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what was (at least in his own head) still a family business. This behind-the-scenes look at the drama of having a sky-rocketing career as a young teen in an esteemed acting family will offer both her childhood impressions of the wild and glamorous world she was swept into, and the wisdom and broader knowledge that time has given her. Hayley will delve intimately into her relationship with Walt Disney, as well as the emotional challenges of being bound to a wholesome, youthful public image as she grew into her later teen years, and how that impacted her and her choices—including marrying a producer over 30 years her senior when she was 20! With her regrets, her joys, her difficulties, and her triumphs, this is a compelling read for any fan of classic Disney films and an inside look at piece of real Hollywood history.

The Cultural Work of Photography in Canada - Carol Payne - 2011-08-31
Reflecting the rich interdisciplinarity of contemporary photography studies, The Cultural Work of Photography in Canada is essential reading for anyone interested in Canadian visual culture.~Pub. desc.

Artist as Reporter - Jason E. Hill - 2018-01-09
Active from 1940 to 1948, PM was a progressive New York City daily tabloid newspaper committed to the politics of labor, social justice, and antifascism—and it prioritized the intelligent and critical deployment of pictures and their perception as paramount in these campaigns. With PM as its main focus, Artist as Reporter offers a substantial intervention in the literature on American journalism, photography, and modern art. The book considers the journalistic contributions to PM of such signal American modernists as the curator Holger Cahill, the abstract painter Ad Reinhardt, the photographers Weegee and Lisette Model, and the filmmaker, photographer, and editor Ralph Steiner. Each of its five chapters explores one dimension of the tabloid's complex journalistic activation of modernism's potential, showing how PM inserted into daily print journalism the most innovative critical thinking in the fields of painting, illustration, cartooning, and the lens-based arts. Artist as Reporter promises to revise our own understanding of midcentury American modernism and the nature of its relationship to the wider media and public culture.

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The stolen snapshot is a staple of the modern tabloid press, as ubiquitous as it is notorious. The first in-depth history of British tabloid photojournalism, this book explores the origin of the unauthorised celebrity photograph in the early 20th century, tracing its rise in the 1900s through to the first legal trial concerning the right to privacy from photographers shortly after the Second World War. Packed with case studies from the glamorous to the infamous, the book argues that the candid snap was a tabloid innovation that drew its power from Britain’s unique class tensions. Used by papers such as the Daily Mirror and Daily Sketch as a vehicle of mass communication, this new form of image played an important and often overlooked role in constructing the idea of the press photographer as a documentary eyewitness. From Edward VIII and Wallis Simpson to aristocratic debutantes Lady Diana Cooper and Margaret Whigham, the rage of the social elite at being pictured so intimately without permission was matched only by the fascination of working class readers, while the relationship of the British press to social, economic and political power was changed forever. Initially pioneered in the metropole, tabloid-style photojournalism soon penetrated the journalistic culture of most of the globe. This in-depth account of its social and cultural history is an invaluable source of new research for historians of photography, journalism, visual culture, media and celebrity studies.

**Public Images** - Ryan Linko - 2020-08-12

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**Getting the Picture** - Jason E. Hill - 2020-09-09

Powerful and often controversial, news pictures promise to make the world at once immediate and knowable. Yet while many great writers and thinkers have evaluated photographs of atrocity and crisis, few have sought to set these images in a broader context by defining the rich and diverse history of news pictures in their many forms. For the first time, this volume defines what counts as a news picture, how pictures are selected and distributed, and how we read and value them. Presenting the best new thinking on this fascinating topic, this book considers the news picture over time, from the dawn of the illustrated press in the nineteenth century, through photojournalism’s heyday and the rise of broadcast news and newsmakers in the twentieth century and into today’s digital platforms. It examines the many kinds of images: sport, fashion, society, celebrity, war, catastrophe and exoticism; and many mediums, including photography, painting, wood engraving, film and video. Packed with the best research and full colour-illustrations throughout, this book will appeal to students and readers interested in how news and history are key sources of our rich visual culture.

**Eyes on Labor** - Carol Quirke - 2012-08-30

Eyes on Labor narrates an essential chapter in American cultural history, offering a fascinating broad-stroke history of the relationship of photography to the complex and troubled history of 20th-century labor and unionization movements.

**Below These Mountains** - Lyall Ford - 2001

Biographical account of the Mills family beginning in the English Midlands, and tracing their immigration to the small mining township of Mount Britton in Queensland in 1865. Their son John Henry became an accomplished pioneer photographer. Author, who is grandson of Henry, describes life on a goldfield and explores themes of mateship, courage in adversity, faith in God and love of family. Includes photos, family trees, measurement conversion chart, bibliography and index. Author is an accomplished historical researcher having written other family histories.

**John Mills and British Cinema** - Gill Plain - 2006-03-23

Although his film career extended from the early days of sound to the British New Wave and beyond, Sir John Mills is nonetheless remembered as the archetypal hero of the Second World War. Regarded as an English ‘everyman’, his performances crossed the class divide and, in his easy transition from below decks to above, he came to represent a newly democratic masculine ideal. But what was this exemplary masculinity and what became of it in the aftermath of war? John Mills and British Cinema asks how was it possible for an actor to embody national identity and, by exploring the cultural contexts in which Mills and the nation became synonymous, the book offers a new perspective on 40 years of cinema and social change. Through detailed analysis of a wide range of classic British films, John Mills and British Cinema exposes the shifting constructions of ‘national’ masculinity, arguing that the screen persona of the actor is a fundamental, and often overlooked, dimension of British cinema.

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**Catalogue of the Public Archives Library** - Public Archives of Canada. Library - 1979
The works of the late Victorian painter Lawrence Alma-Tadema have recently enjoyed a revived interest. This second volume in the Getty Museum Studies on Art focuses on Spring, one of Alma Tadema’s most renowned paintings. The book is lavishly illustrated and includes many details of the painting. The author traces the history of the painting and provides an analysis of its sources, composition, and symbolism.

**Image Ethics in the Digital Age** - Larry P. Gross - 2003

*Image Ethics in the Digital Age* brings together leading experts in the fields of journalism, media studies, & law to address the challenges presented by new technology & assess the implications for personal & societal values & behavior.

**Picturing the Past** - Bonnie Brennen - 1999

Explores the relations between photo-journalism and history, investigating how photographs shape both, what we remember and how we remember. This book provides insight into how photographs, generate a sense of national community, and reinforce prevailing social, cultural, and political values.

**Gladstone** - Roy Jenkins - 2011-07-06

From the New York Times bestselling author of Churchill, a towering historical biography, available for the first time in paperback. William Gladstone was, with Tennyson, Newman, Dickens, Carlyle, and Darwin, one of the stars of nineteenth-century British life. He spent sixty-three of his eighty-nine years in the House of Commons and was prime minister four times, a unique accomplishment. From his critical role in the formation of the Liberal Party to his preoccupation with the cause of Irish Home Rule, he was a commanding politician and statesman nonpareil. But Gladstone the man was much more: a classical scholar, a wide-ranging author, a vociferous participant in all the great theological debates of the day, a voracious reader, and an avid walker who chopped down trees for recreation. He was also a man obsessed with the idea of his own sinfulness, prone to self-flagellation and persistent in the practice of accosting prostitutes on the street and attempting to persuade them of the errors of their ways. This full and deep portrait of a complicated man offers a sweeping picture of a tumultuous century in British history, and is also a brilliant example of the biographer’s art.

**Flash!** - Kate Flint - 2017-11-28

Flash! presents a fascinating cultural history of flash photography, from its mid-nineteenth century beginnings to the present day. All photography requires light, but the light of flash photography is quite distinctive: artificial, sudden, shocking, intrusive, and extraordinarily bright. Associated with revelation and wonder, it has been linked to the sublime since antiquity. Yet it has also been reviled: it is inseparable from anxieties about intrusion and violence, it creates a visual disturbance, and its effects are often harsh and create exaggerated contrasts. Flash! explores flash’s power to reveal shocking social conditions, its impact on the representation of race, its illumination of what would otherwise remain hidden in darkness, and its capacity to put on display the most mundane corners of everyday life. It looks at flash’s distinct aesthetics, examines how paparazzi chase celebrities, how flash is intimately linked to crime, how flash has been used to light up - and interrupt - countless family gatherings, how flash can ‘stop time’ allowing one to photograph rapidly moving objects or freeze in a strobe, and it considers the biggest flash of all, the atomic bomb. Examining the work of professionals and amateurs, news hounds and art photographers, photographers of crime and of wildlife, the volume builds a picture of flash’s place in popular culture, and its role in literature and film. Generously illustrated throughout, Flash! brings out the central role of this medium to the history of photography and challenges some commonly held ideas about the nature of photography itself.

**Victorian Landscape Watercolors** - Scott Wilcox - 1992

English land- and watercolor painting, a perfect marriage of genre and medium, entered a lively period of experimentation in style and content during the second half of the nineteenth century, with rich and diverse results. Through all the changes of style and technique and all the debates over the appropriate use of the medium, it was watercolor’s ability to convey the timeless truth and reality of the natural world that mattered to artists, critics, and audiences. British watercolors of the Victorian period continued to observe an essential humility before nature; they remain fresh and compellingly immediate because they derived in the first place from the artists’ heartfelt communion with the elements of nature. Victorian Landscape Watercolors begins with a consideration of the continuing influence of the great generation who earlier in the century, during the extraordinary parallel rise of watercolor and landscape painting, had established the landscape watercolor as a major British contribution to the arts. The second chapter examines the role of the landscape watercolor in the aesthetic thought of John Ruskin, whose critical voice played a dominant role in shaping that art. The third chapter looks at the place of landscape within the watercolor societies and its development as it appeared in their annual exhibitions. The final chapter deals with the tug of new and old, foreign and native in the later Victorian
As most of them were liturgical, her contribution limited for the modern reader the medieval religious ceremonies reproduced in full color and accompanied by individual commentaries. Among the 76 artists represented are David Cox, Sr. and Jr., Walter Crane, William Holman Hunt, Edward Lear, Samuel Palmer, James Mallord William Turner, James McNeill Whistler, and Ruskin himself, along with dozens of lesser-known masters of the medium. Victorian Landscape Watercolors is published in conjunction with the first exhibition to survey the period of this particularly British contribution to the arts; the exhibition, organized by the Yale Center for British Art in New Haven, Connecticut, will also be seen at the Cleveland Museum of Art and in Birmingham, England.

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**Catalog of Copyright Entries, New Series** - Library of Congress. Copyright Office - 1947
Includes Part 1, Books, Group 1 (1946)

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**Pre-Raphaelites Re-viewed** - Marcia R. Pointon - 1989

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**The Strand Magazine** - Sir George Newnes - 1902

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**Painting and Illumination in Early Renaissance Florence, 1300-1450** - Laurence B. Kanter - 1994

- By way of introduction to the objects themselves are three essays. The first, by Laurence B. Kanter, presents an overview of Florentine illumination between 1300 and 1450 and thumbnail sketches of the artists featured in this volume. The second essay, by Barbara Drake Boehm, focuses on the types of books illuminators helped to create. As most of them were liturgical, her contribution limited for the modern reader the medieval religious ceremonies in which the manuscripts were utilized. Carl Brandon Strehlke here publishes important new material about Fra Angelico's early years and patrons - the result of the author's recent archival research in Florence.

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**Popular Photography - ND** - 1949-06

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**Catalog of Copyright Entries, Third Series** - Library of Congress. Copyright Office - 1946

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**Remembering to Forget** - Barbie Zelizer - 2000-05

Acknowledgments: Collective Memories, Images, and the Atrocity of War II: Before the Liberation: Journalism, Photography, and the Early Coverage of Atrocity III: Covering Atrocity in Word IV: Covering Atrocity in Image V: Forgetting to Remember: Photography as Ground of Early Atrocity Memories VI: Remembering to Remember: Photography as Figure of Contemporary Atrocity MemoriervII: Remembering to Forget: Contemporary Scrapbooks of Atrocity Notes Selected Bibliography Index Copyright © Libri GmbH. All rights reserved.

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**Troubled Epic** - Michael Tanner - 2012-05-22

Ryan's Daughter, winner of two Oscars, was a very successful film that lured Michael Tanner to the Dingle Peninsula. He researched this story by focusing on identifying locations and interviewing local people involved in the film's shoot. The result is an unvarnished account of the troubled shooting of the film, both on and off camera, and how its stars - Robert Mitchum, Sarah Miles, Trevor Howard, Christopher Jones and John Mills - coped with a year on Ireland's west coast in 1969. The story is largely told in the words of local people who were drivers, extras, prop men, landladies, actors or mere observers. Also included is a gazetteer to the locations used on the Dingle Peninsula and elsewhere in Kerry to enable fans to follow in Rosy Ryan's footsteps. With pictures and archive material, much never published before, this is the behind-the-scenes story of a film which changed the Dingle Peninsula overnight, saw more antics than usual by stars off and on set, and resulted in David Lean making no film for 14 years.

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Building Their Own Waldos - Robert D. Habich - 2011-03-15

By the end of the nineteenth century, Ralph Waldo Emerson was well on his way to becoming the “Wisest American” and the “Sage of Concord,” a literary celebrity and a national icon. With that fame came what Robert Habich describes as a blandly sanctified version of Emerson held widely by the reading public. Building Their Own Waldos sets out to understand the dilemma faced by Emerson’s early biographers: how to represent a figure whose subversive individualism had been eclipsed by his celebrity, making him less a representative of his age than a caricature of it. Drawing on never-before-published letters, diaries, drafts, business records, and private documents, Habich explores the making of a cultural hero through the stories of Emerson’s first biographers—George Willis Cooke, a minister most recently from Indianapolis who considered himself a disciple; the English reformer and newspaper mogul Alexander Ireland, a friend for half a century; Monroe D. Conway, a Southern abolitionist then residing in London, who called Emerson his “spiritual father and intellectual teacher”; the poet and medical professor Oliver Wendell Holmes, with Emerson a member of Boston’s gathering of literary elite, the Saturday Club; James Elliot Cabot, the family’s authorized biographer, an architect and amateur philosopher with unlimited access to Emerson’s unpublished papers; and Emerson’s son Edward, a physician and painter whose father had passed over him as literary executor in favor of Cabot. Just as their biographies reveal a complex, socially engaged Emerson, so too do the biographers’ own stories illustrate the real-world perils, challenges, and motives of life-writing in the late nineteenth century, when biographers were routinely vilified as ghoulish and disreputable and biography as a genre underwent a profound redefinition. Building Their Own Waldos is at once a revealing look at Emerson’s constructed reputation, a case study in the rewards and dangers of Victorian life-writing, and the story of six authors struggling amidst personal misfortunes and shifting expectations to capture the elusive character of America’s “representative man,” as they knew him and as they needed him to be.

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1919, The Year of Racial Violence - David F. Krugler - 2014-12-08

1919, The Year of Racial Violence recounts African Americans’ brave stand against a cascade of mob attacks in the United States after World War I. The emerging New Negro identity, which prized unflinching resistance to second-class citizenship, further inspired veterans and their fellow black citizens. In city after city - Washington, DC; Chicago; Charleston; and elsewhere - black men and women took up arms to repel mobs that used lynching, assaults, and other forms of violence to protect white supremacy; yet, authorities blamed blacks for the violence, leading to mass arrests and misleading news coverage. Refusing to yield, African Americans sought accuracy and fairness in the courts of public opinion and the law. This is the first account of this three-front fight - in the streets, in the press, and in the courts - against mob violence during one of the worst years of racial conflict in US history.

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Imagined Battles - Peter Paret - 1997

For thousands of years, art has interpreted the experience of war its methods, human costs, and moral ambiguities and has offered historians a wealth of testimony that is only beginning to be systematically explored. In this wide-ranging study, Peter Paret discusses forty-seven paintings and prints as complex documents of war in Europe and as examples of the artist’s use of war as a metaphor for the human condition. The images include works by such major artists as Uccello, Géricault, and Degas as well as academic history paintings and popular prints. By setting each in its historical environment and analyzing it from the perspective of the wars of its time, illuminates the place of war in Western consciousness and expands our understanding of works that are too often approached with little concern for the reality they depict or symbolically transform. Perhaps the most significant of the themes he traces over five centuries is the gradual change from the prince or general to the common soldier and civilian victim as central figures in the interpretation of war in art.

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Tracing Your Ancestors Through Family Photographs - Jayne Shrimpton - 2014-01-09

Jayne Shrimpton’s complete guide to dating, analysing and understanding family photographs is essential reading and reference for anyone undertaking genealogical and local history research. Using over 150 old photographs as examples, she shows how such images can give a direct insight into the past and into the lives of the individuals who are portrayed in them. ??Almost every family and local historian works with photographs, but often the fascinating historical and personal information that can be gained from them is not fully understood. They are one of the most vivid and memorable ways into the past.??This concise but comprehensive guide describes the various types of photograph and explains how they can be dated. It analyses what the clothes and style of dress can tell us.
Christianity in China - Xiaoxin Wu - 2015-07-17
Now revised and updated to incorporate numerous new materials, this is the major source for researching American Christian activity in China, especially that of missions and missionaries. It provides a thorough introduction and guide to primary and secondary sources on Christian enterprises and individuals in China that are preserved in hundreds of libraries, archives, historical societies, headquarters of religious orders, and other repositories in the United States. It includes data from the beginnings of Christianity in China in the early eight century through 1952, when American missionary activity in China virtually ceased. For this new edition, the institutional base has shifted from the Princeton Theological Seminary (Protestant) to the Ricci Institute for Chinese-Western Cultural Relations at the University of San Francisco (Jesuit), reflecting the ecumenical nature of this monumental undertaking.

Building the Modern Church - Dr Robert Proctor - 2014-05-28
Fifty years after the Second Vatican Council, architectural historian Robert Proctor examines the transformations in British Roman Catholic church architecture that took place in the two decades surrounding this crucial event. Inspired by new thinking in theology and changing practices of worship, and by a growing acceptance of modern art and architecture, architects designed radical new forms of church building in a campaign of new buildings for new urban contexts. A focussed study of mid-twentieth century church architecture, Building the Modern Church considers how architects and clergy constructed the image and reality of the Church as an institution through its buildings. The author examines changing conceptions of tradition and modernity, and the development of a modern church architecture that drew from the ideas of the liturgical movement. The role of Catholic clergy as patrons of modern architecture and art and the changing attitudes of the Church and its architects to modernity are examined, explaining how different strands of post-war architecture were adopted in the field of ecclesiastical buildings. The church building's social role in defining communities through rituals and symbols is also considered, together with the relationships between churches and modernist urban planning in new towns and suburbs. Case studies analysed in detail include significant buildings and architects that have remained little known until now. Based on meticulous historical research in primary sources, theoretically informed, fully referenced, and thoroughly illustrated, this book will be of interest to anyone concerned with the church architecture, art and theology of this period.

Mémoire de Samuel John Mills - Gardiner Spring - 2016-05-17
This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you
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Photography, Early Cinema and Colonial Modernity - Robert Dixon - 2012-01

Photography, Early Cinema and Colonial Modernity is not a biography of Frank Hurley the man; it is instead an examination of the social life of the many marvellous and meaningful things he made as a professional photographer and film maker. The focus of this volume surrounds the media events that encompassed these various creations — what Hurley called his ‘synchronized lecture entertainments’. These media events were at once national and international; they involved Hurley in an entire culture industry that was constantly in movement along global lines of travel and communication. This raises complex questions both about the authorship of Hurley’s photographic and filmic texts — which were often produced and presented by other people — and about their ontology, as they were often in a state of reassemblage in response to changing market opportunities. This unique study re-imagines, from inside the quiet and stillness of the archive, the prior social life enjoyed by Hurley’s creations amidst the complicated topography of the early twentieth century’s rapidly internationalizing mass-media landscape. As a way to conceive of that space, and of the social life of the people and things within it, this study uses the concept of ‘colonial modernity’.

Catalog of Copyright Entries - Library of Congress. Copyright Office - 1946

British Film Noir Guide - Michael F. Keaney - 2015-05-20

This work presents 369 British films produced between 1937 and 1964 that embody many of the same filmic qualities as those “black films” made in the United States during the classic film noir era. This reference work makes a case for the inclusion of the British films in the film noir canon, which is still considered by some to be an exclusively American inventory. In the book’s main section, the following information is presented for each film: a director, cinematographer, screenwriter, and main performers; and a plot synopsis with author commentary. Appendices categorize films by rating, release date, director and cinematographer and also provide a noir and non-noir breakdown of the 47 films presented on the Edgar Wallace Mystery Theatre, a 1960s British television series that was also shown in the United States.

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