

The Gibson Girl And Her America Best Drawings Of Charles Dana

In *Girl as Birch*, Gibson mimics the flexible (adaptable? too pliant? healthily, if secretly, resilient, then, finally, aligned) motion of a birch in strong wind, as it relates to the options seemingly available to her, growing up as a girl. The poems imitate in form the experiences they evoke. The leitmotifs of red, birches, mirrors, walls enclosing gardens, labyrinths as metaphors for constraint, recur throughout the book. Without being a manifesto, *Girl as Birch* explores female gender roles with both pliant and uprising imagery and action. Restriction and rebellion, silence and speech, appearance and artifice, passion and repression, the past and being present, buffet and embolden the speaker of these poems. The elastic and varied syntax, pace, music, and the use of rhetoric and wit express deft self-examination. The book moves from serial impressionistic poems of early childhood to discrete lyric poems of memory and experience and on to a sense of emotional, social, spiritual evolution, not resolution.

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From the wickedly funny and feminist creator and host of the "Throwing Shade" podcast, a collection of hilarious personal essays and political commentary perfect for fans of Lindy West and Roxane Gay. Since women earned the right to vote a little under one hundred years ago, our progress hasn't been the Olympic sprint toward gender equality first wave feminists hoped for, but more of a slow, elderly mall walk (with frequent stops to Cinnabon) over the four hundred million hurdles we still face. Some of these obstacles are obvious-unequal pay, underrepresentation in government, reproductive restrictions, lack of floor-length mirrors in hotel rooms. But a lot of them are harder to identify. They're the white noise of oppression that we've accepted as lady business as usual, and the patriarchy wants to keep it that way. Erin Gibson has a singular goal-to create a utopian future where women are recognized as humans. In FEMINASTY-titled after her nickname on the hit podcast "Throwing Shade"-she has written a collection of make-you-laugh-until-you-cry essays that expose the hidden rules that make life as a woman unnecessarily hard and deconstructs them in a way that's bold, provocative and hilarious. Whether it's shaming women for having their periods, allowing them into STEM fields but never treating them like they truly belong, or dictating strict rules for how they should dress in every situation, Erin breaks down the organized chaos of old fashioned sexism, intentional

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and otherwise, that systemically keeps women down.

London as Seen by Charles Dana Gibson

Gibson Girl

Her Quest for Equality, Justice, and Love

100 Years of a Family's Correspondence

Including The Weaker Sex, the Story of a Susceptible Bachelor

The Christy Girl

Neville had begun to see less and less of Valerie West. When she first returned from the country in September she had come to the studio and had given him three or four mornings on the portrait which he had begun during the previous summer. But the painting of it involved him in difficulties entirely foreign to him—difficulties born of technical timidity of the increasing and inexplicable lack of self-confidence. And deeply worried, he laid it aside, A dull, unreasoning anxiety possessed him. Those who had given him commissions to execute were commencing to importune him for results. He had never before disappointed any client. Valerie could be of very little service to him in the big mural decorations which, almost in despair, he had abruptly started. Here and there, in the imposing compositions designed for the Court House, a female figure, or group of figures, was required, but, in the main, male figures filled the preliminary cartoons—great law-givers and law-defenders of all ages and all lands, in robes and gowns of silks; in armour,

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in skins, in velvet and ermine—men wearing doublet, jack-coat, pourpoint; men in turban and caftan, men covered with mail of all kinds—armour of leather, of fibre, of lacquer, of quilted silk, of linked steel, Milanaise, iron cuirass; the emblazoned panoply of the Mongol paladins; Timour Melek's greaves of virgin gold; men of all nations and of all ages who fashioned or executed human law, from Moses to Caesar, from Mohammed to Genghis Kahn and the Golden Emperor, from Charlemagne to Napoleon, and down through those who made and upheld the laws in the Western world, beginning with Hiawatha, creator of the Iroquois Confederacy—the Great League. His studio was a confusion of silks, cut velvets, tapestries, embroideries, carpets of the East, lay figures glittering with replicas of priceless armour. Delicate fabrics trailed over chair and floor almost under foot; inlaid and gem-hilted weapons, illuminated missals, glass-cased papyri, gilded zones, filets, girdles, robes of fur, hoods, wallets, helmets, hats, lay piled up, everywhere in methodical disorder. And into and out of the studio passed male models of all statures, all ages, venerable, bearded men, men in their prime, men with the hard-hammered features and thick, sinewy necks of gladiators, men slender and pallid as dreaming scholars, youths that might have worn the gold-red elf-locks and the shoulder cloak of Venice, youth chiselled in a beauty as dark and fierce as David wore when the mailed giant went crashing earthward under the smooth round pebble from his sling. Valerie's turn in this splendid panoply was soon over. Even had she been so inclined there

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was, of course, no place for her to visit now, no place to sit and watch him among all these men. After hours, once or twice, she came in to tea—to gossip a little with the old-time ease, and barter with him epigram for jest, nonsense for inconsequence. Yet, subtly—after she had gone home—she felt the effort. Either he or she had imperceptibly changed; she knew not which was guilty; but she knew.

We had had so many office-boys before Gallagher came among us that they had begun to lose the characteristics of individuals, and became merged in a composite photograph of small boys, to whom we applied the generic title of "Here, you"; or "You, boy." We had had sleepy boys, and lazy boys, and bright, "smart" boys, who became so familiar on so short an acquaintance that we were forced to part with them to save our own self-respect. They generally graduated into district-messenger boys, and occasionally returned to us in blue coats with nickel-plated buttons, and patronized us.

Soon to be a Netflix series starring Octavia Spencer *On Her Own Ground* is the first full-scale, definitive biography of Madam C. J. Walker—the legendary African American entrepreneur and philanthropist—by her great-great-granddaughter, A'Lelia Bundles. The daughter of slaves, Madam C. J. Walker was orphaned at seven, married at fourteen and widowed at twenty. She spent the better part of the next two decades laboring as a washerwoman for \$1.50 a week. Then—with the discovery of a revolutionary hair care formula for black women—everything changed. By her death in 1919, Walker managed to

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overcome astonishing odds: building a storied beauty empire from the ground up, amassing wealth unprecedented among black women and devoting her life to philanthropy and social activism. Along the way, she formed friendships with great early-twentieth-century political figures such as W.E.B. Du Bois and Booker T. Washington. *On Her Own Ground* is not only the first comprehensive biography of one of recent history's most amazing entrepreneurs and philanthropists, it is about a woman who is truly an African American icon. Drawn from more than two decades of exhaustive research, the book is enriched by the author's exclusive access to personal letters, records and never-before-seen photographs from the family collection. *Bundles* also showcases Walker's complex relationship with her daughter, A'Lelia Walker, a celebrated hostess of the Harlem Renaissance and renowned friend to both Langston Hughes and Zora Neale Hurston. In chapters such as "Freedom Baby," "Motherless Child," "Bold Moves" and "Black Metropolis," *Bundles* traces her ancestor's improbable rise to the top of an international hair care empire that would be run by four generations of Walker women until its sale in 1985. Along the way, *On Her Own Ground* reveals surprising insights, tells fascinating stories and dispels many misconceptions.

Five Sisters

A Collection of the Published Works of Charles Dana Gibson in Two Volumes
Portrait of a Southern Belle

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Crank Sketches in Egypt

From one of the most popular illustrators this country has ever produced ? 163 copyright-free illustrations. Carefully selected from old editions, they will be welcomed with nostalgia and a keen appreciation for the superb quality of Gibson's skill with pen and ink.

The young, independent, and beautiful Gibson Girl came to define the spirit of the late 19th and early 20th centuries. Carefully selected from vintage editions, this collection features more than 100 of Gibson's finest illustrations.

Featuring 236 drawings by more than 100 artists, this survey of America's most beloved illustrators includes contributions from Edwin Austin Abbey, Maxfield Parrish, Charles Dana Gibson, and Rockwell Kent.

The Best Drawings of Charles Dana Gibson

The Langhornes of Virginia

The Gibson Letters

The Best Drawings

The Common Law

Althea Gibson: the Story of Tennis' Fleet-Of-Foot Girl

They're not quite enemies. Not really friends. More like frustrated balls of sexual tension and neither will give in. Lance Gibson drives Mariah Malarkey absolutely crazy. He uses her office like a phone booth, takes cupcakes from the corner of her desk like she baked them just for him. She didn't. Maybe she knew the

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history teacher happened to love peanut butter icing, but that was purely a coincidence. All sixteen times. Mariah has a way of getting under Lance's skin too. She calls him out on his crap, spoils him even if inadvertently, and seeing the librarian in skirts drives him wild. She won't give in. It's for the best, really, considering there's no way he could lie to a woman like that and he's not about to tell her the truth about himself. Not in a million years. These two don't hate each other. They don't really like each other. But for this to be a friends-to-lovers story, they have to start somewhere, right? Note: This can be read as a standalone novel.

Challenging monolithic images of the New Woman as white, well-educated, and politically progressive, this study focuses on important regional, ethnic, and sociopolitical differences in the use of the New Woman trope at the turn of the twentieth century. Using Charles Dana Gibson's "Gibson Girls" as a point of departure, Martha H. Patterson explores how writers such as Pauline Hopkins, Margaret Murray Washington, Sui Sin Far, Mary Johnston, Edith Wharton, Ellen Glasgow, and Willa Cather challenged and redeployed the New Woman image in light of other "new" conceptions: the "New Negro Woman," the "New Ethics," the "New South," and the "New China." As she appears in these writers' works, the New Woman both promises and threatens to effect sociopolitical change as a consumer, an instigator of evolutionary and economic development, and, for

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writers of color, an icon of successful assimilation into dominant Anglo-American culture. Examining a diverse array of cultural products, Patterson shows how the seemingly celebratory term of the New Woman becomes a trope not only of progressive reform, consumer power, transgressive femininity, modern energy, and modern cure, but also of racial and ethnic taxonomies, social Darwinist struggle, imperialist ambition, assimilationist pressures, and modern decay.

A spirited picture book biography about Althea Gibson, the first black Wimbledon, French, and U.S. Open tennis champion, from debut author Megan Reid and Coretta Scott King Honor-winning illustrator Laura Freeman. Althea Gibson was the quickest, tallest, most fearless athlete in 1940s Harlem. She couldn't sit still! When she put her mind to it, the fleet-of-foot girl reigned supreme at every sport--stickball with the boys, basketball with the girls, paddle tennis with anyone who would hit with her. But being the quickest, tallest, most fearless player in Harlem wasn't enough for Althea. She knew she could be a tennis champion. Because of segregation, black people weren't allowed to compete against white people in sports. Althea didn't care. She just wanted to play tennis against the best athletes in the world. And with skill and determination, she did just that, eventually becoming the first black person--man or woman--to win a trophy at Wimbledon. *Althea Gibson: The Story of Tennis'*

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Fleet-of-Foot Girl chronicles this trailblazing athlete's journey--and the talent, force of spirit, and energy that made it possible for her to break barriers and ascend to the top of the tennis world.

Perceptions of Women from 19 to 1918

The Peripheral

Not Worrying about Her Rights

Pen & Ink Drawing

Girl as Birch

An Exhibition

The Gibson Girl and Her America***The Best Drawings of Charles Dana Gibson*****Courier Corporation**

Crank is a standalone romance in a new small town, blue-collar series from USA Today bestselling author Adriana Locke. Join readers everywhere as they fall in love with the delicious Gibson Boys. This is one mistake Sienna Landry can't buy her way out of. As Walker Gibson looks at her, then at the damage to his precious truck (that she may or may not have accidentally inflicted), she knows she's in trouble. It's not the busted headlight and dented grill that's sunk her though. It's the downright sinful man in front of her that's the problem. The small

town mechanic is broody. Rough. Smells like engine grease and gasoline and Sienna isn't sure why that's so sexy, but it is. It so is. She's ready to peel off her panties at the drop of his wrench. He wants her too. She can feel it when he brushes against her. Experience it as he presses her against the wall of the shop. It's thinly veiled in his deep, brown eyes when he looks at her like she's everything he's ever wanted. So why won't he give in? The damage to Walker's truck is the first of many mistakes between the two of them, ending with truths that rock Sienna's world. Nothing can fix her broken heart except the love of a man that won't, maybe even can't, love her back.

2 dolls and 24 costumes re-create the turn-of-the-century charm of the Gibson Girl. For doll collectors and fashion historians.

A Guide to Modern Cocktailing

The Gibson Book

Gallegher and Other Stories

Paper Dolls in Full Color

Treasury of American Pen & Ink Illustration 1881-1938

On Her Own Ground

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50 No-Sketch Projects That Bring the Ocean to Life Dana Fox, author of *Watercolor with Me: In the Forest* and founder of Wonder Forest, provides fifty new marine-themed projects in this beginner-friendly watercolor guide. Known for her whimsical art style and straightforward instruction, Dana leads you through three major watercolor techniques: wet-on-wet, wet-on-dry, and ink-and-wash. Best of all, there's no sketching required, so you can focus on each painting method. Bring adorable sea creatures like octopuses and otters to life on high-quality art paper. Start simple with shading in a monochromatic orca, experiment with adding depth to color with a bright bobbing seahorse and practice stylizing your subject in a charming lighthouse scene. With inspired art and step-by-step instruction, it's easy to pick up a paintbrush, break out your palette, and create something beautiful.

The astonishing untold story of a woman who tried to stop the rise of Fascism and change the course of history At 11 a.m. on Wednesday, April 7, 1926, a woman stepped out of the crowd on Rome's Campidoglio Square. Less than a foot in front of her stood Benito Mussolini. As he raised his arm to give the Fascist salute, the woman raised hers and shot him at point-blank range. Mussolini escaped virtually unscathed, cheered on by practically the whole world. Violet Gibson, who expected to be thanked for her action, was arrested, labeled a "crazy Irish spinster" and a "half-mad mystic"—and promptly forgotten. Now, in an elegant work of

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reconstruction, Frances Stonor Saunders retrieves this remarkable figure from the lost historical record. She examines Gibson's aristocratic childhood in the Dublin elite, with its debutante balls and presentations at court; her engagement with the critical ideas of the era—pacifism, mysticism, and socialism; her completely overlooked role in the unfolding drama of Fascism and the cult of Mussolini; and her response to a new and dangerous age when anything seemed possible but everything was at stake. In a grand tragic narrative, full of suspense and mystery, conspiracy and backroom diplomacy, Stonor Saunders vividly resurrects the life and times of a woman who sought to forestall catastrophe, whatever the cost.

An inspiring sourcebook, this guide helps artists discover a wide variety of subjects and ideas. More than 140 of the author's drawings illustrate nostalgic scenes, old engravings, atmospheric effects, photographs, and landscapes.

Building a New Mythology

Just Like Josh Gibson

Women and Other Monsters

American Women of Style

Craft

The Complicated Woman's Guide to Surviving the Patriarchy Without Drinking Herself to Death

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A young girl's grandmother tells her of her love for baseball and the day they let her play in the game even though she was a girl.

A fresh cultural analysis of female monsters from Greek mythology, and an invitation for all women to reclaim these stories as inspiration for a more wild, more “monstrous” version of feminism The folklore that has shaped our dominant culture teems with frightening female creatures. In our language, in our stories (many written by men), we underline the idea that women who step out of bounds—who are angry or greedy or ambitious, who are overtly sexual or not sexy enough—aren’t just outside the norm. They’re unnatural. Monstrous. But maybe, the traits we’ve been told make us dangerous and undesirable are actually our greatest strengths. Through fresh analysis of 11 female monsters, including Medusa, the Harpies, the Furies, and the Sphinx, Jess Zimmerman takes us on an illuminating feminist journey through mythology. She guides women (and others) to reexamine their relationships with traits like hunger, anger, ugliness, and ambition, teaching readers to embrace a new image of the female hero: one that looks a lot like a monster, with the agency and power to match. Often, women try to avoid the feeling of monstrousness, of being grotesquely alien, by tamping down those qualities that we’re told fall outside the bounds of natural femininity. But monsters also get to do what other female characters—damsels, love interests, and even most heroines—do not. Monsters get to be complete, unrestrained, and larger than life. Today, women are becoming increasingly aware of the ways rules and socially constructed expectations have diminished us. After seeing where

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compliance gets us—harassed, shut out, and ruled by predators—women have never been more ready to become repellent, fearsome, and ravenous.

'A handbook of classic cocktails essential to every host's repertoire' Vogue 'Simple to navigate and fun to read, it's the only book I reach for on a Friday evening. The weekend starts here.' Felicity Cloake 'I truly love this book. No one writes about drinks like Richard Godwin - I enjoy his prose as much as anything in the glass.' Marina Hyde Want to master the art of mixology from home? Of all the skills you might acquire in life, learning how to make exquisite cocktails is the least likely to be a waste of your time. In this classic guide to cocktailing, writer, columnist and founder of 'The Spirits' newsletter - "a book club but for cocktails" - Richard Godwin offers over 200 delicious, inventive and accessible recipes. Beautifully written, laugh-out-loud funny and full of practical good sense as well as fascinating historical snippets, this little book contains everything that an amateur needs to up their cocktailing game - and increase the sum of human happiness. Praise for The Spirits 'The Spirits is debonair, indispensable and easy enough to use after a few' Damian Barr 'Richard Godwin is such a smart, funny and intoxicating drinks writer. And The Spirits - accessible, authoritative and crisply written - is the perfect companion for cocktail-curious drinkers looking to seriously up their game.' Jimi Famurewa 'Richard is a charming and fantastically engaging guide, and this marvellous book captures all that great and glamorous about drinking well-made drinks.' Sathnam Sanghera 'Full of interesting stories... witty, thoroughly researched.' Guardian 'This is the ultimate in cocktail books' Waitrose Weekend

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'The best place to turn if you want to make drinks' Independent 'The ultimate guide to drinks-making for beginners. And the ultimate guide to making friends and influencing people.' BuzzFeed 'Offers a wealth of modern and classic recipes' Evening Standard 'Inspirational' Stephen Bayley, Spectator 'Intelligent, humorous, crammed full of recipes' Rebecca Dunphy, Sainsbury's Magazine 'If you're going to buy one cocktail book, you can't go far wrong with this one' BBC Good Food
The Human Figure

The American New Woman Revisited

Reimagining the American New Woman, 1895-1915

The Gibson Girl's Role as New Woman in Turn-of-the-century United States

Lessons from the Gibson Girl

A Reader, 1894-1930

In North America between 1894 and 1930, the rise of the “New Woman” sparked controversy on both sides of the Atlantic and around the world. As she demanded a public voice as well as private fulfillment through work, education, and politics, American journalists debated and defined her. Who was she and where did she come from? Was she to be celebrated as the agent of progress or reviled as a traitor to the traditional family? Over time, the dominant version of the American New Woman became typified as white, educated, and middle class: the suffragist, progressive

reformer, and bloomer-wearing bicyclist. By the 1920s, the jazz-dancing flapper epitomized her. Yet she also had many other faces. Bringing together a diverse range of essays from the periodical press of the late nineteenth and early twentieth centuries, Martha H. Patterson shows how the New Woman differed according to region, class, politics, race, ethnicity, and historical circumstance. In addition to the New Woman's prevailing incarnations, she appears here as a gun-wielding heroine, imperialist symbol, assimilationist icon, entrepreneur, socialist, anarchist, thief, vamp, and eugenicist. Together, these readings redefine our understanding of the New Woman and her cultural impact. The New York Times bestselling author of Neuromancer and Agency presents a fast-paced sci-fi thriller that takes a terrifying look into the future... Flynn Fisher lives down a country road, in a rural America where jobs are scarce, unless you count illegal drug manufacture, which she's trying to avoid. Her brother Burton lives on money from the Veterans Administration, for neurological damage suffered in the Marines' elite Haptic Recon unit. Flynn earns what she can by assembling product at the local 3D printshop. She made more as a combat scout in an online game,

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playing for a rich man, but she's had to let the shooter games go. Wilf Netherton lives in London, seventy-some years later, on the far side of decades of slow-motion apocalypse. Things are pretty good now, for the haves, and there aren't many have-nots left. Wilf, a high-powered publicist and celebrity-minder, fancies himself a romantic misfit, in a society where reaching into the past is just another hobby. Burton's been moonlighting online, secretly working security in some game prototype, a virtual world that looks vaguely like London, but a lot weirder. He's got Flynne taking over shifts, promised her the game's not a shooter. Still, the crime she witnesses there is plenty bad. Flynne and Wilf are about to meet one another. Her world will be altered utterly, irrevocably, and Wilf's, for all its decadence and power, will learn that some of these third-world types from the past can be badass.

From prim parlor maids to fashionably dressed ladies, Charles Dana Gibson captured the spirit of the American woman in his charming, turn-of-the-century illustrations. This collection includes nearly 200 of his finest, design-ready works.

A Musical Comedy

Poems

***The Gibson Girl and Her America
Gibson Girl Illustrations
Watercolor with Me in the Ocean
A Biography***

The author of the bestseller *White Mischief* tells the story of the beautiful Langhorne sisters, who lived at the Pinnacle of high and powerful society from the end of the Civil War through the Second World War. Making their way across two continents, they left in their wakes rich husbands, fame, adoration, and scandal. Lizzie, Irene, Nancy, Phyllis, and Nora were born in Virginia to a family impoverished by the Civil War. Their father remade his fortune by collaborating with the Yankees and building rail-roads; the sisters became southern belles and northern debutantes. James Fox draws on unpublished correspondence between the sisters and their husbands, lovers, children, and the powerful and glamorous of their day to construct a plural topography with the scope of a grand novel and the pace of a historical thriller. At its center is the most famous sister, Nancy, who married Waldorf Astor, one of the richest men in the world. Heroic, hilarious, magnetically charming, and a bully, Lady Astor became Britain's first female MP, championing women's rights and the poor. The beautiful Irene married Charles Dana Gibson and was the

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model for the Gibson Girl. The author's grandmother, Phyllis, married a famous economist, one of the architects of modern Europe. Fox has written an absorbing and spirited, intimate and sweeping account of extraordinary women at the highest reaches of society, their adventures set against the background of a tumultuous century. Examines the symbols that defined perceptions of women from the turn of the century through the end of World War I and how they changed women's role in society.

Reprint of Charles Dana Gibson's iconic drawings features numerous comic situations involving his celebrated Gibson Girl, an idealized vision of young American womanhood at the turn of the 20th century.

The Gibson Girl

A Story of Extraordinary Women & Gibson's "Banner" Guitars of WWII

The Woman Who Shot Mussolini

Gibson Girls and Suffragists

The Spirits

The Life and Times of Madam C.J. Walker

As a young wife, Mary Virginia Gibson (née Rice) was forced to leave her beloved Virginia after her husband deserted the Confederate Army and fled to Illinois, leaving his pregnant wife and young daughter. After giving birth to their second child,

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Mary Virginia followed him to Illinois in 1864, and then on to rural Moniteau County, Missouri. Refined and well-educated, Mary Virginia had few practical skills and found little companionship among her neighbors. She found solace in her 42-year correspondence with Annie Rector, her first cousin and lifelong confidant, who kept her letters and her secrets. After the death of Annie, the correspondence continued with letters to her children and after Mary Virginia's death, with the letters of her children to each other. Mary Virginia read extensively and throughout the letters, she referenced many local and national current events, shared her views on raising children, freely expressed her political opinions, conveyed her passion for equal rights for women, and generously dispensed advice to her adult children. Her letters were forthright, irreverent, witty, sometimes heart-wrenching, and always interesting. They reflect Missouri life, set against the backdrop of some of the greatest events of the late 19th and early 20th centuries. Having been privately tutored as a girl in Virginia, the education of Mary Virginia's eight children was an enormous priority for her. She made significant sacrifices so that all eight of her children

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were able to attain post-high school graduate educations, an exceptional achievement in the late 19th century. Her children chose widely varying career paths, many of which led to extensive travels and far-flung adventures. Around the turn of the century, one of her sons started a coffee plantation on the big island of Hawaii, while another one spent three years traveling by ship through the South Pacific. Mary Virginia had a son and a daughter that both panned for gold in the Nome Gold Rush of Alaska in 1901, and they were both later shipwrecked in Alaska, in separate incidents, ten years apart. All the while, Mary Virginia tried unsuccessfully to convince her children to move back to Missouri and settle down. The letters of this remarkable family finally end in 1958 when the last two remaining siblings became too feeble to correspond.

After finding a 1940s photograph of a group of women in front of the Gibson Guitar Factory in Kalamazoo, Michigan, author John Thomas discovers that they built guitars for the company during World War II, a fact denied by the company for years. After locating some of these women, he interviews them to preserve their stories for posterity, interweaving his narrative with

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examples of "Banner" guitars and the people who played them. In the process the reader learns about the times and conditions during the war years, and learns the details of these highly-valued guitars.

Kalamazoo Gals

Eighty Drawings

The Catch of the Season

Beyond the Gibson Girl

A Collection of the Published Works of Charles Dana Gibson ...

Feminasty