Usually, in these cases which a label is used for two or three of the three shade categories, a modifier tends to precede the head word. Therefore, even if the modifiers are unique for the different shade categories, they are still used in a similar manner, meaning as a specifier or with a descriptive purpose. The modifier does have an impact on the head word in that its meaning can be specified due to it. Regardless, it is very interesting that the same labels are used for different shade categories. Perhaps the cosmetic companies have a different idea of what colour, respectively what connotations certain labels have. What else could be the reason as to why one label is used for different shade categories?

6.1.4 Differences

There are a few differences when it comes to what labels the cosmetic companies have opted for and how the labels are used. It is worth reflecting on the cosmetic companies whose labelling systems differ. Altogether, there are three cosmetic companies who label their products in a distinctive manner. One cosmetic company which quite clearly stands out is NARS Cosmetics who have, as also previously mentioned, opted for labelling their foundations after different physical places. Their selection of the labels reaches all the way from Siberia which is the lightest shade to Trinidad-Tobago, which is the darkest shade that they offer.

The perhaps most radical difference concerning all labels is that there are two cosmetic companies, Revolution and Fenty Beauty, who solely use numbers as labels for their foundations. Reid (2018) observes that the cosmetic companies who have opted to use numbers as labels for their foundations are applauded by consumers. Even though a number might not be the most interesting label, it is usually rather neutral and does not carry any positive or negative connotations as such.

6.1.5 Summary

It is worth noting that even though some labels are shared by different shade categories, there is a clear distinction between the different shade categories. Light foundations tend to have labels which all mostly have positive connotations. The labels are associated with either decorative material or products or consist of words whose meanings are associated with beauty or fairness. Additionally, the meanings of the words such as *porcelain* or *ivory* tend to be considered as either delicate or precious as well as of high value. This is a common theme throughout all the labels for light foundations.

Of course, there are some labels which primary meaning is not necessarily considered to be of high value or decorative, such as the labels *Vanilla* or *Light*. Nevertheless, the overall picture is that the use of valuables and precious, beautiful objects mostly occur as labels for light foundations. Furthermore, the label *Pale* is problematic since it can be associated with the ideal of having a pale complexion which has been a goal in history. However, the word *pale* does have negative connotations since it is commonly used to describe a person who lacks colour in their cheeks. The word *pale* is usually used with the purpose of indicating that a person is ill.

Based on the analysis of medium shades of foundations, it is possible to conclude that there is a diverse usage of labels for this shade category. Labels include words referring to colours, consumables, skin colour and scale for example. Perhaps this highlights that it is slightly more complicated for cosmetic companies to find suitable labels for medium shades of foundations. Overall, the labels frequently used for medium shades of foundations have positive or neutral connotations. However, even if the majority of the connotations might be positive or at least neutral, the labels still fail to add the sense of value, as the connotations of the labels do for the lighter shades of foundations.

The most frequently used labels for dark shades of foundations seem to be even more difficult to determine. This is shown by the number of unique labels for dark foundations is much higher in comparison to the other two shade categories. Most of the labels for dark foundations are consumables. Could the reason for this be that the cosmetic companies have drawn inspirations of products originating from areas where the majority of the population has a dark skin colour? Products such as coffee and cocoa can be viewed

as originating in exotic places which may suggest that they are viewed as “the other” and the “unknown”. There is a problem with this since it therefore also suggests that darker skin colours would be associated with these notions. The labels for dark foundations have more negative connotations in comparison to the other two shade categories. There are few labels which add a sense of value. Most labels convey unglamorous and simplistic associations.

The modifiers are more equally distributed in the sense that many of them have the same descriptive words which are also used for the purpose of defining what undertones a person’s skin has. The modifiers are also used with the purpose of describing to which shade category the product belongs. This can be helpful in determining the colour, but the words *light* and *dark* do come with their connotations. The word *light* generally has more positive connotations in comparison to the word *dark* which have an impact on the associations with the labels and products. The modifiers’ task appears to be to describe the undertones for light and medium foundations, while their task for darker shades of foundations is to simply state that the foundation is *dark* in colour.

7 Conclusion

“Though continuously reinforced throughout life via the media, most Blacks are somewhat acculturated, from a very young age to believe in the notion that he or she is, or at the very least will be, better off if they are light-skinned” (Harrison and Reynolds-Dubbs, 2009: 254). Even at present white skin is considered to be the favourable skin colour and the ideal, while people with darker skin tend to be neglected. Every day we see stereotypes reinforced in the media, in advertisements, and in films.

In history it was ideal, or a desire to have light, fair or alabaster skin. Today it is rather common for a person with white skin colour to use products to make their skin colour somewhat darker. This trend started in the 20th century (Kenway and Bullen, 2011: 282). While some people decide to embrace their natural skin colour others will not. As of recently, during the last decade or so, it has become a trend to use fake-tan and bronzers to make the skin appear tanned (Kenway and Bullen, 2011: 281). Tanning beds are of course not eliminated either, and even though using them regularly can have negative impact on the health and possibly even result in cancer, they still seem to attract people. The trend is to appear as one who has travelled and for the skin to simply look “sun kissed”. Altering one’s skin colour, whether it is to make it appear lighter or more tanned, has proven to have negative impacts on the health.

As seen, it appears as if colour labels are difficult to describe, not to mention even more complex to define. With that said, it seems as if skin colour is even more challenging and even more precarious. A perfect terminology which would be approved by everyone and would be equal towards everyone seems yet to be discovered. However, establishing labels which would be more appropriate and more equal ought to be a reasonable request. It does seem peculiar that the cosmetic companies themselves do not see the problem in naming a foundation intended for someone with a light skin colour *Porcelain* or *Fair*, whereas the foundations intended for someone with darker skin is *Sable* or *Mocha*. The cosmetic companies have certainly been creative in their attempt to find suitable labels for their foundations, but the meanings of the labels are not equal.

Moreover, there is a clear marketing issue which should also be highlighted: the cosmetic companies’ task is to find suitable labels, with the purpose of promoting sales, but also to

provide labels which are memorable. If the foundation has a memorable label which is appreciated by the customer, they are likely to remember it and purchase it again. Perhaps the labels are not that important to everyone; some people might not give them that much consideration, but there has been negative criticism towards the labels of the darker foundations, which suggests that the labels do play an important role.

It is rather difficult to further speculate, but perhaps the labels do not concern people using the light foundations since the labels within that category are often associated with valuable and precious objects or materials. However, the goal is to appeal to and please the customer. Despite the common saying, “no PR is bad PR”, being accused of discarding ethnic diversity does not help the company’s reputation. It ought to be favourable for the companies to consider ethnic diversity in their advertisements and appeal to every consumer (Sierra, Hyman and Heiser, 2012: 506-507).

Furthermore, the results of this thesis highlight the division of labels between the categories: some categories have several labels for each shade category, while there also are certain categories which consist mostly of one specific shade of foundation. It is interesting that some companies have similar labels for different shades, while others have completely different labels for products belonging to different shade categories. Additionally, it is clear that there are the fewest products and the highest number of unique labels for dark foundations, and the least variation for light shades of foundations. This suggests that the labels used for light shades of foundations are mostly the same labels.

Most of the labels that are used are quite complex when considering their connotations. The darker shades of foundations are particularly difficult as stated previously. Women with dark skin would prefer other labels than always being referred to as coffee or nuts (Fleming, 2019). Is it simply an accident or coincidence that labels for lighter shades of foundations tend to be associated with precious, beautiful and valuable things, while darker colours have labels which are tied together with less valuable objects? One could argue that consumables such as *Truffle* or labels which refer to alcoholic beverages, such as *Amaretti*, could be seen as words associated with value, but these words still do not measure up to the valuable and precious names as *Porcelain* and *Ivory* based on their connotations. Regardless, cosmetic companies ought to have the intention of being

objective and impartial and pay attention to diversity in skin colour. All the labels could be seen as described or viewed from a white person's perspective; as seen, all the labels that are *Nude* or *Natural* are primarily given to products categorised as light foundations. All the labels for light products are associated with decorative, valuable and pretty objects and materials, while medium and especially darker shades are associated with consumables, specifically nuts and coffee. The findings suggest that people with white or light skin are somehow superior and of more value than people of a different skin colour.

Even though change and improvements have been made in the cosmetic industry, there is still room for improvement both in the product range or selection as well as in the advertisements. Prestige makeup brands add colours and expanding their collections, but consumers remain dissatisfied (Fleming, 2019). When it is brought to the cosmetic companies' attention that consumers with a dark skin colour are dissatisfied about being unable to find a suitable shade for their skin, they usually do take action. The complaints tend to be heard and the cosmetic companies' actions are usually to add some shades to their selection as an attempt to provide a solution for the problem or dissatisfaction (Fleming, 2019). However, usually the cosmetic companies add the new shades to their selection discreetly, without advertising it anywhere or promoting it and as a consequence, the additional shades may remain unnoticed.

Labels are very complicated, and it is important for the cosmetic companies to give more consideration to the labels they put on their foundations. Of course, these cosmetic companies are aimed at the Western world, which does have a large proportion of people with a light complexion, but that does not entail that diversity should be discarded. One underlying factor which might have some impact on the labels of the different products might be history. This could entail entering a perhaps slightly dangerous and sensitive territory, but it could be a reason behind the different connotations. However, it would explain that there is still a notion present that light shades, therefore also lighter skin colours, are regarded as more precious and of more worth than those of a darker skin colour.

The best way to label the cosmetic products ought to be the way which two companies, Fenty Beauty and Revolution Beauty, have done and that is by using numbers as labels. Some people might find using numbers as labels dull, but labelling all foundations with

a number would be more equal. People with light skin may not mind that their skin colour is associated with precious, valuable and beautiful objects, however, people with a darker skin might be offended that cosmetic companies label their skin as *Coconut*, *Hazelnut* or *Espresso*. To use numbers is perhaps the safest and most appropriate way; with numbers no one should feel singled out for having a skin colour which perhaps is associated with labels such as *coffee* or *nuts*.

As a conclusion it is possible to state that the labels of different foundations are unequal. Cosmetic companies should give the labels they put on their foundations more consideration. The light labels symbolise preciousness and value while the labels for dark shades are of lesser value, consisting mostly of words related to consumables, which make them appear unglamorous. As for further studies, one could do an even more extensive analysis and examine even more foundations by different cosmetic companies. It may be worth looking at different products as well such as concealers or powders and examine their connotation. The cosmetic companies used for the purpose of this thesis are all very Western-targeted, and therefore it might be interesting to also focus on cosmetic companies located elsewhere. This might also be the reason why the labels for light shades are more conventionalised and why there is much more variety of labels of dark shades. The reason why light labels are conventionalised could be that the usage of such products has long been a part of the Western culture and the purpose of the products is to make the user more attractive. Of course, being attractive is associated with beauty and beauty is associated with value.

Swedish summary - Svensk sammanfattning

”Because you’re worth it”

En studie av produktnamnen
på underlagskrämer för kvinnor

Inledning och syfte

Kosmetikaprodukter ingår som en naturlig del av många personers vardag. Utbudet av olika kosmetikaprodukter avsedda för ansiktet är stort – det finns till exempel ögonskuggor, ögonbrynspennor, mascaror, rouge, läppstift och puder. Eftersom utbudet är enormt, torde det finnas något för var och en. Syftet med denna avhandling är att undersöka vilka produktnamn kosmetikaföretag ger sina produkter. Målet är att undersöka produktnamnen på underlagskrämer som är avsedda för olika hudfärger med hjälp av en semantisk kategorisering. Avsikten är att undersöka vilka konnotationer produktnamnen har och att undersöka eventuella mönster och stereotyper. Det är vanligt att kosmetika används av både män och kvinnor, men i den här avhandlingen ligger fokuset på de underlagskrämer som i första hand är avsedda för kvinnor.

Produktnamnen på kosmetikan avspeglar också företagets image. Kundunderlaget speglar alla de som kan tänkas använda underlagskrämerna och samtidigt också företagets attityder till och åsikter om dem. Det har sedan en tid tillbaka debatterats om utbudet och produktnamnen på de produkter som finns tillgängliga på marknaden. I den debatten har kvinnor med en mörkare hudfärg uttryckt missnöje över produkterna och hur de har namngivits.

Marknaden erbjuder många olika underlagskrämer att välja mellan. Fokuset i den här avhandlingen ligger på flytande underlagskrämer. En underlagskräm är alltså en kosmetikaprodukt som används som en bas då man sminkar sig. Avsikten med den typen av krämer är att de ska vara möjligast nära användarens egen hudfärg. Man använder sig av underlagskrämer för att åstadkomma en jämn och slät yta som får huden att se bra ut. I marknadsföringen framhävs produkterna som ett sätt att uppnå den bästa versionen av sig själv. Det här innebär att företagen antyder att kvinnor ska täcka eller gömma sådant som kan upplevas som skavanker i ansiktet.

Bakgrund

Betydelse och färger

Språkvetare har länge intresserat sig för vilka ordens egentliga innebörder är samt vilka konnotationer ord har. Med konnotationer avses vilka innebörder eller associationer ett ord kan ha (Murphy, 2010:33; Valenzuela 2017: 102). Ett ord kan ha många olika konnotationer beroende på i vilket sammanhang det används och hur det uppfattas eller upplevs av användare. Konnotationer är oftast subjektiva eftersom de baserar sig på våra individuella upplevelser och erfarenheter (Gill, 2011:10). Vårt tankesätt fungerar som ett symbolsystem (Valenzuela 2017: 61). Det här innebär att hur vi uppfattar, eller tolkar ett ord, beror på tidigare uppfattningar om eller den känsla vi har för ordet. Alla ord är neutrala från början. Hur orden upplevs och i vilken kontext de används är oftast avgörande för om de får en positiv eller negativ konnotation.

Det har visat sig vara svårt för människor att kunna enas om vilken färg någonting har. Ta ordet rött till exempel; enligt Gill (2011: 10) kan ordet associeras med bland annat ”blood, communism, fire, Santa Claus”. Någon kanske anser att färgen kan förknippas med makt och varför inte också med kärlek. Poängen med detta exempel är att visa att ett ord kan ha många olika associationer beroende på vem man frågar. Om det är svårt med färger, torde det vara ännu mer komplicerat att bestämma hur man beskriver och definierar hudfärger.

Kenway och Bullen (2011: 281) diskuterar den engelska termen ”colorism” som hänvisar till då människor med en ljus hudfärg anses ha ett högre värde än människor med en mörkare hudfärg. Detta är inget nytt fenomen utan något som fanns redan under kolonisationen och slaveriet. Under många epoker i historien har personer med en ljus hudfärg haft en högre status än människor som har en mörkare hudfärg. I viss mån är detta tyvärr ännu fallet idag – trots att många strävar efter att motverka rasism och göra samhället mer jämlikt, kräver detta ännu stora insatser.

Kosmetikans historia

Kosmetikprodukter är inget nytt fenomen, de har funnits sedan forna tider. Att ha en ljus och blek hy har länge varit ett ideal som kvinnor har strävat efter (Eldridge, 2015: 43–44). Det har också länge funnits olika preparat som kvinnor har använt sig av för att uppnå ett ideal, det vill säga en blek hy. Förr associerades en blek hy med fertilitet, god hälsa

och ungdomlighet (Eldridge, 2015: 42–44). Ytterligare var en blek hy anknuten till en högre social klass (Eldridge, 2015: 63; Kenway och Bullen, 2011: 283). Kvinnor som tillhörde en högre klass tillbringade ofta majoriteten av sin tid inomhus och deras hy var därmed minimalt utsatt för UV-strålar och de hade därför en mycket ljus och blek hy (Eldridge, 2015: 62). Kvinnor som däremot tillhörde en lägre samhällsklass, det vill säga arbetarkvinnor, var tvärtom konstant utomhus och ute i solen och hade därför också en betydligt mörkare hudfärg jämfört med kvinnorna av en högre klass.

Enligt forskning har det visat sig att den fattiga kvinnans tillvägagångssätt för att uppnå en blek hy var mycket mer skonsamt för hyn (Eldridge, 2015: 58). Ett vanligt preparat som användes bestod av naturliga produkter som ”chickpeas, barley, almonds, horseradish seeds, and milk” (Eldridge, 2015: 62). Välbärgade kvinnor använde sig av arsenik för att åstadkomma en blek hy, vilket var allt annat än skonsamt för huden och hälsan Eldridge (2015: 43).

Metod och material

Som material för denna studie har jag slumpmässigt valt ut 20 olika kosmetikaföretag från både webbplatsen Sephora och via Google. Det enda kriteriet var att produkten skulle vara en flytande underlagskräm. Tillsammans blev det totala antalet produktnamn 628 stycken. För att bättre kunna analysera materialet valde jag att konstruera en Exceltabell. I Exceltabellen har jag fem olika kolumner: kosmetikaföretag, varumärke, nyans, produktnamn och kategori. Det som alla produktnamn, oberoende av kosmetikaföretag, har gemensamt är att de är listade från den ljusaste nyansen till den mörkaste. Samtliga produktnamn är också namngivna med en siffra, men eftersom de alla följer samma regel har jag valt att utesluta siffrorna eftersom det är produktnamnen som jag är intresserad av. En del av produktnamnen har ytterligare en beskrivning av undertoner eller en mera detaljerad beskrivning av färgen, men det skulle ha blivit allt för omfattande att också ta med de olika beskrivningarna i denna analys.

I regel delar kosmetikaföretagen in sina underlagskrämer i tre olika nyanskategorier: ljus, medium och mörk. Det finns vissa företag som inte gör den här indelningen och då har jag själv kategoriserat deras produkter. Att dela in produkterna i olika nyanskategorier underlättar analysen och gör det lättare att se om det finns eventuella mönster för vilka produktnamn som används för en specifik kategori.

Resultat

I den svenska sammanfattningen använder jag de engelska produktnamnen eftersom analysen är gjord på engelska. En del av produktnamnen har svenska översättningar och liknande konnotationer på båda språken, medan andra produktnamn saknar en exakt motsvarande översättning och därmed skiljer sig även konnotationerna på engelska och svenska mycket från varandra.

Totalt finns det 204 produkter som är kategoriserade som ljusa underlagskrämer, 231 som är kategoriserade som medium och 193 som är kategoriserade som mörka. För att underlätta analysen och ge en överblick över vilka produktnamn som används för kosmetikaprodukterna har de delats in i olika kategorier. Totalt finns det 12 huvudkategorier. De flesta produktnamnen tillhör kategorin ”consumables”, som kunde översättas med livsmedel och som består av 196 produkter. Den näst största kategorin är ”colours”, som jag har valt att översätta med färger på svenska, och i den ingår 164 underlagskrämer. Kategorin ”nature”, som kunde översättas med natur på svenska, är tredje störst i storlek och i denna kategori ingår 76 underlagskrämer. Kategorin ”numbers”, som kunde översättas med siffror på svenska, är den fjärde största kategorin, och består av 73 underlagskrämer. Den femte största kategorin är ”material” som översätts med material på svenska. I den här kategorin ingår 64 stycken underlagskrämer.

Det är viktigt att notera att produktnamnen är mångtydiga och därför hör de ibland till flera olika kategorier, vilket i sin tur leder till att då man summerar antalet produktnamn i alla grupper är antalet större än den egentliga mängden produktnamn som är 628. Ett exempel på det är produktnamnet *Ivory*, som passar in på tre olika grupper: djur, färg och material. Ytterligare är det värt att uppmärksamma att vissa kosmetikaföretag har ett urval på 50 produkter, medan andra endast har en handfull produkter.

Ljusa

I analysen av de ljusa nyanserna av underlagskrämer framkom det att *Beige*, *Ivory*, *Porcelain*, *Vanilla*, *Sand*, *Alabaster*, *Light*, *Natural*, *Nude*, *Almond*, *Fair* och *Bisque* är de produktnamn som förekommer mest frekvent. Produktnamnen *Ivory*, *Porcelain*, *Alabaster* och *Fair* har alla vackra, dekorativa och dyrbara konnotationer. *Fair* och *Alabaster* är också ord som förr beskrev hur den ideala hudfärgen såg ut och utöver det

betyder *fair*, om ordet används som ett adjektiv, att någon eller något är vackert. Ett produktnamn som bryter mönstret om att endast ha positiva och dyrbara konnotationer är *Vanilla*. Enligt *Oxford English Dictionary (OED)* associeras begreppet *Vanilla* främst med en krydda och ordet syftar på vaniljstängan som är mycket mörk i sig själv. Orsaken till att kosmetikaföretagen valt att använda ordet *Vanilla* som ett produktnamn kan vara att de associerar till den ljusa blomman som växer tillsammans med vaniljstängan.

Medium

De mest frekventa produktnamnen i nyanskategori medium är *Beige, Honey, Sand, Buff, Caramel, Tan, Medium, Natural, Toffee, Amber* och *Bisque*. Vad produktnamnen *Sand, Honey* och *Buff* har gemensamt är att de alla beskrivs ha en brun färg, men med en gul nyans. Detta kan förklaras med att man kan ha varma undertoner i hyn. Produktnamnet *Buff* är intressant om man tar ordets konnotationer i beaktande. Ordet beskrivs som att först och främst vara en förkortning av ordet ”buffalo”. *Buffalos*, det vill säga bufflar, är ståtliga djur som finns bland annat i Nordamerika. Ytterligare beskriver ordboken *Merriam-Webster Dictionary* (sökord *buff*) ordet *Buff* som så att det avser en person som tränar och har en muskulös kropp. Det finns också en del produktnamn inom kategorin medium som är livsmedel: *Honey, Caramel, Toffee* och *Bisque*. Konnotationerna av produktnamnet *Honey* kan anses vara positiva eftersom ordet kan förknippas med någonting sött (*OED*, sökord *honey*). Ytterligare används ordet *honey* som ett smeknamn för någon man tycker om. Däremot kan konnotationerna av de ovannämnda produktnamnen anses vara aningen negativa eftersom de associerade till livsmedel som är vardagligt.

Mörka

I analysen av de mörka nyanserna av underlagskrämerna framkom det att *Mocha, Almond, Espresso, Walnut, Chestnut, Amber, Cocoa, Hazelnut, Mahogany, Honey, Golden, Beige, Brown, Cinnamon, Maple, Sable* och *Truffle* är de produktnamn som förekommer mest frekvent. Analysen av dessa produktnamns konnotationer visar att de är mer negativa om man jämför dem med de andra nyanserna av underlagskrämerna. De flesta produktnamn som används för mörka underlagskrämer är förknippade med livsmedel. De mest frekvent använda produktnamnen syftar på följande livsmedel: kaffe och nötter. De enda produktnamnen som har mera positiva konnotationer är *Amber* och *Golden*. *Amber* (*OED*, sökord *amber*), som på svenska betyder bärnsten, används ofta

som ett material utav vilket man gör smycken. Smycken förknippas vanligtvis med någonting vackert och dyrbart. *Golden*, som på svenska översätts med ”av guld”, tyder på att produktnamnet är avsett att syfta på någonting som är värdefullt. Ett produktnamn som endast har negativa konnotationer är *Sable*. *Sable* har enligt *OED* (sökord *sable*) många olika konnotationer. Ordet associeras till exempel med ett djur, men också med mörker och ondska. Ordet användes också förr med syftet att håna en person med mörk hudfärg.

Det är intressant att kosmetikaföretagen har använt samma produktnamn för olika nyanskategorier. Till exempel *Almond* är ett produktnamn som används för produkter inom alla tre olika nyanskategorier. Möjligen kan förklaringen till att kosmetikaföretag valt samma produktnamn för de tre olika nyanskategorierna vara att de syftar på de olika delarna av en mandel. Insidan av en mandel är ljus, vilket skulle vara en förklaring till att ordet använts som ett produktnamn för ljusa underlagskrämer. En skalad mandel är ljusbrun i färgen, vilket skulle vara en förklaring till att produktnamnet också bärs av produkter inom nyanskategorin medium. En oskalad mandel har en mörkare brun nyans, vilket i sin tur skulle kunna vara orsaken till att produktnamnet också används för mörkare underlagskrämer.

Slutsats

Resultatet av analysen visar att det finns en stor skillnad mellan produktnamnen på sminkprodukterna beroende på vem de är avsedda för. Produktnamnen på de ljusa nyanserna av underlagskrämerna tenderar att ha konnotationer som är förknippade med sådant som vi uppfattar som dyrbart, värdefullt och vackert. De underlagskrämer som kategoriserats som medium har produktnamn som både är associerade med någonting positivt och med aningen negativa begrepp. Däremot är produktnamnen på underlagskrämer som är avsedda för kvinnor med en mörkare hudfärg vanligtvis associerade till livsmedel, vilka kan anses att ha mer alldagliga och oglamorösa konnotationer.

Eftersom resultatet i den här avhandlingen visar att det är svårt med en neutral namngivning av produkterna och att produktnamnen för de tre olika nyanskategorierna är ojämlika, så vore det viktigt för kosmetikaföretagen att omedelbart ta itu med problemet. Det är också av största vikt att kosmetikaföretagen överväger hurdana

konnotationer produktnamnen på deras produkter har. Det bästa sättet att namnge produkter skulle vara att slopa produktnamnen och endast använda siffror. Siffror kan kanske anses vara tråkiga, men de är inte orättvisa mot någon, och de är oberoende av hudfärg – de är neutrala.

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Appendix

Cosmetic company	Product name	Shade	Label	Category
Too Faced	Born This Way Natural Finish Foundation	light	Cloud	nature, weather
Too Faced	Born This Way Natural Finish Foundation	light	Swan	animals, birds
Too Faced	Born This Way Natural Finish Foundation	light	Snow	nature, weather
Too Faced	Born This Way Natural Finish Foundation	light	Ivory	animals, colours, materials
Too Faced	Born This Way Natural Finish Foundation	light	Almond	consumables, nuts
Too Faced	Born This Way Natural Finish Foundation	light	Porcelain	materials, ceramics
Too Faced	Born This Way Natural Finish Foundation	light	Vanilla	consumables, spices
Too Faced	Born This Way Natural Finish Foundation	light	Seashell	nature, materials, decorations
Too Faced	Born This Way Natural Finish Foundation	light	Pearl	materials, decorations
Too Faced	Born This Way Natural Finish Foundation	light	Nude	skin colour, skin
Too Faced	Born This Way Natural Finish Foundation	light	Warm Nude	skin colour, skin
Too Faced	Born This Way Natural Finish Foundation	light	Light Beige	colours
Too Faced	Born This Way Natural Finish Foundation	light	Golden Beige	colours
Too Faced	Born This Way Natural Finish Foundation	medium	Natural Beige	colours
Too Faced	Born This Way Natural Finish Foundation	medium	Warm Beige	colours
Too Faced	Born This Way Natural Finish Foundation	medium	Golden	metals, adjectives, colours
Too Faced	Born This Way Natural Finish Foundation	medium	Sand	nature, minerals
Too Faced	Born This Way Natural Finish Foundation	medium	Praline	consumables, sweets
Too Faced	Born This Way Natural Finish Foundation	medium	Warm Sand	nature, minerals
Too Faced	Born This Way Natural Finish Foundation	medium	Honey	consumables, sweeteners, colours
Too Faced	Born This Way Natural Finish Foundation	medium	Brulee	consumables, desserts
Too Faced	Born This Way Natural Finish Foundation	medium	Caramel	consumables, sweets
Too Faced	Born This Way Natural Finish Foundation	medium	Butter Pecan	consumables, nuts
Too Faced	Born This Way Natural Finish Foundation	dark	Mocha	consumables, drinks, coffee
Too Faced	Born This Way Natural Finish Foundation	dark	Maple	nature, trees
Too Faced	Born This Way Natural Finish Foundation	dark	Chestnut	consumables, nuts
Too Faced	Born This Way Natural Finish Foundation	dark	Chai	consumables, drinks, tea
Too Faced	Born This Way Natural Finish Foundation	dark	Hazelnut	consumables, nuts
Too Faced	Born This Way Natural Finish Foundation	dark	Mahogany	nature, trees
Too Faced	Born This Way Natural Finish Foundation	dark	Spiced Rum	consumables, drinks, alcohol
Too Faced	Born This Way Natural Finish Foundation	dark	Tiramisu	consumables, desserts
Too Faced	Born This Way Natural Finish Foundation	dark	Cocoa	consumables, plants
Too Faced	Born This Way Natural Finish Foundation	dark	Sable	animals, mammals, colours

Cosmetic company	Product name	Shade	Label	Category
Too Faced	Born This Way Natural Finish Foundation	dark	Truffle	consumables, desserts
Too Faced	Born This Way Natural Finish Foundation	dark	Ganache	consumables, desserts
Benefit	Hello Happy Flawless Brightening Foundation	light	Fair Cool	temperature
Benefit	Hello Happy Flawless Brightening Foundation	light	Light Warm	temperature
Benefit	Hello Happy Flawless Brightening Foundation	light	Light Neutral Warm	temperature
Benefit	Hello Happy Flawless Brightening Foundation	medium	Medium Neutral	scale
Benefit	Hello Happy Flawless Brightening Foundation	medium	Medium Neutral Warm	temperature
Benefit	Hello Happy Flawless Brightening Foundation	medium	Medium- Tan- Neutral	scale
Benefit	Hello Happy Flawless Brightening Foundation	medium	Tan Warm	temperature
Benefit	Hello Happy Flawless Brightening Foundation	dark	Deep Natural	skin colour
Benefit	Hello Happy Flawless Brightening Foundation	dark	Deep Warm	temperature
Benefit	Hello Happy Flawless Brightening Foundation	dark	Dark Neutral	scale
Benefit	Hello Happy Flawless Brightening Foundation	dark	Dark Warm	temperature
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Porcelain	materials, ceramics
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Fair	skin colour, skin
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Ivory	animals, colours, materials
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Aspen	nature, trees
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Sateen	materials, fabrics
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Cashmere	materials, fabrics
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Warm Light	skin colour
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Shell	nature, decorations
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Golden Ivory	animals, colours, materials
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Light Natural	skin colour
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Flax	consumables, plants
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Cool Beige	colours
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Natural	skin colour
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Warm Natural	skin colour
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Golden Nude	skin colour, skin
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	light	Silk	materials, fabrics
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	medium	Linen	materials, fabrics
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	medium	Sandalwood	nature, trees
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	medium	Butterscotch	consumables, sweets
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	medium	Sandstone	nature, minerals
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	medium	Fawn	animals, mammals
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	medium	Pecan	consumables, nuts
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	medium	Toffee	consumables, sweets

Cosmetic company	Product name	Shade	Label	Category
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	medium	Oak	nature, trees
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	medium	Sable	animals, mammals
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	dark	Almond	consumables, nuts
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	dark	Walnut	consumables, nuts
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	dark	Latte	consumables, drinks, coffee
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	dark	Maple	nature, trees
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	dark	Cinnamon	consumables, spices
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	dark	Chai	consumables, drinks, tea
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	dark	Espresso	consumables, drinks, coffee
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	dark	Truffle	consumables, sweets
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	dark	Cocoa	consumables, plants
Bare Minerals	Barepro Performance Wear Liquid Foundation SPF 20	dark	Mocha	consumables, drinks, coffee
NARS Cosmetics	Natural Radiant Longwear Foundation	light	Siberia	places
NARS Cosmetics	Natural Radiant Longwear Foundation	light	Oslo	places
NARS Cosmetics	Natural Radiant Longwear Foundation	light	Mont Blanc	places
NARS Cosmetics	Natural Radiant Longwear Foundation	light	Yukon	places
NARS Cosmetics	Natural Radiant Longwear Foundation	light	Gobi	places
NARS Cosmetics	Natural Radiant Longwear Foundation	light	Salzburg	places
NARS Cosmetics	Natural Radiant Longwear Foundation	light	Deauville	places
NARS Cosmetics	Natural Radiant Longwear Foundation	light	Vienna	places
NARS Cosmetics	Natural Radiant Longwear Foundation	light	Fiji	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Punjab	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Patagonia	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Vallauris	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Santa Fe	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Sahel	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Stromboli	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Vanuatu	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Barcelona	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Valencia	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Aruba	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Syracuse	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Tahoe	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Moorea	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Huahine	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Cadiz	places

Cosmetic company	Product name	Shade	Label	Category
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Caracas	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Belem	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Macao	places
NARS Cosmetics	Natural Radiant Longwear Foundation	medium	Marquises	places
NARS Cosmetics	Natural Radiant Longwear Foundation	dark	Manaus	places
NARS Cosmetics	Natural Radiant Longwear Foundation	dark	New Caledonia	places
NARS Cosmetics	Natural Radiant Longwear Foundation	dark	Iguacu	places
NARS Cosmetics	Natural Radiant Longwear Foundation	dark	Namibia	places
NARS Cosmetics	Natural Radiant Longwear Foundation	dark	Zambia	places
NARS Cosmetics	Natural Radiant Longwear Foundation	dark	Mali	places
YSL	All Hours Foundation	light	Porcelain	materials, ceramics
YSL	All Hours Foundation	light	Milk	consumables, drinks
YSL	All Hours Foundation	light	Cool Porcelain	materials, ceramics
YSL	All Hours Foundation	light	Warm Porcelain	materials, ceramics
YSL	All Hours Foundation	light	Ivory	animals, colours, materials
YSL	All Hours Foundation	light	Cool Ivory	animals, colours, materials
YSL	All Hours Foundation	light	Warm Ivory	animals, colours, materials
YSL	All Hours Foundation	light	Warm Beige	colours
YSL	All Hours Foundation	light	Cool Beige	colours
YSL	All Hours Foundation	light	Beige	colours
YSL	All Hours Foundation	light	Almond	consumables, nuts
YSL	All Hours Foundation	light	Cool Almond	consumables, nuts
YSL	All Hours Foundation	light	Warm Almond	consumables, nuts
YSL	All Hours Foundation	medium	Warm Caramel	consumables, sweets
YSL	All Hours Foundation	medium	Sand	nature, minerals
YSL	All Hours Foundation	medium	Cool Sand	nature, minerals
YSL	All Hours Foundation	medium	Warm Sand	nature, minerals
YSL	All Hours Foundation	medium	Bisque	consumables, soups
YSL	All Hours Foundation	medium	Warm Bisque	consumables, soups
YSL	All Hours Foundation	medium	Cool Bisque	consumables, soups
YSL	All Hours Foundation	medium	Honey	consumables, sweeteners, colours
YSL	All Hours Foundation	medium	Cool Honey	consumables, sweeteners, colours
YSL	All Hours Foundation	medium	Warm Honey	consumables, sweeteners, colours
YSL	All Hours Foundation	medium	Warm Toffee	consumables, sweets
YSL	All Hours Foundation	medium	Toffee	consumables, sweets
YSL	All Hours Foundation	medium	Amber	nature, decorations
YSL	All Hours Foundation	medium	Warm Amber	nature, decorations
YSL	All Hours Foundation	medium	Bronze	metals, adjectives, colours
YSL	All Hours Foundation	medium	Warm Bronze	metals, adjectives, colours

Cosmetic company	Product name	Shade	Label	Category
YSL	All Hours Foundation	dark	Cool Copper	metals, adjectives, colours
YSL	All Hours Foundation	dark	Mocha	consumables, drinks, coffee
YSL	All Hours Foundation	dark	Warm Mocha	consumables, drinks, coffee
YSL	All Hours Foundation	dark	Hazelnut	consumables, nuts
YSL	All Hours Foundation	dark	Warm Hazelnut	consumables, nuts
YSL	All Hours Foundation	dark	Cool Hazelnut	consumables, nuts
YSL	All Hours Foundation	dark	Chocolate	consumables, sweets
YSL	All Hours Foundation	dark	Coffee	consumables, drinks, coffee
YSL	All Hours Foundation	dark	Warm Coffee	consumables, drinks, coffee
YSL	All Hours Foundation	dark	Ebony	nature, trees, colours
YSL	All Hours Foundation	dark	Espresso	consumables, drinks, coffee
Maybelline	Fit ME Dewy + Smoot Foundation	light	Warm Honey	consumables, sweeteners, colours
Maybelline	Fit ME Dewy + Smoot Foundation	light	Fair Porcelain	materials, ceramics
Maybelline	Fit ME Dewy + Smoot Foundation	light	Fair Ivory	animals, colours, materials
Maybelline	Fit ME Dewy + Smoot Foundation	light	Porcelain	materials, ceramics
Maybelline	Fit ME Dewy + Smoot Foundation	light	Ivory	animals, colours, materials
Maybelline	Fit ME Dewy + Smoot Foundation	light	Light Beige	colours
Maybelline	Fit ME Dewy + Smoot Foundation	light	Classic Ivory	animals, colours, materials
Maybelline	Fit ME Dewy + Smoot Foundation	light	Nude Beige	colours
Maybelline	Fit ME Dewy + Smoot Foundation	medium	Warm Nude	skin colour, skin
Maybelline	Fit ME Dewy + Smoot Foundation	medium	Buff Beige	colours
Maybelline	Fit ME Dewy + Smoot Foundation	medium	Sandy Beige	colours
Maybelline	Fit ME Dewy + Smoot Foundation	medium	Natural Beige	colours
Maybelline	Fit ME Dewy + Smoot Foundation	medium	Medium Buff	colours
Maybelline	Fit ME Dewy + Smoot Foundation	medium	Soft Tan	skin colour, skin
Maybelline	Fit ME Dewy + Smoot Foundation	medium	Natural Buff	colours
Maybelline	Fit ME Dewy + Smoot Foundation	medium	Pure Beige	colours
Maybelline	Fit ME Dewy + Smoot Foundation	medium	Golden Beige	colours
Maybelline	Fit ME Dewy + Smoot Foundation	medium	Classic Beige	colours
Maybelline	Fit ME Dewy + Smoot Foundation	medium	Sun Beige	colours
Maybelline	Fit ME Dewy + Smoot Foundation	medium	Soft Honey	consumables, sweeteners, colours
Maybelline	Fit ME Dewy + Smoot Foundation	dark	Toffee	consumables, sweets
Maybelline	Fit ME Dewy + Smoot Foundation	dark	Coconut	consumables, nuts
Maybelline	Fit ME Dewy + Smoot Foundation	dark	Mocha	consumables, drinks, coffee
Maybelline	Fit ME Dewy + Smoot Foundation	dark	Java	consumables, drinks, coffee
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	light	#100	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	light	#105	numbers

Cosmetic company	Product name	Shade	Label	Category
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	light	#110	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	light	#120	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	light	#130	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	light	#140	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	light	#145	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	light	#150	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	light	#160	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	light	#170	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	light	#180	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	light	#185	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	light	#190	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#200	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#210	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#220	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#230	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#235	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#240	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#250	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#255	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#260	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#270	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#280	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#290	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#300	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#310	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#320	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#330	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#340	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#345	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#350	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#360	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#370	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#380	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#385	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	medium	#390	numbers
Fenty Beauty	Pro Filt'r Soft Matte Longwear Foundation	dark	#400	numbers

Cosmetic company	Product name	Shade	Label	Category
Fenty Beauty	Pro Filtr Soft Matte Longwear Foundation	dark	#410	numbers
Fenty Beauty	Pro Filtr Soft Matte Longwear Foundation	dark	#420	numbers
Fenty Beauty	Pro Filtr Soft Matte Longwear Foundation	dark	#430	numbers
Fenty Beauty	Pro Filtr Soft Matte Longwear Foundation	dark	#440	numbers
Fenty Beauty	Pro Filtr Soft Matte Longwear Foundation	dark	#445	numbers
Fenty Beauty	Pro Filtr Soft Matte Longwear Foundation	dark	#450	numbers
Fenty Beauty	Pro Filtr Soft Matte Longwear Foundation	dark	#460	numbers
Fenty Beauty	Pro Filtr Soft Matte Longwear Foundation	dark	#470	numbers
Fenty Beauty	Pro Filtr Soft Matte Longwear Foundation	dark	#480	numbers
Fenty Beauty	Pro Filtr Soft Matte Longwear Foundation	dark	#495	numbers
Fenty Beauty	Pro Filtr Soft Matte Longwear Foundation	dark	#498	numbers
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Alabaster	nature, minerals, decorations
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Pink Alabaster	nature, minerals, decorations
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Yellow Alabaster	nature, minerals, decorations
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Porcelain	materials, ceramics
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Pink	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Pink Porcelain	materials, ceramics
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Marble	materials, decorations
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Ivory	animals, colours, materials
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Ivory Beige	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Soft Sand	nature, minerals
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Beige Nude	skin colour, skin
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Linen	materials, fabrics
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Sand Beige	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Pink Beige	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Vanilla	consumables, spices
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Soft Beige	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Sand	nature, minerals
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Flesh	skin, body
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Dark Ivory	animals, colours, materials
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Dark Sand	nature, minerals
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	light	Natural Beige	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	medium	Neutral Beige	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	medium	Golden Beige	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	medium	Neutral	scale
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	medium	Desert	nature

Cosmetic company	Product name	Shade	Label	Category
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	medium	Medium Beige	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	medium	Amber Honey	consumables, sweeteners, colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	medium	Golden Sand	nature, minerals
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	medium	Sepia	colours, art
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	medium	Olive Beige	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	medium	Golden Honey	consumables, sweeteners, colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	medium	Bronze Beige	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Almond	consumables, nuts
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Honey Beige	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Ginger Bread	consumables, desserts, biscuits
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Honey	consumables, sweeteners, colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Hazelnut	consumables, nuts
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Caramel	consumables, sweets
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Amber	nature, decorations
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Praline	consumables, sweets
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Tan	skin colour, skin
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Cognac	consumables, drinks, alcohol
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Spice	consumables, spices
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Coffee	consumables, drinks, coffee
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Warm Amber	nature, decorations
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Terracotta	consumables, desserts
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Brown	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Mocha	consumables, drinks, coffee
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Warm Mocha	consumables, drinks, coffee
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Chestnut	consumables, nuts
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Dark Brown	colours
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Cocoa	consumables, plants
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Dark Chocolate	consumables, sweets
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Chocolate	consumables, sweets
Make Up Forever	Ultra HD Foundation Invisible Cover Foundation	dark	Cinnamon	consumables, spices
Urban Decay	All Nighter Liquid Foundation	light	Fair Porcelain	materials, ceramics
Urban Decay	All Nighter Liquid Foundation	light	Fair Bisque	consumables, soups
Urban Decay	All Nighter Liquid Foundation	light	Fair Bisque	consumables, soups
Urban Decay	All Nighter Liquid Foundation	light	Fair	skin colour
Urban Decay	All Nighter Liquid Foundation	light	Fair	skin colour
Urban Decay	All Nighter Liquid Foundation	light	Light	skin colour

Cosmetic company	Product name	Shade	Label	Category
Urban Decay	All Nighter Liquid Foundation	light	Light	skin colour
Urban Decay	All Nighter Liquid Foundation	light	Light	skin colour
Urban Decay	All Nighter Liquid Foundation	medium	Medium	scale
Urban Decay	All Nighter Liquid Foundation	medium	Medium	scale
Urban Decay	All Nighter Liquid Foundation	medium	Medium	scale
Urban Decay	All Nighter Liquid Foundation	medium	Medium	scale
Urban Decay	All Nighter Liquid Foundation	medium	Medium Beige	colours
Urban Decay	All Nighter Liquid Foundation	medium	Medium Beige	colours
Urban Decay	All Nighter Liquid Foundation	medium	Medium Dark	skin colour
Urban Decay	All Nighter Liquid Foundation	medium	Medium Dark	skin colour
Urban Decay	All Nighter Liquid Foundation	medium	Medium Dark	skin colour
Urban Decay	All Nighter Liquid Foundation	dark	Dark	skin colour
Urban Decay	All Nighter Liquid Foundation	dark	Dark	skin colour
Urban Decay	All Nighter Liquid Foundation	dark	Dark Beige	colours
Urban Decay	All Nighter Liquid Foundation	dark	Dark Beige	colours
Urban Decay	All Nighter Liquid Foundation	dark	Dark Brown	colours
Urban Decay	All Nighter Liquid Foundation	dark	Very Dark Brown	colours
Urban Decay	All Nighter Liquid Foundation	dark	Deep	scale
Huda Beauty	#FauxFilterFoundation	light	Milkshake	consumables, desserts
Huda Beauty	#FauxFilterFoundation	light	Angel Food	consumables, desserts
Huda Beauty	#FauxFilterFoundation	light	Vanilla	consumables, spices
Huda Beauty	#FauxFilterFoundation	light	Panna Cotta	consumables, desserts
Huda Beauty	#FauxFilterFoundation	light	Cashew	consumables, nuts
Huda Beauty	#FauxFilterFoundation	light	Crème Brulée	consumables, desserts
Huda Beauty	#FauxFilterFoundation	light	Shortbread	consumables, desserts, biscuits
Huda Beauty	#FauxFilterFoundation	light	Chai	consumables, drinks, tea
Huda Beauty	#FauxFilterFoundation	light	Custard	consumables, desserts
Huda Beauty	#FauxFilterFoundation	light	Macaroon	consumables, desserts
Huda Beauty	#FauxFilterFoundation	medium	Toasted Coconut	consumables, nuts
Huda Beauty	#FauxFilterFoundation	medium	Cheesecake	consumables, desserts
Huda Beauty	#FauxFilterFoundation	medium	Latte	consumables, drinks, coffee
Huda Beauty	#FauxFilterFoundation	medium	Amaretti	consumables, drinks, alcohol
Huda Beauty	#FauxFilterFoundation	medium	Tres Leches	consumables, desserts
Huda Beauty	#FauxFilterFoundation	medium	Butter Pecan	consumables, nuts
Huda Beauty	#FauxFilterFoundation	medium	Baklava	consumables, desserts
Huda Beauty	#FauxFilterFoundation	medium	Dulce De Leche	consumables, desserts
Huda Beauty	#FauxFilterFoundation	medium	Macchiato	consumables, drinks, coffee
Huda Beauty	#FauxFilterFoundation	dark	Brown Sugar	consumables, sweets

Cosmetic company	Product name	Shade	Label	Category
Huda Beauty	#FauxFilterFoundation	dark	Toffee	consumables, sweets
Huda Beauty	#FauxFilterFoundation	dark	Ginger Bread	consumables, desserts, biscuits
Huda Beauty	#FauxFilterFoundation	dark	Cinnamon	consumables, spices
Huda Beauty	#FauxFilterFoundation	dark	Chocolate Mousse	consumables, desserts
Huda Beauty	#FauxFilterFoundation	dark	Mocha	consumables, drinks, coffee
Huda Beauty	#FauxFilterFoundation	dark	Cocoa	consumables, plants
Huda Beauty	#FauxFilterFoundation	dark	Nutmeg	consumables, spices
Huda Beauty	#FauxFilterFoundation	dark	Coffee Bean	consumables, drinks, coffee
Huda Beauty	#FauxFilterFoundation	dark	Chocolate Truffle	consumables, desserts
Huda Beauty	#FauxFilterFoundation	dark	Hot Fudge	consumables, sweets
Estee Lauder	Double Wear Stay-in-Place Makeup	light	Alabaster	nature, minerals, decorations
Estee Lauder	Double Wear Stay-in-Place Makeup	light	Shell	nature, materials, decorations
Estee Lauder	Double Wear Stay-in-Place Makeup	light	Porcelain	materials, ceramics
Estee Lauder	Double Wear Stay-in-Place Makeup	light	Warm Porcelain	materials, ceramics
Estee Lauder	Double Wear Stay-in-Place Makeup	light	Cool Bone	materials, bone, body
Estee Lauder	Double Wear Stay-in-Place Makeup	light	Ivory Nude	skin colour, skin
Estee Lauder	Double Wear Stay-in-Place Makeup	light	Bone	materials, bone, body
Estee Lauder	Double Wear Stay-in-Place Makeup	light	Ecru	colours
Estee Lauder	Double Wear Stay-in-Place Makeup	light	Sand	nature, minerals
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Cool Vanilla	consumables, spices
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Warm Vanilla	consumables, spices
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Pure Beige	colours
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Desert Beige	colours
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Dawn	nature, weather
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Rattan	nature, plants
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Fresco	colours, art
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Ivory Rose	nature, flowers, plants
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Buff	colours
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Dusk	nature, weather
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Ivory Beige	colours
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Tawny	colours
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Fawn	animals, mammals
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Pebble	nature, minerals, decorations
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Wheat	consumables, plants
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Cashew	consumables, nuts
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Sandbar	nature, minerals
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Outdoor Beige	colours

Cosmetic company	Product name	Shade	Label	Category
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Shell Beige	colours
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Honey Bronze	metals, adjectives, colours
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Auburn	nature, trees
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Spiced Sand	nature, minerals
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Toasty Toffee	consumables, sweets
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Softan	materials
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Maple Sugar	consumables, sweets
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Henna	colours
Estee Lauder	Double Wear Stay-in-Place Makeup	medium	Hazel	nature, trees
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Rich Chestnut	consumables, nuts
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Rich Ginger	consumables, spices
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Bronze	metals, adjectives, colours
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Maple	nature, trees
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Cinnamon	consumables, spices
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Sepia	colours, art
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Amber Honey	consumables, sweeteners, colours
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Rich Caramel	consumables, sweets
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Rich Cocoa	consumables, plants
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Mocha	consumables, drinks, coffee
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Sandalwood	nature, trees
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Pecan	consumables, nuts
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Truffle	consumables, sweets
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Nutmeg	consumables, spices
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Rich Mahogany	nature, trees
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Deep Amber	nature, decorations
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Deep Spice	consumables, spices
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Sienna	colours
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Rich Java	consumables, drinks, coffee
Estee Lauder	Double Wear Stay-in-Place Makeup	dark	Espresso	consumables, drinks, coffee
Hourglass	Vanish Seamless Finish Liquid Foundation	light	Blanc	colours
Hourglass	Vanish Seamless Finish Liquid Foundation	light	Cream	consumables, desserts
Hourglass	Vanish Seamless Finish Liquid Foundation	light	Alabaster	nature, minerals, decorations
Hourglass	Vanish Seamless Finish Liquid Foundation	light	Porcelain	materials, ceramics
Hourglass	Vanish Seamless Finish Liquid Foundation	light	Bisque	consumables, soups
Hourglass	Vanish Seamless Finish Liquid Foundation	light	Linen	materials, fabrics
Hourglass	Vanish Seamless Finish Liquid Foundation	light	Vanilla	consumables, spices

Cosmetic company	Product name	Shade	Label	Category
Hourglass	Vanish Seamless Finish Liquid Foundation	light	Shell	nature, decorations
Hourglass	Vanish Seamless Finish Liquid Foundation	light	Natural	skin colour
Hourglass	Vanish Seamless Finish Liquid Foundation	light	Buff	colours
Hourglass	Vanish Seamless Finish Liquid Foundation	medium	Ivory	animals, colours, materials
Hourglass	Vanish Seamless Finish Liquid Foundation	medium	Warm Ivory	animals, colours, materials
Hourglass	Vanish Seamless Finish Liquid Foundation	medium	Nude	skin colour, skin
Hourglass	Vanish Seamless Finish Liquid Foundation	medium	Sand	nature, minerals
Hourglass	Vanish Seamless Finish Liquid Foundation	medium	Golden Natural	skin colour
Hourglass	Vanish Seamless Finish Liquid Foundation	medium	Golden	metals, adjectives, colours
Hourglass	Vanish Seamless Finish Liquid Foundation	medium	Light Beige	colours
Hourglass	Vanish Seamless Finish Liquid Foundation	medium	Beige	colours
Hourglass	Vanish Seamless Finish Liquid Foundation	medium	Warm Beige	colours
Hourglass	Vanish Seamless Finish Liquid Foundation	medium	Golden Tan	skin colour, skin
Hourglass	Vanish Seamless Finish Liquid Foundation	medium	Warm Honey	consumables, sweeteners, colours
Hourglass	Vanish Seamless Finish Liquid Foundation	medium	Honey	consumables, sweeteners, colours
Hourglass	Vanish Seamless Finish Liquid Foundation	dark	Amber	nature, decorations
Hourglass	Vanish Seamless Finish Liquid Foundation	dark	Golden Amber	nature, decorations
Hourglass	Vanish Seamless Finish Liquid Foundation	dark	Natural Amber	nature, decorations
Hourglass	Vanish Seamless Finish Liquid Foundation	dark	Warm Almond	consumables, nuts
Hourglass	Vanish Seamless Finish Liquid Foundation	dark	Golden Almond	consumables, nuts
Hourglass	Vanish Seamless Finish Liquid Foundation	dark	Almond	consumables, nuts
Hourglass	Vanish Seamless Finish Liquid Foundation	dark	Sable	animals, mammals, colours
Hourglass	Vanish Seamless Finish Liquid Foundation	dark	Walnut	consumables, nuts
Hourglass	Vanish Seamless Finish Liquid Foundation	dark	Chestnut	consumables, nuts
Hourglass	Vanish Seamless Finish Liquid Foundation	dark	Espresso	consumables, drinks, coffee
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Snow	nature, weather
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Rose Pearl	materials, decorations
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Pearl	materials, decorations
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Porcelain	materials, ceramics
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Ivory	animals, colours, materials
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Beige Ivory	animals, colours, materials
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Warm Ivory	animals, colours, materials
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Rose Ivory	animals, colours, materials
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	True Beige	colours
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Linen	materials, fabrics
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Ivory Buff	colours

Cosmetic company	Product name	Shade	Label	Category
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Rose Vanilla	consumables, spices
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Natural Rose	nature, flowers, plants
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Vanilla	consumables, spices
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	light	Rose Beige	colours
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Natural Buff	colours
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Golden Beige	colours
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Sand	nature, minerals
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Radiant Honey	consumables, sweeteners, colours
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Sun Beige	colours
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Radiant Sand	nature, minerals
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Cool Sand	nature, minerals
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Radiant Sun	nature, weather
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Golden Sun	nature, weather
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Toasted Almond	consumables, nuts
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Warm Almond	consumables, nuts
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Caramel	consumables, sweets
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Golden Amber	nature, decorations
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Amber	nature, decorations
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Honey Bisque	consumables, soups
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	medium	Toffee	consumables, sweets
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	dark	Hazelnut	consumables, nuts
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	dark	Maple	nature, trees
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	dark	Copper	metals, adjectives, colours
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	dark	Sienna	colours
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	dark	Deep Golden	metals, adjectives, colours
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	dark	Deep Amber	nature, decorations
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	dark	Espresso	consumables, drinks, coffee
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	dark	Mahogany	nature, trees
L'Oréal	Infallible 24H Fresh Wear Foundation Lightweight	dark	Foundation Ebony	nature, trees, colours
NYX Cosmetics	Can't Stop Won't Stop Foundation	light	Pale	skin colour, skin
NYX Cosmetics	Can't Stop Won't Stop Foundation	light	Light Porcelain	materials, ceramics
NYX Cosmetics	Can't Stop Won't Stop Foundation	light	Fair	skin colour, skin
NYX Cosmetics	Can't Stop Won't Stop Foundation	light	Alabaster	nature, minerals, decorations
NYX Cosmetics	Can't Stop Won't Stop Foundation	light	Porcelain	materials, ceramics
NYX Cosmetics	Can't Stop Won't Stop Foundation	light	Light Ivory	animals, colours, materials
NYX Cosmetics	Can't Stop Won't Stop Foundation	light	Light	skin colour

Cosmetic company	Product name	Shade	Label	Category
NYX Cosmetics	Can't Stop Won't Stop Foundation	light	Vanilla	consumables, spices
NYX Cosmetics	Can't Stop Won't Stop Foundation	light	Warm Vanilla	consumables, spices
NYX Cosmetics	Can't Stop Won't Stop Foundation	light	Nude	skin colour, skin
NYX Cosmetics	Can't Stop Won't Stop Foundation	light	Natural	skin colour
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Soft Beige	colours
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	True Beige	colours
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Medium Olive	consumables, plants
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Buff	colours
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Neutral Buff	colours
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Medium Buff	colours
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Beige	colours
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Classic Tan	skin colour, skin
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Camel	animals, mammals
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Neutral Tan	skin colour, skin
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Golden	metals, adjectives, colours
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Golden Honey	consumables, sweeteners, colours
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Caramel	consumables, sweets
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Almond	consumables, nuts
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Cinnamon	consumables, spices
NYX Cosmetics	Can't Stop Won't Stop Foundation	medium	Warm Caramel	consumables, sweets
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Honey	consumables, sweeteners, colours
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Warm Honey	consumables, sweeteners, colours
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Mahogany	nature, trees
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Nutmeg	consumables, spices
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Warm Mahogany	nature, trees
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Cappuccino	consumables, drinks, coffee
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Sienna	colours
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Deep Sable	animals, mammals, colours
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Mocha	consumables, drinks, coffee
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Deep Rich	adjectives
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Cocoa	consumables, plants
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Deep	scale
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Walnut	consumables, nuts
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Warm Walnut	consumables, nuts
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Deep Walnut	consumables, nuts
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Chestnut	consumables, nuts

Cosmetic company	Product name	Shade	Label	Category
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Deep Espresso	consumables, drinks, coffee
NYX Cosmetics	Can't Stop Won't Stop Foundation	dark	Deep Ebony	nature, trees, colours
Max Factor	Radiant Lift Foundation	light	Porcelain	materials, ceramics
Max Factor	Radiant Lift Foundation	light	Crystal Beige	colours
Max Factor	Radiant Lift Foundation	light	Pearl Beige	colours
Max Factor	Radiant Lift Foundation	light	Light Ivory	animals, colours, materials
Max Factor	Radiant Lift Foundation	light	Warm Almond	consumables, nuts
Max Factor	Radiant Lift Foundation	light	Nude	skin colour, skin
Max Factor	Radiant Lift Foundation	light	Natural	skin colour
Max Factor	Radiant Lift Foundation	medium	Golden Natural	skin colour
Max Factor	Radiant Lift Foundation	medium	Sand	nature, minerals
Max Factor	Radiant Lift Foundation	medium	Rose Beige	colours
Max Factor	Radiant Lift Foundation	medium	Golden Honey	consumables, sweeteners, colours
Max Factor	Radiant Lift Foundation	medium	Golden Tan	skin colour, skin
Max Factor	Radiant Lift Foundation	medium	Honey Beige	colours
Max Factor	Radiant Lift Foundation	medium	Deep Bronze	metals, adjectives, colours
Max Factor	Radiant Lift Foundation	medium	Warm Caramel	consumables, sweets
Max Factor	Radiant Lift Foundation	dark	Amber	nature, decorations
Max Factor	Radiant Lift Foundation	dark	Tawny	colours
Max Factor	Radiant Lift Foundation	dark	Soft Sable	animals, mammals, colours
Revolution Beauty	Full Coverage Camouflage Foundation	light	F0.5	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	light	F1	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	light	F2	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	light	F3	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	light	F4	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	light	F5	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	light	F6	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	light	F6.5	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	medium	F7	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	medium	F8	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	medium	F8.5	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	medium	F9	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	medium	F10	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	medium	F10.5	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	medium	F11	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	medium	F12	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	medium	F12.5	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	dark	F13	numbers

Cosmetic company	Product name	Shade	Label	Category
Revolution Beauty	Full Coverage Camouflage Foundation	dark	F13.5	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	dark	F14	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	dark	F15	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	dark	F16	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	dark	F17	numbers
Revolution Beauty	Full Coverage Camouflage Foundation	dark	F18	numbers
Wet n Wild	Photo Focus Foundation Matte	light	Porcelain	materials, ceramics
Wet n Wild	Photo Focus Foundation Matte	light	Shell Ivory	animals, colours, materials
Wet n Wild	Photo Focus Foundation Matte	light	Soft Ivory	animals, colours, materials
Wet n Wild	Photo Focus Foundation Matte	light	Nude Ivory	animals, colours, materials
Wet n Wild	Photo Focus Foundation Matte	light	Rose Ivory	animals, colours, materials
Wet n Wild	Photo Focus Foundation Matte	light	Soft Beige	colours
Wet n Wild	Photo Focus Foundation Matte	light	Buff Bisque	consumables, soups
Wet n Wild	Photo Focus Foundation Matte	light	Peach Natural	skin colour
Wet n Wild	Photo Focus Foundation Matte	medium	Golden Beige	colours
Wet n Wild	Photo Focus Foundation Matte	medium	Cream Beige	colours
Wet n Wild	Photo Focus Foundation Matte	medium	Bronze Beige	colours
Wet n Wild	Photo Focus Foundation Matte	medium	Classic Beige	colours
Wet n Wild	Photo Focus Foundation Matte	medium	Desert Beige	colours
Wet n Wild	Photo Focus Foundation Matte	medium	Amber Beige	colours
Wet n Wild	Photo Focus Foundation Matte	medium	Caramel	consumables, sweets
Wet n Wild	Photo Focus Foundation Matte	dark	Toffee	consumables, sweets
Wet n Wild	Photo Focus Foundation Matte	dark	Cocoa	consumables, plants
Wet n Wild	Photo Focus Foundation Matte	dark	Mocha	consumables, drinks, coffee
Wet n Wild	Photo Focus Foundation Matte	dark	Espresso	consumables, drinks, coffee
Wet n Wild	Photo Focus Foundation Matte	dark	Mahogany	nature, trees
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Alabaster	nature, minerals, decorations
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Porcelain	materials, ceramics
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Neutral Porcelain	materials, ceramics
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Warm Porcelain	materials, ceramics
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Warm Ivory	animals, mammals, colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Ivory	animals, colours, materials
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Cool Ivory	animals, colours, materials
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Neutral Sand	nature, minerals
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Sand	nature, minerals
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Cool Sand	nature, minerals

Cosmetic company	Product name	Shade	Label	Category
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Warm Sand	nature, minerals
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Beige	colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Cool Beige	colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Warm Beige	colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	light	Golden Beige	colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	medium	Natural	skin colour
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	medium	Natural Tan	skin colour, skin
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	medium	Warm Natural	skin colour
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	medium	Cool Natural	skin colour
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	medium	Golden Natural	skin colour
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	medium	Warm Honey	consumables, sweeteners, colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	medium	Honey	consumables, sweeteners, colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	medium	Golden Honey	consumables, sweeteners, colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	medium	Natural Honey	consumables, sweeteners, colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Cool Honey	consumables, sweeteners, colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Golden	metals, adjectives, colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Warm Golden	metals, adjectives, colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Cool Golden	metals, adjectives, colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Neutral Golden	metals, adjectives, colours
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Neutral Almond	consumables, nuts
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Warm Almond	consumables, nuts
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Almond	consumables, nuts
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Cool Almond	consumables, nuts
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Golden Almond	consumables, nuts
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Warm Walnut	consumables, nuts
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Neutral Walnut	consumables, nuts
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Cool Walnut	consumables, nuts
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Walnut	consumables, nuts
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Neutral Chestnut	consumables, nuts
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Chestnut	consumables, nuts
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Cool Chestnut	consumables, nuts
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Espresso	consumables, drinks, coffee
Bobbi Brown	Skin Long-Wear Weightless Foundation SPF 15	dark	Cool Espresso	consumables, drinks, coffee
Sensai	Cream Foundation	light	Creamy Beige	colours
Sensai	Cream Foundation	light	Soft Beige	colours
Sensai	Cream Foundation	light	Warm Beige	colours

Cosmetic company	Product name	Shade	Label	Category
Sensai	Cream Foundation	light	Natural Beige	colours
Sensai	Cream Foundation	medium	Almond Beige	colours
Sensai	Cream Foundation	medium	Amber Beige	colours
Sensai	Cream Foundation	dark	Topaz Beige	colours
Lumene	Natural Glow Foundation	light	Ultra Light	skin colour
Lumene	Natural Glow Foundation	light	Light	skin colour
Lumene	Natural Glow Foundation	light	Fair	skin colour
Lumene	Natural Glow Foundation	medium	Medium	scale
Lumene	Natural Glow Foundation	medium	Tan	skin colour
Lumene	Natural Glow Foundation	dark	Deep Tan	skin colour