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Housework And Housewives In American  
Housework and Housewives in American Advertising traces the surprisingly persistent depiction of housework as women's work in advertising from the late 1800s to today. Jessamyn Neuhaus shows advertising to be our most significant public discourse about housework, analyzing print ads and TV commercials, as well as ad agency documents

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An analysis of how since the end of te 19th-century advertising agencies and their housework product clients utilized a remarkably consistent depiction of housewives and housework, illustrating that that although Second Wave feminism successfully called into question the housewife stereotype, homemaking has remained an American feminine ideal.

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Housewives as consumers--United States/ span>\"@ en/a> ;  
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*Housework and housewives in American advertising : married ...*

In 1924, a typical housewife spent about 52 hours a week in housework. Half a century later, the average full-time housewife devoted 55 hours to housework. A housewife today spends less time cooking and cleaning up after meals, but she spends just as much time as her ancestors on housecleaning and even more time on shopping, household management, laundry, and childcare.

*Housework in Late 19th Century America - Digital History*

Amazon.com: Housework and Housewives in American Advertising: Married to the Mop (9780230114890): Neuhaus, Jessamyn: Books

*Amazon.com: Housework and Housewives in American ...*

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*Advertising: Married ...*

Housework and Housewives in American Advertising Married to the Mop. 03.10.2020 - By hodaf. Housework and Social Science - Women & the American Story ...

*Housework and Housewives in American Advertising Married ...*

Housework and Housewives in American Advertising. 27 Jun. Categories: 117 Comments: 0. Amazon.com Housework and Housewives in American Advertising ...

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Housework and Housewives in American Advertising: Married to the Mop: Neuhaus, Jessamyn: Amazon.sg: Books

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According to InStyle magazine, the 12 most stylish American TV housewives of all time are 1) Lucy Ricardo, I Love Lucy; 2) Donna Stone, The Donna Reed Show; 3) Laura Petrie, The Dick Van Dyke Show; 4) Lisa Douglas, Green Acres; 5) Marge Simpson, The Simpsons;

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6) Vivian Banks, *The Fresh Prince of Bel-Air*; 7) Charlotte York Greenblatt, *Sex and the City*; 8) Gabrielle Solis, *Desperate Housewives*; 9) Mrs. Ari, *Entourage*; 10) Betty Draper, *Mad Men*; 11) Gloria Delgado-Pritchett, *Modern Family*; and ...

*50 Interesting Housewife Facts | FactRetriever.com*

An analysis of how since the end of the 19th-century advertising agencies and their housework product clients utilized a remarkably consistent depiction of housewives and housework, illustrating that although Second Wave feminism successfully called into question the housewife stereotype, homemaking has remained an American feminine ideal.

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Created by Sarah Dunn. With Katy Mixon,  
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Diedrich Bader, Daniel DiMaggio, Ali Wong. A family comedy narrated by Katie, a strong-willed mother, raising her flawed family in a wealthy town filled with perfect wives and their perfect offspring.

*American Housewife (TV Series 2016- ) - IMDb*  
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*By Neuhaus, Jessamyn ( Author ) [ Housework and Housewives ...*

The TV personality, 52, set pulses racing with her jaw-dropping snaps during lockdown and admitted she often has her sons Josh, 25, and James, 21, putting their heads in their hands with her antics.

An analysis of how since the end of the 19th-century advertising agencies and their housework product clients utilized a

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Housework and Gender in American Television: Coming Clean

remarkably consistent depiction of housewives and housework, illustrating that although Second Wave feminism successfully called into question the housewife stereotype, homemaking has remained an American feminine ideal.

Traces the history and development of housework, household technology, and the lifestyles of American housewives from the nineteenth century to the present

Housework and Gender in American Television: Coming Clean examines representations of housework and gender in sixty of the most popular television shows of the 1950s through the 1980s. This book challenges the notion that housework functions primarily as a mechanism through which female characters are marginalized, devalued, invisible, or passive, instead proposing a reading that brings to the fore the strength, often ignored in standard feminist analyses, that is inherent in the loving, sacrificial, and active qualities of housework.

Finally back in print, with a new Preface by the author, this lively, authoritative, and pathbreaking study considers the history of material advances and domestic service, the "women's separate sphere," and the respective influences of advertising, home economics, and women's entry into the workforce. Never Done begins by describing the household

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choreographer  
choreographer

chores of nineteenth-century America: cooking at fireplaces and on cast-iron stoves, laundry done with boilers and flatirons, endless water-hauling and fire-tending, and so on. Strasser goes on to explain and explore how industrialization transformed the nature of women's work. Easing some tasks and eliminating others, new commercial processes inexorably altered women's daily lives and relationships—with each other and with those they served.

In this ground-breaking book, acclaimed sociologist Ann Oakley undertook one of the first serious sociological studies to examine women's work in the home. She interviewed 40 urban housewives and analysed their perceptions of housework, their feelings of monotony and fragmentation, the length of their working week, the importance of standards and routines, and their attitudes to different household tasks. Most women, irrespective of social class, were dissatisfied with housework – an important finding which contrasted with prevailing views. Importantly, too, she showed how the neglect of research on domestic work was linked to the inbuilt sexism of sociology. This classic book challenged the hitherto neglect of housework as a topic worthy of study and paved the way for the sociological study of many more aspects of women's lives.

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Over the course of a two hundred year period, women's domestic labor gradually lost its footing as a recognized aspect of economic life in America. The image of the colonial goodwife, valued for her contribution to household prosperity, had been replaced by the image of a dependent and a non-producer. This book is a history of housework in the United States prior to the Civil War. More particularly, it is a history of women's unpaid domestic labor in the context of the emergence of an industrialized society in the northern United States. Boydston argues that just as a capitalist economic order had first to teach that wages were the measure of a man's worth, it had at the same time, implicitly or explicitly, to teach that those who did not draw wages were dependent and not essential to the real economy. Developing a striking account of the gender and labor systems that characterized industrializing America, Boydston explains how this effected the devaluation of women's unpaid labor.

From the first edition of The Fannie Farmer Cookbook to the latest works by today's celebrity chefs, cookbooks reflect more than just passing culinary fads. As historical artifacts, they offer a unique perspective on the cultures that produced them. In Manly Meals and Mom's Home Cooking, Jessamyn Neuhaus offers a perceptive and piquant analysis of the tone and content of American

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cookbooks published between the 1790s and the 1960s, adroitly uncovering the cultural assumptions and anxieties—particularly about women and domesticity—they contain. Neuhaus's in-depth survey of these cookbooks questions the supposedly straightforward lessons about food preparation they imparted. While she finds that cookbooks aimed to make readers—mainly white, middle-class women—into effective, modern-age homemakers who saw joy, not drudgery, in their domestic tasks, she notes that the phenomenal popularity of Peg Bracken's 1960 cookbook, *The I Hate to Cook Book*, attests to the limitations of this kind of indoctrination. At the same time, she explores the proliferation of bachelor cookbooks aimed at "the man in the kitchen" and the biases they display about male and female abilities, tastes, and responsibilities. Neuhaus also addresses the impact of World War II rationing on homefront cuisine; the introduction of new culinary technologies, gourmet sensibilities, and ethnic foods into American kitchens; and developments in the cookbook industry since the 1960s. More than a history of the cookbook, *Manly Meals and Mom's Home Cooking* provides an absorbing and enlightening account of gender and food in modern America.

Coeditors Elizabeth Patton and Mimi Choi argue that an in-depth examination of media images of housework from the mid-nineteenth century to the early twenty-first century is

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long overdue. Modern depictions often imply that certain concerns can be resolved through excessive domesticity, reflecting some of the complicated and unfinished issues of second-wave feminism. *Home Sweat Home: Perspectives on Housework and Modern Relationships* reveals how widespread the cultural image of "perfect" housewives and the invisibility of household labor were in the past and remain today. In this collection of essays, contributors explore the construction of women as homemakers and the erasure of household labor from the middle-class home in popular representations of housework. They concentrate on such matters as the impact of second-wave feminism on families and gender relations; of popular culture—especially in film, television, magazines, and advertising—on our views of what constitutes home life and gender relations; and of changing views of sexuality and masculinity within the domestic sphere. *Home Sweat Home* will interest students and scholars of gender, cultural, media, and communication studies; sociology; and American history and appeal to anyone curious about housework, gender relations and popular culture.

Housewives constitute a large section of the population, yet they have received very little attention, let alone respect. Glenna Matthews, who herself spent many years as "just a housewife" before becoming a scholar of American history, sets out to redress this

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imbalance. While the male world of work has always received the most respect, Matthews maintains that widespread reverence for the home prevailed in the nineteenth century. The early stages of industrialization made possible a strong tradition of cooking, baking, and sewing that gave women great satisfaction and a place in the world. Viewed as the center of republican virtue, the home also played an important religious role. Examining novels, letters, popular magazines, and cookbooks, Matthews seeks to depict what women had and what they have lost in modern times. She argues that the culture of professionalism in the late nineteenth century and the culture of consumption that came to fruition in the 1920s combined to kill off the "cult of domesticity." This important, challenging book sheds new light on a central aspect of human experience: the essential task of providing a society's nurture and daily maintenance.

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