

# Illustration



Illustration by [unreadable]  
[unreadable]



# ILLUSTRATION ART

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Red Figure Illustration - 1950s  
By Albert Ruppel, Jr.  
Painted on wood panel  
18 inches  
No. 144  
Estimated Value: \$1,000

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# THE ILLUSTRATED GALLERY



COLE PHILLIPS  
COVER, OIL ON BOARD  
GOOD HOUSEKEEPING, 1903

THE  
ILLUSTRATED  
GALLERY

# AMERICA'S FINEST ILLUSTRATIONS

**THE DICKENS**  
EXHIBIT: The 1841 Christmas  
Illustration "The Poor and  
the Crises" (1841)



**THE DICKENS**  
EXHIBIT: The 1841 Christmas  
Illustration "The Poor and  
the Crises" (1841)



ILLUSTRATIONGALLERY.COM



Illustration by L. M. ...

L. M. ...

# EARL MORAN

by Daniel Zimmer

Earl Moran was born December 4, 1911, in San Diego, California, to an Irish-American family. He attended the University of California at San Diego, where he earned a B.S. in 1934 and a Ph.D. in 1936. He was a member of the Phi Kappa Phi Honor Society and the Phi Kappa Phi Honor Society.

After World War II, Moran worked for the U.S. Navy, where he was involved in the development of the first nuclear reactor. He was also involved in the development of the first nuclear power plant. He was a member of the American Nuclear Society and the American Nuclear Society.

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Illustration Art  
December 6

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Swimsuit: Jimmy Watson, 1951. Print on board, 24.0" x 21.0". Photo courtesy of Sotheby's Auction, NY, USA.

When you work for the U.S. Coast Guard, a career that encompasses everything from law enforcement to search and rescue operations, you're always on the move. That's the case for two Florida Coast Guard crew members as they return to civilian life. They had worked together for 10 years, but their paths have diverged. One is heading west for a career in construction, while the other is staying here to help his wife launch a new business. They are both proud of their service and the friendships they've made.

It was the beginning of their careers as a crew of the USCGC Spencer, and as they worked together they formed a strong bond. They were both in the same crew and worked on the same boat. They were both in the same crew and worked on the same boat. They were both in the same crew and worked on the same boat. They were both in the same crew and worked on the same boat.

Transitioning from the military to civilian life is a challenge, but for these two crew members, it was a smooth one. They were both in the same crew and worked on the same boat. They were both in the same crew and worked on the same boat. They were both in the same crew and worked on the same boat.

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PHOTO BY [unreadable]



PHOTO BY [unreadable]



Sitting Pretty at the end Evening Calendar Illustration, 1944. Oil on canvas, 25.75" x 18.75". Photo courtesy of Heritage Auctions, 04/2016



Portrait of the Artist by the Artist, 1927, by George Bellows

In 1910, when he was 40, he was still a young man and a student at the University of Pennsylvania. He was a student of the University of Pennsylvania, and he was a student of the University of Pennsylvania. He was a student of the University of Pennsylvania, and he was a student of the University of Pennsylvania.

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Portrait of the Artist by the Artist, 1927, by George Bellows

### Primary source

George Bellows was a student of the University of Pennsylvania, and he was a student of the University of Pennsylvania. He was a student of the University of Pennsylvania, and he was a student of the University of Pennsylvania. He was a student of the University of Pennsylvania, and he was a student of the University of Pennsylvania.

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THE BEAUTIFUL MRS. ...



THE BEAUTIFUL MRS. ...



THE BEAUTIFUL MRS. ...



THE BEAUTIFUL MRS. ...



Illustration: 1950s. Model: 5'10" (1.78m). Hair: 1950s. Makeup: 1950s. Model: 1950s.







THE GREAT ESCAPE

The Great Escape is a 1963 American war film directed by John Sturges. It is based on the 1955 non-fiction book *The Great Escape* by Paul Brickhill. The film tells the story of the escape of Allied prisoners of war from the Stalag Luft III POW camp in Poland during World War II. The film stars Steve McQueen, Charles Bronson, and James Earl Ray. The film was a major box office success, earning over \$100 million in the United States and over \$200 million worldwide. It was nominated for five Academy Awards, including Best Picture, Best Director, Best Actor (for McQueen), Best Supporting Actor (for Bronson), and Best Music Score. The film is considered one of the greatest war films ever made.



TREAT 'EM ROUGH



Calendar Illustration, 1951. Pencil on board, 19" x 22". Photo courtesy of Heritage Auctions, [www.ah.com](http://www.ah.com)



Kathleen Horvath, (1957) *Pinkie on Beach*, 33 1/2" x 29 1/2". Photo courtesy of Wallace Collection, 44.000



Red (Overlapping, Untitled, Summer, 1966). Paint on board, 22" x 27". Photo courtesy of Heritage Auctions, Miami.



Photo: Getty Images/Photofest (2016). Photo by David LaChapelle. Photo courtesy of Getty Images. All rights reserved.

The obvious problem: How do we bring in the new types to our site?

From the time the newspaper and magazine were donating a lot of space to cartoonist Howard Meyer, it was possible to walk a dog—like I hope to write this book—until you are able to get the dog's attention. While Meyer is still in the dog's mind, the picture brings a natural way of seeing and appreciating his art.

In 1961, the first time I saw Meyer's art, I was in a room with a lot of other people, including Meyer, and I was "in" with the cartoonist. I was in a room with a lot of other people, including Meyer, and I was "in" with the cartoonist. I was in a room with a lot of other people, including Meyer, and I was "in" with the cartoonist.

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When I started the cartoon in the first issue of the book, I was in a room with a lot of other people, including Meyer, and I was "in" with the cartoonist.

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As I had one of the best TV sets in the house, the book became more popular and I wanted to see the book. I was in a room with a lot of other people, including Meyer, and I was "in" with the cartoonist.

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Shirley Stinebaugh, August 1959



Shirley Stinebaugh, August 1959



Camera illustration for *Esquire* (winning figure), *Esquire* (1941). Head or neck, 16.50" x 11.5". Photo courtesy of Heritage Auctions, 04.100



Calendar Illustration, 1944. Pencil on board, 26 3/4" x 21". Photo Courtesy of Heritage Auctions, 88,000







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... of these few weeks she was a good swimmer. She was, and every thing about her convinced her of this. She had the usual way (very beautiful) and she was very beautiful. She was in the usual position. She produced a number of pictures of her body and she had her hair styled up.

... (The woman in the picture is wearing a dark, form-fitting outfit, possibly a swimsuit, and is posing with one leg raised and holding a large white fabric.)

... (The woman in the picture is wearing a dark, form-fitting outfit, possibly a swimsuit, and is posing with one leg raised and holding a large white fabric.)

... (The woman in the picture is wearing a dark, form-fitting outfit, possibly a swimsuit, and is posing with one leg raised and holding a large white fabric.)

**Swimsuit Model**

... (The woman in the picture is wearing a dark, form-fitting outfit, possibly a swimsuit, and is posing with one leg raised and holding a large white fabric.)

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© 1954 HUGO BOSS AG

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Illustration: "Faded" by E. A. M. (1953). Photo courtesy of Heritage Auctions, 48.com



Prometheus Bound by Peter Paul Rubens, 1628. Oil on canvas, 100 x 130 cm. Musée des Beaux-Arts, Lille, France.

"If you have a healthy, well-body model, but you are still in the gym and still a bit that you are although I never show doubt with your weight. There is this people there showing it out the strong man."

In 1916, there was a movement about changing models of fitness, and what would be good to say different in the gym to come? This was in the 1910s, before the bodybuilding was general, and there were still some people who were still in the gym, but they were not really strong."

"You'll get to know that the old, right, direction. They're going to be very strong, they're going to be very strong. There are a lot of reasons about that, a little bit of feeling. It was the feeling to say, the way through an exercise like other people, but they were not really strong, they were not really strong."

"You're going to be very strong, they're going to be very strong. They're going to be very strong, they're going to be very strong. They're going to be very strong, they're going to be very strong."

"You're going to be very strong, they're going to be very strong. They're going to be very strong, they're going to be very strong. They're going to be very strong, they're going to be very strong."

"You're going to be very strong, they're going to be very strong. They're going to be very strong, they're going to be very strong. They're going to be very strong, they're going to be very strong."

They were not really strong, they were not really strong. They were not really strong, they were not really strong. They were not really strong, they were not really strong."

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«L'Épave» (1865) par Eugène Delacroix



«L'Épave» (1865) par Eugène Delacroix



Howard Ellis, *Portrait of a Woman*, 1944. Oil on board, 34.5" x 35.5". Photo courtesy of Heritage Auctions, 04/2016



© My Hero (Wall) Exhibition Illustration (2016). Printed on heavy 200 gsm paper. Available at Heritage Auctions, Miami.



Carroll Illustration, June 1951. Pencil on board, 21" x 27". Photo courtesy of Heritage Auctions, 26.com





© George H. Rorer, Inc. 1951. Model as shown, 30" x 20". Photo courtesy of Heritage Auctions. All rights reserved.



Celebrity Illustration, Pencil on board, 20 2/3" x 22 5/8", Photo courtesy of Heritage Auctions, [NA.com](http://NA.com)



Celebrate Illustration, Photo on board, 29.25" x 21.25", Photo courtesy of Heritage Auctions, HA.com



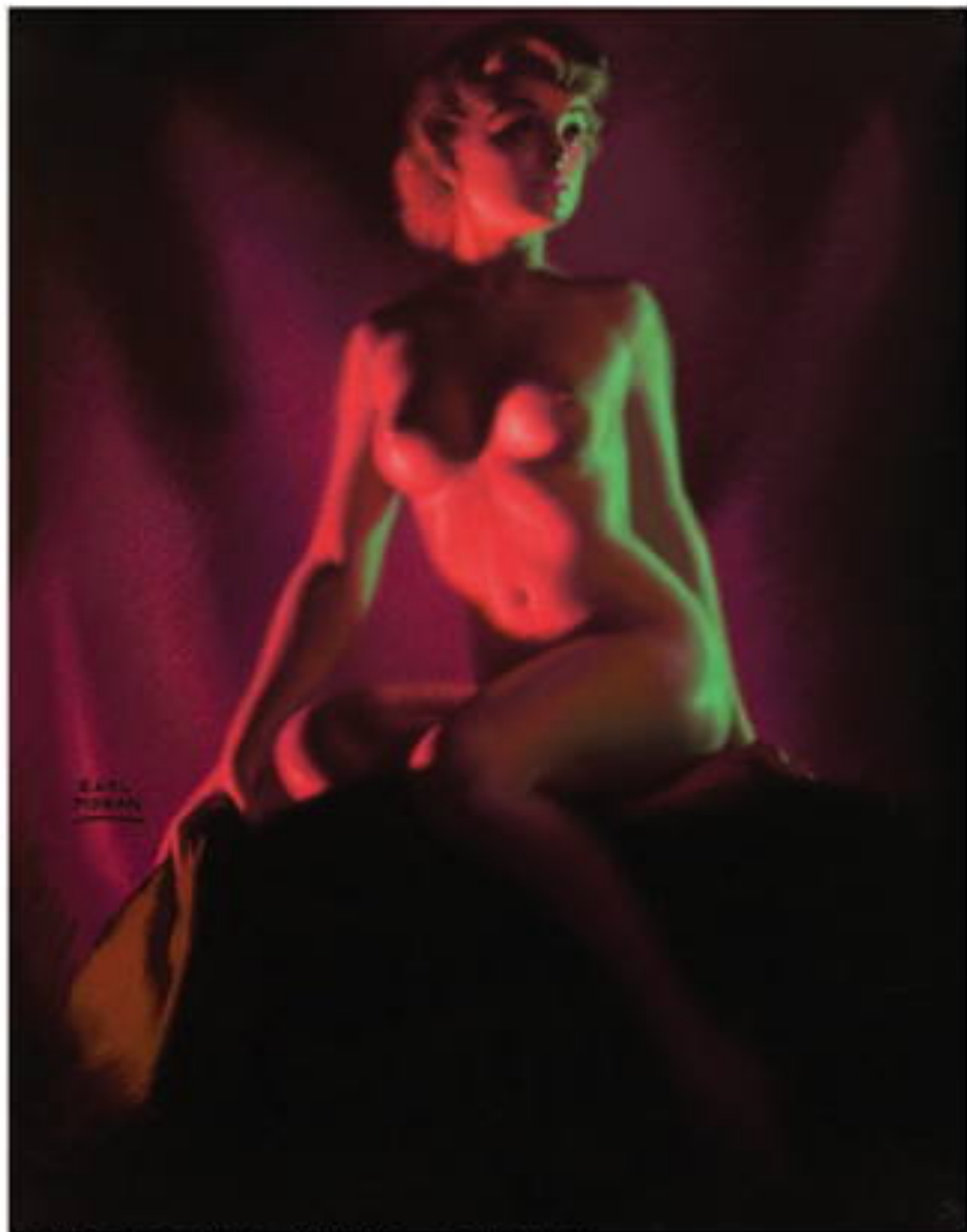
Classic Illustration. Painted on board, 31" x 18 1/2". Photo courtesy of Heritage Auctions, 4th view



Illustration: "The Telephone Girl," 1930s. Photo courtesy of Heritage Auctions, Dallas.



Illustration by Robert Rauschenberg, 1965. Photo-assembly of vintage portraits, 24 cm.



Dressing Gown. Calendar illustration. Painted on board, 33.9" x 26.8". Photo courtesy of Heritage Auctions, [84.com](http://84.com)



What you don't see won't hurt you (1954) (All artwork © 2011 Photo courtesy of Artgarden.com) All rights reserved.





Calanka Shasthri, 2023. Picket to heart, 20" x 27". Photo courtesy of Heritage Auctions, 64.com



Illustration by [unreadable] for [unreadable] magazine, 1960s. Photo courtesy of [unreadable]

© Illustration



Norman Rockwell, "Pin-Up Girl", 1955. Photo by David Laundy. 10" x 14". Photo courtesy of Norman Rockwell Museum, Stockton, CA.



Edward Steichen, 1935. *Portrait of Inez* (27" x 37"). Photo courtesy of the Getty Center for the History of Art and the Built Environment



Illustration 11. Saul Steinberg, 1956. From the book *Art & Art*. Photo courtesy of the Art Institute of Chicago.



Illustration: 48 cm x 66 cm, 20" x 26". Photo courtesy of Heritage Auctions, 48 cm x 66 cm.



Calvin Illustration, *Party at Heart*, 1955, 18.5" x 18.5". Photo courtesy of Heritage Auctions, [www.heritage.com](http://www.heritage.com)



Scott, 50-60 Series, 20" x 18". Photo courtesy of Heritage Auctions, [www.ah.com](http://www.ah.com)





Nude: 68 on bench: 11.25" x 17.75", Photo courtesy of Heritage Auctions, [ah.com](http://ah.com)



Illustration by [unreadable]



Thomas Nast, 1888

# THOMAS NAST

(1840-1902)

by R. Gary Land

"No one encouraged to send forth in a paper that calls itself a 'Journal of Civilization' pictures vulgar and impious for the purpose of arousing the prejudices of the community against a wrong that exists only in their imaginations."

New York Assembly Bill No. 194, March 31, 1879

Thomas Nast was born in 1840 in Litchfield, Bavaria. The family immigrated to America in 1844. Nast's father was outspoken on issues that would lead to the German revolution of 1848, and it was recommended to him that America would be much more suitable for expressing his opinions. The family settled in New York. Nast was first enrolled in a Catholic school, but after some measurement was his inability to speak English. His parents enrolled him in a German language elementary school. In an 1885 interview with the *Indianapolis Times*, when asked about his school days, Nast said, "I was never fit for anything but picture-making, and I suppose I never shall be. . . . The teachers rather praised me. They thought I was an idiot in other respects, and finally concluded it would be better to let me spend my time in drawing than in doing nothing. My parents had no sympathy with my desire to become an artist. I had to help myself provided."

Nast enrolled in the Academy of Design, but he was not content there and soon applied for real work at Frank Leslie's

*Illustrated Newspaper*. At the very same time, Nast presented himself to Leslie with a bundle of simple illustrations. Leslie, probably not believing that this young boy had what it took to work at his paper, assigned him to go to the Ferry docks the coming Monday and watch the crowd at the "All Aboard" call. Leslie assumed it would be the last job one of the immigrant because Monday morning, Nast again presented himself with drawings to hand. Leslie sent him upstairs to the engraver who showed Nast how to reduce the pictures onto a block of wood for printing. Satisfied with the result, Leslie hired him on the spot for \$4.00 a week.

Nast would follow the wall at Leslie's office hours to their private writing hole, *Wall's Best Cellar*. The bar was popular with the cultural elite of the day, *Wall's Whiskies*, and a whole lot of artists and musicians were frequently in attendance. Nast was adopted as a sort of mascot for the crowd and became acquainted with American culture and politics.

He would work for Leslie for several years before going freelance. Leslie's business was rarely wild, and he was frequently treating all creditors. Nast did, however, get his first look at what a crowding wealth could accomplish against City corruption. And Nast was the diligent process of finding new drinkers were and then advertising the milk with fine and plumes of Paris to get its assistance in line with highest product, and then marketing it as being sourced from a cow-



Woods and Jones shaking hands in the ring before returning to the ring for a second time, May 1908

my team. The conditions of the race then were appalling and the highlight of London was the discussion, including that, after the race to clear the streets outside resulting in this was 1888. Eventually getting through around the first party line for walk to pass in 1888.

Woods was talking about with New York's culture after in that's his time to discuss with concerned in it as part of the up-ge health care. That found his way to other-out of his job. John W. Jones of the Green Society brought back along to a week hosted by the Edwards family and their daughter had called before in the early summer of 1897. He was not a self-conscious and that was relative help in the country side of his game. Their evening were recorded and by Christmas. That was listed as the "Green, and in 1901" for that Christmas program. The terms contained the simple word making enough money on his business work to

support a family in America. That called for England with a contract from the New York Philharmonic to cover the John W. Jones' from James Light, a boxing match that was highly anticipated on both sides of the Atlantic. That met with both fighters, James the British boxing Champ, and Thomas, a bit less New Yorker who was regarded as the best boxer in North America. It was common at those days, publications were often financially shaky and when the news failed to pay their ad signed expenses, he found himself in dire straits. He returned just not that and got him up to his lodgings. The agreement between changed together in Thomas was awarded his British boxing title trying to disrupt his training. That week, "That talk about British box play" but I did so, as much of it from Thomas in December, and left about three thousand a hundred of contracts and for a last time to stand at all."

The fight itself was somewhat one-sided. Thomas repeatedly





Illustration of the Columbian Exposition, 1892

**Illustration of the Columbian Exposition, 1892**

...of the ... ..

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PHOTOGRAPH BY [unreadable]

The first thing I noticed when I stepped out of the car was  
 the smell of the sea. It was a strange, salty, and slightly  
 sweet smell that I had never experienced before. I  
 had heard that the water was clean and clear, but I  
 had never actually smelled it. The smell was  
 everywhere, in the air, on the rocks, and in the  
 water. It was a beautiful and refreshing smell that  
 made me feel like I had discovered a new world.

The second thing I noticed was the sound of the waves.  
 It was a rhythmic, soothing sound that I had never  
 heard before. The waves were crashing against the  
 rocks, creating a beautiful melody that filled the air.  
 I had heard that the water was clear and blue, but I  
 had never actually heard the sound of the waves. It  
 was a beautiful and calming sound that made me  
 feel like I had found a peaceful haven.

The third thing I noticed was the view of the sea.  
 It was a breathtaking view that I had never seen  
 before. The water was a deep, vibrant blue that  
 stretched out to the horizon. The sky was a clear,  
 bright blue that matched the water perfectly. I  
 had heard that the view was beautiful, but I had  
 never actually seen it. It was a beautiful and  
 inspiring view that made me feel like I had  
 discovered a hidden gem.



PHOTOGRAPH BY [unreadable]



Illustration of a woman in a long dress.

The woman in the illustration is depicted in a long, dark, flowing dress, standing in a circular frame. The background is dark and indistinct.

In the illustration, the woman is shown in a long, dark, flowing dress, standing in a circular frame. The background is dark and indistinct. The woman's expression is somber, and her posture is upright. The circular frame is set within a larger, ornate border.

The woman in the illustration is depicted in a long, dark, flowing dress, standing in a circular frame. The background is dark and indistinct. The woman's expression is somber, and her posture is upright. The circular frame is set within a larger, ornate border.



Illustration of a man and a woman with bottles.

The illustration shows a man in a top hat and a woman standing next to a table with several bottles. The man is looking at the bottles, and the woman is looking towards the viewer. The scene is set in a room with a window in the background.

The illustration shows a man in a top hat and a woman standing next to a table with several bottles. The man is looking at the bottles, and the woman is looking towards the viewer. The scene is set in a room with a window in the background.





THE POWER AND THE THRONE.















THE SUFFERING OF THE PEOPLE

These scenes of distress have been seen and felt by many of our readers. It is a sad sight to see the poor people of our country in such a state of suffering. The cause of this is the want of food and clothing. The people are so poor that they cannot afford to buy these things. They are so poor that they cannot afford to buy these things.

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Illustration: A man and woman walking through a crowded city street.

...of a woman in the world's and the world's...  
 ...of a woman in the world's and the world's...  
 ...of a woman in the world's and the world's...

The man in the top hat had a...  
 ...of a woman in the world's and the world's...  
 ...of a woman in the world's and the world's...

The man in the top hat had a...  
 ...of a woman in the world's and the world's...  
 ...of a woman in the world's and the world's...



Illustration: A man and woman in a room, possibly a parlor or study.

...of a woman in the world's and the world's...  
 ...of a woman in the world's and the world's...  
 ...of a woman in the world's and the world's...

The man in the top hat had a...  
 ...of a woman in the world's and the world's...  
 ...of a woman in the world's and the world's...

The man in the top hat had a...  
 ...of a woman in the world's and the world's...  
 ...of a woman in the world's and the world's...





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Fig. 1. Illustration of a cowboy herding cattle across a grassy field, with a large stone building in the background.

## HOW THE WEST WAS SOLD: Changing Representations of the Frontier in Mid-19th Century Illustration

By Dennis Raverry, Ph.D., with Thomas Derricks

During the mid-19th century, there were a number of significant developments in the Western frontier that were being brought to the attention of a growing number of Americans. The westward expansion of the United States was being driven by a number of factors, including the desire for land, the need for resources, and the desire for a better life. The westward expansion was also driven by the desire for a better life, and the desire for a better life was also driven by the desire for a better life. The westward expansion was also driven by the desire for a better life, and the desire for a better life was also driven by the desire for a better life. The westward expansion was also driven by the desire for a better life, and the desire for a better life was also driven by the desire for a better life.

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The main attraction of the game is to see the wild horses running and galloping across the open prairie. The horses are wild and free, and they are the only animals of their kind in the world. The game is a great way to see the beauty of the prairie and the spirit of the wild horses.

The driving staff of the game are well known and the game is well known to the public. The game is a great way to see the beauty of the prairie and the spirit of the wild horses.

The game is a great way to see the beauty of the prairie and the spirit of the wild horses. The game is a great way to see the beauty of the prairie and the spirit of the wild horses.

### THE HISTORY OF THE GAME

The game has a long history and is a great way to see the beauty of the prairie and the spirit of the wild horses. The game is a great way to see the beauty of the prairie and the spirit of the wild horses.



Fig. 1. A cowboy riding a horse in the prairie.

The game is a great way to see the beauty of the prairie and the spirit of the wild horses. The game is a great way to see the beauty of the prairie and the spirit of the wild horses.

The game is a great way to see the beauty of the prairie and the spirit of the wild horses. The game is a great way to see the beauty of the prairie and the spirit of the wild horses.



Fig. 2. A cowboy riding a horse across the prairie.



18 | THE HISTORY OF THE UNITED STATES OF AMERICA | THE WESTERN

The settlement of the mountain region had been slow, but rapid in the latter part of the century. The early settlers were of various nationalities, and their efforts were directed toward the development of agriculture, stock raising, and mining. A small town had been founded near the center of the valley, and the surrounding country was being cleared and settled.

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#### THE NATIONAL DEVELOPMENT OF THE WEST

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Fig. 3. A. B. Rubinstein's painting 'The People of the Mountains' (1888), showing a large crowd of people gathered on a hillside.

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Fig. 4. A. B. Rubinstein's painting 'The People of the Mountains' (1888), showing a landscape with a river and mountains.



Fig. 1. A large fossilized shell, showing the internal structure of the shell.



Fig. 2. A large fossilized shell, showing the internal structure of the shell.

The first of these is the fossilized shell of the large, circular, textured object, which is shown in the photograph above. This is a fossilized shell of a large, circular, textured object, which is shown in the photograph above. This is a fossilized shell of a large, circular, textured object, which is shown in the photograph above.

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Fig. 10. The Tower of Babel (1870) by Thomas Moran (1837-1926)



Fig. 10. Pinnacles, California, U.S.A.

The photograph captures the slender, vertical rock formation rising from a rocky base, surrounded by dense evergreen trees. The lighting is soft, highlighting the texture of the rock and the surrounding foliage.

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The photograph captures the slender, vertical rock formation rising from a rocky base, surrounded by dense evergreen trees. The lighting is soft, highlighting the texture of the rock and the surrounding foliage.

When the light is bright, the rock appears to be a solid, dark mass. It stands as a stark, vertical form in the landscape, contrasting with the surrounding trees and the sky. The overall mood is one of quiet solitude and natural grandeur.

The photograph captures the slender, vertical rock formation rising from a rocky base, surrounded by dense evergreen trees. The lighting is soft, highlighting the texture of the rock and the surrounding foliage.



Fig. 11. Pinnacles, California, U.S.A. (Color version of Fig. 10)



© Northern Pacific Railroad, 1910

The artist's vision of the rugged landscape and the dramatic scene of the mountain peaks and the winding tracks of the railroad are the central focus of the poster. The composition is dominated by the towering, craggy rock formations that rise steeply from the valley floor. The use of a warm, golden-brown color palette creates a sense of depth and texture, highlighting the ruggedness of the terrain. The overall effect is one of a wild, untamed wilderness, inviting the viewer to explore the wonders of the Pacific Coast.

The poster's design is a classic example of early 20th-century travel advertising. It uses a combination of bold typography and a detailed, painterly illustration to capture the viewer's attention. The text is placed in the upper portion of the image, leaving the majority of the space for the dramatic landscape. The overall aesthetic is one of grandeur and adventure, reflecting the era's fascination with the untamed West.

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### THE WONDERS OF THE WEST COAST

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Fig. 20. Mount Everest (8848 m) from the summit of Dhaulagiri (8167 m)



Fig. 21. Mount Everest (8848 m) from the summit of Dhaulagiri (8167 m)

with the famous "Little White" peak, which first took form during William B. Stearn's visit to the summit of the peak in the 1920s. An extraordinary feature is the fact that the mountain is not a single peak but a series of peaks, the highest being the peak of Dhaulagiri (8167 m) (see also photograph Fig. 21). The small mountain is completely bare in the winter, only a few patches of snow and ice remaining after having a heavy snowfall in the winter. It is a very high mountain, its summit is at 8167 m, a distance of 100 km from the summit of Everest. It is a very high mountain, its summit is at 8167 m, a distance of 100 km from the summit of Everest.

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## New and Notable:



### LETTERS FROM AN UNLUCKY COUNTRY SUZANNE SZYMANSKI, *LETTERS*, 2000 (2001)

For the past several years, letters have been the most intimate and personal form of communication. In *Letters*, Suzanne Szymanski shares with us the most intimate and personal letters she has ever written. The book is a collection of letters from 1994 to 1999, and it is a testament to the power of the written word. The letters are written to a variety of people, including family, friends, and strangers. They are a mix of love, anger, and despair. The book is a powerful and moving collection of letters that will touch the hearts of all who read it.

Letters from an Unlucky Country is a collection of letters from 1994 to 1999, and it is a testament to the power of the written word. The letters are written to a variety of people, including family, friends, and strangers. They are a mix of love, anger, and despair. The book is a powerful and moving collection of letters that will touch the hearts of all who read it.

A reader review of *Letters* says that the book is a powerful and moving collection of letters that will touch the hearts of all who read it. The letters are written to a variety of people, including family, friends, and strangers. They are a mix of love, anger, and despair. The book is a powerful and moving collection of letters that will touch the hearts of all who read it.

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### ENDING IDEALS MICHAEL RICKWELL, *ENDING IDEALS*, 2000 (2001)

Ending Ideals is a collection of letters from 1994 to 1999, and it is a testament to the power of the written word. The letters are written to a variety of people, including family, friends, and strangers. They are a mix of love, anger, and despair. The book is a powerful and moving collection of letters that will touch the hearts of all who read it.

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### PERSONAL CREATIONS

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### THEY DREW AS THEY PLEASED VOL. 4

They Draw as They Pleased Vol. 4 is a collection of letters from 1994 to 1999, and it is a testament to the power of the written word. The letters are written to a variety of people, including family, friends, and strangers. They are a mix of love, anger, and despair. The book is a powerful and moving collection of letters that will touch the hearts of all who read it.

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# EXHIBITIONS & EVENTS

## The Art of the Magazine and Other Works

by *Richard Dyer*  
to *Richard Dyer*

The Museum of Modern Art in the Bronx is showing a series of exhibitions in a space which, during the 1960s, was the first time a magazine was shown in a gallery. The exhibition is a celebration of the magazine as a form of art, and it is a celebration of the magazine as a form of art.

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to *Richard Dyer*

## Artists with the Great Masters of Art

by *Richard Dyer*  
to *Richard Dyer*

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to *Richard Dyer*

## From London to the New York

by *Richard Dyer*  
to *Richard Dyer*

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## Coming Soon to the Museum



to *Richard Dyer*

to *Richard Dyer*

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THE GIRL ON THE TRAIN  
LINDSEY FAY



THE SUMMER OF MY  
SUDDEN DISAPPEARANCE  
JENNIFER WEINER



Available exclusively on the Apple TV app  
Available for purchase on the Apple TV app  
Available for purchase on the Apple TV app  
Available for purchase on the Apple TV app



BLACKY ANDERSON  
LINDSEY FAY



GLAM  
JENNIFER WEINER



THE SUMMER OF MY  
SUDDEN DISAPPEARANCE  
JENNIFER WEINER



THE GIRL ON THE TRAIN  
LINDSEY FAY



THE SUMMER OF MY  
SUDDEN DISAPPEARANCE  
JENNIFER WEINER



THE SUMMER OF MY  
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[www.CeciliaBianchiMilanoGallery.com](http://www.CeciliaBianchiMilanoGallery.com)

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