This thesis traces the increasing control Charles and Ray Eames had over the visual imagery associated with their work whether in the promotion of their products or in the promotion of a lifestyle. The analysis relies heavily on the close examination of three Eames designs: the Eames House (1949), the Lounge Chair and Ottoman (1956), and Glimpses of the U.S.A. (1959). Each chapter addresses one case study, looking at the Eameses’ pedagogy and their use of images to define it. This thesis argues that the Eameses grew more sophisticated in how they used multimedia to present themselves, their work, and their belief systems and shows how these representations created tension and often challenged the traditional gendering of glamour associated with the domestic sphere.