A collection of portraits of twelve-year-old girls from around the United States

A gorgeous publication that reveals the historical importance of first ladies through portraiture. Each first lady has brought her own priorities and flair to the position that has never been officially defined. They have served as hostesses, trendsetters, activists, and political players. First Ladies of the United States features 84 portraits of the nation's first ladies, as varied in style and representation as the individual women they depict. From watercolors and oil paintings to engravings and photographs, this book celebrates the legacy of first ladies throughout history. First ladies are some of the most scrutinized public figures in the country, praised or criticized on everything from their fashion to their level of political involvement. There's no better way to explore their visibility and lasting impact than with First Ladies of the United States, which places remarkable portraits alongside an insightful essay and lively entries that illuminate the history of the women who have shaped the White House.


#1 NEW YORK TIMES BESTSELLER • A vibrant collection of oil paintings and stories by President George W. Bush honoring the sacrifice and courage of America's military veterans. With Forewords by former First Lady Laura Bush and General Peter Pace, 16th Chairman of the Joint Chiefs of Staff. Growing out of President Bush's own outreach and the ongoing work of the George W. Bush Institute's Military Service Initiative, Portraits of Courage brings together sixty-six full-color portraits and a four-panel mural painted by President Bush of members of the United States military who have served our nation with honor since 9/11— and whom he has come to know personally. Our men and women in uniform have faced down enemies, liberated millions, and in doing so showed the true compassion of our nation. Often, they return home with injuries— both visible and invisible— that intensify the challenges of transitioning into civilian life. In addition to these burdens, research shows a civilian-military divide. Seventy-one percent of Americans say they have little understanding of the issues facing veterans, and veterans agree: eighty-four percent say that the public has "little awareness" of the issues facing them and their families. Each painting in this meticulously produced hardcover volume is accompanied by the inspiring story of the veteran depicted, written by the President. Readers can see the faces of those who answered the nation's call and learn from their bravery on the battlefield, their journeys to recovery, and the continued leadership and contributions they are making as civilians. It is President Bush's desire that these stories of courage and resilience will honor our men and women in uniform, highlight their family and caregivers who bear the burden of their sacrifice, and help Americans understand how we can support our veterans and empower them to succeed. President Bush will donate his net author proceeds from PORTRAITS OF COURAGE to the George W. Bush Presidential Center, a non-profit organization whose Military Service Initiative works to ensure that post-9/11 veterans and their families make successful transitions to civilian life with a focus on gaining meaningful employment and overcoming the invisible wounds of war.

Portraits of American Girlhood is a 250-page unit study guide for home-school and classroom teachers. The book includes literature-based, cross-curricular activities based on popular historical fiction for girls. Strong emphasis on language arts and writing skills. Intended for use with students in grades 2-5.

Features portraits of female ranchers and cowgirls who live in the American West, and anecdotes about their daily lives and thoughts about the disappearance of their lifestyle.

Brief biographies of seven women whose philosophies and actions have had great impact on American society. Included are Sarah Moore Grimke, Harriet Tubman, Elizabeth Cady Stanton, Mother Jones, Charlotte Perkins Gilman, Anna Louise Strong, and Dorothy Day

Historian Judith Nies highlights the lives of nine women who worked effectively to give women equal rights and access to public life in the U.S., and she writes of women whose environmental activism has been crucial in the ongoing effort to preserve biological diversity on our earth.

A bibliography of over 1,000 sources for over 600 female photographers from the late 19th century to the present.
Most people may think of ranchers and cowboys as men. But although they are under-chronicled, ranch women work from dark to dark, keeping step with hired hands, brothers, fathers and husbands. They blaze trails through unforgiving scrub. They cook supper and feed bulls. At any given time, they wear the hats and the gloves of geologist, veterinarian, lawyer and mechanic. They are fierce and feminine and powerful. Photojournalist and writer Alyssa Banta spent over a year following more than a dozen Texas women through their grueling daily routines, from the messy confines of the working chute to the sprawling reaches of the back pasture. The result of this unprecedented access is an intimate portrait of the challenges and achievements of the ranch women of the Lone Star State, along with the land and livestock that sustain them.

Gives voice and image to the women who are changing America's spiritual landscape, including pioneering minister Bishop Leontine Kelly, Yoruba priestess Luisa Teish, media star Iyanla Vanzant, best-selling author Mairianne Wiliamson, ashram leader Maja, and many other women who lead traditional and nontraditional communities.

A celebration of the history-making women of the 116th Congress, who stand as a testament to what power looks and sounds like in 2019—The first woman Speaker of the House. The first female combat veteran. The first Native American woman. The first Muslim woman. The first openly gay member of the Senate. These are just some of the remarkable firsts represented by the women of the 116th Congress, the most diverse and inclusive in American history. Just over a century ago, Jeannette Rankin of Montana won a seat in the House of Representatives, becoming the first woman ever elected to federal office. In 1917, 128 years after the first United States Congress convened, she was sworn into its 65th session. One hundred and two years later, one has become 131—the number of women serving in both chambers of the 116th Congress as of 2019. For most of recorded American history, political power has looked a certain way. But the 2018 midterm elections brought a seismic change. This book, a collaboration between New York Times photo editors Beth Flynn and and Marisa Schwartz Taylor and photographers Elizabeth D. Herman and Celeste Sloman, documents the women of the 116th Congress, photographed in the style of historical portrait paintings commonly seen in the halls of power to highlight the stark difference between how we've historically viewed governance and how it has evolved. The Women of the 116th Congress features an illustrated timeline and list of firsts for women in Congress as well as "Her Vote, Her Voice" sections throughout that highlight historical moments in female politics. To provide more context around the origin of the photography, there is also an "Inside the Times" piece about how this project came about and was then turned into a book. Opening with an extended introduction and foreword by writer Roxane Gay and concluding with a removable poster featuring the congresswomen's portraits, this book profoundly captures the importance of this moment in history and will be a keepsake for years to come. The Women of the 116th Congress is a testament to what representation in the United States looks and sounds like in 2019—and the possibilities of what it may look like in the years to come.

PREFACE. The Author of this very practical treatise on Scotch Loch Fishing desires clearly that it may be of use to all who had it. He does not pretend to have written anything new, but to have attempted to put what he has to say in as readable a form as possible. Everything in the way of the history and habits of fish has been studiously avoided, and technicalities have been used as sparingly as possible. The writing of this book has afforded him pleasure in his leisure moments, and that pleasure would be much increased if he knew that the perusal of it would create any bond of sympathy between himself and the angling community in general. This section is interleaved with blank sheets for the readers notes. The Author need hardly say that any suggestions addressed to the case of the publishers, will meet with consideration in a future edition. We do not pretend to write or enlarge upon a new subject. Much has been said and written—and well said and written too on the art of fishing but loch-fishing has been rather looked upon as a second-rate performance, and to dispel this idea is one of the objects for which this present treatise has been written. Far be it from us to say anything against fishing, lawfully practised in any form but many pent up in our large towns will bear us out when me say that, on the whole, a days loch-fishing is the most convenient. One great matter is, that the loch-fisher is depend- ent on nothing but enough wind to curl the water, -and on a large loch it is very seldom that a dead calm prevails all day, -and can make his arrangements for a day, weeks beforehand whereas the stream-fisher is dependant for a good take on the state of the water and however pleasant and easy it may be for one living near the banks of a good trout stream or river, it is quite another matter to arrange for a days river-fishing, if one is looking forward to a holiday at a date some weeks ahead. Providence may favour the expectant angler with a good day, and the water in order but experience has taught most of us that the good days are in the minority, and that, as is the case with our rapid running streams, -such as many of our northern streams are, -the water is either too large or too small, unless, as previously remarked, you live near at hand, and can catch it at its best. A common belief in regard to loch-fishing, is that the tyro and the experienced angler have nearly the same chance in fishing, -the one from the stern and the other from the bow of the same boat. Of all the absurd beliefs as to loch-fishing, this is one of the most absurd. Try it. Give the tyro either end of the boat he likes give him a cast of ally flies he may fancy, or even a cast similar to those which a crack may be using and if he catches one for every three the other has, he may consider himself very lucky. Of course there are lochs where the fish are not abundant, and a beginner may come across as many as an older fisher but we speak of lochs where there fish to be caught, and where each has a fair chance. A gain, it is said that the boatman has as much to do with catching trout in a loch as the angler. Well, we dont deny that. In an untried loch it is necessary to have the guidance of a good boatman but the same argument holds good as to stream-fishing.
psychology. As such, all volumes of Portraits of Pioneers in Psychology will be of interest to psychologists, as well as scholars in related fields. The resourceful teacher could use a selection of chapters as supplementary readings to enhance almost any course in the discipline. The major purpose of these books is to provide source materials for students and their teachers in undergraduate and graduate courses in the history of psychology. Each of the five volumes in this series contains different profiles thereby bringing more than 100 of the pioneers in psychology more vividly to life.

"Women: Portraits 1960-2000 is a compilation of portraits taken by American photographer Susan Wood of some of the most prominent and influential women of the 20th century. Her notable subjects include Diane von Furstenberg, Martha Stewart, Nora Ephron, Alice Waters, Jayne Mansfield, and Gloria Vanderbilt among many others. Susan Wood's work represents a number of milestones in American photography over a period of more than 40 years. She was involved with the original "Mad Men" of Madison Avenue and during that time won a Clio, the most sought-after award in advertising. Wood chose her as one of their top ten Women of the Year and her work appeared in many other periodicals including Vogue, Life, Look, Harper's Bazaar, and New York magazine. Susan Wood was a founding member of the Women's Forum and was involved in the fight for women's rights and equality in the 1960s and 1970s. She was also friends with many of the vanguard of the feminist movement including Betty Friedan and Gloria Steinem. Although her most famous magazine cover is an epochal photograph of John Lennon and Yoko Ono for Look, Susan is also noted for her movie stills. Under contract to Paramount Pictures, United Artists and 20th Century Fox, Ms. Wood was on set during the filming of movies that defined the 1960s such as Easy Rider and Hattari. She has been represented by Getty Images since 2004."  

It is a period in life that is universal, at some point, to everyone, yet in our day-to-day and cultural dialogue, nearly invisible. Midlife is a moving and empathetic portrait of an artist at the point in her life when inexorable change is more apparent than ever. Elinor Carucci, whose work has been collected in the previous acclaimed volumes Closer (2002, 2009) and Mother (2013), continues her immersive and close-up examination of her own life in this volume, portraying this moment in vibrant detail. 001 is a period in life that is universal, at some point, to everyone, yet in our day-to-day and cultural dialogue, nearly invisible. Midlife is a moving and empathetic portrait of an artist at the point in her life when inexorable change is more apparent than ever. Elinor Carucci, whose work has been collected in the previous acclaimed volumes Closer (2002, 2009) and Mother (2013), continues her immersive and close-up examination of her own life in this volume, portraying this moment in vibrant detail.

A richly illustrated history of women's suffrage in the United States that highlights underrecognized activists Marking the centenary of the ratification of the Nineteenth Amendment in 1920, Votes for Women is the first richly illustrated book to reveal the history and complexity of the national suffrage movement. For nearly a hundred years, from the mid-nineteenth century onward, countless American women fought for the right to vote. While some of the leading figures of the suffrage movement have received deserved appreciation, the crusade for women's enfranchisement involved many individuals, each with a unique story to tell. Weaving together a diverse collection of portraits and other visual materials—including photographs, drawings, paintings, prints, textiles, and mixed media—along with biographical narratives and trenchant essays, this comprehensive book presents fresh perspectives on the history of the movement. Bringing attention to underrecognized individuals and groups, the leading historians featured here look at how suffragists used portraiture to promote gender equality and other feminist ideals, and how photographic portraits in particular proved to be a crucial element of women's activism and recruitment. The contributors also explore the reasons why certain events and leaders of the suffrage movement have been remembered over others, the obstacles that black women faced when organizing with white suffragists and the subsequent founding of black women's suffrage groups, the foundations of the violent antiusuffrage movement, and the ways suffragists held up American women physicians who served in France during World War I as exemplary citizens, deserving the right to vote. With nearly 200 color illustrations, Votes for Women offers a more complete picture of American women's suffrage, one that sheds new light on the movement's relevance for our own time. Published in association with the National Portrait Gallery, Washington, DC. Exhibition Schedule National Portrait Gallery, Washington, DC. March 29, 2019–January 5, 2020

Gathers diary selections, describes the historical background of each writer, and discusses the changing function and content of diaries

"This is the first study of the portraits Barack Obama (2018) and Michelle Obama (2018), their reception, and their significance. The book includes essays by historians examining the influence of the paintings and what they reveal about contemporary portraiture, particularly in relation to American and African American history and culture. The book also features interviews with the artists, transcripts of the remarks made by the Obamas at the unveiling, and a selection of images, including behind-the-scenes photography by Pete Souza, the official photographer for the Obamas, made during the portrait settings"  

"Photographed by Vogue alumna Claiborne Swanston Frank, American Beauty features over 100 portraits of quintessentially American women such as Lily Aldridge, Solange Knowles, and Jenna Lyons—each of whom possesses an original blend of grit, grace, glamour, and gravitas that echo far beyond the pages of this oversize hardcover."  

A retrospective collection of the photographs of William Albert Allard, author of The Vanishing Breed, encompasses 165 of the photographer's finest photographs, presented in chronological order, that...
capture the rich diversity of American people and landscapes. Reprint. 20,000 first printing.

In Portraits of American Philosophy eight of America’s leading philosophers offer autobiographical narratives, reminding us that the life of a scholar is both a personal struggle and an adventure in ideas. Selected from the prestigious John Dewey Lectures, these reminiscences provide personal perspectives on how a generation of scholars faced barriers built on prejudices of religion, race, gender, and sexual orientation, while being affected by the Civil Rights Movement, the Vietnam War, and feminism. Also explored are the major themes of post-World War II American philosophy, including the temporary dominance of logical positivism and then ordinary language philosophy; the animus between some supporters of the so-called “analytic” and “Continental” traditions; new approaches to a variety of subfields; and a deepened understanding of how the history of philosophy can be enriched through concentration on textual and contextual study. These unique reminiscences of people, institutions, and issues not only chart the history of recent American philosophy but also present inclusive accounts of the trajectory of American intellectual life as seen through the eyes of some of its most influential thinkers. Contributions by Nicholas Wolterstorff, J.B. Schneewind, Judith Jarvis Thomson, Ruth Barcan Marcus, Richard J. Bernstein, Harry Frankfurt, Marilyn McCord Adams, and Claudia Card.

A New York Times Book Review Editors’ Choice Selection “[Lucey] delivers the goods, disclosing the unhappy or colorful lives that Sargent sometimes hinted at but didn’t spell out.”—Boston Globe In this seductive, multilayered biography, based on original letters and diaries, Donna M. Lucey illuminates four extraordinary women painted by the iconic high-society portraitist John Singer Sargent. With uncanny intuition, Sargent hinted at the mysteries and passions that unfolded in his subjects’ lives. These women inhabited a rarefied world of wealth and strict conventions—yet all of them did something unexpected, something shocking, to upend society’s rules.

Men are usually the heroes of Western stories, but women also played a crucial role in developing the American frontier, and their stories have rarely been told. This anthology of biographical essays on women promises new insight into gender in the 19th-century West. The women featured include Asian Americans, African Americans, and Native American women, as well as their white counterparts. The original essays offer observations about gender and sexual violence, the subordinate status of women of color, their perseverance and influence in changing that status, a look at the gendered religious legacy that shaped Western Catholicism, and women in the urban and rural, industrial and agricultural West.

Originally published in 1983, this title lists and annotates reference sources which will help readers select primary materials useful in studies of the literary portraits of women and their societal roles. The years 1961 to 1981 were set as boundaries for this volume because the author’s initial research revealed that a twenty-year span was a manageable unit, because the novels published between those dates yielded abundant materials for such a reference work, and because significant changes in the way portraits of adolescent females were being drawn took place during the period—for example, sex-role stereotyping became a shade less prevalent, young women’s sexuality was discussed more forthrightly, and some topics (such as single women’s pregnancies and lesbianism) were treated more overtly, sometimes less judgmentally.

A new inspiring and surprising celebration of U.S. women’s history told through Smithsonian artifacts illustrating women’s participation in science, art, music, sports, fashion, business, religion, entertainment, military, politics, activism, and more. This book offers a unique, panoramic look at women’s history in the United States through the lens of ordinary objects from, by, and for extraordinary women. Featuring more than 280 artifacts from 16 Smithsonian museums and archives, and more than 135 essays from 95 Smithsonian authors, this book tells women’s history as only the Smithsonian can. Featured objects range from fine art to computer code, from First Ladies memorabilia to Black Lives Matter placards, and from Hopi pottery to a couch from the Oprah Winfrey show. There are familiar objects—such as the suffrage wagon used to advocate passage of the 19th Amendment and the Pussy Hat from the 2016 Women’s March in DC—as well as lesser known pieces revealing untold stories. Portraits, photographs, paintings, political instruments, sports equipment, clothes, letters, ads, personal possessions, and other objects reveal the incredible stories of such amazing women as Phillis Wheatley, Julia Child, Sojourner Truth, Mary Cassatt, Madame C. J. Walker, Amelia Earhart, Eleanor Roosevelt, Dolores Clara Fernandez Huerta, Phyllis Diller, Celia Cruz, Sandra Day O’Connor, Billie Jean King, Sylvia Rivera, and so many more. Together with illuminating text, these objects elevate the importance of American women in the home, workplace, government, and beyond.

Published to commemorate the centennial of the 19th Amendment granting women the right to vote, Smithsonian American Women is a deeply satisfying read and a must-have reflection on how generations of women have defined what it means to be recognized in both the nation and the world.

We the people—these words embody the ethos of what it means to be an American citizen. As individuals we are a tapestry of colors and creeds; united we are a nation committed to preserving our hard-earned freedom. In this heart-stirring collection of watercolor portraits of military veterans—one from each of the fifty states—artist Mary Whyte captures this ethos as well as the dedication, responsibility, and courage it takes to fulfill that promise. Those who raise their hands to serve may join for different reasons, but all—along with their families—make the extraordinary commitment to place the needs of the country before their own. Whyte gives us the opportunity to meet and to see some of them—to really see them. Whyte’s portrait of America includes individuals from many walks of life, some still active duty, and from every branch: women and men, old and young, and from a wide swath of ethnicities, befitting our glorious melting pot. From a mayor to an astronaut, from a teacher to a garbage collector, from a business entrepreneur to someone who is homeless, Whyte renders their unique and exceptional lives with great care and gentle brush strokes. We the People is not only a tour across and through these vast United States, it is a tour through the heart and soul, the duty and the commitment of the people who protect not only our Constitution and our country but our very lives. We can only be deeply grateful,
Until recently a "womanless" American history was the norm. But without a history of women we neglect gender dynamics, sex roles, and family relations—the very fundamentals of human interaction. Here 24 short essays locate the histories of women—from Pocahontas to Betty Friedan—and men together by period and provide a sense of their continuities through the whole gallery of the American past. 26 photos.

From actress Sanaa Lathan to Georgia State Supreme Court chief justice Leah Ward Sears, many African-American women attribute much of their success to having a positive father figure. In Daughters of Men, author Rachel Vassel has compiled dozens of stunning photographs and compelling personal essays about African-American women and their fathers. Whether it's a father who mentors his daughter's artistic eye by taking her to cultural events or one who unwaveringly supports a risky career move, the fathers in this book each had his own unique and successful style of parenting. The first book to showcase the importance of the black father's impact on the accomplishments of his daughter, Daughters of Men provides an intimate look at black fatherhood and the many ways fathers have a lasting impact on their daughters' lives.

Forty-nine articles from The Nation, published between 1922 and 1925, include selections by H. L. Mencken, Willa Cather, W. E. B. Du Bois, and many others, covering topics as varied as the Ku Klux Klan and the gender ratio in Wyoming.

Portraits of twelve outstanding women who lived and worked in Cambridge before women were admitted to the University.

Curated by the Justseeds Artists' Collective, Firebrands is 192 pages of art, world history, and dangerous information. These beautifully illustrated mini-poster pages showcase radicals, dissidents, folk singers, and rabble-rousers, from Emma Goldman to Tupac, Pablo Neruda to Fred Hampton. This is a real people's history, a book packed with dynamite, desire, and, above all, courage.

The portrait is one of the most pure collaborative efforts in the art world. The artist is the creator, but she or he is wholly dependent on the sitter for inspiration and stimulus. When the subject is famous, the artist must often compromise true expression for the vanity of the person being painted. Though that would seemingly make the portrait less appealing artistically, in truth the collaborative nature of the portrait often makes it artistically unique, a blending of the artist's style with the desires of the sitter. This work takes a fresh look at the portraits of 13 American women ( Marian Anderson, Clara Barton, Mary McLeod Bethune, Pearl Buck, Mary Cassatt, Isadora Duncan, M. H. de Kooning, Georgia O'Keeffe, Eleanor Roosevelt, Gertrude Stein, Harriet Beecher Stowe, Harriet Tubman, and Martha Washington) and the artists who created them. In examining the work of such artists as A bram Walkowitz, John Graham, Betsy Graves Reyneau, M ichael A lexander Werboff, and Brenda Putnam, one comes to see the unique combination of the personality of the sitter and the style of the artist.