

# Illustration



ILLUSTRATION BY [unreadable]

# ILLUSTRATION ART

April 24, 2020 | Digital  
Live & Online

Now accepting submissions  
Deadline: February 28

For more information, visit  
[www.artistsopenhouse.com](http://www.artistsopenhouse.com)  
or email [art@artistsopenhouse.com](mailto:art@artistsopenhouse.com)  
or call 800-828-8888

## ALL ABOUT ILLUSTRATION ART

Illustration Art is a digital art form that uses various techniques to create a visual story. It is a form of art that is used to communicate a message or tell a story. It is a form of art that is used to create a visual story. It is a form of art that is used to communicate a message or tell a story.

## HERITAGE

Art is a form of expression that has been around for centuries. It is a form of art that is used to communicate a message or tell a story. It is a form of art that is used to create a visual story. It is a form of art that is used to communicate a message or tell a story.

## ALL ABOUT ILLUSTRATION ART

Illustration Art is a digital art form that uses various techniques to create a visual story. It is a form of art that is used to communicate a message or tell a story. It is a form of art that is used to create a visual story. It is a form of art that is used to communicate a message or tell a story.

Art is a form of expression that has been around for centuries. It is a form of art that is used to communicate a message or tell a story. It is a form of art that is used to create a visual story. It is a form of art that is used to communicate a message or tell a story.





### Introduction to Illustration in 2018

Introduction to Illustration in 2018  
by [Name]

### Guest Column

Guest Column  
by [Name]

### Illustration

Illustration

Illustration

Illustration

Illustration

Illustration

Illustration

Illustration

### Illustration

Illustration

Illustration

### Illustration

Illustration

Illustration

# Illustration

VOLUME 10 NUMBER 104 FALL 2018 \$12.95

## Contents

- 4 **Visions** (by four writers, illustrations, and reactions to each issue)
- 26 **The Art of Garmann Fellen**  
by [Name]
- 52 **The Art of Ray Prohaska**  
by [Name]
- 76 **News and Features**
- 88 **Exhibitions and Events**

## From the Editor...

In our last issue we featured the art of the illustrious artist from the past. It's about time we featured a modern artist, and that's the look and feel of this issue. Enjoy the art and the writing.

As you know, the art world is a very competitive one. It's not just about the art itself, but also the marketing and the business side of it. It's about the art and the business side of it. It's about the art and the business side of it.

Enjoy the art and the writing. It's about the art and the business side of it. It's about the art and the business side of it. It's about the art and the business side of it.

Enjoy the art and the writing. It's about the art and the business side of it. It's about the art and the business side of it. It's about the art and the business side of it.

Enjoy the art and the writing. It's about the art and the business side of it. It's about the art and the business side of it. It's about the art and the business side of it.

Enjoy the art and the writing. It's about the art and the business side of it. It's about the art and the business side of it. It's about the art and the business side of it.



Illustration



**HAROLD ANDERSON (1894-1975)**



Illustration by Harold Anderson, The Saturday Evening Post, August 1, 1958  
Illustration #11111

**LE EHRMAN (1875-1960)**



Illustration by Le Eberman, The Saturday Evening Post, August 1, 1958  
Illustration #11112

**EMORY HOWARD (1894-1980)**



Illustration by Emory Howard, The Saturday Evening Post, August 1, 1958  
Illustration #11113

**FRANCO LUBETZ (1894-1970)**



Illustration by Franco Lubetz, The Saturday Evening Post, August 1, 1958  
Illustration #11114

**ROBERTO BUCKLEWILL** (1896-1976)



Illustration by Roberto Bucklewill from the 1930s  
"The Mystery of the..."

**H.C. LEVINSKY** (1896-1976)



Illustration by H.C. Levinsky from the 1930s  
"The Mystery of the..."

**FRANK STRONACH** (1896-1976)



Illustration by Frank Stronach from the 1930s  
"The Mystery of the..."

**GEORGE WELLS** (1896-1976)



Illustration by George Wells from the 1930s  
"The Mystery of the..."



www.fox.com

© 2005 Fox





VINCENT DI FATE

# VINCENT DI FATE

## VISION, IMAGINATION, AND INVENTION

By Jack Harris

*“There have to be a lot of things that are hard to do in the world.”*

*—Vincent Di Fate*

When you think of the world, you think of a complex, interconnected web of relationships, ideas, and actions. It's a place where everything is constantly in motion, and where the only constant is change. It's a place where the only way to survive is to adapt, to evolve, to grow. It's a place where the only way to succeed is to be different, to be unique, to be you.

It's a place where the only way to win is to be the best, to be the fastest, to be the strongest, to be the most creative, to be the most innovative, to be the most visionary. It's a place where the only way to live is to be happy, to be healthy, to be successful, to be loved, to be respected, to be admired, to be feared, to be worshipped, to be worshipped.

There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to be in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to be in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to be in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to be in the world, and there's a lot of things that are hard to be in the world.

There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world.

There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world.

There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world.

There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world. There's a lot of things that are hard to do in the world, and there's a lot of things that are hard to be in the world.



THE GROUP PHOTOGRAPH OF THE...

A group of five people standing together in a room decorated with balloons and streamers. They appear to be at a social gathering or event. The group consists of three men and two women, all dressed in casual attire. The background is dark with blue and white balloons and streamers hanging from the ceiling. The lighting is somewhat dim, creating a cozy atmosphere.

The group is standing in a line, facing the camera. They are all smiling and looking towards the camera. The man on the far left is wearing a dark jacket, the woman next to him is wearing a red top, the man in the center is wearing a yellow jacket, the woman next to him is wearing a dark top, and the man on the far right is wearing a dark jacket. The streamers are hanging from the ceiling, and there are several balloons visible in the background.

The group is standing in a line, facing the camera. They are all smiling and looking towards the camera. The man on the far left is wearing a dark jacket, the woman next to him is wearing a red top, the man in the center is wearing a yellow jacket, the woman next to him is wearing a dark top, and the man on the far right is wearing a dark jacket. The streamers are hanging from the ceiling, and there are several balloons visible in the background.

The group is standing in a line, facing the camera. They are all smiling and looking towards the camera. The man on the far left is wearing a dark jacket, the woman next to him is wearing a red top, the man in the center is wearing a yellow jacket, the woman next to him is wearing a dark top, and the man on the far right is wearing a dark jacket. The streamers are hanging from the ceiling, and there are several balloons visible in the background.



THE GROUP PHOTOGRAPH OF THE...

A close-up photograph of a man and a woman sitting at a table. The man is wearing a dark shirt and the woman is wearing a red top. They appear to be engaged in conversation. The background is dark with blue and white balloons and streamers hanging from the ceiling. The lighting is somewhat dim, creating a cozy atmosphere.

The man and woman are sitting at a table, facing each other. They are both looking towards the camera. The man is wearing a dark shirt and the woman is wearing a red top. The streamers are hanging from the ceiling, and there are several balloons visible in the background.

The man and woman are sitting at a table, facing each other. They are both looking towards the camera. The man is wearing a dark shirt and the woman is wearing a red top. The streamers are hanging from the ceiling, and there are several balloons visible in the background.

The man and woman are sitting at a table, facing each other. They are both looking towards the camera. The man is wearing a dark shirt and the woman is wearing a red top. The streamers are hanging from the ceiling, and there are several balloons visible in the background.



THE GROUP PHOTOGRAPH OF THE...





Illustration Art

June 2

© Swann Arts & Crafts Gallery

Swann Arts & Crafts Gallery

the... ..

the... ..

the... ..

the... ..

the... ..

the... ..

the... ..

the... ..

the... ..

the... ..











THE WIFE OF THE YEAR AND HER HUSBAND

With a career like that and intelligence like a hawk, an education for her own department superior to his own.

It is a pity that the world is so full of people who, like her, are not only intelligent but also beautiful. It is a pity that the world is so full of people who, like her, are not only intelligent but also beautiful. It is a pity that the world is so full of people who, like her, are not only intelligent but also beautiful.

It is a pity that the world is so full of people who, like her, are not only intelligent but also beautiful. It is a pity that the world is so full of people who, like her, are not only intelligent but also beautiful.

It is a pity that the world is so full of people who, like her, are not only intelligent but also beautiful. It is a pity that the world is so full of people who, like her, are not only intelligent but also beautiful.

It is a pity that the world is so full of people who, like her, are not only intelligent but also beautiful. It is a pity that the world is so full of people who, like her, are not only intelligent but also beautiful.



THE WIFE OF THE YEAR AND HER HUSBAND







Umberto Boccioni, *Forme uniche di continuità nello spazio*, 1911





© 2002 Universal Studios. All Rights Reserved.



© 2002 Universal Studios. All Rights Reserved.

...and all the other creatures that are with you...  
...and all the other creatures that are with you...  
...and all the other creatures that are with you...

...and all the other creatures that are with you...  
...and all the other creatures that are with you...  
...and all the other creatures that are with you...

...and all the other creatures that are with you...  
...and all the other creatures that are with you...  
...and all the other creatures that are with you...

...and all the other creatures that are with you...  
...and all the other creatures that are with you...  
...and all the other creatures that are with you...

...and all the other creatures that are with you...  
...and all the other creatures that are with you...  
...and all the other creatures that are with you...



© 2002 Universal Studios. All Rights Reserved.





The trunk is gnarled, twisted, & rugged, showing the marks of centuries. The bark is rough, & the wood is hard & dense. The tree is a witness to the passage of time, & its roots are firmly planted in the earth. The illustration captures the texture and form of the tree with detailed shading.

The trunk is gnarled, twisted, & rugged, showing the marks of centuries. The bark is rough, & the wood is hard & dense. The tree is a witness to the passage of time, & its roots are firmly planted in the earth. The illustration captures the texture and form of the tree with detailed shading.

The trunk is gnarled, twisted, & rugged, showing the marks of centuries. The bark is rough, & the wood is hard & dense. The tree is a witness to the passage of time, & its roots are firmly planted in the earth. The illustration captures the texture and form of the tree with detailed shading.

The trunk is gnarled, twisted, & rugged, showing the marks of centuries. The bark is rough, & the wood is hard & dense. The tree is a witness to the passage of time, & its roots are firmly planted in the earth. The illustration captures the texture and form of the tree with detailed shading.

The trunk is gnarled, twisted, & rugged, showing the marks of centuries. The bark is rough, & the wood is hard & dense. The tree is a witness to the passage of time, & its roots are firmly planted in the earth. The illustration captures the texture and form of the tree with detailed shading.

The trunk is gnarled, twisted, & rugged, showing the marks of centuries. The bark is rough, & the wood is hard & dense. The tree is a witness to the passage of time, & its roots are firmly planted in the earth. The illustration captures the texture and form of the tree with detailed shading.

The trunk is gnarled, twisted, & rugged, showing the marks of centuries. The bark is rough, & the wood is hard & dense. The tree is a witness to the passage of time, & its roots are firmly planted in the earth. The illustration captures the texture and form of the tree with detailed shading.

The trunk is gnarled, twisted, & rugged, showing the marks of centuries. The bark is rough, & the wood is hard & dense. The tree is a witness to the passage of time, & its roots are firmly planted in the earth. The illustration captures the texture and form of the tree with detailed shading.

The trunk is gnarled, twisted, & rugged, showing the marks of centuries. The bark is rough, & the wood is hard & dense. The tree is a witness to the passage of time, & its roots are firmly planted in the earth. The illustration captures the texture and form of the tree with detailed shading.





1950s: A woman's face, stylized against a yellow background.

During the 1950s, the American woman's face was a central focus of popular culture.

The image of the woman's face was often idealized, reflecting the cultural values of the time. The woman's face was seen as a symbol of femininity and beauty.

The woman's face was also a source of inspiration for artists and designers. The image of the woman's face was often used in advertising and popular culture.

The woman's face was a central focus of the American woman's face during the 1950s.

The woman's face was a source of inspiration for artists and designers. The image of the woman's face was often used in advertising and popular culture.



1950s: A woman's face, stylized against a dark background.

During the 1950s, the American woman's face was a central focus of popular culture.

The image of the woman's face was often idealized, reflecting the cultural values of the time. The woman's face was seen as a symbol of femininity and beauty.

The woman's face was also a source of inspiration for artists and designers. The image of the woman's face was often used in advertising and popular culture.

The woman's face was a central focus of the American woman's face during the 1950s.

The woman's face was a source of inspiration for artists and designers. The image of the woman's face was often used in advertising and popular culture.





Illustration of a futuristic spacecraft flying over a planet with a large ringed planet in the background.



Illustration of a futuristic spacecraft flying over a planet with a large ringed planet in the background.



Illustration by [unreadable]



Spacecraft flying through the atmosphere.



Spacecraft flying through the atmosphere.





Illustration by [unreadable]



Illustration by [unreadable]



THE SPACE SHUTTLE IS A MAJOR PART OF THE SPACE PROGRAM.





Illustration by [unreadable]







Illustration by [unreadable]



Illustration by [unreadable]



Illustration by the author, used with permission of the publisher.



Illustration by the author, used with permission of the publisher.





Illustration by [unreadable]



Illustration by [unreadable]

...the ... ..

...the ... ..

...the ... ..

...the ... ..

...the ... ..

...the ... ..

...the ... ..

...the ... ..



...the ... ..



Illustration by the artist [unreadable]

In the past, the sun has been described as a ball of fire, but now it is known to be a giant ball of gas. The sun is a star, and it is the source of the light and heat that we need to live. The sun is the center of our solar system, and it is the source of the energy that we need to live.

The sun is a star, and it is the source of the light and heat that we need to live. The sun is a star, and it is the source of the light and heat that we need to live. The sun is a star, and it is the source of the light and heat that we need to live.

The sun is a star, and it is the source of the light and heat that we need to live. The sun is a star, and it is the source of the light and heat that we need to live. The sun is a star, and it is the source of the light and heat that we need to live.

The sun is a star, and it is the source of the light and heat that we need to live. The sun is a star, and it is the source of the light and heat that we need to live. The sun is a star, and it is the source of the light and heat that we need to live.

The sun is a star, and it is the source of the light and heat that we need to live. The sun is a star, and it is the source of the light and heat that we need to live. The sun is a star, and it is the source of the light and heat that we need to live.

The sun is a star, and it is the source of the light and heat that we need to live. The sun is a star, and it is the source of the light and heat that we need to live. The sun is a star, and it is the source of the light and heat that we need to live.



Illustration by the artist [unreadable]

The space station is a complex structure that is used for research and experiments. It is a place where scientists can study the effects of space on the human body and on various scientific instruments. The space station is a place where we can learn more about the universe and ourselves.

The space station is a complex structure that is used for research and experiments. It is a place where scientists can study the effects of space on the human body and on various scientific instruments. The space station is a place where we can learn more about the universe and ourselves.

The space station is a complex structure that is used for research and experiments. It is a place where scientists can study the effects of space on the human body and on various scientific instruments. The space station is a place where we can learn more about the universe and ourselves.

The space station is a complex structure that is used for research and experiments. It is a place where scientists can study the effects of space on the human body and on various scientific instruments. The space station is a place where we can learn more about the universe and ourselves.

The space station is a complex structure that is used for research and experiments. It is a place where scientists can study the effects of space on the human body and on various scientific instruments. The space station is a place where we can learn more about the universe and ourselves.





THE DINO SIGNATURE IS THE BEST. PHOTO: JAMES

The dinosaur sculpture is a landmark in the town of Dinosaur, Colorado. It is a large, pink dinosaur sculpture that stands in a field. The dinosaur is holding a sign that says "Dinosaur". In the background, there is a building with a sign that says "Dinosaur". The sky is blue with some clouds.

The dinosaur sculpture is a landmark in the town of Dinosaur, Colorado. It is a large, pink dinosaur sculpture that stands in a field. The dinosaur is holding a sign that says "Dinosaur". In the background, there is a building with a sign that says "Dinosaur". The sky is blue with some clouds.

The dinosaur sculpture is a landmark in the town of Dinosaur, Colorado. It is a large, pink dinosaur sculpture that stands in a field. The dinosaur is holding a sign that says "Dinosaur". In the background, there is a building with a sign that says "Dinosaur". The sky is blue with some clouds.

The dinosaur sculpture is a landmark in the town of Dinosaur, Colorado. It is a large, pink dinosaur sculpture that stands in a field. The dinosaur is holding a sign that says "Dinosaur". In the background, there is a building with a sign that says "Dinosaur". The sky is blue with some clouds.

The dinosaur sculpture is a landmark in the town of Dinosaur, Colorado. It is a large, pink dinosaur sculpture that stands in a field. The dinosaur is holding a sign that says "Dinosaur". In the background, there is a building with a sign that says "Dinosaur". The sky is blue with some clouds.

The dinosaur sculpture is a landmark in the town of Dinosaur, Colorado. It is a large, pink dinosaur sculpture that stands in a field. The dinosaur is holding a sign that says "Dinosaur". In the background, there is a building with a sign that says "Dinosaur". The sky is blue with some clouds.

The dinosaur sculpture is a landmark in the town of Dinosaur, Colorado. It is a large, pink dinosaur sculpture that stands in a field. The dinosaur is holding a sign that says "Dinosaur". In the background, there is a building with a sign that says "Dinosaur". The sky is blue with some clouds.

The dinosaur sculpture is a landmark in the town of Dinosaur, Colorado. It is a large, pink dinosaur sculpture that stands in a field. The dinosaur is holding a sign that says "Dinosaur". In the background, there is a building with a sign that says "Dinosaur". The sky is blue with some clouds.

The dinosaur sculpture is a landmark in the town of Dinosaur, Colorado. It is a large, pink dinosaur sculpture that stands in a field. The dinosaur is holding a sign that says "Dinosaur". In the background, there is a building with a sign that says "Dinosaur". The sky is blue with some clouds.

The dinosaur sculpture is a landmark in the town of Dinosaur, Colorado. It is a large, pink dinosaur sculpture that stands in a field. The dinosaur is holding a sign that says "Dinosaur". In the background, there is a building with a sign that says "Dinosaur". The sky is blue with some clouds.





Illustration by [unreadable]



...the... ..

...the... ..

...the... ..

...the... ..

...the... ..

...the... ..

...the... ..

...the... ..

...the... ..

...the... ..



© 2000 ... ..



© 2000 ... ..







Figure 1: A 3D digital model of a young boy in a dynamic, athletic pose, standing on a white rectangular platform. The background is a dark, stylized cityscape at night with a large blue moon.



Figure 2: A dark, textured 3D digital model of a young boy in a dynamic, athletic pose, standing on a white rectangular platform. The background is solid black.

comparing the authors' work to traditional computer graphics as the "digital" side of their output. They are still going to use the same old-fashioned techniques for creating images, but a difference in shape factors is what sets them apart.

The authors' use of the term "digital" does not mean that they are using a computer to create the images. In fact, they are using a computer to create the images, but they are using a computer to create the images, not to create the images. They are using a computer to create the images, not to create the images.

The authors' use of the term "digital" does not mean that they are using a computer to create the images. In fact, they are using a computer to create the images, but they are using a computer to create the images, not to create the images. They are using a computer to create the images, not to create the images.

The authors' use of the term "digital" does not mean that they are using a computer to create the images. In fact, they are using a computer to create the images, but they are using a computer to create the images, not to create the images. They are using a computer to create the images, not to create the images.

The authors' use of the term "digital" does not mean that they are using a computer to create the images. In fact, they are using a computer to create the images, but they are using a computer to create the images, not to create the images. They are using a computer to create the images, not to create the images.

the authors' work to traditional computer graphics as the "digital" side of their output. They are still going to use the same old-fashioned techniques for creating images, but a difference in shape factors is what sets them apart.

The authors' use of the term "digital" does not mean that they are using a computer to create the images. In fact, they are using a computer to create the images, but they are using a computer to create the images, not to create the images. They are using a computer to create the images, not to create the images.

The authors' use of the term "digital" does not mean that they are using a computer to create the images. In fact, they are using a computer to create the images, but they are using a computer to create the images, not to create the images. They are using a computer to create the images, not to create the images.

The authors' use of the term "digital" does not mean that they are using a computer to create the images. In fact, they are using a computer to create the images, but they are using a computer to create the images, not to create the images. They are using a computer to create the images, not to create the images.

The authors' use of the term "digital" does not mean that they are using a computer to create the images. In fact, they are using a computer to create the images, but they are using a computer to create the images, not to create the images. They are using a computer to create the images, not to create the images.

The authors' use of the term "digital" does not mean that they are using a computer to create the images. In fact, they are using a computer to create the images, but they are using a computer to create the images, not to create the images. They are using a computer to create the images, not to create the images.

The authors' use of the term "digital" does not mean that they are using a computer to create the images. In fact, they are using a computer to create the images, but they are using a computer to create the images, not to create the images. They are using a computer to create the images, not to create the images.



© 1999 American Express Company. All rights reserved.

100 American Express





# THE ART OF SAMSON POLLEN

by Robert Dera

Most prominent engineers (think, for example, and especially, people like me) do not have careers but have careers. Some change for 1976, 1978 and 1979.

Samson Pollen, who passed away in December of 2014 at age 71, was one of the great engineers of our time. He was a brilliant engineer who was also a brilliant writer.

In 1970, I was asked by Sam to interview Pollen for an article in *IEEE Spectrum*. I had just published a book describing the design of the "Mesa" computer system. I had just published a book about the design of the "Mesa" computer system. I had just published a book about the design of the "Mesa" computer system.

We published the book in 1970. It was a book about the design of the "Mesa" computer system. It was a book about the design of the "Mesa" computer system. It was a book about the design of the "Mesa" computer system.

There was one problem in the interview. Pollen did not want to be interviewed. He did not want to be interviewed. He did not want to be interviewed.

Pollen was interviewed in the book. He was interviewed in the book. He was interviewed in the book.

Samson Pollen was a great engineer. He was a great engineer. He was a great engineer. He was a great engineer.

He was a great engineer. He was a great engineer. He was a great engineer. He was a great engineer.

There was a great deal of work that he did not do. There was a great deal of work that he did not do. There was a great deal of work that he did not do.

Pollen was interviewed in the book. He was interviewed in the book. He was interviewed in the book.



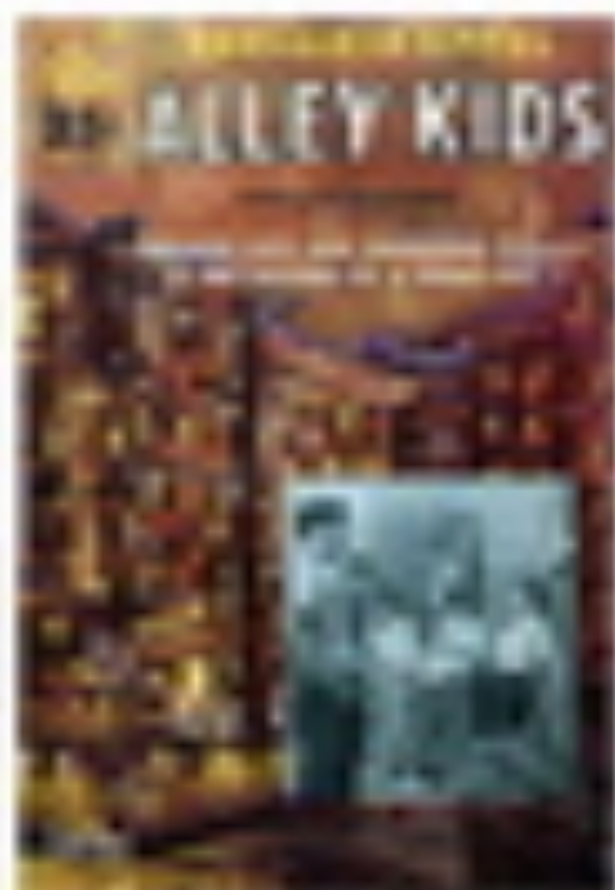




Edward Hopper, *Afternoon in a City*, 1927. Oil on canvas, 24 1/2 x 36 1/2 inches. The Art Institute of Chicago, Chicago, IL.



ALLEY KIDS (1955)



ALLEY KIDS



THE GIRL FROM HATEVILLE

...the film, the director, who is a member of the...

...the director, who is a member of the...

...the director, who is a member of the...

...the director, who is a member of the...

...the director, who is a member of the...

...the director, who is a member of the...









Movie poster for 'Riverboat Girl'.



A scene from the movie 'Riverboat Girl'.

The movie depicts a woman who is being rescued from a situation of danger. The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre.

The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre. The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre.

The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre. The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre.

The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre. The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre.

The movie depicts a woman who is being rescued from a situation of danger. The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre.

The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre. The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre.

The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre. The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre.

The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre. The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre.

The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre. The woman is shown in a state of distress, and the man who rescues her is shown in a heroic manner. The movie is a classic example of the 'rescue' genre.





Illustration of a man sitting at a table.



Illustration of a man and a woman sitting at a table.











www.fox.com

The first scene in the movie is a scene where the man and woman are in a room with a red wall. The man is leaning over the woman, who is sitting on a chair. A white rectangular box is placed over the man's face.

The second scene in the movie is a scene where the man and woman are in a room with a red wall. The man is leaning over the woman, who is sitting on a chair. A white rectangular box is placed over the man's face.

The third scene in the movie is a scene where the man and woman are in a room with a red wall. The man is leaning over the woman, who is sitting on a chair. A white rectangular box is placed over the man's face.

The fourth scene in the movie is a scene where the man and woman are in a room with a red wall. The man is leaning over the woman, who is sitting on a chair. A white rectangular box is placed over the man's face.

The fifth scene in the movie is a scene where the man and woman are in a room with a red wall. The man is leaning over the woman, who is sitting on a chair. A white rectangular box is placed over the man's face.

The sixth scene in the movie is a scene where the man and woman are in a room with a red wall. The man is leaning over the woman, who is sitting on a chair. A white rectangular box is placed over the man's face.



www.fox.com





PHOTOGRAPH BY GUY ALOU



PHOTOGRAPH BY GUY ALOU



PHOTOGRAPH BY GUY ALOU





PHOTO COURTESY OF THE MUSEUM OF MODERN ART

...the man in the blue suit is performing a handstand on a crowded street. He is smiling and looking towards the camera. The street is filled with people, some of whom are looking at him. The background is slightly blurred, showing a busy urban environment.

...the man in the blue suit is performing a handstand on a crowded street. He is smiling and looking towards the camera. The street is filled with people, some of whom are looking at him. The background is slightly blurred, showing a busy urban environment.

...the man in the blue suit is performing a handstand on a crowded street. He is smiling and looking towards the camera. The street is filled with people, some of whom are looking at him. The background is slightly blurred, showing a busy urban environment.

...the man in the blue suit is performing a handstand on a crowded street. He is smiling and looking towards the camera. The street is filled with people, some of whom are looking at him. The background is slightly blurred, showing a busy urban environment.

...the man in the blue suit is performing a handstand on a crowded street. He is smiling and looking towards the camera. The street is filled with people, some of whom are looking at him. The background is slightly blurred, showing a busy urban environment.

...the man in the blue suit is performing a handstand on a crowded street. He is smiling and looking towards the camera. The street is filled with people, some of whom are looking at him. The background is slightly blurred, showing a busy urban environment.

...the man in the blue suit is performing a handstand on a crowded street. He is smiling and looking towards the camera. The street is filled with people, some of whom are looking at him. The background is slightly blurred, showing a busy urban environment.

...the man in the blue suit is performing a handstand on a crowded street. He is smiling and looking towards the camera. The street is filled with people, some of whom are looking at him. The background is slightly blurred, showing a busy urban environment.

...the man in the blue suit is performing a handstand on a crowded street. He is smiling and looking towards the camera. The street is filled with people, some of whom are looking at him. The background is slightly blurred, showing a busy urban environment.

...the man in the blue suit is performing a handstand on a crowded street. He is smiling and looking towards the camera. The street is filled with people, some of whom are looking at him. The background is slightly blurred, showing a busy urban environment.











Illustration by Greg Miller



Illustration by Greg Miller











© 1994 PUBLISHED BY THE UNIVERSITY OF MICHIGAN LIBRARY SERVICES

U-M LIBRARY





© 1965 MCA/Universal Studios, Inc.



© 1965 MCA/Universal Studios, Inc.

...the first time that a woman has ever been shown in a bathing suit in the movies... and when she comes out of the water... she is wearing a bikini... and when she comes out of the water... she is wearing a bikini... and when she comes out of the water... she is wearing a bikini...

...the first time that a woman has ever been shown in a bathing suit in the movies... and when she comes out of the water... she is wearing a bikini... and when she comes out of the water... she is wearing a bikini...

...the first time that a woman has ever been shown in a bathing suit in the movies... and when she comes out of the water... she is wearing a bikini... and when she comes out of the water... she is wearing a bikini...

...the first time that a woman has ever been shown in a bathing suit in the movies... and when she comes out of the water... she is wearing a bikini... and when she comes out of the water... she is wearing a bikini...

...the first time that a woman has ever been shown in a bathing suit in the movies... and when she comes out of the water... she is wearing a bikini... and when she comes out of the water... she is wearing a bikini...

...the first time that a woman has ever been shown in a bathing suit in the movies... and when she comes out of the water... she is wearing a bikini... and when she comes out of the water... she is wearing a bikini...



© 1965 MCA/Universal Studios, Inc.





Illustration by [unreadable] for [unreadable]



© 1999 Warner Bros. Entertainment Inc. All Rights Reserved.



© 1999 Warner Bros. Entertainment Inc. All Rights Reserved.



© 1999 Warner Bros. Entertainment Inc. All Rights Reserved.



© 1999 Warner Bros. Entertainment Inc. All Rights Reserved.





BY JOHN W. COLE

They are the most important of the American people, the men and women who have made the American dream a reality. They are the men and women who have made the American dream a reality. They are the men and women who have made the American dream a reality.

The American dream is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future.

It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future.

It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future.

It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future.

#### AMERICAN DREAMS AND AMERICAN VALUES

The American dream is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future.



BY JOHN W. COLE

They are the most important of the American people, the men and women who have made the American dream a reality. They are the men and women who have made the American dream a reality. They are the men and women who have made the American dream a reality.

The American dream is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future. It is a dream of a better life, a dream of a better future.

BY JOHN W. COLE

They are the most important of the American people, the men and women who have made the American dream a reality. They are the men and women who have made the American dream a reality. They are the men and women who have made the American dream a reality.



THEIR GUT WAS DEATH. THEIR LUST WAS FOR BLOOD.



# SLAVE OF THE CANNIBAL GOD

1970  
100 Minutes, color

CASTING BY  
JOHN H. MONTGOMERY

WRITTEN BY  
JOHN H. MONTGOMERY

PRODUCED BY  
JOHN H. MONTGOMERY

ADAPTED FROM THE NOVEL BY  
JOHN H. MONTGOMERY

CASTING BY  
JOHN H. MONTGOMERY

© 1970  
MCA









Photo: [unreadable]



### DISCUSSION

Photo: [unreadable]



Photo: [unreadable]

The first paragraph and the first sentence of the second paragraph are the most important parts of the text.

There are three paragraphs in this text. The first paragraph is the most important part of the text. It contains the main idea of the text. The second paragraph is the most important part of the text. It contains the main idea of the text. The third paragraph is the most important part of the text. It contains the main idea of the text.

The second paragraph is the most important part of the text. It contains the main idea of the text. The third paragraph is the most important part of the text. It contains the main idea of the text. The fourth paragraph is the most important part of the text. It contains the main idea of the text.

There are three paragraphs in this text. The first paragraph is the most important part of the text. It contains the main idea of the text. The second paragraph is the most important part of the text. It contains the main idea of the text. The third paragraph is the most important part of the text. It contains the main idea of the text.

The first paragraph and the first sentence of the second paragraph are the most important parts of the text. The second paragraph is the most important part of the text. It contains the main idea of the text. The third paragraph is the most important part of the text. It contains the main idea of the text.





JOHN SINGER SARGENT, "THE YOUNG GIRL" (1889). OIL ON CANVAS, 100 X 130 CM.

He followed a traditional apprenticeship in watercolor and oil painting, and was a member of the Royal Academy.

He studied in the United States, particularly in Boston, where he met up with the Impressionist group, including the Frenchman Claude Monet. He returned to London in 1880, and was elected a member of the Royal Academy in 1885. He was elected a Knight of the Order of St. Michael and St. George in 1888.

He was elected a member of the Académie des Beaux-Arts in Paris in 1889. He was elected a Knight of the Order of St. Michael and St. George in 1888.

He was elected a member of the Académie des Beaux-Arts in Paris in 1889. He was elected a Knight of the Order of St. Michael and St. George in 1888.

—John Singer Sargent, 1889





Illustration by the artist of the artist's studio, 1945



Illustration by the artist of the artist's studio, 1945



Illustration by the artist of the artist's studio, 1945



PHOTO: JIM



PHOTO: JIMMYE BROWN / GETTY IMAGES

## THE USE OF MATERIALS

The following information is provided as a guide to the materials used in the following section.

There are many ways to use the materials and they can be used in many ways. The following information is provided as a guide to the materials used in the following section. The following information is provided as a guide to the materials used in the following section. The following information is provided as a guide to the materials used in the following section.

The following information is provided as a guide to the materials used in the following section. The following information is provided as a guide to the materials used in the following section. The following information is provided as a guide to the materials used in the following section.

The following information is provided as a guide to the materials used in the following section. The following information is provided as a guide to the materials used in the following section. The following information is provided as a guide to the materials used in the following section.

The following information is provided as a guide to the materials used in the following section. The following information is provided as a guide to the materials used in the following section. The following information is provided as a guide to the materials used in the following section.

...the ... ..

...the ... ..

...the ... ..

...the ... ..

...the ... ..



...the ... ..





Illustration by J.M.W. Turner, 1844, 'Rain, Steam, and Great Central Railway Station'.

...the first thing I saw on getting out of the train was a woman in a blue dress standing at a table with a man seated at the table, holding a glass of wine. The scene was set in a room with a window looking out onto a rainy street. The woman was looking at the man, and the man was looking at the woman. The scene was very beautiful and I had never seen anything like it before. The woman was very young and the man was very old. They were both looking at each other with a look of love. The scene was very beautiful and I had never seen anything like it before.

The woman was very young and the man was very old. They were both looking at each other with a look of love. The scene was very beautiful and I had never seen anything like it before. The woman was very young and the man was very old. They were both looking at each other with a look of love. The scene was very beautiful and I had never seen anything like it before.

...the first thing I saw on getting out of the train was a woman in a blue dress standing at a table with a man seated at the table, holding a glass of wine. The scene was set in a room with a window looking out onto a rainy street.

The woman was very young and the man was very old. They were both looking at each other with a look of love. The scene was very beautiful and I had never seen anything like it before. The woman was very young and the man was very old. They were both looking at each other with a look of love. The scene was very beautiful and I had never seen anything like it before.

The woman was very young and the man was very old. They were both looking at each other with a look of love. The scene was very beautiful and I had never seen anything like it before. The woman was very young and the man was very old. They were both looking at each other with a look of love. The scene was very beautiful and I had never seen anything like it before.



Portrait of a woman in a white dress, by J.M.W. Turner, 1812



Portrait of a man in a dark suit, by J.M.W. Turner, 1812







### Illustration by [unreadable]

the woman in the foreground is looking at the man in the background. The man is sitting in an orange armchair, leaning back with his hand to his face, appearing thoughtful or bored. He is wearing a light blue sweater and orange trousers.

the woman in the foreground is looking at the man in the background. The man is sitting in an orange armchair, leaning back with his hand to his face, appearing thoughtful or bored. He is wearing a light blue sweater and orange trousers.

the woman in the foreground is looking at the man in the background. The man is sitting in an orange armchair, leaning back with his hand to his face, appearing thoughtful or bored. He is wearing a light blue sweater and orange trousers.

the woman in the foreground is looking at the man in the background. The man is sitting in an orange armchair, leaning back with his hand to his face, appearing thoughtful or bored. He is wearing a light blue sweater and orange trousers.











# EXHIBITIONS & EVENTS

## Shakespeare's *Titus Andronicus*

19th January to 12 Feb  
Theatre Royal, Bath

It's a dark, bloody, and brutal play, but *Titus Andronicus* is one of the most powerful and moving of Shakespeare's tragedies. It tells the story of a Roman general who is betrayed and then seeks revenge. The play is a masterpiece of violence and horror, and it's a testament to Shakespeare's ability to write about the darkest corners of the human mind. The production at Theatre Royal, Bath, is a tour de force, with a cast of exceptional actors and a set that is both beautiful and terrifying. It's a play that will stay with you long after the curtain has fallen.

For more information visit [www.theatreroyalbath.co.uk](http://www.theatreroyalbath.co.uk)

## Shakespeare's *Titus Andronicus*

19th January to 12 Feb  
Theatre Royal, Bath

It's a dark, bloody, and brutal play, but *Titus Andronicus* is one of the most powerful and moving of Shakespeare's tragedies. It tells the story of a Roman general who is betrayed and then seeks revenge. The play is a masterpiece of violence and horror, and it's a testament to Shakespeare's ability to write about the darkest corners of the human mind. The production at Theatre Royal, Bath, is a tour de force, with a cast of exceptional actors and a set that is both beautiful and terrifying. It's a play that will stay with you long after the curtain has fallen.

For more information visit [www.theatreroyalbath.co.uk](http://www.theatreroyalbath.co.uk)

It's a dark, bloody, and brutal play, but *Titus Andronicus* is one of the most powerful and moving of Shakespeare's tragedies. It tells the story of a Roman general who is betrayed and then seeks revenge. The play is a masterpiece of violence and horror, and it's a testament to Shakespeare's ability to write about the darkest corners of the human mind. The production at Theatre Royal, Bath, is a tour de force, with a cast of exceptional actors and a set that is both beautiful and terrifying. It's a play that will stay with you long after the curtain has fallen.

For more information visit [www.theatreroyalbath.co.uk](http://www.theatreroyalbath.co.uk)

## Shakespeare's *Titus Andronicus*

19th January to 12 Feb  
Theatre Royal, Bath

It's a dark, bloody, and brutal play, but *Titus Andronicus* is one of the most powerful and moving of Shakespeare's tragedies. It tells the story of a Roman general who is betrayed and then seeks revenge. The play is a masterpiece of violence and horror, and it's a testament to Shakespeare's ability to write about the darkest corners of the human mind. The production at Theatre Royal, Bath, is a tour de force, with a cast of exceptional actors and a set that is both beautiful and terrifying. It's a play that will stay with you long after the curtain has fallen.

For more information visit [www.theatreroyalbath.co.uk](http://www.theatreroyalbath.co.uk)

It's a dark, bloody, and brutal play, but *Titus Andronicus* is one of the most powerful and moving of Shakespeare's tragedies. It tells the story of a Roman general who is betrayed and then seeks revenge. The play is a masterpiece of violence and horror, and it's a testament to Shakespeare's ability to write about the darkest corners of the human mind. The production at Theatre Royal, Bath, is a tour de force, with a cast of exceptional actors and a set that is both beautiful and terrifying. It's a play that will stay with you long after the curtain has fallen.

For more information visit [www.theatreroyalbath.co.uk](http://www.theatreroyalbath.co.uk)

## Shakespeare's *Titus Andronicus*

19th January to 12 Feb  
Theatre Royal, Bath

It's a dark, bloody, and brutal play, but *Titus Andronicus* is one of the most powerful and moving of Shakespeare's tragedies. It tells the story of a Roman general who is betrayed and then seeks revenge. The play is a masterpiece of violence and horror, and it's a testament to Shakespeare's ability to write about the darkest corners of the human mind. The production at Theatre Royal, Bath, is a tour de force, with a cast of exceptional actors and a set that is both beautiful and terrifying. It's a play that will stay with you long after the curtain has fallen.

For more information visit [www.theatreroyalbath.co.uk](http://www.theatreroyalbath.co.uk)

It's a dark, bloody, and brutal play, but *Titus Andronicus* is one of the most powerful and moving of Shakespeare's tragedies. It tells the story of a Roman general who is betrayed and then seeks revenge. The play is a masterpiece of violence and horror, and it's a testament to Shakespeare's ability to write about the darkest corners of the human mind. The production at Theatre Royal, Bath, is a tour de force, with a cast of exceptional actors and a set that is both beautiful and terrifying. It's a play that will stay with you long after the curtain has fallen.

## Shakespeare's *Titus Andronicus*



From left to right: *Titus Andronicus* (played by [Actor Name]), *Lucius* (played by [Actor Name]), and *Alban* (played by [Actor Name]).

For more information visit [www.theatreroyalbath.co.uk](http://www.theatreroyalbath.co.uk)





THE UNTOUCHABLES  
CAST: KERRY CONRAD, JAMES HANCOCK, JAMES HANCOCK, JAMES HANCOCK



THE UNTOUCHABLES  
CAST: KERRY CONRAD, JAMES HANCOCK, JAMES HANCOCK, JAMES HANCOCK



THE UNTOUCHABLES  
CAST: KERRY CONRAD, JAMES HANCOCK, JAMES HANCOCK, JAMES HANCOCK



THE UNTOUCHABLES  
CAST: KERRY CONRAD, JAMES HANCOCK, JAMES HANCOCK, JAMES HANCOCK



THE UNTOUCHABLES  
CAST: KERRY CONRAD, JAMES HANCOCK, JAMES HANCOCK, JAMES HANCOCK



THE UNTOUCHABLES  
CAST: KERRY CONRAD, JAMES HANCOCK, JAMES HANCOCK, JAMES HANCOCK



THE UNTOUCHABLES  
CAST: KERRY CONRAD, JAMES HANCOCK, JAMES HANCOCK, JAMES HANCOCK



THE UNTOUCHABLES  
CAST: KERRY CONRAD, JAMES HANCOCK, JAMES HANCOCK, JAMES HANCOCK



THE UNTOUCHABLES  
CAST: KERRY CONRAD, JAMES HANCOCK, JAMES HANCOCK, JAMES HANCOCK

