

Ladies Home Journal My Account

Using fathers' first-hand accounts from letters, journals, and personal interviews along with hospital records and medical literature, Judith Walzer Leavitt offers a new perspective on the changing role of expectant fathers from the 1940s to the 1980s. She shows how, as men moved first from the hospital waiting room to the labor room in the 1960s, and then on to the delivery and birthing rooms in the 1970s and 1980s, they became progressively more involved in the birth experience and their influence over events expanded. With careful attention to power and privilege, Leavitt charts not only the increasing involvement of fathers, but also medical inequalities, the impact of race and class, and the evolution of hospital policies. Illustrated with more than seventy images from TV, films, and magazines, this book provides important new insights into childbirth in modern America, even as it reminds readers of their own experiences.

A hundred years ago, women were lacing themselves into corsets and teaching their daughters to do the same. The ideal of the day, however, was inner beauty: a focus on good deeds and a pure heart. Today American women have more social choices and personal freedom than ever before. But fifty-three percent of our girls are dissatisfied with their bodies by the age of thirteen, and many begin

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a pattern of weight obsession and dieting as early as eight or nine. Why? In *The Body Project*, historian Joan Jacobs Brumberg answers this question, drawing on diary excerpts and media images from 1830 to the present. Tracing girls' attitudes toward topics ranging from breast size and menstruation to hair, clothing, and cosmetics, she exposes the shift from the Victorian concern with character to our modern focus on outward appearance—in particular, the desire to be model-thin and sexy. Compassionate, insightful, and gracefully written, *The Body Project* explores the gains and losses adolescent girls have inherited since they shed the corset and the ideal of virginity for a new world of sexual freedom and consumerism—a world in which the body is their primary project.

How a person who was "sightless but seen, deaf but heard" spoke out publicly for years about her "vision for a better tomorrow."

Inarticulate Longings explores the contradictions of a social agenda for women that promoted both traditional roles and the promises of a growing consumer culture by examining the advertising industry in the early 20th century.

A study of the iconographic significance of the Ziegfeld girl in twentieth-century American conceptions of sexuality, race, class, and consumerism.

For the last 150 years, advertising has created a consumer culture in the United States, shaping every facet of American life—from what we eat and drink to the

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clothes we wear and the cars we drive. • Includes original essays by noted cultural and advertising historians, commentators, and journalists • Provides analysis from experts in advertising and popular culture that places American advertising in historical and cultural context • Supplies a comprehensive examination of advertising history and its consequences across modern America • Presents an extensive analysis of the role of new media and the Internet • Documents why advertising is necessary, not only for companies, but in determining what being "an American" constitutes

"Garon's insightful and provocative new book couldn't be more important, and couldn't be more timely. The prosperity of Americans, and America, now depends on creating a nation of savers and investors, and Garon shows us the way by bringing the experience and lessons of nations worldwide right into our hands."--Ray Boshara, senior fellow, "New America Foundation."

The argument posed in this analysis is that the poetic excesses of several major female poets, excesses that have been typically regarded as flaws in their work, are strategies for escaping the inhibiting and sometimes inimical conventions too often imposed on women writers. The forms of excess vary with each poet, but by conceiving of poetic excess in relation to literary decorum, this study establishes a shared motivation for such a strategy. Literary decorum is one instrument a culture employs to constrain its

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writers. Perhaps it is the most effective because it is the least definable. The excesses discussed here, like the criteria of decorum against which they are perceived, cannot be itemized as an immutable set of traits. Though decorum and excess shift over time and in different cultures, their relationship to one another remains strikingly stable. Thus, nineteenth-century standards for women's writing and late twentieth-century standards bear almost no relation. Emily Dickinson's do not anticipate Gertrude Stein's or Sylvia Plath's or Ntozake Shange's. Yet the charges of indecorousness leveled at these women poets repeat a fixed set of abstract grievances. Dickinson, Stein, Plath, Jayne Cortez, and Shange all engage in a poetics of excess as a means of rejecting the limitations and conventions of "female writing" that the larger culture imposes on them. In resisting conventions for feminine writing, these poets developed radical new poetics, yet their work was typically criticized or dismissed as excessive. Thus Dickinson's form is classified as hysterical and her figures tortured. Stein's works are called repetitive and nonsensical. Plath's tone is accused of being at once virulent and confessional, Cortez's poems violent and vulgar, Shange's work vengeful and self-righteous. The publishing history of these poets demonstrates both the opposition to such an aesthetic and the necessity for it. Karen Jackson Ford is a professor in the English department at the University of Oregon.

Examines the women's magazine business, wonders how it is thriving amid the failing print journalism industry, and asks if the unrealistic body image it portrays is intentional

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or not.

This first book-length treatment of the life and work of Christine Frederick (1883-1970) reveals an important dilemma that faced educated women of the early twentieth century. Contrary to her professional role as home efficiency expert, advertising consultant, and consumer advocate, Christine Frederick espoused the nineteenth-century ideal of preserving the virtuous home--and a woman's place in it. In an effort to reconcile her desire to succeed in the public sphere of modernization and consumerism with the knowledge that most middle-class Americans still held traditional beliefs about gender roles, Frederick fashioned a career for herself that encouraged other women to remain at home. With the rise of home economics and scientific management, Frederick--college-educated but confined to the drudgery of housework--devised a plan for bringing the public sphere into the domestic. Her home would become her factory. She learned how to standardize tasks by observing labor-saving devices in industry and then applied this knowledge to housework. She standardized dishwashing, for example, by breaking the job into three separate operations: scraping and stacking, washing, and drying and putting away. Determined to train women to become proficient homemakers and efficient managers, Frederick secured a job writing articles for the Ladies' Home Journal. A professional career as home efficiency expert later expanded to include advertising consultant and consumer advocate. Frederick assured male advertisers that she knew women well and promised to help them sell to "Mrs. Consumer." While

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Frederick sought the power and influence available only to men, she promoted a division of labor by gender and therefore served the fall of the early-twentieth-century wave of feminism. Rutherford's engaging account of Christine Frederick's life reflects a dilemma that continues to affect women today--whether to seek professional gratification or adhere to traditional family values.

From the Gibson Girl to the flapper, from the vamp to the New Woman, Carolyn Kitch traces mass media images of women to their historical roots on magazine covers, unveiling the origins of gender stereotypes in early-twentieth-century American culture. During the Progressive Era, a time when the field of design was dominated almost entirely by men, a largely forgotten activist and teacher named Louise Brigham became a pioneer of sustainable furniture design. With her ingenious system for building inexpensive but sturdy "box furniture" out of recycled materials, she aimed to bring good design to the urban working class. As Antoinette LaFarge shows, Brigham forged a singular career for herself that embraced working in the American and European settlement movements, publishing a book of box furniture designs, running carpentry workshops in New York, and founding a company that offered some of the earliest ready-to-assemble furniture in the United States. Her work was a resounding critique of capitalism's waste and an assertion of new values in design—values that stand at the heart of today's open and green design movements.

Offering the first comparative study of 1920s' US and Canadian print cultures,

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'Imagining Gender, Nation and Consumerism in Magazines of the 1920s' comparatively examines the highly influential 'Ladies' Home Journal' (1883–2014) and the often-overlooked 'Canadian Home Journal' (1905–1958). Firmly grounded in the latest advances in periodical studies, the book provides a timely contribution to the field in its presentation of a transferrable transnational approach to the study of magazines. While Canadian magazines have often been viewed, unflatteringly and inaccurately, as merely derivative of their American counterparts, Rachel Alexander asserts the value of an even-handed consideration of both. Such an approach acknowledges the complexity of these magazines as collaborative texts, cultural artefacts and commercial products, revealing that while these magazines shared certain commonalities, they functioned in differing – at times unexpected – ways. During the 1920s, both magazines were changing rapidly in response to technological modernity, altering gender economies and the burgeoning of consumer culture. 'Imagining Gender, Nation, and Consumerism in Magazines of the 1920s' explores the influences, tensions and interests that informed the magazines' construction of their audience of middle-class women as readers, consumers and citizens.

Additional Editors Richard Pratt, Margaret Davidson, Gladys Taber. Designer Contributor H. T. Williams.

Argues that the two popular women's magazines were pivotal in the combining of gender and commercialism at the turn of the century, and that publishers and

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advertisers conspired to create both a gendered commercial discourse and a commercial gender discourse for both men and women. Annotation copyright by Book News, Inc., Portland, OR

Susan Douglas first took on the media's misrepresentation of women in her funny, scathing social commentary *Where the Girls Are*. Now, she and Meredith Michaels, have turned a sardonic (but never jaundiced) eye toward the cult of the new momism: a trend in American culture that is causing women to feel that only through the perfection of motherhood can true contentment be found. This vision of motherhood is highly romanticized and yet its standards for success remain forever out of reach, no matter how hard women may try to "have it all." *The Mommy Myth* takes a provocative tour through the past thirty years of media images about mothers: the superficial achievements of the celebrity mom, the news media's sensational coverage of dangerous day care, the staging of the "mommy wars" between working mothers and stay-at-home moms, and the onslaught of values-based marketing that raises mothering standards to impossible levels, just to name a few. In concert with this messaging, the authors contend, is a conservative backwater of talking heads propagating the myth of the modern mom. This nimble assessment of how motherhood has been shaped by out-of-date mores is not about whether women should have children or not, or about whether once they have kids mothers should work or stay at home. It is about how no matter what they do or how hard they try, women will never

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achieve the promised nirvana of idealized mothering. Douglas and Michaels skillfully map the distance traveled from the days when *The Feminine Mystique* demanded more for women than the unpaid labor of keeping house and raising children, to today's not-so-subtle pressure to reverse this thirty-year trend. A must-read for every woman. Genteel turn-of-the-century family very popular then and now. 24 paper dolls, 16 plates in full color.

Bringing together 17 foundational texts in contemporary modernist criticism in one accessible volume, this book explores the debates that have transformed the field of modernist studies at the turn of the millennium and into the 21st century. The *New Modernist Studies Reader* features chapters covering the major topics central to the study of modernism today, including:

- Feminism, gender, and sexuality
- Empire and race
- Print and media cultures
- Theories and history of modernism

Each text includes an introductory summary of its historical and intellectual contexts, with guides to further reading to help students and teachers explore the ideas further. Includes essential texts by leading critics such as: Anne Anlin Cheng, Brent Hayes Edwards, Rita Felski, Susan Stanford Friedman, Mark Goble, Miriam Bratu Hansen, Andreas Huyssen, David James, Heather K. Love, Douglas Mao, Mark S. Morrisson, Michael North, Jessica Pressman, Lawrence Rainey, Paul K. Saint-Amour, Bonnie Kime Scott, Urmila Seshagiri, Robert Spoo, and Rebecca L. Walkowitz.

National Bestseller and Winner of the PEN/Faulkner Award for Fiction Oscar Feldman,

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the renowned figurative painter, has passed away. As his obituary notes, Oscar is survived by his wife, Abigail, their son, Ethan, and his sister, the well-known abstract painter Maxine Feldman. What the obituary does not note, however, is that Oscar is also survived by his longtime mistress, Teddy St. Cloud, and their daughters. As two biographers interview the women in an attempt to set the record straight, the open secret of his affair reaches a boiling point and a devastating skeleton threatens to come to light. From the acclaimed author of *The Epicure's Lament*, a scintillating novel of secrets, love, and legacy in the New York art world. "Mischievous...funny, astute...As unexpectedly generous as it is entertaining.... Christensen is a witty observer of the art universe." —The New York Times

While living in Paris at the beginning of the twentieth century, expatriate American writers Edith Wharton (1862-1937) and Gertrude Stein (1874-1946) never crossed paths. Even so, they did rub shoulders in print, in autobiographical essays published by *The Atlantic Monthly* in 1933. Noel Sloboda shows that the authors pursued many of the same professional goals in these essays and in the book-length life writings that grew out of them, *A Backward Glance* (1934) and *The Autobiography of Alice B. Toklas* (1933). By analyzing the personal and cultural contexts in which these works were produced, as well as subjects common to both of them, Sloboda illuminates a previously unrecognized solidarity between Wharton and Stein. The relationship between the authors is built upon careful analysis of *A Backward Glance* and *The*

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Autobiography of Alice B. Toklas, and it is framed by a consideration of the markets into which their life writings were first released. The alignment of Wharton and Stein as life writers will be of interest to those studying autobiography, modern literature, and American women writers.

Practical approach to landscaping, with how-to directions.

"Betty Boyd Caroli's *First Ladies* observes the role as it has shifted and evolved from ceremonial backdrop to substantive world figure ... This [is a] expanded and updated fifth edition ... covering all forty-three women from Martha Washington to Melania and Ivanka Trump and including the daughters, daughters-in-law, and sisters of presidents who sometimes served as First Ladies. Caroli explores each woman's background, marriage, and accomplishments and failures in office. *First Ladies* is a portrait of how each First Lady changed the role and how the role changed in response to American culture. These women left remarkably complete records, and their stories offer us a window through which to view not only this particular sorority of women, but also the role of American women in general."--Provided by publisher.

In the popular stereotype of post-World War II America, women abandoned their wartime jobs and contentedly retreated to the home. This work unveils the diversity of postwar women, showing how far women departed from this one-dimensional image. As the United States struggled to absorb a massive influx of ethnically diverse immigrants at the turn of the twentieth century, the question of who and what an

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American is took on urgent intensity. It seemed more critical than ever to establish a definition by which Americanness could be established, transmitted, maintained, and judged. Americans of all stripes sought to articulate and enforce their visions of the nation's past, present, and future; central to these attempts was President Theodore Roosevelt. Roosevelt fully recognized the narrative component of American identity, and he called upon authors of diverse European backgrounds including Israel Zangwill, Jacob Riis, Elizabeth Stern, and Finley Peter Dunne to promote the nation in popular written form. With the swell and shift in immigration, he realized that a more encompassing national literature was needed to "express and guide the soul of the nation." *Rough Writing* examines the surprising place and implications of the immigrant and of ethnic writing in Roosevelt's America and American literature.

How are we to comprehend, diagnose, and counter a system of racist subjugation so ordinary it has become utterly asymptomatic? Challenging the prevailing literary critical inclination toward what makes texts exceptional or distinctive, *Genre and White Supremacy in the Postemancipation United States* underscores the urgent importance of genre for tracking conventionality as it enters into, constitutes, and reproduces ordinary life. In the wake of emancipation's failed promise, two developments unfolded: white supremacy amassed new mechanisms and procedures for reproducing racial hierarchy; and black freedom developed new practices for collective expression and experimentation. This new racial ordinary came into being through new literary and cultural genres--including campus novels, the Ladies' Home Journal, Civil War elegies, and gospel sermons. Through the postemancipation interplay

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between aesthetic conventions and social norms, genre became a major influence in how Americans understood their social and political affiliations, their citizenship, and their race. Travis M. Foster traces this thick history through four decades following the Civil War, equipping us to understand ordinary practices of resistance more fully and to resist ordinary procedures of subjugation more effectively. In the process, he provides a model for how the study of popular genre can reinvigorate our methods for historicizing the everyday.

Seven years ago Cindy Dagnan and her husband made the decision for her to leave a teaching position and stay home with their girls. To this day, she is thankful for the sacrifice they made and is filled with advice and encouragement to help other moms handle the identity transition from career mother to at-home mom streamline meals and at-home projects and enjoy the saved time connect with others to create a vital network of friends This gathering of inspiration and practical steps will lead at-home moms--and those considering the decision--to transcend the daily grind and draw closer to the One who shaped the concept of home in their hearts.

The origins and ever-changing story of America's favorite holiday

Examines the Protestant origins of motherhood and the child consumer Throughout history, the responsibility for children's moral well-being has fallen into the laps of mothers. In *The Moral Project of Childhood*, the noted childhood studies scholar Daniel Thomas Cook illustrates how mothers in the nineteenth-century United States meticulously managed their children's needs and wants, pleasures and pains, through the material world so as to produce the "child" as a moral project. Drawing on a century of religiously-oriented child care advice in women's periodicals, he examines how children ultimately came to be understood by mothers—and later,

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by commercial actors—as consumers. From concerns about taste, to forms of discipline and punishment, to play and toys, Cook delves into the social politics of motherhood, historical anxieties about childhood, and early children’s consumer culture. An engaging read, *The Moral Project of Childhood* provides a rich cultural history of childhood.

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