

CAPTURING TIME

A Teachers' Guide to the Exhibition:

**AN AMERICAN CENTURY OF
PHOTOGRAPHY:**

FROM DRY-PLATE TO DIGITAL

THE HALLMARK PHOTOGRAPHIC COLLECTION

This Teachers' Guide was written by Rebecca Allan.

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THE HALLMARK PHOTOGRAPHIC COLLECTION

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INTRODUCTION

This guide accompanies the special exhibition *An American Century of Photography: From Dry-Plate to Digital: The Hallmark Photographic Collection*. It is intended primarily (but not exclusively) for middle and high school teachers who wish to introduce their students to the rich and varied art form of photography as a link to history, art, science, and literature. It contains transparencies of ten photographs; background information for each photograph; and ideas and questions to stimulate discussion, writing, and other activities for students. Words in bold type and photographic terms are defined in the glossary. Essential Academic Learning Requirements (EALR's) corresponding to the activities are cited. The Essential Academic Learning Requirements for Washington State can be found in complete form on the Web at <http://csl.wednet.edu>.

Photographs have the power to illuminate, puzzle, inform, and enlighten us. They can document an important historical event or a candid moment, or express an idea that cannot easily be put into words. Although photographs are an ordinary part of our lives, we still look forward to the thrill of picking up snapshots from our local one-hour photo developer.

Does a photograph replicate reality? A photograph is compelling because it appears to be an exact record of what was seen. While we might think that the camera never lies, photographers prove that “visual truth” can be altered through manipulation and experimentation in the photographic process. This exhibition reveals that there are many kinds of “truth” found in photographs. It prompts us to think about the very nature of truth.

The photographs discussed in this guide were selected because you can use them to discuss artistic choices as well as the significance of the subject matter represented. Our hope is that *CAPTURING TIME* will inspire you to investigate photographs through new eyes and to explore history, art, science, and literature with your students through the language of the camera.

THE EXHIBITION

An *American Century of Photography: From Dry-plate to Digital* surveys the medium's history from the mid-1880s to the present, from one great era of technical and social change to another. By about 1890, the practice and impact of photography in American culture had been transformed by several important developments: the replacement of the earlier **wet-collodion** process with the **dry-plate** and roll-film technologies, the introduction of the hand camera, the rise of amateur photography, and the widespread reproduction of photographs in the form of newspaper **half tones**. Now, at the turn of the twenty-first century, the camera-generated image is again undergoing fundamental transformation through the impact of electronic imaging systems and computers. This exhibition explores the thematic and artistic riches of this art form during its most inventive and influential century.

THE PHOTOGRAPHS

Eadweard Muybridge, *High Jump*, 1885, collotype, and Louis Faurer, *Homage to Muybridge*, Philadelphia, 1937

MOTION STOPPED

When we watch a horse gallop or a rollerblader reverse directions, it is impossible to see each individual movement of the horse or skater with the naked eye. A figure in motion makes countless imperceptible movements, occurring in a matter of split seconds. Artists since Leonardo have been fascinated with movement and with the possibility of seeing its distinct parts.

Increments of movement were finally made visible through the work of Eadweard Muybridge, a British-born photographer who had a studio in San Francisco in the late 1800s. Muybridge made his first studies of animal motion in 1872 when he took sequential photographs of a running horse. These photographs provided visual proof that, while running, all four of a horse's legs are off the ground at a certain point. His experiments led Muybridge to Philadelphia where he was employed by the University of Pennsylvania to expand upon this work.

In Philadelphia, Muybridge met the painter Thomas Eakins, who had been studying the movements of rowers and swimmers along the Schuylkill River. Inspired by Eakin's work, and by his own desire to create a visual atlas for artists, Muybridge began photographing a range of moving subjects including people walking, running, vaulting, laying bricks, fencing, and picking up a handkerchief.

Muybridge's working method required three sets of twelve cameras each. The cameras were positioned to record movement at the front, side, and rear of each subject. In *High Jump*, we simultaneously see a front and side view of an athlete in action. In the first five frames the runner moves forward and begins to contract his body. His limbs fold and his body becomes a focused bullet of energy that thrusts up and over the high bar.

Muybridge's photographs have a clear and crisp focus due to the rapid **shutter speed** of his cameras (1/2000th of a second). His use of the recently invented **dry-plate** technique freed him from having to spend time preparing all of his own negatives before photographing.

Louis Faurer began taking photographs in Philadelphia in the 1930s. He eventually moved to New York where he met the Swiss photographer Robert Frank, with whom he later shared a studio. *Homage to Muybridge, Philadelphia*, one of Faurer's earliest photographs, demonstrates his awareness of his artistic predecessor and fellow Philadelphian.

Looking closely, you can see that this photograph differs in an important way from Muybridge's *High Jump*. Muybridge's image is actually a series of individual and sequential moments in time, recording the athlete's movement over a few seconds. Faurer's photograph captures pedestrians on the street reflected at various angles at a single moment. Two women wearing small white hats create a visual pattern echoing seven white light bulbs at the bottom of the mirror.

IDEAS & QUESTIONS

1. You are watching a basketball player preparing for a free throw. Write a three-paragraph essay describing each and every part of the athlete's movement during the free throw, from stepping up to the line to sinking the ball.

EALRs

Science 1.1: Describe the relative position and motion of objects.

Writing 2.2: Write for different purposes, using sequenced paragraphs and effective transitions.

2. Eadweard Muybridge's work combined scientific and artistic advancements of the late 19th century. Which aspects of his work depended on scientific knowledge, and which aspects were artistic? *Artistic Example:* Muybridge constructed an entire outdoor "set" as a backdrop for his subjects, using curtains and screens in order to focus completely on his moving subjects. *Scientific Example:* His decision to show more than one "view" of his subjects allows for a better anatomical understanding of each movement. Using the dry-plate technique freed him from having to individually prepare his negatives before photographing.

EALRs

Science 3.2: Know that science (and art) are human endeavors interrelated to each other and to society.

**Alvin Langdon Coburn, *The House of a Thousand Windows*,
1912, platinum print**

IMAGES OF WORK AND THE CITY

Alvin Langdon Coburn was born in Boston and began taking photographs at age eight. He later became associated with the **Photo-Secessionist** group in New York under the leadership of Alfred Stieglitz. The drama of Coburn's New York photographs stems from the influences of Cubist painting, Japanese art, and **Pictorialism**.

Coburn traveled to the Grand Canyon and Yosemite Valley in 1911, one year before photographing *The House of a Thousand Windows*. His photographs of the canyon, with its steep drops and high walls, were to have a transforming influence on his city work. Describing his series of New York photographs, Coburn wrote:

How romantic, how exhilarating it is in the altitudes, few of the denizens of the city realize; they crawl about in the abyss intent upon their own small concerns...Only the birds and a foreign tourist or two penetrate to the top of the Singer Tower from which some of these vistas were exposed.

(from Steinroth, Karl, ed., *Alvin Langdon Coburn: Photographs 1900-1924*, 1999)

The House of a Thousand Windows documents the city during a crucial period of urban development. Taken from atop the Singer Tower, the photograph is a dizzying image of diagonal, vertical, and horizontal movement. Rather than hiking up a canyon with his equipment, Coburn zoomed up the city's heights in an elevator. Photographed from high above the horizon, Coburn's buildings appear to lean and sway. The left edge of the foreground building and the sidewalk on the lower left form a triangle, while the dark shapes of the windows create a staccato rhythm moving up, back, and across the space. Alternating geometric patterns of dark and light are a visual metaphor for the city's vibrating, chugging energy.

Platinum prints are photographs printed on papers sensitized with salts of platinum. They are characterized by a warm, burnished, brownish/black color, and a wide range of **tones** (areas of light and dark). In this photograph, Coburn seems to be interested in the contrast of dark and light geometric shapes with the soft, white, billowy forms of smoke rising from the tops of the buildings.

IDEAS & QUESTIONS

1. How do people appear in Coburn's photograph? What does their size, relative to the buildings, tell us about their experience of the city? Discuss the changes in social customs and living conditions in the United States in response to industrialization (the invention of the automobile, telephone, methods of mass production). What were the benefits and dangers of Industrialization to society? Does Coburn celebrate or critique these conditions in his work in any way?

EALRs

Social Studies 3.3: Understand how ideas and technological developments influence people and culture.

2. Look at photographs of the Grand Canyon and Yosemite Valley. Compare these images to Coburn's photograph. What do you think Coburn saw in these western landscapes which later influenced his work in New York?

EALRs

Art 1.1: Understand and apply arts concepts and vocabulary to communicate ideas.

3. During the early 1900s, composers such as George Gershwin and Scott Joplin wrote music that introduced new rhythmic and harmonic forms. Certain passages in their music reflect the sudden, irregular, and random sounds of the city. Listen to a piece of music (Gershwin's *Rhapsody in Blue* or Joplin's *The School of Ragtime*) by one of these composers and concentrate on the element of rhythm. If musical rhythm is the pattern of accented and unaccented notes, how would you define visual rhythm (a repeating pattern of shapes, tones, light and dark areas, contrasts)? Write a short essay describing the element of rhythm in both music and photography.

EALRs

Art 4.1: Understand how the arts connect to (each other, and) other subjects areas.

Writing 2.3: Write in essay form.

William E. Dassonville, *Ship Deck*, ca. 1925, and Lewis Hine, *Powerhouse Mechanic*, 1921

Many American photographers of this century were inspired by new developments and experiments in **abstract art** from Europe, including **Cubism** and **Futurism**. Dassonville's choice of **viewpoint**, from atop the deck and close to the exhaust stacks, emphasizes the abstract and formal qualities of this subject. By moving in close and **cropping** his image, Dassonville concentrates on the visual aspects of line, shadow, light, and space, as opposed to the people who work aboard this ship, or its destination.

Looking across the deck, we see a series of chimneys that provide fresh air to the boiler room below and that expel exhaust from the coal-burning furnaces. In the distance are three vessels, one of which looks like a ferry. Intersecting diagonal wires, which stabilize the tall stacks, lead our eyes through and beyond the edges of the photograph. In Picasso's Cubist paintings, space and objects are often similarly split or cut off, as a way of exploring new ideas about **perspective** in art.

If we were to crawl below, we would find a sweltering room where workers shovel coal into boilers to produce steam power for the ship's engines. The photographer's refined **composition** reveals nothing about the action happening just below deck. Rather than dwell on this human dimension, Dassonville focuses on the order, efficiency, and rational beauty of modern industrial equipment.

In contrast to Dassonville's depiction of modern industrial forms, Lewis Hine portrays the human toiling required to efficiently run machines. Hine's *Powerhouse Mechanic* portrays the relationship between humans and machines, which became more complex with the growth of technology and industry in the early century. Although Hine directed and consciously posed his subject, the mechanic is clearly affected by his demanding and exhausting work. Looking closely, you can see rugged, grease-stained hands, severely muscled arms and well-worn dungarees. The backbreaking work of tending to heavy machinery is reinforced by the giant metal wheel, which encircles and encloses the mechanic's bent-over body.

Hine believed strongly in the ultimate intelligence and courage of skilled workers (many of whom were immigrants), whose decisions and energy made it possible for machines and industry to function productively and safely.

IDEAS & QUESTIONS

1. In his photographs of laborers, Hine represents his belief that the worker and machine were, symbolically, one entity. How does he use the elements of photography to convey this idea? What might Hine have asked the mechanic to do as he got ready to take this photograph?

EALRs

Art 2.3 Use arts criteria to consider the effectiveness of personal work and that of others work.

2. Find photographs of workers from magazines or the newspaper (or take some yourself). Write two captions for each photograph in the “words” of the person in the photograph and in the “words” of the photographer.

EALRs

Writing 1.2 Using writing style appropriate to audience and purpose.

3. Compare and contrast these two photographs in a one-page essay. What does each photographer reveal (or disguise) about work? If Dasso and Hine were taking photographs aboard a car ferry (or at your school, at Microsoft, the University of Washington, Pike Place Market), what would each photographer choose to photograph? How could a photographer make meaningful pictures of the “mental” labor associated with such occupations as designing computers, writing, doing research, etc.?

EALRs

History 3.3 Analyze how technological developments influence people.

Edward Weston, *Pepper No. 30*, 193

MAGNIFYING VISION: WESTON'S STILL LIFE

Visual artists share a deep interest in the forms, variations, and sequences of the natural world. Like scientists, they observe things closely in order to fully understand their characteristics.

During the 1930's Edward Weston's studies of simple, organic forms (including cabbages, kelp, shells, onions, and rocks) brought new meaning and content to a traditional subject of painting, the still life. Weston photographed natural objects at extremely close range. His pepper fills the entire frame and appears to be magnified. The pepper's undulating forms may remind us of figures embracing or roots intertwining beneath the soil. Its shiny surface is interrupted slightly by a few dark, freckled spots of decay. Weston kept journals (the *Daybooks*) of his daily working life. On August 3rd, 1930, he wrote:

Sonya (Noskowiak, a fellow photographer) kept tempting me with new peppers! While experimenting with one of these, which was so small that I used my 21 cm. Zeiss (lens) to fill the 8x10 size, I tried putting it in a tin funnel for background. It was a bright idea, a perfect relief for the pepper and adding reflected light to important contours. I still had the pepper which caused me a week's work, I had decided I could go no further with it, yet something kept me from taking it to the kitchen, the end of all good peppers. (from Newhall, Nancy, ed., *The Daybooks of Edward Weston, Volume II*, 1971)

Since the time of the Transcendentalist writers Emerson, Thoreau, and Whitman, American artists have explored the notion that divinity was present in all forms of nature. Contemplation of nature was seen as a path to spiritual wisdom. Weston's work, one hundred years after the Transcendentalists, was echoed by other American artists (think of Georgia O'Keeffe's paintings of skulls), who began to magnify the simplest of forms in order to reveal their mysteries.

IDEAS & QUESTIONS

1. Make a drawing of a vegetable, shell, or other natural object. Draw it 100 percent larger so that each detail on the surface is magnified. Spend at least four minutes looking at your object before you begin drawing.

EALRs

Art 1.4 Use skills of craftsmanship to produce quality work.

Art 2.1 Use the senses to gather and process information.

2. Find a book on the paintings of Georgia O'Keeffe. Look at her paintings of bones and flowers. How is O'Keeffe's work different from or similar to Weston's? Are O'Keeffe's paintings scientifically accurate? What would make them so? If they are not, what has she changed or exaggerated in her subjects in the process of painting? Consider the same questions in comparing Weston's photograph of the pepper to a Dutch still-life painting.

EALRs

Art 2.3 Use arts criteria to consider the effectiveness of others' work.

**Lewis Hine, *Albanian Woman with Folded head cloth,*
*Ellis Island, 1905***

**APPEARANCE AND PRESENCE:
VARIATIONS ON THE PORTRAIT**

The photographs of Lewis Hine are some of the most compelling images of the human condition in early twentieth-century America. Born in Wisconsin in 1874, Hine worked at a series of difficult jobs after the death of his father in 1892. Working as a laborer in a furniture factory, thirteen hours a day, four days a week, Hine acquired firsthand knowledge of the dangers faced by working children before the advent of child labor laws.

Hine first used the camera as a **documentary** medium when he taught at the New York Ethical Culture School, which promoted the appreciation of photography as both an art form and historical record. In 1904 Hine began photographing immigrants arriving at Ellis Island. Between 1903 and 1913, over ten million people from eastern and southern Europe disembarked there.

Hine chose to make portraits of individuals and small groups rather than scenes of mass processing and inspection. He sought to portray the dignity, humanity, and self-reliance of immigrants. His intention in photographing immigrants was to counteract the suspicions and prejudices of some Americans who believed that immigration would only have negative affects on American society.

The *Albanian Woman* looks directly at the camera (and at us) with an expression of calm strength and endurance. Her torso and head, framed by a woven cloth, form a strong, solid triangle against the cavernous room behind her. We see her at a moment of transition from one life to the next, filled with uncertainty, hope, vulnerability, and ambition. Her complex emotions are held within a body, which is self-contained and upright. Is there anything in her pose or facial expression that reveals her thoughts and emotions?

In order to take these photographs, Hine had to persuade his subjects, without speaking their language, to pose for him. They had to sit still while he adjusted his camera on a tripod, ignited his **flash powder**, then opened his shutter at just the right moment.

Through Hine's artistic choices the photograph becomes a vehicle for understanding and empathy for those who we might see as different from ourselves. Rather than evoking pity, they call upon our sense of identification with fellow human beings who possess strength, intelligence and self-respect.

IDEAS & QUESTIONS

1. Looking at Hine's photograph, discuss the visual decisions the photographer made in order to express the Albanian woman's dignity and humanity (how close to place his camera, how much of her figure should fill the frame, how long to wait for the right facial expression).

EALRs

Art 2.3: Use arts criteria to consider the effectiveness of others' work.

2. After studying the history of Ellis Island and its role in the lives of immigrants, write about or discuss the experiences of immigrants as they arrived and were processed into this country. How does an artist like Hine help us to understand these experiences more deeply?

EALRs

History 1.3: Examine the influence of culture on U.S. history.

3. Look for a newspaper or magazine photograph of someone who has experienced misfortune. What can you tell about the photographer's (and the subject's) feelings or attitudes based upon how he or she is portrayed?

EALRs

Art 4.4: Recognize the influence of the arts in reflecting culture and history. (Art 4.4)

Alfred Stieglitz, Georgia O'Keeffe: A Portrait, 193

The intriguing subject of artistic companionship— of the lives of two working artists who are both colleagues and companions— is played out in Alfred Stieglitz' photographs of the painter Georgia O'Keeffe. Stieglitz and O'Keeffe met in 1916 when he hung some of her drawings in his gallery (291 in New York) without her permission. O'Keeffe and Stieglitz began a relationship, that lasted until his death in 1946.

Stieglitz photographed O'Keeffe for eighteen years, from 1917 to 1935, during both joyful and difficult periods of their marriage. This majestic portrait of O'Keeffe was taken when she was 41 years old, several years after she had established a separate home in Abiquiu, New Mexico. For O'Keeffe, New Mexico was a place to find artistic inspiration and independence from her life with Stieglitz in New York. Stieglitz never visited New Mexico.

In this photograph O'Keeffe leans against her newly purchased deluxe Ford V-8, which she learned to drive in Taos, New Mexico. Her receding gesture and outward gaze (past the photographer) suggest a sense of distance and separation from her husband. A Navaho Indian blanket, draped across her shoulders, contains rows of dark and light lines that are echoed in the patterns of chrome and steel on the car. A delicate white loop of ribbon at her neck repeats the shape of the glinting chrome.

Alfred Stieglitz was a central figure in the exhibition and promotion of modern European and American art in this country. In addition to publishing a magazine dedicated to modern photography (*Camera Work*), he also enabled American artists to see the works of Picasso, Braque, Dali, and Cezanne at his galleries, An American Place and 291.

IDEAS & QUESTIONS

1. Think about the elements and techniques a photographer works with in order to convey a mood (proud, self-absorbed, defiant, melancholy, contemplative, fearful...) in a portrait (shadow, light, **framing, composition, gesture, texture**). How does Stieglitz use these elements to create a mood and to convey the personality of Georgia O'Keeffe?

EALRs

Art 1.1 Understand and apply arts concepts and vocabulary to communicate ideas.

Art 2.3 Use arts criteria to consider the effectiveness of personal work and that of others.

2. It is the first day (last day) of school. You have been asked to take candid and formal portraits for the school yearbook. How would you go about taking the candid photographs? How would you ask someone (a friend or someone you don't know) to pose for the formal portraits?

EALRs

Art 1.1 Understand and apply arts concepts and vocabulary to communicate ideas.

3. While O'Keeffe is the apparent subject of this portrait, it is also a symbol of the relationship between the photographer and the painter. In what way can a powerful portrait be a self-portrait of the artist?

Val Telberg, *Untitled*, ca. 1948

It is tempting to find a title for this mysterious photograph, since the photographer did not provide one. A few possibilities come to mind: “The Shelter of Sleep,” “Waking Child’s Dream,” “Shadow Lullaby.” Perhaps Val Telberg did not choose a title in order to leave the interpretation of his work up to the viewer.

Born in Russia in 1910, Telberg attended the Art Students League in New York in 1938, where he first encountered the prevailing artistic experiments of the **Surrealists**. Dreams, nightmares and the subconscious mind were the sources of ideas for these painters, poets and filmmakers, and Telberg began to look there for his own images. Telberg recalled that as a child, his sister often told him frightening tales, which also may have influenced his work. A special fascination with experimental films led Telberg to work with layering and manipulating his negatives.

His unconventional technique involved working on a light table to work out his ideas. With light coming through, he arranged and layered his negatives until he was satisfied. He then sandwiched them between sheets of glass and placed them in his **enlarger**. Each individual photograph is therefore a combination of many **superimposed** photographs. *Untitled* is made from several separate negatives. Telberg liked the effects he could achieve with ambiguous space and meaning by splicing and layering. He often superimposed eyes and breasts, and created blended forms, similar to the **dissolve** technique used in Surrealist films.

Beginning with the child’s face in the upper-central area, you can see that the child’s right eye actually belongs to the head of an adult. The child’s torso merges into a woman’s body and several pairs of hands float loosely. The hands form a kind of wreath around the central figure.

Coming up with a single meaning or message in this kind of work was never the intention of the artist. Telberg’s photograph reflects a quality present in much abstract art of the early century— a quality of subjectiveness— which encouraged individual, personal reflection and response. This approach to artmaking also reflected developments in psychology, including Freud’s studies of dreams and the unconscious mind.

IDEAS & QUESTIONS

1. Come up with three titles for Telberg's photograph. Write a two-page story based upon one of your titles.

EALRs

Writing 2.3 Write in story form.

2. Create a **photomontage** portrait. To make a photomontage, carefully cut photographs of people's faces, hands, arms, legs, etc., from magazines. The way you cut your photographs will affect the overall feeling and believability of your work. Splice, layer, and glue together parts of your photographs to form a whole image, similar to Telberg's.

EALRs

Art 3.3 Use combinations of art forms to communicate in multimedia formats.

Art 1.2 Organize art elements into artistic compositions.

Bill Jacobson, Interim portrait #384, 1992, dye-coupler print

The word interim means temporary, provisional, in-between. It suggests that something is in transition, it is neither here nor there. Bill Jacobson's delicate, almost-not-there portrait takes awhile to register in the eye. We must wait and give the image time to emerge. What we see in this finished work is what many photographers see in the dark room as their images gradually emerge on paper in the developing fluids. It appears that Jacobson stops this process, on purpose, before it yields a completely developed image. The spectre-like, shadowy head in this portrait is a metaphor for the way in which memory, like a photograph, fades over time.

Many contemporary photographers are exploring the nature of life in a world affected by epidemics, war, and the emergence of virtual communication. They ask questions about what constitutes identity in a society, that relates more and more anonymously through e-mail. Jacobson's portraits were initially a response to the AIDS epidemic, but he wants viewers to experience his work in a larger context:

Ideally, my pictures function as a metaphor for the way the mind works: simultaneously collecting images while letting others go, fading in the way that memories fade...(from Davis, Keith, *An American Century of Photography: From Dry-Plate to Digital*, 1999)

IDEAS & QUESTIONS

1. Imagine you're on the phone with a friend who is learning to develop her own photographs. Describe Jacobson's work to her, verbally, since she has never seen it before.

EALRs

Communication 2.1 Communicate clearly for different purposes.

Communication 2.4 Use effective language and style.

2. Jacobson's photograph has the quality of something fading over time, like a memory. What are some of the ways that you help yourself remember something important to you (for example, a family gathering you attended, a trip you took)? How do we, as a society, remember significant events in our past? What important memories is our culture forgetting? Who is responsible for keeping the memories of our society (artists, writers, storytellers)? Where are these memories kept (in works of art, photographs, stories, libraries, museums, our minds)?

EALRs

Art 4.4 Recognize the influence of the arts in shaping cultures and history.

WAYS OF SEEING (CONCLUSION)

The photographs in *CAPTURING TIME* represent just a small part of the rich and varied history of photography in America. Taking photographs has become so popular that it might very well be possible to cover the entire country, from border to border, with all of the pictures taken in the past hundred years.

With many millions of photographs in existence, what will make us stop to look, ponder, and be affected by just one of these? What kinds of photographs (portraits of friends, strangers, landscapes, unknown places) catch our attention today and why? And what can we learn about a person, place, or thing from the artistic choices a photographer makes in presenting these things through images made of light and shadow?

Each photographer and viewer brings a unique “way of seeing” to the visible world. These ways of seeing are influenced by how we use our other senses, our memories, and our talents. They are reflected in the choices a photographer makes about viewpoint, composition, shape, texture, light, and shadow. Photographs reveal that each person sees these elements and understands the world in unique and individual ways. We hope that *CAPTURING TIME* will add to your students’ ways of seeing and inspire them to look more curiously and closely at the world around them.

G L O S S A R Y

abstract art	art that is not representational, and that primarily emphasizes the inherent qualities and relationships of line, shape, space, tone, texture, and color
camera	a light-proof box that holds film and has a lens and shutter mechanism for emitting light at the desired moment (when taking a photograph)
composition	the conscious arrangement of the elements of art (shape, line, tone, texture, color) within the boundary (frame) of the art form (painting, photograph)
cropping	cutting off part of an image at the edge of a photograph
Cubism	an art movement initiated in the 1910s by Picasso and Braque that attempted to represent all aspects (sides) of what an artist saw on a flat surface
digital	a photographic process in which sensors convert lens-formed images into a binary numerical code that is stored electronically; the image may be viewed on a computer or printed on an ink-jet or laser printer
dissolve	a technique in filmmaking whereby one picture gradually changes into another
documentary	providing a factual record of an event or object
dry-plate	a factory-made photographic negative (plate) that eliminated the need for photographers to sensitize their own plates. Dry-plates could be exposed and developed some time after their original manufacture, unlike the wet-plate negative, which had to be processed almost immediately
dye-coupler print	a type of color photograph originally called a Type C print
enlarger	a piece of equipment that enlarges photographic negatives for printing
flash powder	powdered magnesium that was ignited in order to produce a source of light for early photographers
framing	consciously using the edges of the photograph as a boundary for its composition
Futurism	an art movement founded in Italy in 1909 that emphasized the sounds and sensations of new technologies, machines and speed
gesture	the physical position (or positions) of a figure at rest or in motion that can convey mood, intention, and emotion

half tone	a printing process developed in 1876 that creates continuous tones (shading is smooth, without visual breaks) by resolving the image into dots of various sizes (as found in newspaper photographs)
lens	a transparent disc in a camera that refracts light to form a virtual image
negative	an image in which black and white are reversed, from which positive pictures are printed
perspective	the method of representing depth or a three-dimensional space on a flat surface
photomontage	a pictorial composition made from overlapping photographs or fragments of photographs
Photo Secessionists	a photographic group initiated by Alfred Stieglitz in 1903, dedicated to newer, more experimental and artistic approaches to photography
Pictorialism	a type of photography that emerged in the late 1800s that was self-consciously artistic and that emphasized muted focus and a limited range of tones
shutter speed	the speed at which the shutter opens and closes, allowing light to pass through the lens of a camera and to expose film
superimpose	to layer one image over another
surrealism	a literary and artistic movement that looked to dreams and the subconscious mind for its images and inspiration
texture	tactile quality of a surface or object
tone	quality of light and shadow within a photograph
viewpoint	the place from which a photographer chooses to take a photograph
wet-collodion	a photographic process prominent from the 1850s to the 1880s in which a glass plate was hand-coated with a light-sensitizing chemical, then immediately exposed and processed