Consumer magazines aimed at women are as diverse as the market they serve. Some meet the interests of particular age groups; while others target particular racial, ethnic, and economic groups. Some have lasted more than a century, some started only during the last decade, and some have ceased publication after only a few issues. This reference book profiles seventy-five consumer magazines published in the United States and read primarily by women.

First edition, September, 1920

Twenty-eighth edition, Nov. 1923.

During and following World War II, women's magazines served as advice manuals, fashion guides, marriage counselors, and catalogs. This thematically arranged collection of selections from Ladies' Home Journal, Woman's Home Companion, McCall's, Redbook, and others provides a resource for understanding how the popular press perceived and attempted to influence women's values, goals, and behavior in the postwar era.

Parody of Ladies' home journal; both design and content mimic the original. 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. Kitch examines the years from 1895 to 1930 as a time when the first wave of feminism intersected with the rise of new technologies and media for the reproduction and dissemination of visual images. Access to suffrage, higher education, the professions, and contraception broadened women's opportunities, but the images found on magazine covers emphasized the role of women as consumers: suffrage was reduced to spending, sexuality to sexiness, and a collective women's movement to individual choices of personal style. In the 1920s, Kitch argues, the political prominence of the New Woman dissipated, but her visual image pervaded print media. With seventy-five photographs of cover art by the era's most popular illustrators, The Girl on the Magazine Cover shows how these images created a visual vocabulary for understanding femininity and masculinity, as well as class status. Through this iconic process, magazines helped set cultural norms for women, for men, and for what it meant to be an American, Kitch contends.

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 powerful exploration of what a woman can be when what she should be is no longer an option. In late 1970, Oliver Desmarais drops dead in his front yard while hanging Christmas lights. In the year that follows, his widow, Virginia,
struggles to find her place on the campus of the elite New Hampshire men's college where Oliver was a professor. While Virginia had always shared her husband's prejudices against the four outspoken, never-married women on the faculty—dubbed the Gang of Four by their male counterparts—she now finds herself depending on them, even joining their work to bring the women's movement to Clarendon College. Soon, though, reports of violent protests across the country reach this sleepy New England town, stirring tensions between the fraternal establishment of Clarendon and those calling for change. As authorities attempt to tamp down “radical elements,” Virginia must decide whether she’s willing to put herself and her family at risk for a cause that had never felt like her own. Told through alternating perspectives, The Wrong Kind of Woman is an engrossing story about finding the strength to forge new paths, beautifully woven against the rapid changes of the early '70s.

The Brownies were first created by Canadian artist Palmer Cox (1840-1924). The Dell comics version was drawn by several different artists. The earliest comics were similar to Cox’s style, while later comics were influenced by the iteration drawn by Walt Kelly (of Pogo fame), which were lush in detail. This collection includes four of the Dell Four Color comics featuring the Brownies. (The Four Color imprint included a variety of characters, and allowed Dell to try out some titles before giving them their own series.) The issues included are Nos. 192 (1948), 337 (1951), 365 (1951), and 482 (1953). "Our women are serving actively in many ways in this war, and they are doing a grand job on both the fighting front and the home front." -- Eleanor Roosevelt, 1944

Our Mothers' War is a stunning and unprecedented portrait of women during World War II, a war that forever transformed the way women participate in American society. Never before has the vast range of American women's experience during this pivotal era been brought together in one book. Now, Our Mothers' War re-creates what American women from all walks of life were doing and thinking, on the home front and abroad. Like all great histories, Our Mothers' War began with an illuminating discovery. After finding a journal and letters her mother had written while serving with the Red Cross in the Pacific, journalist Emily Yellin started unearthing what her mother and other women of her mother's generation went through during a time when their country asked them to step into roles they had never been invited, or allowed, to fill before. Drawing on a wide range of sources, including personal interviews and previously unpublished letters and diaries, Yellin shows what went on in the hearts and minds of the real women behind the female images of World War II -- women working in war plants; mothers and wives sending their husbands and sons off to war and sometimes death; women joining the military for the first time in American history; nurses operating in battle zones in Europe, Africa, and the Pacific; and housewives coping with rationing. Yellin also delves into lesser-known stories, including: tales of female spies, pilots, movie stars, baseball players, politicians, prostitutes, journalists, and even fictional characters; firsthand accounts from the wives of the scientists who created the atomic bomb at Los Alamos, African-American women who faced Jim Crow segregation laws at home even as their men were fighting enemy bigotry and injustice abroad, and Japanese-American women locked up as prisoners in their own country. Yellin explains how Wonder Woman was created in 1941 to fight the Nazi menace and became the first female comic book superhero, as well as how Marilyn Monroe was discovered in 1944 while working with her mother-in-law packing parachutes at a war plant in Burbank, California. Our Mothers' War gives center stage to those who might be called "the other American soldiers." Men tend to compartmentalize their lives into boxes (like waffles), while women often let their thoughts intersect (like spaghetti). But waffles and spaghetti can make an excellent dish! Discover the ingredients for loving, working, and winning together. 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 advertisers conspired to create both a gendered commercial discourse and a commercial gender discourse for both men and women. Annotation copyright Book News, Inc. Portland, Or.

Magazine cover illustrations portray courtship, getting a marriage license, proms, married life, dating, rivals, and idolizing movie stars. The authors in this book ask us to consider whether the perception of beauty has been defined by our genetics and culture over the years - has it grown and changed? Do certain neural connections define our emotional reactions to beauty? Does beauty follow any rules or laws? Can the aspiration toward beauty be detrimental? Can we divorce ourselves from dictates and sink into a mindful connection with our internal beauty? Can we move from the superficial where "beauty is only skin deep" to an intense appreciation of beauty in all of its variations. The Perception of Beauty will lead to a deeper understanding and contemplation of nature, art, and the world around us.

Glamour. Cosmo. SELF. Ladies' Home Journal. Vogue. In an industry that has been in a downward spiral for years, these magazines—and other women—focused magazines like them—have not only retained their readership, they've increased it. Every month, five million-plus women peel back the slick cover of their favorite magazine to thumb through pages filled with tidings and advice about fashion, beauty, sex, relationships, dieting, health, and lifestyle. But do women's magazines offer valuable information, or do they merely peddle fluff and fantasy—and in either case, do women take their messages to heart? In Airbrushed Nation, Jennifer Nelson—a longtime industry insider—exposes the naked truth behind the glossy pages of women's magazines, both good and bad. Nelson delves deep into the world of glossies, explaining the ways in which these magazines have been positive for women, highlighting the ways in which their agendas have been misguided, and asking the questions that have long gone unasked: What do women think and believe about the retouched photos, the ubiquitous sex advice, the constant offensive on aging, and the fantasy fashion spreads featuring unaffordable clothing and accessories? Do the unrealistic ads, images, and ideals that permeate glossies damage women's self-esteem... and is it intentional? How did powder and paint, once scorned as immoral, become indispensable to millions of respectable women? How did a "kitchen physic," as homemade cosmetics were once called, become a multibillion-dollar industry? And how did men finally take over that rarest of institutions, a woman's business? In Hope in a Jar, historian Kathy Peiss gives us the first full-scale social history of America's beauty culture, from the buttermilk and rice powder recommended by Victorian recipe books to the mass-produced products of our contemporary consumer age. She shows how women, far from being pawns and victims, used makeup to declare their freedom, identity, and sexual allure as they flocked to enter public life. And she highlights the leading role of white and black women—Helena Rubenstein and Annie Turnbo Malone, Elizabeth Arden and Madame C. J. Walker—in shaping a unique industry that relied less on advertising than on women's customs of visiting and conversation. Replete with the voices and experiences of ordinary women, Hope in a Jar is a richly textured account of the ways women created the cosmetics industry and cosmetics created the modern woman.

Presents real life stories spotlighting the danger points common to marriage, including sex, money, and trust. Books for All Kinds of Readers. ReadHowYouWant offers the widest selection of on-demand, accessible format editions on the market today. Our 7 different sizes of EasyRead are optimized by increasing the font size and spacing between the words and the letters. We partner with leading publishers around the globe. Our goal is to have accessible editions simultaneously released with publishers' new books so that all readers can have access to the books they want to
Alan Nadel provides a unique analysis of the rise of American postmodernism by viewing it as a breakdown in Cold War cultural narratives of containment. These narratives, which embodied an American postwar foreign policy charged with checking the spread of Communism, also operated, Nadel argues, within a wide spectrum of cultural life in the United States to contain atomic secrets, sexual license, gender roles, nuclear energy, and artistic expression. Because these narratives were deployed in films, books, and magazines at a time when American culture was for the first time able to dominate global entertainment and capitalize on global production, containment became one of the most widely disseminated and highly privileged national narratives in history. Examining a broad sweep of American culture, from the work of George Kennan to Playboy Magazine, from the movies of Doris Day and Walt Disney to those of Cecil B. DeMille and Alfred Hitchcock, from James Bond to Holden Caulfield, Nadel discloses the remarkable pervasiveness of the containment narrative. Drawing subtly on insights provided by contemporary theorists, including Baudrillard, Foucault, Jameson, Sedgwick, Certeau, and Hayden White, he situates the rhetoric of the Cold War within a gendered narrative powered by the unspoken potency of the atom. He then traces the breakdown of this discourse of containment through such events as the Bay of Pigs invasion and the Free Speech Movement at Berkeley, and ties its collapse to the onset of American postmodernism, typified by works such as Catch–22 and The Man Who Shot Liberty Valence. An important work of cultural criticism, Containment Culture links atomic power with postmodernism and postwar politics, and shows how a multifarious national policy can become part of a nation’s cultural agenda and a source of meaning for its citizenry.

Edward William Bok was the most famous Dutch-American in early twentieth-century America thanks to his thirty-year editorship of the Ladies' Home Journal, the most prestigious women's magazine of the day. This first complete coverage of Edward Bok’s life places him against his ethnic background and portrays him as the spokesman for and the molder of the American middle class between 1890 and 1930. He acted as a mediator between a Victorian and a modern society, reconciling consumerism with idealism. As a Dutch immigrant he became a model for successful adaptation to a new country and modern times. He used his national reputation to restore America's internationalism in the 1920s. His life story is relevant to those interested in the history of immigration, journalism, the rise of big business, the women's movement, and the Progressive Movement.

The journalist who was Martha Mitchell's close friend and confidante in her last years offers a behind-the-scenes look at what motivated the most controversial woman in recent American politics and what happened to her after Watergate.
seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. “This heartfelt, witty addition to women’s fiction will appeal to fans of Elizabeth Berg and Anna Quindlen.” (Booklist) Georgia Waltz has things many people only dream of: a plush Manhattan apartment overlooking Central Park, a Hamptons beach house, valuable jewels and art, two bright daughters, and a husband she adores, even after decades of marriage. It’s only when Ben suddenly drops dead from a massive coronary while training for the New York City Marathon that Georgia discovers her husband—a successful lawyer—has left them nearly penniless. Their wonderland was built on lies. As the family attorney scours emptied bank accounts, Georgia must not only look for a way to support her family, she needs to face the revelation that Ben was not the perfect husband he appeared to be, just as her daughters—now ensconced back at home with secrets of their own—have to accept that they may not be returning to their lives in Paris and at Stanford subsidized by the Bank of Mom and Dad. As she uncovers hidden resilience, Georgia’s sudden midlife shift forces her to consider who she is and what she truly values. That Georgia may also find new love in the land of Spanx and stretch marks surprises everyone—most of all, her. Sally Koslow’s fourth novel is deftly told through the alternating viewpoints of her remarkable female protagonists as they plumb for the grit required to reinvent their lives. Inspiring, funny, and deeply satisfying, The Widow Waltz explores in a profound way the bonds between mothers and daughters, belligerent siblings, skittish lovers, and bitter rivals as they discover the power of forgiveness, and healing, all while asking, “What is family, really?” Pat Willard takes readers on a journey into the regional nooks and crannies of American cuisine where WPA writers—including Eudora Welty, Saul Bellow, Ralph Ellison, and Nelson Algren, among countless others—were dispatched in 1935 to document the roots of our diverse culinary cuisine. America Eats!, as the project was entitled, was never published. With the unpublished WPA manuscript as her guide, Willard visits the sites of American foods past glory to explore whether American traditional cuisine is still as healthy and vibrant today as it was then. Paper dolls, with costumes representative of the clothes, pets, and toys for the Dingle Dell characters between 1913-1925 and clothes from other countries for Dolly Dingle. Can This Marriage Be Saved? by Paul Popenoe Other Books by Paul Popenoe MODERN MARRIAGE: A HANDBOOK FOR MEN MARRIAGE BEFORE AND AFTER MARRIAGE IS WHAT YOU MAKE IT DIVORCE - 17 WAYS TO AVOID IT Introduction: Marriage Counseling at the American Institute of Family Relations When the American Institute of Family Relations opened its doors in Los Angeles, California, on February 4, 1930, we were incorporated as a nonprofit organization dedicated to employing the resources of modern science to strengthen marriage and family life. At that time there was much talk about the rising divorce rate, but almost no concerted effort was made to check it. Our undertaking, with skilled services available to everybody at minimum cost, was the first of its kind in the world. In the beginning we had a group of four nationally known psychological consultants and eight medical consultants on whom to call whenever necessary. I myself did all of the marriage counseling with the sole aid of a retired psychiatric social worker, who also acted as the receptionist in our offices. To a large section of the general public in that day the purpose of marriage counseling was a mystery. Our first client, a woman, appeared at my desk with a poorly dressed, dejected man who she announced was penniless. Despite this liability, she wanted to marry him. She had been informed that our chief function was to promote successful marriages, and she suggested it was my responsibility to lend her companion enough money so they could marry and start a new home. Unfortunately, my assistant and I were unable
to meet this challenge thus we failed on our very first case! Another client of those early
days was an orange grower to whom I gave a personality test. He listened with interest
as I explained the results and said, "That’s just about right." Then he asked, "Do you
believe in numerology?" "Not at all," I replied. "It hasn’t the slightest scientific
standing." "Well," he rejoined, "I consulted a numerologist before coming here, and he
told me exactly what you have just told me only he didn’t charge me so much for it!"
Still another client reported to me that his wife complained he did not support the family
adequately, but that their money troubles were really all her fault. She controlled the
finances and would not let him have enough capital to carry on his business and make a
living. "What is your business?" I asked, and he replied after a momentary pause, "I
play the races." Most of our clients, of course, were burdened by far more serious
worries. At that time Los Angeles had no Family Service, and people appealed to us
with a wide range of questions they could not get answered elsewhere. A breakdown of
our first 1000 cases shows that we gave assistance in premarital and child welfare
problems, and advised on matters of education, law, heredity, and sex. Only 245 of our
first 1000 cases were concerned with marital maladjustment which now
represents the major part of our work. This original publication compiles the finest black-
and-white and color illustrations by the artist whose images of healthy, poised, active,
and confident women set the standard of American beauty in the early 20th
century. "The helicopter parent has crashed and burned" Sally Koslow [has] documented
generation so cosseted that they have lost the impetus to grow up or leave home. The
over-involved parent has gone from paragon of caring to a figure of fun."—Lisa Endlich
Heffernan, The Atlantic Parents once dreamed of dropping their prodigies at first-choice
colleges and sighing with relief at a job well done. Nowadays, though, mothers and
fathers are stressing about whether Jessica or Josh will boomerang back after
graduation—and still be there years later. Why are so many wunderkinds now s-l-o-w-l-y
slouching toward adulthood? Panicked after reading that twenty-eight is the new
nineteen, Sally Koslow—journalist and mother—searched for answers. Part hard-hitting
investigation and part hilarious memoir, Slouching Toward Adulthood is a heartfelt cri
de coeur that can help families negotiate life around the unexpectedly crowded dining
tables for years to come. Experience the timeless wit and wisdom of Eleanor Roosevelt
in this annotated collection of candid advice columns that she wrote for more than
twenty years. In 1941, Eleanor Roosevelt embarked on a new career as an advice
columnist. She had already transformed the role of first lady with her regular press
conferences, her activism on behalf of women, minorities, and youth, her lecture tours,
and her syndicated newspaper column. When Ladies Home Journal offered her an
advice column, she embraced it as yet another way for her to connect with the public.
"If You Ask Me" quickly became a lifeline for Americans of all ages. Over the twenty
years that Eleanor wrote her advice column, no question was too trivial and no topic
was out of bounds. Practical, warm-hearted, and often witty, Eleanor’s answers were so
forthright her editors included a disclaimer that her views were not necessarily those of
the magazines or the Roosevelt administration. Asked, for example, if she had any
Republican friends, she replied, “I hope so.” Queried about whether or when she would
retire, she said, “I never plan ahead.” As for the suggestion that federal or state
governments build public bomb shelters, she considered the idea “nonsense.”
Covering a wide variety of topics—everything from war, peace, and politics to love,
marriage, religion, and popular culture—these columns reveal Eleanor Roosevelt’s
warmth, humanity, and timeless relevance. In the winter of 1972, the first issue of Ms.
magazine hit the newsstands. For some activists in the women's movement, the birth of
this new publication heralded feminism's coming of age; for others, it signaled the
capitulation of the women's movement to crass commercialism. But whatever its critical reception, Ms. quickly gained national success, selling out its first issue in only eight days and becoming a popular icon of the women's movement almost immediately. Amy Erdman Farrell traces the history of Ms. from its pathbreaking origins in 1972 to its final commercial issue in 1989. Drawing on interviews with former editors, archival materials, and the text of Ms. itself, she examines the magazine’s efforts to forge an oppositional politics within the context of commercial culture. While its status as a feminist and mass media magazine gave Ms. the power to move in circles unavailable to smaller, more radical feminist periodicals, it also created competing and conflicting pressures, says Farrell. She examines the complicated decisions made by the Ms. staff as they negotiated the multiple--frequently incompatible--demands of advertisers, readers, and the various and changing constituencies of the feminist movement. An engrossing and objective account, Yours in Sisterhood illuminates the significant yet difficult connections between commercial culture and social movements. It reveals a complex, often contradictory magazine that was a major force in the contemporary feminist movement.

Copyright code: cb1676a3bea3b0f89f4ff6f0cb2b11eb