

Marshall University

Marshall Digital Scholar

Theses, Dissertations and Capstones

1998


Martha Stewart Weekdays: A Symbolic Construction of the Image of Woman

Holly Lorraine Dent

Follow this and additional works at: <https://mds.marshall.edu/etd>



Part of the [American Popular Culture Commons](#), [Television Commons](#), and the [Women's Studies Commons](#)



Martha Stewart Weekdays:
A Symbolic Construction of the Image of Woman

Thesis submitted to
The Graduate College of
Marshall University

In partial fulfillment of the
Requirements for the Degree of
Masters of Arts
Communication Studies

by

Holly Lorraine Dent

Marshall University

Huntington, West Virginia

May 4, 1998

This thesis was accepted on: May 7 1998
Month Day Year

as meeting the research requirements for the Master of Arts degree.

Department of Communication Studies

Advisor Bertram W Gross
Bertram Gross, Ph.D.

Committee Member Camilla Brammer
Camilla Brammer, Ph.D.

Committee Member Robert Bookwalter
Robert Bookwalter, Ph.D.

Dean of the Graduate College:

Leonard Deutsch
Leonard J. Deutsch, Ph.D.

TABLE OF CONTENTS

Acknowledgments	iv
Introduction	
The Images of Woman	3
Rationale	9
Methodology	11
Chapter Two: The Construction of the Martha Stewart Ideal	18
Structure	18
Persona	24
Theme	35
Chapter Three: The Interpretation of the Martha Stewart Ideal	43
Mother	44
Sex Object	45
Professional	47
Superwoman	48
Conclusion	51
Appendix A	57
Appendix B	60
Appendix C	61
References	62

Acknowledgments

This thesis could not have been written without Dr. Bert Gross, whose guidance and encouragement were more than any graduate student could ask for in an advisor. A special thanks goes to my committee members and instructors for giving me the greatest gift of all-- knowledge.

Chapter One: Introduction

Today the American culture makes the claim that "image is everything." Messages bombard the public with how to think, feel and look via the media. Programs on television that target women vary in topics from fitness, talk shows, movies, and home shopping to an endless array of soap operas. Television has provided a medium that visually and aurally appeals to viewers in a way that no other medium can. The messages of the ideal woman on television are often subtle and couched within the pretense of entertainment. Television has produced many ideal images of women through the years: June Cleaver, Miss America, Murphy Brown, Superwoman and Victoria's Secret ideal, but none have met such opposition as the Martha Stewart ideal.

Turn on the television or pick up a magazine and chances are someone is mentioning Martha Stewart. She has become the woman that many either "love" or "love to loathe". Within a short period of time Martha Stewart has evolved into a controversial cultural icon. Stewart grew up in Nutley, New Jersey with five other children. Her mother was a schoolteacher and homemaker who taught her children the basics of cooking, baking, canning and sewing. Her father was a pharmaceutical salesman who instilled a love of gardening within his family. Stewart was later able to parlay these skills into a lucrative career. Stewart pursued her love of nostalgia and design at Barnard College where she earned a bachelor's degree in history and

architectural history. In 1976, she left her career as a stock broker and began operating a small catering company. From this meager beginning, she wrote her first book Entertaining in 1981. Stewart's success as an author prompted her to start circulating her own magazine Martha Stewart Living in 1991. In 1996, she received the Matrix Award for her magazine honoring her as an outstanding woman in the communications industry. Within a five year period Martha Stewart Living has built a loyal audience of 2 million readers (Stewart [On-line], 1998). Currently, this 54 year old business woman is running her own decorator product line out of every K-Mart in America (Beck, 1997, Herald Dispatch), writing a syndicated news column carried by 200 newspapers, operating a mail-order catalog, as well as spearheading a newly revised daily TV program, *Martha Stewart Weekdays*, all from the headquarters of Martha Stewart Omnimedia (Stewart [On-line], 1998).

Many people in the public eye have voiced their opposition to Martha Stewart and her brand of living. In an August 1997 interview with Morley Safer on 60 Minutes, Safer claims that Martha is selling messages of "taste" and the dream of "perfection". Why throw a bar of soap out on the counter, when you could display the soap inviting others to use it. For all of the *good things* Safer portrays of Martha, he often refers to her in side-slanted ways: "Our Lady of Perpetual Perfection" and a "Benign Ayatollah".

Other journalists such as Margaret Talbot (1996) find Martha to be an interesting blend of creativity and professionalism that other women want to model for better or for worse: "She [Martha] presides over a phenomenon that, in other

realms, is quite familiar in American society and culture: a cult, devoted to her name and image (Talbot, 1996, p. 30)".

Many women on television such as Oprah Winfrey have been at the center of the changing role of the American woman and from all of the recent media coverage and discussions, it would appear that Martha Stewart is making the newest attempt at molding the ideal image of woman through her television show *Martha Stewart Weekdays*.

By referencing four of the most common images of woman and by tracing the evolution of the culturally ideal woman, a groundwork can be established with which to compare and contrast the Martha Stewart Ideal.

The Images of Woman

The ideal image of woman has gone through a tremendous evolution in our country, yet certain images resurface from time to time. "Woman" is a simple word with multiple and diverse connotations. Four of the most common images of woman in the 1990's are: Mother, Belladonna, Professional, and Superwoman. Woman the mother is constructed to be the nurturer and caregiver of a family. Campbell (1989) traced the image of woman from mother: "pure, pious, domestic and submissive nature of the private sphere" to the loss of purity and piety associated with speaking publicly (i.e. the professional) (p. 10). When a woman spoke publicly, she took on a masculine role thereby renouncing any power she had as a woman. The true woman, the mother, was praised for unselfishly taking care of her children, husband, and

home, while those women who claimed equal rights were selfishly abandoning traditional womanly roles to enter the male sphere(p. 11).

Sanford and Donovan (1992) explained the image of mother as being “woman as Madonna”. “The all-giving one dimensional mother is still alive and well on every soap opera and in commercials for women to unfairly measure their performance” (p. 19). Woman the mother/ Madonna is no more different in 1998 than in 1898; she is the image of nurturer and unconditional love.

Another image which pops into the mind of Americans when they hear “woman” is the Pretty Woman image (ie. Belladonna). Little girls in our society are told to act like a pretty young lady by staying clean and wearing frilly dresses. Outward beauty is reinforced by parents and by the media. However, the importance of women being beautiful is as old as time: [Helen], “Was this the face that launched a thousand ships”- Christopher Marlowe. Today, women have to try hard not to take in daily doses of messages indicating what they should look like. Victoria’s Secret shows scantily clad super models promoting the latest line of lingerie on television, print ads and in catalogs. Women’s magazines like the *Ladies Home Journal* display beautiful pictures of women on their covers while promoting stories like “Hairdo How Tos” and “How to Keep Your Man”. These portrayals of the image of woman are upsetting enough without examining the influence of music videos. Many studies (Carter 1991; Atkin, Moorman, & Lin, 1991) have reported the flagrant demoralizing sex kitten roles of women in music videos. All of the young vixens parade around half naked while men ogle and perform suggestive lewd acts with them. A sub-component of the Belladonna image is the portrayal of women as stupid. Some

women in the media who are synonymous with beauty without brains are: Marilyn Monroe, Melanie Griffith, Victoria Jackson, Goldie Hawn, Suzanne Sommers, and Pamela Anderson Lee. All of these women happen to be blonde thus perpetuating another stereotype of the dumb blonde.

Sanford and Donovan (1992) clarify the image of Woman as Moron which they claim supersedes all descriptions to include not only dumb blondes, but redhead, Lucille Ball and brunettes, Laverne and Shirley. Being stupid does not necessarily go hand in hand with beauty, but the presence of an intelligent and beautiful woman is almost nonexistent on television.

The images of women being mothers and Belladonnas caused Betty Friedan and others like her to take pen to paper and ask questions about the image of woman. The Feminist Mystique addressed the problem which had "no name". Friedan claimed that in the decades following World War II women suffered from an identity crisis. The full time role of housewife was not fulfilling and the pursuit of an outside career caused guilt. No matter what choice a woman made, she was unhappy. This duality distorted and inhibited women in a self perpetuating subliminal manner. Women were bombarded by the patriarchal roles produced by the media (Friedan, p. 77; Elshtain, p. 249).

The ways in which women were inhibiting their evolution were of interest to other feminists of the times like Sochen (1974) who investigated how Friedan based her material on educated women of the upper middle class. While superior education had promised these women intellectual excitement and fulfillment, they never found it. Instead these women went on to marry, have children and become very bored with

perfunctory household duties. Friedan (1963) not only saw women as contributing to their own repressed state, but she also blamed advertisers for misguiding women. "The image of woman as buyers and consumers satisfied Madison Avenue and manufacturers but not American women" (p. 390). Therefore, Friedan (1963) proposed that women find stimulating, personally rewarding work outside from the home (p. 390). She brought the "hidden" image of woman into the light of the public sphere with the Feminist Mystique.

During the late seventies and early eighties, Friedan was once again faced with unanswered questions about the image of women. Friedan (1981) claimed that women had easily broken the submissive servant of the family image [the First Stage] because the *feminine mystique* was obsolete (pp. 27-30). "The women's movement, which started with personal truth, not seen or understood by women themselves, because it did not fit the accepted image, has, in the span of a single generation changed life, and the accepted image" (p. 31).

The new image, the *feminist* mystique, which arose out of the feminist movement has already begun to leave out new and traditional dimensions of women. The feminist movement has not unified the image of women, rather it has created a paradox between being feminine and being a feminist when no division needs to be found. "I believe that we have to break through our own *feminist* mystique now to come to terms with the new reality of our personal and political experience, and to move into the Second Stage" (p. 27). The new stage will need to be supported by both men and women in order to succeed. Friedan (1981) cautions women not to call their position a "movement" for fear of backlash. The "women's movement" has been

the scapegoat for the destruction of the family (p. 22). Friedan (1981) wants feminists to admit and discuss the feminist denial of the importance of family, of women's need to give and receive love and to nurture (p. 22). Feminists have been concentrating too exclusively on equal rights with men and shying away from the issues of restructuring the home and family ideals (Friedan, 1981, pp. 295-297). Friedan explains the need for women to be viewed as someone other than mother and Belladonna; women want to have the chance at professional fulfillment in the public sphere. At the same time, Friedan also expresses the importance of the family within the schema of the ideal woman.

A decade and a half after Friedan's Second Stage, women are still struggling with the ideal image of the Professional woman. The depiction of women on television has helped shape the construct of the Professional woman. The image of the woman entering the public sphere and being a success would have been unheard of a few decades ago. Now, television, a mass medium is reflecting and affecting society, is debuting female characters in successful business roles in shows like: *Melrose Place*, *Profiler*, *Murphy Brown* and *Designing Women*.

Bonnie J. Dow is one of the most published authors of feminist critiques of women in the media. Dow (1990) studied how the business woman image of Mary Tyler Moore was undermined by the hegemonic devices and contradictory messages between the content of the show and the situational comedy approach of a woman in a man's world. Dow (April 1992) examined how *Designing Women* used a situational comedy approach to draw attention to the tension between the discourses of femininity and feminism. She discussed the obvious use of hegemonic notions of

femininity in the lead characters' enactment of traditional white, middle class femininity, as well as their occupation as interior designers. The underlying background to interior design deals with the aesthetics of the private sphere (i.e. the "home"), thereby placing women in a public traditional image. Dow's analysis of *Designing Women* differs from her analysis of *Murphy Brown* (Winter 1992) in that both are content analyses of situational comedies, but the *Murphy Brown* analysis is more challenging to the notions of femininity because she is competing in the male dominated profession of journalism. The character Murphy Brown reinforces the dichotomy between femininity and feminism by becoming the butt of patriarchally defined jokes. Murphy does not know how to be feminine. She only knows how to be successful in the male dominated public sphere, which further separates the image of woman being both successful at work and at home.

Goodstein (1992) also examined the image of feminine and feminist roles in *Designing Women*. She concluded that the influence of work, gender and the South intertwine to form stereotypical signs and symbols of patriarchy. The women are portrayed as having typical female desires of beauty and community while engaging in an occupation centered around home. Interior designing not only focuses on the need to have a beautiful home, but also on the need that women especially have to take pride in what their homes reflect about themselves. The setting of the South brings to mind the traditional roles of women. Even though the women portray strong forthright characters, their daily routines and events hearken back to the days of the Southern Belle. This assumption suggests that the image of woman would never be able to portray the successful professional and homemaker ideal.

The image of superwoman is starting to emerge in the media. Cokie Roberts (1998) political journalist and co-host of *This Week* with Sam Donaldson found success in the public sphere, yet she feels that she and other women must not lose perspective of the roles their mothers played. "As the nurturers, the caregivers, we are always worried about the future...as the custodians and carriers of culture, we have carefully kept alive the past" (pp. 5-6). Roberts' (1998) view of the ideal image of women supports the image of the woman picking and choosing which elements to embody. Thus the varying elements of an ideal allow her to do it all, to be superwoman.

The culturally ideal image of woman has undergone a migration from the private to the public sphere and along the way she has retained some of her more traditional images. Woman can be seen as the mother, the belladonna, the professional and the superwoman, but do these images define or limit the understanding of what comprises the ideal woman?

Rationale

Further research needs to be performed on television programs which target a female audience. The situational comedy studies of Dow (1990; 1992) and Goodstein (1992) have removed the veil from successful business women roles to reveal an undercurrent of hegemony through patriarchal symbols of women being obsessed with the aesthetic or becoming the butt of jokes for not knowing how to perform domestic tasks. The current feminist research of the roles of women on television

certainly draws attention to the qualities of the ideal women, but these studies only focus on the genre of the situational comedy. If the fictional portrayal of women on television is revealing mixed messages about how women are defining themselves, then what effect is a real person like Martha Stewart having on the female image? Does the Martha Stewart Ideal exist, and if so, what characteristics does this image embody?

Researching *Martha Stewart Weekdays'* messages about the image of the culturally ideal woman from a Feminist Studies approach appears to be the best suited for study because this form of rhetorical criticism is focused on how gender roles are developed by society (Foss & Foss, 1989). Feminist communication scholars are not only concerned with how males have constrained females, but also with how women have both accommodated and resisted male influence (Littlejohn, 1996; Friedan, 1963). In order to assess these feminist perspectives fully, this study will examine the messages Martha Stewart uses in her television show which are promoting the Martha Stewart Ideal. As a way of determining similar and divergent characteristics of the ideal woman, the Martha Stewart Ideal will also be compared to the four universal American ideals of Mother, Belladonna, Professional and Superwoman.

This study could have examined the Martha Stewart Ideal in a number of ways since Stewart's messages are delivered via television, magazines, newspapers, as well as the radio and internet. However, the medium of television appeared to be the best mode of analysis for the Martha Stewart Ideal, since television is easily accessed by the general public and this medium allows the viewers to see and hear Stewart's messages.

Martha Stewart made her first television appearance in 1993 with a weekly half hour program, [*Martha Stewart Living*], and now her daily show, [*Martha Stewart Weekdays*], is syndicated in more than 97% of the country. The weekly program reached an impressive 4.0 rating in January 1997 and has been the #1 rated syndicated weekly show among female viewers and the #1 weekly service series in television history (Source: Nielsen Media Research). The weekly program has had, on average, 5.5 million viewers a week. The television show has won an impressive three Emmy Awards and has been nominated for eight other Emmys since its debut [of *Martha Stewart Living*] in September 1993 (Stewart [On-line], 1998).

Stewart's messages about the ideal woman are obviously being observed by a large number of women in America. Communication research increasingly has focused on the variety of public and private communicative acts which affect the lives of women, but none have displayed such a realistic medium for women to identify with as television. Gerbner, Gross, Morgan & Signorelli (1986) claim that researchers believe that television is the great common experience: "television's mass-produced messages and images form the mainstream of a common symbolic environment" (p. 18). The analysis of *Martha Stewart Weekdays*, provides a better understanding of how the Stewart Ideal reflects and rejects the established images of women.

Methodology

This study examined one month (i.e. twenty 30 minute episodes) of the *Martha Stewart Weekdays* syndicated program beginning with Show #1 on September 8, 1997 and ending with Show #20 on October 3, 1997. Analyzing one

month of episodes allowed for the description to reveal specific characteristics that were apparent in several shows, thus providing more generalizable results than only studying one week of episodes.

The method chosen for the study was a modified descriptive analysis of the seven elements of rhetorical action outlined by Campbell (1996). This approach allowed for a feminist studies perspective of *Martha Stewart Weekdays*. The following elements “provide a set of labels that permit critics and rhetors to talk about a rhetorical act in order to possess, understand, and analyze it and describe it as fully and carefully as possible” (Campbell, 1996, p. 24):

1. Purpose: the response desired by the rhetor.
2. Audience: the rhetor’s target; the listeners; the audience’s role.
3. Persona: the role(s) adopted by the persuader in making the argument (such as teacher, preacher, reporter, etc.)
4. Tone: the rhetor’s attitude toward the subject (detached, satirical, etc.) and toward the audience (personal/impersonal, authoritative/suppliant, etc.).
5. Structure: the way the materials are organized to gain attention, develop a case, and provide emphasis.
6. Supporting materials: different kinds of evidence for the argument.
7. Strategies: adaptation of all of the above, including language, appeals and argument, to shape the materials to overcome the obstacles the rhetor faces (the rhetorical problem) (Campbell, 1996, p. 24).

Examining Campbell’s (1996) elements of structure and personas, as well as describing the strategies of prevalent themes that reoccur throughout the episodes of *Weekdays* has proven the existence of the Stewart Ideal and has identified the characteristics the ideal incorporates.

The ideal image of woman by *Martha Stewart Weekdays* is constructed through the symbolic messages within the context of each show. After studying the repetition of elements such as language, projects, and settings, this study was able to define the areas of research.

Although Campbell (1996) identifies seven elements researchers can use to analyze a rhetorical act, she does not say that one must study all seven elements in order to gain insight into a particular act. These elements are intended to be used as labels to analyze, describe and understand. From Campbell's elements, the labels of structure, persona and strategies (ie. thematic appeals), are the most significant aspects for establishing the ideal construct of the *Weekdays* woman.

Structure is concerned with identifying the ways in which messages and symbols are used in order to emphasize specific ideas. The manner in which a rhetorical act is structured can vary from chronological, metaphorical and thematical to counting the number of times a phrase is used by a rhetor. Structure looks at what messages are being repeated and what this repetition suggests about the rhetor's overall goal. The element of structure is essential to understanding the construction of the Martha Stewart Ideal because it allows the study to determine the ways the material and symbols are organized to target an audience.

Even though *Weekdays* is separated into segments like: *Gardening*, *Cooking*, *Entertaining*, *Fieldtrips*, *Projects and Good Things*, there is an underlying structure built around the symbol of "school". From Stewart's role as teacher to the daily assignment of projects, the messages contained within every episode revolved around the schema of school.

Another element Campbell suggests to use for analysis is persona. This label refers to the rhetor's use of different roles to identify with the audience. Some messages are taught like a teacher, while nurturing messages required Stewart to adopt the role of the naturalist. Personas go beyond the tone of a message to the heart of what the rhetor is trying to convey to the audience. Each role has different characteristics and each is only adopted by the rhetor when making specific arguments.

The Do It Yourself persona is used to emphasize the role of woman repairing and restoring items like a screen door and antique furniture, as well as, making one's own necessities such as shower curtains and soda crackers. While some of the Do It Yourself tasks are centered around food items, as making one's own mayonnaise, the persona of the Everyday Epicurean emphasizes the importance of food presentation and preparation. Stewart uses the Everyday Epicurean persona to instruct her audience about how to prepare simple "101" dishes such as a roasted chicken which must be basted every ten minutes, to more eclectic recipes like three garlic pasta.

While the remaining three personas of Curator, Artisan and Naturalist do not appear as often as Do It Yourself and the Everyday Epicurean, their presence plays a significant role in the construct of the ideal *Weekdays* woman.

The Curator persona is adopted by Stewart to emphasize the importance of customs, holidays and the more traditional ways of living. This role promotes decorating for holidays in accordance with tradition. For instance, Stewart uses hand-made Halloween transparencies of black cats and witches rather than placing mass produced Halloween decorations on her windows. This role is primarily interested in

keeping the past alive by passing on traditions; however, Stewart also uses the Curator to introduce the audience to different cultures by going on fieldtrips to places like Jamaica.

Although the Curator persona does promote decorating, it is the Artisan persona which emphasizes the importance of the aesthetic. This role projects Stewart's interest in visual presentation. The meals she prepares look like works of art and the hostess gifts she presents are almost too beautiful to open. From her wandering gardens to every room in her home, Stewart pays special attention to the use of color and scale.

The Naturalist persona is not so much concerned with color and scale in the garden as she is concerned with the preservation of traditional ways. This role emphasizes growing one's own vegetables and chickens as a way of staying in touch with nature. Conservation and recycling are also promoted by this persona. The garden produces food and the leftover vegetable scraps are given to the chickens or they are placed in the compost pile to be recycled in next year's garden.

Since the topics of each show vary in contexts, Martha Stewart is required to adopt separate roles to relate her messages to the audience. Thus these personas are the characters which Stewart utilizes to address different areas of emphasis within the structure of school.

This study also used Campbell's (1996) element of strategies in its interpretation of *Weekdays*. Themes are used to describe the elements contained under strategies that involve appeals to the audience. The use of language and materials contribute to how Stewart, the rhetor, targets her audience. Thematic appeals allow

Stewart to connect with viewers through appeals to the aesthetic, the eclectic and especially tradition.

Stewart uses the theme of Nostalgia to appeal to her audience's interest in history and their need for family togetherness. She is able to establish this connection through reminiscing about Thanksgiving dinners and even the tradition of making potato stamps at school.

Although Nostalgia is one of the most used themes in *Weekdays*, the theme of Time Consuming is one of the most associated images of Martha Stewart. Many of the projects fall under this category because they contain many preparation steps. For example, if Stewart paints her front door, she would start by washing with soapy water, rinsing with clean water, sanding the door with three different grades of sandpaper, wiping the door down with a tack cloth, brushing the dust and dirt out of crevices with a soft clean brush and finally putting on three coats of an oil based paint which must dry a day between coats.

Another theme which Stewart uses to relate to her audience is Eclectic/ Expensive. This construct contains the unusual and/ or costly items Stewart uses that an average person would have difficulty finding, much less affording. Many of the utensils and appliances used in the cooking segments border on the obscure. If Stewart is making sushi, then she uses the knife she picked up in Japan. If she is making french fries, then she uses a mandolin purchased in France to cut the potatoes. Stewart puts a great amount effort and money into presentation.

The Aesthetic is the theme which appeals to the audience's visual appetite. Regardless of what Stewart is showing her viewers, she incorporates her signature

colors of pale blues, greens and browns on everything from the walls of her home to the eggs her chickens lay. The Aesthetic quality is represented in small details like individual antique salt and pepper containers used as part of an elaborate table decoration. Every item must be carefully chosen and appropriately placed.

By further interpreting the school structure along with the various personas and themes adopted by *Weekdays*, the qualities that comprise the Stewart Ideal will arise for comparison to the other images of woman.

Chapter Two: The Construction of the Martha Stewart Ideal

The image of woman has been described as mother, belladonna, professional and superwoman, but the construction of the Stewart Ideal is not an image that readily can be fit into any of these categories. Through *Weekdays'* emphasis upon the structure of school, the adoption of personas and the thematic appeals targeted at her audience, Stewart has constructed a new image of the ideal woman.

Structure

Within the constructs of *Weekdays*, there is an unmistakable interest in school. From the classroom type projects and fieldtrips to Stewart's role as teacher and student, the acquisition of knowledge is the central theme of every episode.

Stewart the teacher is the most prominent image of the school structure. At least one segment of every show is centered around teaching skills or knowledge of a topic. Stewart uses authoritative language: "You must resist cutting the applesauce snack cake until the second day. Don't cut it!" (*Weekdays* # 19, segment # 1). The tone of her remark is one that a person would use to instruct a small child. Other times Stewart's language is elevated using descriptions like: the "patina" of a flowerpot, "pendulous - sensuous" orange flowers, a "penchant" for a blue pea, the "Madeira" shading of a ribbon, and "pristinely" pressed leaves. Although Stewart does have instances where she uses simple commands, most of her messages target

educated adults. She often uses "101" to refer to "required" recipes much as an introductory university course would do.

Another theme of Stewart the teacher is played out through her use of lesson plans. At the start of a week, Stewart will announce the central focus like: "This is potato week". Like any good teacher Stewart uses multiple media to reach her audience. Thus other Stewart materials play into the basic structure of *Weekdays*. At the front of every issue of Martha Stewart Living, Stewart displays her calendar of events where she lists her TV appearances, and speeches as well as her planting regimen. The website is also referenced by Stewart on *Weekdays* as a place where her audience can go for further instructions.

Much thought is put into every episode of *Weekdays*. Stewart takes the time to lay out all materials to be used and she makes sure to include all of the steps needed to complete a task. If Stewart is showing how to prepare a recipe, then she is sure to have all of the ingredients positioned and her color coordinated utensils and bowls handy. Unlike most chefs on television, Stewart does not use pre-measured ingredients. The recipe must be shown from start to finish without hurrying through the preparation to the beautiful end product.

Even the arrangement of the segments for each episode are varied in topics much like the way a school day is divided into subjects. Within Episode #19, Stewart starts her program by discussing the 6,500 varieties of apples and then moves into baking an applesauce snack cake. The next segment/ subject taught is an excursion to Ken Silody's Sod Farm where he shows how sod is grown and harvested. After a commercial break, Stewart returns to instruct her audience about how to make apple

votives that float in a tub. The segments are previewed prior to each section by titles: *Gardening, Decorating, Entertaining, Cooking, Good Thing, Project, and Field Trip* just like an instructor would write assignments on the chalkboard.

The fieldtrips are similar to outings that most people go on as students. Some trips are centered around outdoor places like botanical gardens while other trips are more staid and reminiscent of trips to the museum such as going to see how an antique chair is restored. Projects are another subject that most people associate with school. Many Stewart projects are about creating or decorating. In episode #4, Stewart shows her audience (i.e. pupils) how to make book covers out of vellum and sunprints. Book covers are obviously something that Stewart must have made when she attended school and has adapted them into her adult life. Other projects are centered upon repairing an item like a screen in door in episode #11.

Stewart also grades, edits and evaluates her material like an instructor. On occasion, a viewer will hear Stewart add in a step to a segment during the editing process. The voice over is recognizable because Stewart's voice sounds altered, like in Episode #20 where she adds that "the glazier's point should always point down" on a window pane. This editor's note suggests that Stewart has reviewed her work and decided that a minor correction would add to the overall clarity of her lesson.

Stewart not only performs the function of teacher, but she also plays the role of the student in several episodes. The student role is characterized by the pursuit of new information with many segments including a guest teacher. When Stewart has others show the audience and herself how to perform a task or to learn new information, she gives full control to the teacher. She respects the guest teacher's

knowledge and shows a genuine interest in acquiring information. Instructors usually consist of her mother, chefs, gardeners, restorers, and designers of unique decorating projects.

The language Stewart the student uses is different from Stewart the teacher. She will often say "You tell me what to do....I did not know that" when speaking to the guest teacher. In episode #18, she appears to want to get a hands on lesson as to how the Sullivan Street Bakery makes potato pizza. "Jon Lehey has to be pretty good to teach New Yorkers, including me, to cook and eat like an Italian". Stewart asks many questions of the teachers like what materials do they prefer to use and what is their interest in their subject? If she feels that the teacher has skipped steps or has not provided enough background information, she will ask for clarification. In episode #17, Stewart went on a field trip to the gardens at Wave Hill to visit Lewis Bauer. Stewart noticed several hanging plants that she had never seen before and could not understand why greenhouses were not stocking them. Bauer answered that "plants go in and out of fashion just like clothes and what was fashionable in our grandparents' age may not be in now". Stewart's questions are asked as though she were an inquisitive student wanting to know why.

Stewart has obviously structured *Weekdays* around the classroom setting, but what purpose could she be fulfilling other than teaching? When one thinks of school, thoughts of studying, testing and feeling pressure to succeed seem to come to mind. School is the center of learning new skills and acquiring knowledge, but the stress of studying and passing exams takes the pleasure out of learning. If Martha Stewart is

emphasizing the message of "learn something new everyday" in her promo, then why would her viewers want to tune in every day to go to school?

Instruction and learning can be fun in certain environments. When activities are centered around hands on approaches, people tend to forget that they are learning. Could Stewart be using her creative hands-on approach to lure women into wanting to learn? Chances are this is not the case. In order to understand women's attraction to school, one must first look at how women were exposed to the schema of school as children.

Many studies have shown that socialization plays a significant role in the development of gender expectations and ideal images (Lips, 1995; Caldera, Huston & O'Brien, 1989). Caldera et al's (1989) study found that boys preferred to play independently or engage in competitive games, whereas, girls preferred to play together in non-competitive situations which included mutually agreed upon rules and turn-taking. Games like playing "house" and "school" are practiced by young girls as a fun way to interact and develop relationships.

Playing school is different from attending school. By playing school, children can choose what the lessons involve. The assignments are not performed with the purpose of getting a grade, rather the purpose is to simply have fun. Playing school allows one to use the fun paraphernalia associated with the schoolroom like pieces of a game. Every part played has specific rules and tools to use. The teacher is in charge of the class so she gets to stand up in the front of the room and perform activities like writing on the chalkboard. She structures assignments, provides instructions and examples, as well as, answers students' questions. The student is supposed to perform

the assignments based upon the teacher's instructions. Often the assignments are not completed, but it does not matter because the purpose of playing school is to entertain. Many times the student(s) and teacher switch roles so that everyone gets a turn at being the teacher and the student.

Although Stewart claims that her main goal is to teach her audience, the structure of *Weekdays* suggests that she may not be successful because of her ability to instruct, rather she is successful due to her ability to entertain. Television is the medium of entertainment. Even though television programs like *Jeopardy* and Bob Vila's *This Old House* may seem to be teaching their viewers, in all actuality these shows are providing information that entertains the viewers. Brummet (1996) explains that television is a medium grounded in entertainment: "The coverage of presidential elections is often cast into the narrative form of a race or a battle, which puts the dry statistics of public opinion polls into entertaining story forms...The point can also be made by noting that expository discourse was entertaining as well as instructive" (p. 19). *Martha Stewart Weekdays'* structure of school must be incorporating the goal of instruction within the context of entertainment.

By examining the history of girls "playing school" a multidimensional construct of the Stewart Ideal has emerged. Stewart claims that her primary goal is to teach. This statement indicates that the ideal woman should be inquisitive and she should desire to better herself through knowledge. Stewart shows projects, instructs students, and makes assignments, but is she really teaching? Stewart goes through all of the actions of classroom instruction; she even includes fieldtrips, but in the end all she really accomplishes is entertaining her female audience by couching her messages

within a familiar childhood ritual. "Playing school" reinforces the social interaction between Stewart and the viewers. All of the participants know how to play: Stewart is the instructor, they watch the lessons, and then they choose whether to complete the assignments or audit the course. The Stewart Ideal reinforces the images of learning being socializing and entertaining.

Along with Stewart's structure of school, she incorporates and adapts different personas as a way of identifying with her audience. The personas of Do It Yourself and the Everyday Epicurean are the most prevalent roles Stewart uses, while Curator, Artisan and Naturalist are personas that Stewart uses less frequently.

Personas

Do It Yourself is a persona that most people think of when they hear the name "Martha Stewart". This role is centered on repairs and restorations of furniture, tools, etc. and also includes making one's own necessities such as soap, herbs and even crackers. Stewart expresses the desire that one should have for "doing it yourself". "I like to understand the process of how to do something and when you do it yourself, you can ensure that the work is done well" (*Weekdays* #12 segment #2). This statement comes from the segment where she shows her audience how to prepare and paint a dining room. First, she explains how one must have all of the tools for the job laid out, cleaned and organized. She then proceeds to tape off the entire floor with paper that is fiberglass reinforced to guard against spills. Eve Ashcraft a colorist and paint specialist appears and discusses how a person could go about matching the paint

to a particular color of leaf. All of the hardware on doors and the walls is removed and meticulously placed in plastic Ziploc bags and labeled. Paint is never poured directly into paint trays; Stewart must first put in a disposable paint liner for easy cleanup. Another tip Stewart and Ashcraft share with the audience is to tint spackle that is used to cover up nail holes so that they can tell what has already been spackled. Sandpaper is then used to smooth out the texture of the spackle on the wall. Stewart reminds the viewers not to fold sandpaper; it should be ripped into smaller usable pieces. Next a tack cloth, which is a sticky rag, is used to pick up any remaining dust that may be leftover from the sanding. By the time Stewart shows all of the steps to doing it yourself painting, she does not have enough time left to roll even one strip of paint (*Weekdays* #12, segment #2).

Painting is a big part of Stewart's projects. In *Weekdays* #4 segment #1 Stewart welcomes her viewers to her home and shows them her front door which she says needs a fresh coat of paint. Once again she goes through her ritual of laying out her tools, sanding and wiping the door down with a tack cloth until it is more than clean. She stresses the importance of the right tool for the right job but says nothing about painting in new clothes which is apparently what she is about to do. She dons her surgical gloves and with a reserved look takes an awl which looks like an ice pick and punches three holes in the rim of the paint can. She says that placing the holes in the rim will allow for any excess paint to run back inside the can thus avoiding a sticky lid. "It's a good thing". Finally, she begins to paint the door which is still attached to the house. Why she did not remove the door first is not explained. Before long, big drips form in the corners and she lovingly tells how to remove what she

calls “snot noses” with short upward strokes. In the end she stands back, admires her “glorious job” and discusses hanging a wreath to top it all off.

Other do it yourself projects are repairs around the house. She fixes a leaky hose in episode #5 and repairs a pane of glass in episode #20 which she says, “I fixed it all by myself and it’s weatherproofed and tidy”. However, some repairs, like episode #11 showing how to replace the screen on a door, are a little more intense. She starts off by removing all of the screws and placing them in a baggy which she then tapes to the door. Next she takes a “hive tool”, and proceeds to pry up every single staple. A pair of pliers is used to remove all of the staples which she says should be “done all at once”. Stewart uses a brush to gingerly remove all of the dirt, bugs, etc., before placing her bronze screen in the door. Bronze, she says, gives her door a lovely color.

Although Stewart has a separate persona for cooking, she also has certain food items which cross over into doing it yourself. Most people go the grocery store and purchase their herbs, but in episode #10 Stewart tells her audience how to preserve their own herbs by layering them in a glass jar with kosher salt. Another item most people buy rather than attempt to make is mayonnaise. In show #7, she tells her viewers how to make homemade mayonnaise with fresh eggs, special extra virgin olive oil, and lemon juice, by hand whisking the ingredients in a glass bowl. She insists that her mayonnaise is “the most delicious” and is worth the extra effort.

Stewart’s role as Do It Yourself is devised to show the viewing audience how to do something new or something that they had never thought of doing before. Stewart goes through all of the steps and performs the task herself on camera as a way

of saying "See, if I can do it, you can do it". Even though some of the recipes Stewart prepares fall into the category of Do It Yourself, the manner in which the majority of the kitchen productions are orchestrated require a more gourmand centered persona.

The Everyday Epicurean persona categorizes a dichotomy in cooking. Certain foods are considered basics that everyone should learn and use, hence their segment title: "101", while other dishes are more gourmet and include obscure spices and ingredients.

Stewart explains the need to teach certain recipes as 101's "because they are the learned but forgotten basics of cooking, crafting and gardening. 101's are a requirement" (*Weekdays* #14). Everyone should know how to prepare the simple basics like chocolate ice cream, a yellow cake and a roast chicken. Episode #1 is devoted to the preparation of roast chicken 101. Stewart appears as relaxed in the kitchen as she is in the garden. She explains the importance of a perfectly roasted chicken as she rolls out a piece of parchment paper, on which she bakes and prepares everything. She shows how to truss a chicken and baste it to a perfect color. The pan drippings are saved to make Gravy 101. Stewart indicates that she uses homemade chicken broth, but she also says under her breath that one could use canned broth. The drippings are added to the broth and the liquid is reduced to "just the right amount without being burnt" through a multitude of steps.

To top any 101 meal off, why not serve Chocolate Ice Cream 101 (*Weekdays* #14, segment #1). The recipe starts with the preparation of a "standard cooked custard base". Stewart then adds the chocolate: "use the best chocolate you can find. I am using an imported Velrona chocolate". Between steps Stewart places her utensils on a

parchment lined cookie sheet because "it's a good, neat habit to get into." Like many of her cooking segments all of the materials are laid out ahead of time and in this particular episode every tool, even the Kitchen Maid mixer, are the same shiny silver finish. After straining all of the lumps out, the custard is hardened in a domveii, a French ice cream machine. However, Stewart also states that her viewers could achieve a "South of France taste" with a hand crank or a standard electric ice cream maker.

Other recipes Stewart shows how to prepare are even more complex. After graduating to level of Epicurean, the Stewart Ideal can add battered squash blossom risotto to their repertoire In episode # 11, Stewart displays a beautiful array of squash blossoms she has collected from her garden. Stewart prepares the risotto in a pan with white wine and a flavorful stock that she has made some days in advance. Next, the squash blossoms are lightly battered in a tempura batter, which consists of ice cold milk and water mixed with flour. Stewart instructs the viewers to "gently fry the blossoms until they achieve a lovely color". The squash blossoms are presented atop a mound of creamy risotto. Nothing remains to be said except "Bon Apitito".

Some Epicurean dishes are shown as Quick Cook segments like in episode #12 Stewart fixes Shrimp and Scallop Stew with Israeli Cous Cous. The seafood she says can be picked up at your local fish monger on your way home from work. She proceeds to finely chop several spices that are displayed in antique spice dishes while sweating (i.e. cooking) an onion in a nearby pan. The spices are added to the onion along with the tomato puree and Pompeii Brand Cous Cous which comes in a specially packed brown box. She dumps in the seafood and within what appears to be

minutes on TV, a large pot of stew is bubbling before the camera. Many of the dishes prepared are recipes from a variety of cultures.

In order to fully reflect the importance of culture, Stewart uses the Curator persona to promote holidays, customs and traditional ways of living like raising your chickens and vegetables. By showing a wide range of recipes and projects, *Weekdays* is able to acquaint the viewers with different cultural traditions or historical backgrounds.

Some of the segments of *Weekdays* hearken to the traditions of the turn of the century. Raising chickens, gardening and canning are all a part of Stewart's busy life. In episode #9 Stewart's mother, who is referred to as Big Martha, joins Little Martha in the studio kitchen to can tomatoes. Big Martha instructs the viewers and her daughter as to how to prepare the tomatoes. First the tomatoes must be gathered from the garden and scalded. Then the seeds are meticulously removed and the tomatoes are carefully placed in sterilized jars until solidly packed; nothing is spilled and no tomatoes are wasted. Big Martha embellishes the inside of each jar with a fresh basil leaf. The jars are then heated, sealed and labeled. Stewart suggests Xeroxing old fashioned labels and adding fabric to the lids with a string to adorn them to be used as gifts.

Stewart says that anyone who visits should bring a "hostess gift" as a way of saying thank you. In episode #1 Stewart suggests taking a pie kit. This gift is composed of an aluminum pie tin filled with a handmade frozen pie crust, fresh peaches, a spice tin, a rolling pin and of course a hand-written recipe card. The contents should be wrapped up in a fine linen or antique tea towel. Another gift she

says that would be appropriate as a hostess gift is a collection of pressed flowers framed under glass that you do yourself (*Weekdays* #18, segment #3).

In keeping with promoting holiday traditions, Stewart explains Rosh Hashanah, the Jewish New Year and the tradition of eating braided chollah with honey and apples (*Weekdays* #16, segment #1). She says holidays are a time for her to celebrate and explain traditions. Stewart goes on to state that she will soon begin decorating for her favorite holiday, which is Halloween.

Occasionally, Stewart will take an exotic field trip as a way of introducing her audience to a new culture. In episode #13 *Weekdays* was filmed in Jamaica. Stewart describes Jamaica as “a study in contrasts, a mysterious place filled with unusual fruits and vegetables”. She introduces her viewers to an exotic blend of fish tea and grilled jerk, which is chicken. Stewart even takes time out on a walk to stop and peel a wild leche, explaining that the leche is a translucent fruit which tastes similar to a strawberry . All of the sites and tastes Stewart shows her audience in this segment are referred to as “Good ‘Tings’ ”. Being the Curator allows Stewart to organize, teach, and create beautiful decorations.

The Artisan persona is the role which adds to the aesthetic qualities of the Curator persona. This category includes details about her particular ways of decorating, creating and presenting the ordinary items in extraordinarily beautiful ways. Visual presentation is an important aspect in everything that Stewart shows her audience. In episode #3 she takes a fieldtrip to Velochio a specialty store in San Francisco. Stewart says that “this is the perfect little store for ribbons, linens and powders”. She purchases an eider down puff and the owners wrap the puff in French

paper and handmade boxes which are closed with an authentic wax seal. Stewart says that the presentation of gift is important and that the many layers prolong the opening experience.

Many projects are about Stewart's house. Every room in her home looks like a museum. All of the colors are complementary and the accessories appear to be antiques or to be made of glass. The colors themselves are pleasing to the eye as well as the composition of the furniture with which she decorates. However, the overall decor does not reflect the presence of children or a husband.

Stewart the Artisan often uses ordinary items in new ways to decorate her rooms. In episode #11 Stewart visits a shop called Tender Buttons to find out how she can display her own collection of Bake-o-lite buttons. The owner shows Stewart how to attach her buttons to a felt board with pipe cleaners and then place the arrangement in a glass frame. It seems strange to frame old buttons under glass, but the finished product looks refined. Another ordinary item Stewart transforms is an old beat up metal tackle box in episode #10. When Stewart looks at the box she does not see junk, she sees a "patinaed" box that can be made into an interesting sewing kit. After adding a couple of fabric pockets to the lid to hold needles and small spools and filling the remainder of the inserts with buttons and thread, the box is an interesting and quaint sewing kit that anyone would want to own. Many times Stewart creates and designs with her Artisan persona, but often by simply tidying up an object she can make it appear more visually appealing.

Another persona Stewart uses that is built upon the role of Curator, is the Naturalist persona. The Naturalist persona describes the messages of growing one's

own vegetables, flowers and conservation by repairing, reusing or recycling like making one's own compost. Stewart likes to grow her vegetables and raise her own chickens as a way of staying close to nature. Her vegetable scraps are then placed in compost heaps and reused in the planting of new vegetables.

Other shows express the interest in studying plant life (*Weekdays* #14 & 18). Episode #18 explains the history and importance of a herbarium, a collection of dry specimens that botanists use in order to identify and to catalog different plants. Stewart has a herbarium and she thinks that her viewers would enjoy making their own. In episode #3, Stewart visits Alice Waters and her edible school yard. The children at the school grow their own vegetables and Stewart feels that this is a vital lesson connecting children to the environment.

During some episodes Stewart explains how to plant and dig potatoes but not just Idahos. She explains that there are 25 to 30 different varieties of potatoes that range in color from white, yellow and even blue (*Weekdays* #15). Flowers are as important to Stewart as any other part of gardening. She has an avid interest in growing both annuals and perennials. In episode #9 Stewart shows her viewers how a cutting flower garden comprised of a simple 10 x 10 foot plot of annuals like asters, zinnias and gladiolas could put flowers in every room of their houses. The Naturalist persona is interested in preserving a love of the environment and instilling this love in others. Like the elements of the other personas, the naturalistic segments are pre-planned and organized. When Stewart works in the garden, she uses "the right tool for the job" and she even lays out the design of garden borders with powdered chalk prior to planting.

From the personas of Do It Yourself, Everyday Epicurean, Curator, Artisan and Naturalist, certain qualities of the ideal Stewart woman are beginning to emerge. The "woman" according to Stewart should be meticulous with details. Special attention must be given to choosing antique linens, fresh tomatoes, and even Bake-O'rite buttons. The haphazard assembly of projects and recipes should be avoided at all costs. In a past Christmas show, Dragais, small round metallic candies, are placed upon sugar cookies with tweezers much like a jeweler works with a loop to create intricate designs with priceless gemstones. Being meticulous goes hand-in-hand with being organized.

The Stewart Ideal needs organization in everything that she does. From planning out activities and using the proper tools to simply being neat and tidy, Stewart describes the feeling of pride and fulfillment associated with being organized.

As mentioned earlier in the Do It Yourself painting segment, Stewart stresses the setting up all of the tools one is going to work with ahead of time. The same procedure is true of her cooking; she always lays out all of the ingredients and tools she will use before beginning the recipe. "The right tool for the right job" is a motto Stewart refers to often (*Weekdays* #2, segment #5). Episode #2 shows how to repair and clean a hand pruner. Stewart reminds viewers that they should immediately clean their pruners in kerosene after every use. She cleans the parts with "elbow grease" and uses a special tool to sharpen the blades. With a replacement spring that she ordered from a catalog, she repairs the 25 year old pruners and closes with: "I can feel the secutors tighten and become whole. I feel so proud and I know you can do it".

Another episode emphasizing being meticulously organized is show #2, the well stocked pantry. Stewart gives the viewers a tour of her pantry which is filled with dried food, special rice, homemade jams and different varieties of mustards and vinegars. She also stresses the use of storing items like raisins in jars instead of boxes so that they will keep longer and look more attractive.

In episode #20 Stewart says that "it makes me feel good to organize". During this segment she shows her audience how to organize and store seed packets. Stewart keeps her many seed packets in numerous antique seed packet boxes that perfectly house the small envelopes. Each section of seeds is separated by name dividers and each year is clearly marked. Some larger seeds can be stored in labeled mason jars and Ziploc bags. Staying organized "allows you to be a better gardener and use more seeds".

Being creative is another quality of the Stewart Ideal. The *Weekday's* woman is innovative and willing to try new recipes, projects and decorations. For example, tarts are a basic dessert that Stewart jazzes up with figs (*Weekdays* # 10 , segment # 3). The Stewart Ideal must be willing to vary from the ordinary cherry tart and mass produced decorations. Being creative means wanting to know how other people paint, rather than dismissing the action as something that cannot be improved upon. Many situations require the Stewart Ideal to be curious about how to creatively solve problems.

In episode # 11, Stewart asks if many of her viewers have "difficulty using a sticky saw blade?" By applying a little creativity to her curiosity, Stewart is able to figure out that rubbing the blade with an old candle will reduce the stickiness.

The ability to problem solve suggests that the Stewart Ideal must be intelligent. Much of the language Stewart uses is on a collegiate level: “penchant”, “voluminous”, “quandaries”, “delectable”, etc. Even the use of “101’s” to describe basics like cooking and gardening are reminiscent of freshman level courses in college.

Another indication of an intelligent quality is the need to know more about a topic or an easier way to poach an egg. The Stewart Ideal must not assume that she knows all that there is to know. Stewart often says “ I didn’t know that” when a guest shows her something as simple as using a pizza cutter to cut cookie dough.

Through the examination of the personas, the Stewart Ideal must be a meticulous organizer who is curious about educating herself and creatively solving problems. The review of *Weekdays*’ personas is starting to reveal some of the characteristics of the Martha Stewart Ideal. Furthering the description to include themes will identify the final characteristics and complete the construct of the Stewart Ideal.

Themes

While the use of Campbell’s elements of structure and persona allow the study to examine the schema of school and the adoption of different roles to present messages, the additional analysis of the themes of *Weekdays* provides a more complete construct of the Stewart Ideal. Themes differ from personas. Personas

describe the roles Stewart adopts to deliver her messages while themes provide more insight into the appeals used to identify with the audience.

themes of Nostalgia, Time Consuming, Eclectic/ Expensive and the Aesthetic, this study found that the qualities of the Stewart Ideal are embedded within the strategies of thematic appeals.

One of the most influential themes Stewart incorporates into her messages is that of Nostalgia. This construct is used to describe any activity that hearkens to a past way of life and also any fond memories one would associate with childhood. The nostalgic element is very evocative to an audience. It creates a sense of a common bond between host and viewer and it lets the viewer feel closer to the past by reenacting, recreating or restoring something. The Nostalgic theme in a way allows the audience to participate and perform these activities as rituals.

Often *Weekdays* invokes the theme of Nostalgia by preparing traditional or old fashioned meals. In episode #17 Stewart tells how her family members were Polish immigrants and how all were involved with food in some way. One uncle was a butcher and the other owned a deli and even her grandfather owned a tavern . Cooking says Stewart is a "tradition". Big Martha appears in the studio kitchen today to prepare pierogie, a traditional Polish dumpling. As Stewart takes instructions on how to make the pierogie, she tells of childhood memories of making them by the hundreds. Sometimes the family would experiment with fancy edging, but no matter what, her mother's dumplings never fell apart. Even the dough for the dumplings is lovingly cut with aluminum glasses that her mother has had since Stewart's

childhood. The whole segment allows the viewers to feel a connection to Stewart, her family and the good old days.

Certain projects are reminders of the past as well. Stewart makes old fashioned potato stamps like many viewers made in grade school (*Weekdays* #16, segment #3), and elaborately decorates brown bag book covers in episode #4. People often associate fond memories with activities they once did in school.

History can lead to a nostalgic impression upon an audience. Planting a garden, canning vegetables (*Weekdays* #9) or restoring an antique can allow others to experience a different time. In episode #2 Stewart shows how to restore a 100 year old Pillowback Hitchcock chair so that someone else can admire it for another 100 years. And in a separate show, she makes tin candle reflectors as a way of incorporating the 18th century Colonial decorations into her modern day life (*Weekdays* #16, segment #4). The theme of Nostalgia creates a warmth and a connection with the viewing audience, but this warmth is the product of spending extra effort and extra time.

The theme of Time Consuming activities is designed to carry the ordinary out to extraordinary means. Most people would go out and buy French fries. Not Stewart, who in show #16 shows her viewers how to make "the most perfect French fries" in a myriad of shapes. She peels a really starchy potato and soaks it in ice water. Next, she makes waffle, shoe string and regular cut French fries on the mandolin she purchased in France. For those viewers who do not have the good fortune to own a mandolin, she says that cutting long slices and then cross cutting again is "perfectly acceptable". Each batch of fries gets its own clean oil and the oil is never reused. Fries should be

presented in a paper cone that she shows how to make and dipped into Dijon mustard or a “most delicious” ketchup.

Another example of the Time Consuming theme is the production of projects like a glass luminary. In episode #1 Stewart asks if the viewers have, like her, “experienced quandaries of how to light an outdoor table?” Sure, most viewers would just use candles, flood lights or the proverbial tiki torches. However, with a little instruction from Stewart, the audience could cut out perfect pieces of “restoration glass” with a glass cutter and secure the edges with a metal tape to form a box. For an added effect, the metal edges can be oxidized to create a burnished look. The Time Consuming theme often is used to make an item irresistible so that the viewer will find the desire as well as the time to make one.

The theme of Eclectic / Expensive furthers the viewers interest in the irresistible. This theme refers to the unusual or costly items that Stewart uses in her program that the average person would not or could not own such as a mandolin to slice potatoes for fries. Stewart chuckles and says “I don’t know where one might buy a mandolin at a store because I picked mine up in France”(Weekdays # 16). Most of the recipes, except for the 101’s, contain different ingredients, like the battered squash blossoms she prepares in episode #11. One could argue that the field trips that are featured on the show are above the average person’s means, but so are a lot of other programs offered on television like *Home & Garden Television* and *Lifestyles of the Rich and Famous*.

Decorating is another area where Stewart goes to the extreme. One should not just blindly go to the Sherwin Williams store and pick a room color from a swatch.

Stewart tells her viewers to use inspiration like the colors of fruits, the sky or even an oyster plate for ideas about room colors. Eve Ashcraft the color theorist comes back on the show to help Stewart mix and pick paint to match her oyster plate and a green apple from an apple tree. "The swatch that you or a color theorist make can be taken to your local paint dealer and scanned into a computer for a custom color match" (*Weekdays* #7, segment #1). Price is never mentioned; however, anything customized has to cost extra. When achieving the "perfect" color, price does not matter.

No matter what Stewart is doing or showing on *Weekdays*, she must have an Aesthetic theme. This element describes the visual presentation of details and the transformation of objects into beautiful creations. From the opening promo to the rolling of the credits, *Weekdays* is a feast for the eyes. Pleasing colors, beautiful gardens and lavish interiors draw the interest of almost anyone with an eye for detail. Each room in her house is painted a series of soft complementary shades and the accessories may not be exact matches but the variations are what make the display interesting to view. Martha Stewart decorations have a certain feel and look to them. Long clean lines with a mix of similar colors and elements of the modern mixed in the with the past all come together to produce an ambiance which is distinctly Martha Stewart. Under the surface of the beauty of her rooms is a sterile almost museumesque quality that could be an affront to the average American family.

Stewart uses a color theorist to help create the perfect shade of paint (*Weekdays* #12) and she shows her viewers how to create unique apple candle votives to float in a barrel (*Weekdays* #19, segment #3). Even her recipes like three garlic pasta are presented on plates like works of art (*Weekdays* #2, segment #4). She

appears to get excited with the appearance of grosgrain ribbon: "I love the look of the antique ribbons kept in paper cornucopias" (*Weekdays* #6, segment #2). Cookies are also elaborately designed. In episode # 12 Stewart transforms sugar cookies into intricately decorated sunflowers. Some of the petals and seeds are colored in signature Stewart hues of blue, green and yellow, while other cookies look like perfect little Monets.

Even the background props and utensils are always complementary to the colors that Stewart is wearing. In the episode where she is fixing the leaky hose every thing is the exact same shade of gray. Her sweater, the hose, the pliers and even the pail that is on the work table is an exact match (*Weekdays* #5, segment #4). Her kitchen studio is always set up so that the arrangement of fruit or flowers in the background is a complementary shade of the shirt that Stewart is wearing. In episode #17 she is making parsley potato chips which look like "stained glass" while wearing a khaki shirt that matches the potato arrangement on the counter.

From the diversity of *Weekdays*' themes of Nostalgia, Time Consuming, Eclectic/ Expensive, and Aesthetic, a more complete construct of the Stewart Ideal can be examined by adding to the already established qualities derived from the personas.

Not only is the Stewart Ideal concerned with being meticulous, organized, creative, curious and intelligent, but she also contains the qualities of respect for tradition and family, patience, ambition to acquire the refinements of life and sensitivity to the needs of herself and others.

Through the theme of Nostalgia, Stewart stresses the respect of tradition and the importance of family that the ideal woman should have. Stewart's description of her family's heritage and "tradition" of cooking creates a sense of warmth between her and her audience. All women have their own family traditions that they can relate to and take pride in. This preservation of the past allows the Stewart Ideal to feel self assured and proud of who she is and where she came from.

Trying to be all that one can be requires a great deal of patience. Performing Time Consuming projects in a meticulous and organized fashion requires the Martha Stewart Ideal to take the time in order to be as exact and as close to perfect as she can possibly be. Patience allows the ideal to enjoy all of the steps and to feel a sense of accomplishment in a job well done.

Although being wealthy is not a required quality of the ideal *Weekdays'* woman, money helps her to purchase the trappings of her desired sophisticated lifestyle. Decorating, entertaining, and gardening cost money. Surely, it would be more cost efficient to buy tomatoes from the farmer's market, but by purchasing her vegetables, the ideal woman would miss out on the satisfaction of doing it herself. Giving pie kits that include everything but the oven costs money that viewers may or may not have. In this respect the ideal woman might have to down scale her hostess gift to meet her needs without sacrificing the sincerity of the gift.

Being sensitive is a key quality in the construct of the Martha Stewart Ideal. She must be able to give to herself and to others. This ideal is the whole premise behind Stewart's love of the aesthetic. Beauty is thought to be superficial, but in the context of the Stewart Ideal it is profound. Stewart finds beauty in everything from

the patina of a flower pot to the “chickens that bring beauty to my life” (*Weekdays* # 8, segment # 2).

Stewart encourages the ideal woman to search for the aesthetic in all that she encounters and creates. This outlook instills an optimistic approach to everything a woman attempts to do. “I focus on what I can do” (Stewart Luncheon, March 1998). Mistakes, if they are made, are not shown or mentioned. Stewart does not say things like: “Boy, I sure burned a recipe of pumpkin rolls last weekend”. This observation is not to say that the ideal woman should not own up to her mistakes; it simply means to accentuate the positive by eliminating the negative. With this frame of mind, the Stewart Ideal is able to surround herself with things that she finds pleasing. She also enjoys giving pleasure to others through thoughtful and beautiful gifts.

By suggesting the importance of incorporating these qualities, *Martha Stewart Weekdays* has altered the image of woman from the other universal images associated with women.

Chapter Three: The Interpretation of the Martha Stewart Ideal

Although the image of woman is varied and encompasses several competing ideals like Woman as Victim, Woman as Evil and Woman as Mentally Ill (Sanford & Donovan, 1992), the images of Mother, Belladonna, Professional and Superwoman are more broad based in their definitions of woman. The images of Victim, Evil and Mentally Ill appear to be more of stereotypes placed upon women, rather than ideals that women have chosen to identify with themselves. Women are more accepting of being labeled motherly, desirable, professional and able to do it all than they are being associated with the negative traits of helpless, mean, and crazy.

The ideal images of woman are constructed through the influence of cultural icons and cultural standards. Women knew how to be Mothers without the presence of June Cleaver, but the always perfect Mrs. Cleaver gave women a standard to live up to in their own roles as wives and mothers. Similarly, the Martha Stewart Ideal is an image which already exists. In order to fully understand *Martha Stewart Weekdays* construct of the Ideal woman, the qualities which arise from the description of personas and themes must be compared to the most commonly associated images of woman as: Mother, Belladonna, Professional and Superwoman as a way of assessing how the Stewart Ideal reflects and rejects these universal images.

Mother

The image of woman as Mother brings certain characteristics to mind. Roberts (1998) describes the role of Mother as the nurturer, the caregiver and the custodian of customs. In a sense Mother is the one that holds the family together. By running the home she must cook, clean, and manage all of the issues which surround the home including the emotional support of the entire family.

Stewart's qualities of the ideal woman tends to support this image to some degree. The Stewart Ideal has respect for family and traditions. Through the personas of Everyday Epicurean, Curator and Naturalist along with the theme of Nostalgia, Stewart is able to discuss her love of her family's heritage of cooking and gathering together at holidays. The hostess gifts she gives others reflects sensitivity because she makes them herself much like a child lovingly creates macaroni necklaces for mother at school. Fond memories of childhood permeate many of the projects like potato stamps and bookcovers. Even though family and traditions are a major emphasis in constructing the Stewart Ideal, Stewart does not have to take care of the traditional family unit.

Stewart's home is centered around personal fulfillment and not around a husband and children. Stewart does mention her daughter Alexis, and her mother often visits the show, but her family does not live with her. Stewart does cook; however, her meals are not about making the most of a can of tuna. If she is preparing tuna, the fish must be a fresh catch that was purchased at the fishmonger on the way home from work. Stewart is adamant about cleaning. She makes her own cleanser and

lovingly polishes the tarnish off her copper pots after each use, but she does not show how to clean everyday messes like removing baby spit-up from fabric. When the viewer looks at the home of Martha Stewart, it appears to be a picture perfect postcard of how to maintain a home, but it is not. The Stewart Ideal keeps up the appearance of having a home. She cooks quasi-gourmet meals. She cleans her secutors and antique door knobs, not her dishes or laundry. Her home is filled with fresh cut flowers from her garden and she is always ready with a designer dessert. The Stewart Ideal is anything but the traditional June Cleaver mother whose greatest thrill is taking care of her home, children and husband, and not herself.

Belladonna

Even though the Stewart Ideal reflects self-worth, she is not obsessed with her physical appearance. The image of woman being valued for her physical beauty goes back along way. Women have always been admired for their beauty in poetry and art through the ages. The desire of men to gaze upon the beauty of women grew into the modern males desire to leer at women. The image of woman has become something less than human and more of objects (Sanford & Donovan, 1992). Women help perpetuate this image by wanting to portray the perfect image of woman that appears on the cover of Vogue. As small girls, they learn to "be a pretty little lady" through the socialization of family and school. These young women grow up to enhance their beauty with make-up and fashionable clothes in order to attract males. The Belladonna image is reinforced by the addition of the concept of women being stupid.

A common stereotype associated with Belladonna, is that of beauty with no brains. In contrast, the Stewart Ideal is interested in art of living beautifully.

Weekdays promotes the aesthetic from the start of the promo to the rolling of the credits, but the Stewart Ideal is not obsessed with her own physical beauty. The beauty she seeks is in nature and the decorations she creates. Stewart appears to be satisfied with her appearance. Her hair is often tousled and her nails are kept short. From time to time one of fingernails appears blue as if she has struck it with a hammer during a project. In fact the only thing that Stewart does to protect her appearance is to wear gloves to cover her hands while painting or gardening. The only fashions or trends Stewart is concerned about are in reference to decorating or gardening. Of course the styles of decorating and gardening are her own creations and not the mass produced commercial items. Beauty is about appreciation of everything from flowers, objects and artifacts to one's own self. Stewart describes the pleasing appearance of grosgrain ribbon and her compost which resembles chocolate cake. Beauty can found everywhere.

This profound view of beauty would be wasted upon the unintelligent. Stewart rejects the image of woman as being stupid and only valued for her appearance. The segments that she shows and the language that she uses encourages women to "learn something new everyday". The Stewart Ideal must have an extensive vocabulary and a taste for the upper echelon materials associated with eating and decorating. These interests are fun for the ideal woman to both watch and participate in. The Stewart Ideal must have an appreciation for beauty in all that she encounters and creates. Her creative curiosity to know how to decorate and to show others how to indicates her

need to teach as well as to be taught. The Stewart Ideal takes herself seriously and finds beauty in knowledge.

Professional

The image of woman being a serious business minded Professional is the image pitted against the image of Mother. This role emphasizes the woman breaking away from the more traditional roles of domestician and caregiver in order to achieve personal fulfillment in the workplace. Stewart is like most modern women; she puts her career first (Roberts, 1998; Krueger, 1985). "Because I put all of my effort into my work, making Martha Stewart a product, my marriage dissolved and my relationship with my daughter suffered (Stewart Luncheon, March 1998)". It just so happens that Stewart's career is centered around the home, entertaining and decorating instead of a boardroom. Her programs are based upon light hearted things, but the way that she presents them is elevated to an educated worldly woman's standard. She is not trying to drag women down to the level of chamber maid; she is trying to raise the perfunctory hohums of life to a level suitable for the professional women.

The shift of women leaving the home and entering the office creates a dichotomy between being feminine and being a feminist. The Professional woman image is associated with adopting more masculine characteristics like being goal oriented and competitive in order to succeed in the public sphere. By doing more for personal success and less for the nurturing of the family, many critics have mistakenly

viewed Professional success as a pro-feminist characteristic (Friedan, 1963). How can the adoption of masculine characteristics make a woman a feminist?

Stewart answers this question. Her ideal indicates that success and goal centeredness are not necessarily masculine traits. There is no reason why a woman cannot be both competitive and goal oriented while retaining her femininity. The Stewart Ideal likes a challenge. She enjoys doing things for herself both in and outside the home. She wants to be a leader and not a follower by choosing her own way of incorporating the traditional characteristics with the less traditional ones. Stewart also shows that the ideal woman likes to think analytically and organize her projects. All of the tools she needs to use are laid out and the plans have been drawn up prior to the activity. By spending the extra time to plan, she shows that the ideal woman takes her work seriously. The incorporation of what most would consider male characteristics into the traditional roles of cook, gardener, decorator, and entertainer, allows the Stewart Ideal to be both the feminine and the feminist Professional.

Superwoman

The image of women succeeding in the business world prompted the emergence of the Superwoman ideal. This image depicts women as being able to be successful at home and at work. She can do it all. The Stewart Ideal supports this image in many ways. She is shown doing everything from sewing shower curtains, baking soufflés, planting potatoes to doing repairs on a leaky garden hose. Martha

Stewart appears to do it all and do it well. Her strengths and successes are shown as what she can accomplish, while the flops are obviously edited out. Does this mean that in order to meet the Stewart standard of the ideal woman, that a woman has to make her own cleanser and whip up the "most delicious" chocolate cake on a daily basis? No! Critics like Talbot (1996) have gotten so caught up in the subjects that Stewart teaches that they have missed her most important lesson...choice. Stewart believes that there is much to be appreciated from the past and she is not alone. Even political journalist, Cokie Roberts (1998) also stresses the importance of tradition:

I am always struck by the similarity of women's stories, no matter how different they may superficially seem. That's because the thread of continuity with women throughout the ages, the sense that we are doing what women have always done even as we pioneer our way across cultural divides or declare a revolution (Roberts, 1998, p.7).

Roberts goes on to describe her own surprising identification to the women of ancient Greece: "I could have opened the cases, put on their jewels, taken up their tools and picked up where they have left off without a moment's hesitation or confusion" (p. 8). There is little difference in the reference points of Cokie Roberts politician and Martha Stewart domestician. What does this assumption suggest? The Stewart Ideal is a Pro-choice Traditionalist. By instructing her viewers about how to decorate, cook, entertain, garden, etc..., and allowing her audience to choose whether or not to do as she does, she frees them to incorporate any traditional element they want into their busy lives. The modern woman could choose to bake the "most delicious" chocolate cake one week and then choose to warm up TV dinners the next

week. Stewart essentially says "Here is what I do, if you like it, try it, if not, then that is all right too". It is the freedom to choose which allows the Stewart Ideal to perform super things one at a time rather than all at once. Stewart empowers women by showing them what they are capable of doing.

Many of the qualities that construct the Stewart Ideal are based upon the four universal images of woman being Mother, Belladonna, Professional and Superwoman; however, she places her own qualifications as to how the ideal woman should interpret the universals' influence. The Stewart Ideal values herself, her family and traditions. Her intelligence and drive enable her to be successful without buying into the idea that these characteristics make her any less of a woman. In the end, the Stewart Ideal is able to incorporate what she wants into the ideal image of woman by choosing from the *Weekdays* qualities on an as needed basis. The Stewart ideal is not modifying the images of Mother, Belladonna, Professional, and Superwoman. She is describing a new universal image unlike the ones commonly associated with woman?

Chapter Four: Conclusion

The culturally ideal image of woman has evolved in many ways. Women have moved from the private to the public sphere (Campbell, 1989), from a passive to an active role (Friedan, 1963 & 1981). Even Friedan (1981) realized that the Feminine Mystique raised questions about the image of women and their role in society that could not be easily answered. Cokie Roberts (1998) states her disapproval of allowing others to tell women what one ideal standard they must live up to. She argues that women have had numerous roles throughout history including that of caretaker.

With the surge of women entering the workforce in the Eighties, women began altering their perceptions of the ideal woman to include success outside the home (Roberts, 1998; Krueger, 1985; Rosenfeld & Welsh, 1985). This finding would suggest that those women who align themselves with the promotion of women in the workworld, also reduce the level of importance of performing traditional housewife roles (Krueger, 1985, 1986).

What other images are associated with woman? Women are often depicted as the nurturers of family (Roberts, 1998), or as being overly concerned with physical appearance (Sanford & Donovan, 1992). Woman, however a researcher may try to define her, is constantly changing. The culturally ideal woman, chooses what she values to be ideal to fit her own needs. It is through this process of choice that *Martha*

Stewart Weekdays appeals to the modern woman and thereby, affects the culturally ideal image.

Through her different personas, Stewart is able to convey the many facets of a *Weekdays* woman. The Stewart Ideal must be able to do things for herself creatively while preserving all aspects involved, including history. The thematic appeals like nostalgia and the aesthetic, draw the viewer in and transport her to her own childhood experiences or momentarily allow her to escape into the surreal world of *Martha Stewart Weekdays*. The show itself becomes a creative outlet and a place where women can go to play. She may be showing the audience how to perform the tasks of a traditional woman, but Stewart frees the viewers by allowing them to choose whether or not they want to incorporate this role into their own ideal.

What is the Martha Stewart Ideal? She is organized, prepared, patient, curious, creative, intelligent, respectful of others, appreciative, ambitious and self assured. Could Stewart be describing the ideal qualities of a woman or is she introducing the new image of woman as the Student? Are these qualities not the characteristics of a successful student?

Successful students show respect to others. They are patient, appreciative, intelligent, curious, creative and ambitious. An ideal student would never come to class disorganized and unprepared. Could the Stewart Ideal be that of the Student? It has already been established that *Weekdays*' structure is focused upon the components of "playing school". Stewart plays teacher, entertaining her viewers by showing how to perform various assignments. Her Students then watch and decide whether or not to play along or audit the course.

The Student image adds another dimension to the construct of woman which Mother, Belladonna, Professional and Superwoman do not address. The role of student is reminiscent of the student persona young girls enact during the socialization process; however, "Student" could be viewed as gender neutral. Male and female students display the same characteristics associated with the Student image. Being curious, intelligent or respectful are not distinctive of being either male or female. The image of the Student emphasizes the importance of knowledge and the interaction between teacher and student. If *Weekdays*' viewers are Students, then they depend on Stewart the Teacher in order to make assignments. "Playing school" is difficult to do by oneself.

Weekdays entertains its audience by using the school paradigm as a form of social interaction. The ideal of the Student uses these prescribed qualities as rules that she must follow when "playing school" with *Martha Stewart Weekdays*. She can choose whether or not to play along and perform the assignments of the Student, or she can simply choose to warm up a TV dinner and audit the course.

Because the image of the ideal woman is varied, researchers have tried to label woman as the Mother, the Belladonna, the Professional and the Superwoman. Martha Stewart presents the image of woman as the Student. Is she right? Yes, woman can be whoever she chooses to be. It is researchers who have tried to fit the round peg into the square hole, by insisting that *all* women are trying to achieve the Professional image or that *all* women are leaving the image of Mother behind.

Many of the characteristics that Stewart incorporates into her image are superficially reminiscent of traditional 19th century woman. The Stewart Ideal breaks

from the traditional housewife roles in the three ways. First, *Weekdays* has minimal involvement of the family. Daily living is not centered around caring for children and doing the laundry, rather Stewart wants the Student Ideal to think and do for herself as much as she does for others. Stewart does not promote the image of a woman needing to be married. Men and children are not necessities; they are extras within the 21st century construct of the ideal woman.

Second, the Stewart Ideal is discretionary in her activities such as cooking and gardening. The 19th century woman had to raise her own chickens and vegetables or she would not be able to feed herself. The Stewart Ideal chooses to farm or cook as a hobby, rather than a way of life. If the Stewart ideal did not feel like gardening, she could go to the supermarket. If she did not feel like cooking, then she could pick up rotisserie chicken on the way home from work. Choice is always implied, if not stated openly.

Third, Stewart does acknowledge the fact that women of the 21st century predominantly work outside of the home. She makes reference to this notion by saying things like "On your way home from work, you can stop by your local fish monger". The 19th century woman's career was centered around keeping the home functioning while the man went outside the home for work, whereas the modern family has a working mother and father. Again, the Student image allows the working woman to decide whether or not to participate in *Weekdays* programs, as well as to decide to what extent she wants to participate.

The Martha Stewart Ideal incorporates the activities of the 19th century woman into her show as hobbies. Those viewers who see Stewart as a creative outlet

like to adopt the image of Student from time to time, while other women insist that any promotion of the traditional ways of the turn-of-the-century woman should be avoided.

Through this polarization of ideals Martha Stewart has become the woman that women either love or love to loathe. Those women who are unable to realize that the Stewart Ideal is empowering them to be Students of their own devices loathe the image of Martha Stewart. When these women watch Stewart, they remain on the superficial level of her show and believe that she is reinforcing the suppression of women through traditional maternal roles as Cook, Entertainer, and Cleaner. The Anti-Stewarts are gaining their identity from not wanting to be like the Stewart Ideal. They may not all be Professionals or Superwomen, but they are certainly not interested in decorating cakes, or sewing their own shower curtains like Martha Stewart. However, those women who love her are able to realize that sewing, canning, gardening, and cooking are all elements of Stewart, herself, and not necessarily her ideal. Stewart instructs and entertains her viewers on various topics so that they can incorporate different qualities into their own personalized ideal. Much like any Student, the Stewart Ideal has the power to choose her area of emphasis as well as the power to drop a course at any time to fit the demands of her life. Stewart has the most generalizable image of woman. Woman the Student is a willing participant who uses knowledge to adapt and choose who she wants to be in any situation.

What does the addition of the image of woman being a Student add to the study of the ideal woman? Surely, it allows researchers to understand that women have multiple roles and, therefore, need an ideal which allows them to incorporate

several ideals within one image. Future studies should try to gain further insight as to why women love and loathe the image of Martha Stewart. Knowing what causes the polarization will allow women to not only understand the Stewart Ideal, but it will also allow those women who loathe Stewart to understand whether their ideals are in line with the Professional, the Superwoman or even a new image. How many images are there of woman?

Perhaps by looking at other women on television, researchers will discover that Oprah, Barbara Walters, and even Rupaul have their own ideals of woman. Women on television do not come right out and say: "Hi, my name is Rosie O'Donnell and I believe that the ideal image of woman should be that of Peter Pan. I have structured my program to reflect the importance of staying a child all of your life and will promote this image daily". The construct of the ideal image of woman is complex. Its influence goes relatively unnoticed by the average television viewer, but the presence of the ideal is constant. By continuing the research of the evolving image of woman, women will be better able to understand themselves and choose the ideal that they want, rather than having one imposed upon them. All women would agree that being able to choose is a *Good Thing*.

APPENDIX A

Description of Segment Topics

Weekdays #1

segment #1: Roast Chicken 101

segment #2: Gravy 101

segment #3: Luminaries

segment #4: Strawberry Pot
Succulents

segment #5: Pie Kit

Weekdays #2

segment #1: Stocked Pantry

segment #2: Web Clamp

segment #3: Chair Repair

segment #4: Three Garlic Pasta

segment #5: Pruner Repair

Weekdays #3

segment #1: Fieldtrip of Hog
Island

segment #2: Hogwash Oysters

segment #3: Edible School Yard

segment #4: Velochio

Weekdays #4

segment #1: Painting Front Door

segment #2: Poached Salmon
Salad

segment #3: Sunprints

segment #4: Bookcovers

Weekdays #5

segment #1: Website

segment #2: Tomato Comfit

segment #3: Tomato Salad

segment #4: Leaky Hose

Weekdays #6

segment #1: Sewing Box

segment #2: Folding Ribbons

segment #3: Sanddollar Cookie

segment #4: Planting Tomatoes

segment #5: Using Hockey Tape

Weekdays #7

segment #1: Color Theorizing

segment #2: Color Consulting

segment #3: Mayonnaise

segment #4: BLT's

segment #5: Grilled Tomatoes

Weekdays #8

segment #1: Avian Show

segment #2: Raising Chickens

segment #3: Building Ledge

segment #4: Recycle

Weekdays #9

segment #1: Canning Tomatoes

segment #2: Cutting Flowers

segment #3: Arranging Flowers

Weekdays #10

segment #1: Saving Herbs

segment #2: Basic Gardening

segment #3: Fig Tart

segment #4: Basil History

segment #5: Pesto Ice Cubes

Weekdays #11

segment #1: Battered Squash

segment #2: Miter Box

segment #3: Screen Replacement

segment #4: Sticky Saw Blade

segment #5: Tender Buttons

Weekdays #12

segment #1: Sunflower Cookies

segment #2: Paint Dining Room

segment #3: Shrimp/Scallop Stew

Weekdays #13

segment #1: Jamaican Jerk & Tea

segment #2: Leche

segment #3: Strawberry Hill

segment #4: Gardens

segment #5: House Tour

segment #6: Table Decor

Weekdays #14

segment #1: Chocolate Ice Cream

segment #2: Pressed Flowers

segment #3: Hanging Votives

Weekdays #15

segment #1: Potato Soup
 segment #2: Black Pumpnickel
 segment #3: Charm String
 segment #4: Farmer's Market
 segment #5: Planting Potatoes
 segment #6: Antique Hoe

Weekdays #16

segment #1: Spice Bread
 segment #2: Accompaniment
 segment #3: Potato Stamps
 segment #4: Light Reflectors
 segment #5: French Fries

Weekdays #17

segment #1: Pierogie
 segment #2: Wave Hill Gardens
 segment #3: Parsley Chips

Weekdays #18

segment #1: 101 Cake
 segment #2: Herbarium
 segment #3: Pressed Flower Gift
 segment #4: Potato Pizza

Weekdays #19

segment #1: Applesauce Cake
 segment #2: Sod Farm
 segment #3: Apple Votives

Weekdays #20

segment #1: Apple Fritters
 segment #2: Glass Repair
 segment #3: Seed Dividers

APPENDIX B

Indication of Personas in *Weekdays*

<i>Weekdays</i> Personas in Episodes #1 to #20																				
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Do It Yourself	X	X		X	X	X	X	X	X	X	X	X		X		X		X		X
Everyday Epicurean	X	X	X	X	X	X	X			X	X	X	X	X	X	X	X	X	X	X
Curator	X	X		X				X	X		X		X	X	X	X	X	X	X	
Artisan	X		X	X		X	X		X		X	X	X	X	X	X		X	X	
Naturalist	X		X			X		X	X	X			X	X	X		X	X		X

An X indicates the use of the persona listed within the numbered episode of *Weekdays*.

Note: This study researched the apparent personas from one month of *Martha Stewart Weekdays*, beginning on September 8, 1998 and ending on October 3, 1998 for a total of twenty 30 minute episodes. For a description of topics see **Appendix A**.

APPENDIX C

Indication of Themes in *Weekdays*

<i>Weekdays</i> Themes in Episodes #1 to #20																				
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Nostalgia	X	X		X		X		X	X	X	X			X	X	X	X	X	X	
Time Consuming	X	X		X	X	X	X		X	X	X	X		X		X	X	X		X
Eclectic/ Expensive		X	X	X	X			X		X	X	X	X		X				X	X
Aesthetic	X		X	X			X		X		X	X	X	X	X	X	X	X	X	

An X indicates the presence of a theme within the numbered episode of *Weekdays*.

Note: This study researched the apparent themes from one month of *Martha Stewart Weekdays*, beginning on September 8, 1998 and ending on October 3, 1998 for a total of twenty 30 minute episodes. For a description of topics see **Appendix A**.

REFERENCES

- Atkin, D., Moorman, J., & Lin, C. (1991). Ready for prime time: Network series devoted to working women in the 1980's. Sex Roles, 25, 677-683.
- Beck, R. (1997, February 22). Martha Stewart comes to Kmart. The Herald Dispatch, p. A11.
- Brummett, B. (1991). Rhetorical dimensions of popular culture. Tuscaloosa, AL: University of Alabama Press.
- Caldera, Y., Huston, A., & O'Brien, M. (1989). Social interaction and play patterns of parents and toddlers with feminist, masculine, and neutral toys. Child Development, 60, 70-76.
- Campbell, B.M. (1986). Successful women, angry men: Backlash in the two-career marriage. New York :Random House.
- Campbell, K.K. (1996). The rhetorical act (2nd ed.). Belmont, CA: Wadsworth.
- Campbell, K.K. (1989). Man cannot speak for her: A critical study of early feminist rhetoric (vol. 1). New York: Praeger.
- Carter, B. (1991, May 1). Children's TV, where boys are king. New York Times, pp. A1, A4.
- Dow, B.J. (1990, September). Hegemony, feminist criticism and the *Mary Tyler Moore show*. Critical Studies in Mass Communication, 7, 261-274.

- Dow, B.J. (1992, April). Performance of feminine discourse in *designing women* [CD-ROM]. Text and Performance Quarterly, 12(2). Article from: Communication 95 Keyword: feminism
- Dow, B.J. (1992, Winter). Femininity and feminism in *Murphy Brown*. The Southern Communication Journal, 57(2), 143-155.
- Elshtain, J.B. (1981). Public man, private woman: Women in social and political thought. Princeton, NJ: Princeton Univ. Press.
- Foss, K.A., & Foss, S.K. (1989). Incorporating the feminist perspective in communication scholarship: A research commentary. In C. Spitzack & K. Carter (Eds.). Doing research on women's communication alternative perspectives on theory and method (pp. 65-94). Norwood, NJ: Ablex.
- Friedan, B. (1963). The feminine mystique. New York: W.W. Norton.
- Friedan, B. (1981). The second stage. New York: Summit Books.
- Gerbner, G., Gross, L., Morgan, M., & Signorelli, N. (1986). Living with television: The dynamics of the cultivation process. In J. Bryant & D. Zillman (Eds.). Perspective on media effects (pp. 17-40). Hillsdale, NJ: Erlbaum.
- Goodstein, E.S. (1992, June). Southern belles and southern buildings: The built environments as text and context in *designing women* [CD-ROM]. Critical Studies in Mass Communication, 9(2). Article from: Communication 95 Keyword: feminism
- Hochschild, A. (1989). The second shift: Working parents and the revolution at home. New York: Viking Penguin, Inc..
- Krueger, D.L. (1985). Communication patterns and egalitarian decision making in dual-career couples. The Western Journal of Speech Communication. 49, 126-145.

- Krueger, D.L. (1986). Communication strategies and patterns in dual-career couples. The Southern Speech Communication Journal, 51, 274-284.
- Littlejohn, S.W. (1996). Theories of human communication (5th ed.). Belmont, CA: Wadsworth.
- Lips, H. (1995). Gender-role socialization: Lessons in femininity. Women: a feminist perspective. (5th ed.). Mountain View, CA: Mayfield.
- Roberts, C. (1998). We are our mothers' daughters. New York: William Morrow.
- Rosenfeld, L.B. & Welsh, S.M. (1985). Difference in self-disclosure in dual-career and single-career marriages. Communication Monographs, 52, 253-263.
- Safer, M. (1997, August) Martha Stewart. In S. Reiner (Producer), 60 Minutes. CBS: WOWK Channel 13.
- Sanford, L., & Donovan, M. (1992). Media stereotypes of women. In B. Strong & C. DeVault (Eds.), The marriage and the family experience. (pp. 119 -121). St.Paul: West Publishing .
- Sekaran, U. (1986). Dual-career families: Contemporary organizational and counseling issues. San Francisco: Jossey-Bass Publishers.
- Sochen, J. (1974). Herstory: A woman's view of american history. New York: Alfred Publishing.
- Stewart, M. (Executive Producer). (1997). Martha Stewart Weekdays. CBS: WOWK, Channel 13.
- Stewart, M. (1998). Martha Stewart. Martha Stewart Living [On- line] Available at: <http://www.marthastewart.com>

Stewart, M. (1998, March). Martha Stewart: The evolution of one woman's career.
Lecture presented to the Westport Chamber of Commerce, Westport, CT.

Talbot, M. (May 13, 1996). Les tres riches heures de Martha Stewart. The New Republic. pp. 30-35.