

EVERSON MUSEUM OF ART

# *FRAMING SIGHT:*

THE NANCY & RUSSELL CARLSON  
COLLECTION OF AMERICAN LANDSCAPE  
PHOTOGRAPHY

## TEACHER'S GUIDE

*FRAMING SIGHT:* THE NANCY AND RUSSELL CARLSON COLLECTION OF AMERICAN LANDSCAPE PHOTOGRAPHY OF THE EVERSON MUSEUM OF ART, IS MADE POSSIBLE BY A GENEROUS GIFT FROM NANCY AND RUSSELL CARLSON, AND THE NEW YORK COUNCIL FOR THE HUMANITIES, A STATE AFFILIATE OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES

## **Introduction**

The Everson Museum of Art presents *Framing Sight: The Nancy and Russell Carlson Collection of American Landscape Photography* (September 18, 2004 – January 30, 2005). This collection features 25 landscape photographs created between 1861 and 2003 which vary in size and means of production. These diverse works feature subjects ranging from the majestic mountains of the American West to the lakes, woods, and milder mountains of the Northeast. What unites them is the concept of landscape itself. Together, they provide a unique lens through which to focus your students on issues of place, perspective, environment and American history.

## **Our Objectives**

The Everson provides this packet to help educators adapt these exhibition offerings to individual curriculum needs. In addition, this packet should enable each instructor to maximize the benefits of a guided tour of the exhibition. We hope that the benefits will be evident in your students' level of participation during and after their museum visit, as well as in your students' ability to transfer the information they learn from this exhibition to other projects. It is our hope that you will use these images and activities to explore the concept of landscape with your students and inspire them to look more closely at the landscapes that surround them and at their own perspective on landscape.

## **Overview of Contents**

This Teacher's Guide and its accompanying images offer you and your students opportunities to explore the idea of landscape via standards-based visual arts, English language arts, and social studies activities. Emphasis is placed on observation and discussion. We have deliberately chosen images and activities for this Teacher's Guide that encourage students to reexamine the concept of "landscape" and consider how the artist's perspective shapes the landscape we see in a work of art.

At the end of this packet is a one-page survey. Please take a minute to fill it out and add any additional comments you may have regarding the usefulness of this packet. We rely on your feedback to best serve your needs.

## **Visual Thinking Strategies**

The Everson utilizes the inquiry based, student-centered Visual Thinking Strategies (VTS) in many of its tours and school collaborations. We encourage educators to use VTS in the classroom to enable students to discuss works of art on their own terms, based on what they see and what they decide is interesting and important. A more comprehensive explanation of VTS can be found at the Visual Understanding in Education website, at [www.VUE.org](http://www.VUE.org). The role of the teacher as facilitator in this process is crucial to its success. If you would like to know more about VTS or are interested in attending a workshop, please call the Education Department at 474-6064. When scheduling a class tour, please consider requesting a VTS tour.

# Frameworks for Looking at Landscape Photography

## 1. Looking at Photographs

Adapted with permission from the Center for Creative Photography website.

Use these questions to help your students identify the “message” that the photographer is trying to communicate via his or her photograph along with the visual elements being used to create that message.

### Visual Elements within the photograph--What You See

- **Light and Shadow** - Does the light seem to be natural or artificial? Harsh or soft? What direction is the light coming from? Describe the shadows. Are they subtle or do they create strong contrasts?
- **Value** - Is there a range of tones from light to dark? Squint your eyes. Where is the darkest value? The lightest?
- **Focus** - What parts of the image are clearly in focus? Are some parts out of focus? Note: The range between the nearest and farthest things that appear in focus define the photograph's depth of field.
- **Space** - Do overlapping objects create a sense of space? Is the space shallow, deep, or both?
- **Shape** - Do you see geometric or organic shapes? Are there positive shapes, such as objects, or negative shapes that represent voids?
- **Line** - Are there thick, thin, curvy, jagged, or straight lines?
- **Scale** - Does the scale or size of objects appear to be natural?
- **Color** - What colors do you see, if any?
- **Texture** - Do you see visual textures within the photograph? Is there an actual texture on the surface of the photograph?

### Design of the photograph--How Things Are Arranged

- **Angle** - From what vantage point was the photograph taken? Imagine the photograph taken from a higher or lower angle or view. How does the angle affect the photograph?
- **Framing** - Describe the edges of the view. What is included? What does the framing draw your attention to in the photograph? Can you imagine what might have been visible beyond the edges of the picture?
- **Dominance** - Close your eyes. When you open them and look at the photograph, what is the first thing you notice? Why is your attention drawn there? Are there other centers of interest? How are they created? How do the focal points help move your eye throughout the photograph?
- **Contrast** - Are there strong visual contrasts--lights and darks, textures, solids and voids?
- **Repetition** - Repetition of visual elements can create unity--a sense of order or wholeness that holds the work together visually. What elements are repeated? Do they contribute to a sense of unity?
- **Variety** - Variety often creates interest. Can you see a variety of visual elements such as values, shapes, textures, etc.?
- **Balance** - Is the visual weight on one side of the photograph about the same as the other? How about top to bottom and diagonally?

## 2. Perspectives on Landscape – “The Beholding Eye”

In his influential essay “The Beholding Eye,” (1979) Syracuse University geography professor D.W. Meinig writes:

Even though we gather together and look in the same direction at the same instant, we will not – we cannot – see the same landscape. We may certainly agree that we will see many of the same elements – houses, roads, trees, hills – in terms of such denotations as number, form, dimension, and color, but such facts take on meaning only through association; they must be fitted together according to some coherent body of ideas. Thus we confront the central problem: any landscape is composed not only of what lies before our eyes but what lies within our heads.

Meinig then describes ten distinct perspectives on landscape. Ten people, he argues, looking at the same point from these different internal perspectives, would see ten different landscapes. Meinig’s perspectives are:

### **Landscape as...**

**Nature** – This attitude stands in awe of nature’s overwhelming beauty and power and seeks to return to a purer, “original” nature, rich with primeval forest and free from human interference.

**Habitat** – The viewer who sees the landscape as habitat is interested in reading the landscape to see how people have shaped the earth, worked with it, and adapted themselves to it. To this viewer, the landscape is not primeval and free of human influence, but rather, showcases a mutual relationship between people and nature.

**Artifact** – This view is focused on the alterations that we have worked upon the earth’s surface; the landscape itself is a human creation and not a thing of nature. In this view, even “natural features” of the environment such as the soil have been altered by plowing, draining, fertilizing, etc.

**System** – The scientific mindset sees the elements of a landscape as part of a larger system. From this perspective, a river would be read as part of the water cycle. Changing one element in a system affects other pieces of that system. Someone who looks at landscape as system is looking for cause and effect relationships between the different pieces of the landscape.

**Problem** – From this perspective, the landscape represents a “condition needing correction.” For some, this perspective draws upon the mindset of “landscape as nature” in that it posits human action as the destructive force which has despoiled original nature. To some professionals – architects, urban planners, etc., - the landscape is instead seen as a problem of design. These people look at a landscape as an opportunity for improvement – how can traffic flow more smoothly at this intersection? How might a house be built into its environment to take advantage of light conditions and reduce energy use?

**Wealth** – Here, the landscape is perceived in terms of its monetary value. Land is something to be owned and used to maximize profit. Location is critical because of its potential to enhance value. Viewing the landscape from this perspective, highway access becomes a potential asset as do beautiful views. The importance of a site lies in the possibility of its exploitation.

**Ideology** - From this perspective, the landscape serves first and foremost as a symbol. The song “America the Beautiful” embodies this take on landscape with its lyrics “For amber waves of grain, For purple mountain majesties, Above the fruited plain!” The landscape is seen as a concrete manifestation of the concepts associated with a place – in this case the idea of the United States as a place of boundless possibility and promise.

**History** – The historically minded viewer looks at a landscape and sees first and foremost “a complex cumulative record of the work of nature and man in this particular place.” This viewer scans the landscape for clues that will allow him or her to link physical objects to an historical timeline. From this perspective, physical facts such as the types and ages of plants provide insight into the events that have taken place in this space.

**Place** – The framework of landscape as place is based on the idea that “one of the greatest riches of the earth is its immense variety of places.” This perspective looks for the combination of elements that make each place unique. While any one element (smell, sight, sound, history, memory, etc.) may be shared with another location, the combination of these elements taken together makes for a singular impression.

**Aesthetic** – To look at landscape through an aesthetic frame is to analyze the objects we see in the landscape strictly through the language of art. A strictly aesthetic viewer of the landscape would look at the land in front of him or her primarily in terms of the artistic elements of balance, symmetry, color, line, texture, form, etc.

The images in this packet have been selected as examples of Meinig’s perspectives on landscape. We have offered our suggestions to help you explore these images with your students, but we also hope that you and your students will come up with your own perspectives and categories for these landscapes as well as those that you encounter in your everyday lives.

### **Introductory Activity:**

#### **Looking at Landscape**

NYS Learning Standards Addressed: ELA – Standard 2; Visual Arts – Standard 3

Beginning viewers of photographs often believe that the camera captures things exactly “as they are” without influence. The following writing exercise will help you to see how landscape artworks are shaped by the perspective of the artist who creates them.

Go outside with pencil and paper to view a landscape near the school. Take five minutes to describe the landscape you see and be ready to share your descriptions with the class. Read some of the descriptions out loud, thinking about the following questions. What were some aspects of the landscape that many people noticed? In what ways were the descriptions different? How did our own perspective alter the way we saw the landscape?

As an extension, create drawings or paintings of the landscape in the classroom, based on the description you wrote. How are differences in perspective magnified by the transformation to art?

## Images

**Skeet McAuley – *The Meadows at Del Mar, California (Fourth Fairway)*, 2000**  
Landscape Perspectives: Wealth, Artifact

While touring a golf course in the mountains of North Carolina, Skeet McAuley learned that a stream had been moved from one side of the fairway to the other as a way to make the course more “playable,” while a mountain had been “taken out” so that the new and improved view could include mountains in the background. He later stated, “The product of massive land reformation became, in the name of sport, an aesthetic consumption of the great outdoors. This experience led to my ongoing interest in the golf course as a fabricated and perfected environment.” (Skeet McAuley, Artist Statement, 2001)

*The Meadows at Del Mar, California (Fourth Fairway)* reflects McAuley’s interest in the relationship between consumer culture and the effect it has on the American landscape. Like many others, this meticulously manicured, high-maintenance site, which requires tremendous natural resources to maintain, is situated, ironically, in one of the driest climates in the country.

### Discussion Questions:

Is this a man-made environment or a natural one? How would having this information change your emotional reaction to this photograph?

How does land become a commodity? What makes a particular piece of land more valuable (in dollars) than another? Are there other measures of value that we can or should apply to land?

Does this photograph seem to have more or less of a sense of depth than others you’ve seen? What techniques did the artist use to create this perception?

### Activities:

#### **Gaining Perspective on Landscape**

NYS Learning Standards Addressed: ELA – Standard 4

To introduce D.W. Meinig’s perspectives on landscape: Photocopy the descriptions of Meinig’s ten different perspectives on landscape. Divide students into ten groups and give each group a perspective. Show Skeet McAuley’s *The Meadows at Del Mar, California (Fourth Fairway)* or a landscape of your own choosing. In groups, brainstorm how someone coming from this assigned perspective would respond to this landscape. Share ideas, and then, as a class, discuss which of Meinig’s perspective the artist might have had.

Alternate version: Use this activity to help students explore new career options. Match Meinig’s perspectives with careers. (i.e., Nature = Conservationist, Habitat = Organic Farmer, Artifact = Geologist, System = Hydrologist, Problem = Landscape Architect, Wealth = Real Estate Agent, Ideology = Political Speechwriter, History = Archeologist, Place = Travel Agent, Aesthetic = Artist). Have students research careers, or, if time is limited, provide a short description of the career. Divide students into ten groups and ask them to respond to the landscape from the perspective of their assigned career.

## Creating Landscapes

NYS Learning Standards Addressed: Visual Arts – Standards 1, 2 & 3, ELA – Standard 1

In his work, Skeet McAuley captures the irony of a landscape which is engineered to look “natural.” Invite students to research the work of artists such as Robert Smithson, Michael Heizer, Andy Goldsworthy, James Turrell, Ana Mendieta and Walter De Maria, who have used natural materials and the land itself as their medium. How does their work alter the way you perceive the landscape? How is it a comment on the way other people have perceived and altered the landscape? Is it significant that most of us will only interact with these monumental works through photographic and video recordings? Are these recordings also works of art?

Identify an area near your school where students can stake off three-foot squares of land. Using these squares, have students work through the process of creating and documenting an altered landscape in their own environment. What changes can you make to these small patches of land that will alter their value or change the way people perceive them? For example, one student might use her square to comment on the American fascination with lawns by covering a patch of earth with Astroturf and labeling the Astroturf with signs listing the pesticides and herbicides necessary to create the “perfect lawn.” Sketch and/or describe your ideas. Explain that many artists rely on funding from grants to realize their visions. Before students can implement their projects, they will need to complete a grant proposal.

1. What will your finished project look like?
2. What effect do you anticipate your project will have on its viewers? How will you achieve this effect?
3. Where did you get the idea for this project? Is your project related to the work of other artists you have seen? What are your inspirations?
4. How much will it cost to create this project? Create a budget, estimating costs for materials and labor.

Once proposals have been approved by the grant panel (teacher), students will complete and document their projects.

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### Andreas Feininger – *Beach Landscape*, 1949

Landscape Perspectives: Place

Andreas Feininger is known primarily not for his landscape photographs, but for his documentary work for magazines such as *Life*. To make this beach landscape, he took multiple images of the same beach, and then adhered them side-by-side to create a visual narrative for a magazine feature, which was never published. The photographs reflect many of Feininger’s favorite techniques, including the use of telephoto lenses, which make the subject of the photograph seem closer to the viewer, but also narrow the angle of view and tend to flatten the perspective of the photo, reducing the impression of distance between different objects in the picture. *Beach Landscape* also recalls some Modernist techniques including unusual vantage points, close-ups, and prominent formal elements, while suggesting a practical, human environment with the subtle inclusion of figures, an automobile, and man-made structures.

### Discussion Questions:

In order to develop an awareness of the various materials used in photography, ask students some of the following questions: How are photographs made? What equipment and materials do you

need to take a photograph? Take students through the process of selecting a subject and choosing materials. Can you take a photograph in darkness? What do you need if the subject is too dark (flash, tripod, high speed film, larger aperture, etc.)?

Andreas Feininger created this landscape using six different photographs adhered side by side. How do the photographs differ? Are you distanced from the landscape or surrounded by it? Think about angle, focal length, subject matter, cropping, etc.

Why do you think he chose to use six photographs instead of choosing just one? What do the different photographs contribute to the whole?

How are the photographs in the collage arranged? What artistic and narrative reasons might Feininger have had for arranging the images in this order?

### **Activities:**

#### **Photocollage Landscape**

NYS Learning Standards Addressed: Visual Arts – Standards 1 & 2; ELA - Standard 3

Pick a place or space that is important to you. Use digital or point-and-shoot cameras to photograph different aspects of that space. Take at least 12 different pictures, both capturing detail and placing that detail in context. You can change your angle (try lying on the ground and looking up, or standing on a chair and looking down), move closer in or further out.

Remember to be conscious of the limits of your equipment (many disposable cameras cannot focus when they are less than four feet away from the subject, and flash will not illuminate an object that is far away). If you produce an image that is dark or out of focus, it should be the result of a deliberate artist's choice.

Present your photos to the rest of the class. How do the different choices of angle, lighting and framing affect our reaction to the photographs as viewers? Choose six of the images and put them together to create a multi-faceted landscape of your space. Write a short artist's statement explaining the significance of the place you chose to photograph, the photographs you chose to depict that space, and the order in which you chose to arrange them.

If cameras are not accessible to your students, you may have them look through magazines to find different images of one type of landscape and create a collage using these. Or – if computer technology is an option – choose a landscape image and scan it (at relatively high resolution). Pick different areas of the image to crop and enlarge in order to create a collage showing different aspects of the landscape. For a low-tech option, try the same activity using the zoom and reduce functions on a photocopier.

#### **Personal Landscapes**

NYS Learning Standards Addressed: Visual Arts – Standard 1; ELA – Standards 2 & 3

Ask students to write one paragraph descriptions of themselves from the perspective of different people in their lives. Include parents, siblings, friends, extended family members, as well as the student's own self-portrait. Students may want to interview friends and family members to get an accurate perspective. How did the descriptions change based on the perspective of the person interviewed? What things did you learn about yourself or how other people perceive you that were new to you?



Create a visual representation of each of these “views of you.” If you don’t feel that someone knows you well or has a distorted image of you, how might that be conveyed in a photograph or a drawing? Should you use the same artistic medium for all of the different views, or is there a medium that is particularly suited for one view? Display all of the different views together to create a “personal landscape.”

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### **Paul Caponigro – *Redding Connecticut, 1968***

Landscape Perspectives: Aesthetic, Place

Paul Caponigro’s photographs are visual metaphors that transport viewers to “places of the mind and spirit.” In this photograph of an “ordinary” woodland landscape, Caponigro uses careful framing and composition to make the ordinary extraordinary. The top third of the photograph is a sharply detailed image of a stream running through the woods. The stream divides the image into three parts, evoking the rule of thirds without strictly adhering to it. In the lower two-thirds of the photograph, this image is reflected in a pool of water, creating a sense of spatial disorientation as the reflected trees seem to spill vertically down from the earthen dam. A long exposure time allowed Caponigro to convey a sense of the water’s momentum and movement over time, rather than its position at a given point in time. Keeping the shutter open for an extended period of time also helps to create the distorted image of the reflected trees; the reflections are soft and diffuse because of the subtle movements of the water during the long exposure.

#### **Discussion Questions:**

Do you agree that this photograph was produced by someone looking at the landscape from the *place* or *aesthetic* perspectives? What qualities or aspects of the photograph do you see that might encourage you to classify it in these categories? What other perspectives would you suggest for this photograph?

How has Caponigro created a sense of time in this picture? What time of day do you think this picture was taken? How does the water in the photograph compare to other images of water you have seen? Can you tell if the water was moving quickly or slowly?

Does this picture conform to the *rule of thirds*? How would the photograph be different had Caponigro set the line dividing the pool from the stream exactly at the vertical halfway point?

#### **Activities:**

##### **Abstract Reflections**

NYS Learning Standards Addressed: Visual Arts – Standard 1

Look through magazines to find an image that you think expresses a strong sense of place or an aesthetic approach to landscape. Cut out the image and glue it so that it occupies the top third of a sheet of watercolor paper. Using watercolors, create a reflection of the image on the bottom two thirds of the paper. In your reflection, emphasize the visual elements that led you to classify the original image as having an aesthetic approach or the sensual elements that suggested a particular sense of place to you.

## **Cinquain**

NYS Learning Standards Addressed: ELA – Standard 2; Visual Arts – Standard 3

A cinquain is a five line poem that captures the essence of a place or thing. Photocopy the worksheet included in this packet. Encourage students to use the worksheet to generate their own reflective cinquains based on Caponigro's *Redding, Connecticut*.

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### **Edward Steichen – *The Pool-Evening*, “Camera Work,” No. 2, 1903**

Landscape Perspectives: Aesthetic, Place

Edward Steichen was a founding member of the Photo-Secession in New York. *The Pool—Evening* is exemplary of Steichen's early pictorial work, reflecting the influence of Impressionist painters, particularly Claude Monet. Being a gifted painter, Steichen quickly mastered the use of soft-focus lenses and surface manipulation techniques to imply painterly brushstrokes with extraordinary results. *The Pool-Evening*, taken on the outskirts of Milwaukee, depicts a wooded landscape reflected in nothing more than a mud puddle just as the evening's last sunlight glimmers through the trees in the background. Steichen had a strong emotional response to this otherwise ordinary landscape and he aimed to recreate the sense of place he experienced at the time.

#### **Discussion Questions:**

How does this image differ from other photographs you've seen in this exhibition? Does it remind you of any other photographs or art works that you've seen in the past?

What emotions or sensations do you have when you look at this photograph? What aspects of the photograph do you think evoke those emotions?

How have artists throughout history viewed and interacted with the landscape? How was the landscape portrayed or used in the work of medieval and renaissance painters? Impressionists? The artists of the Hudson River school? The artists of the Land Art and Earthworks movements? What kind of relationship is there between the art and the landscape? When looking at a particular piece of art, does the art seem to record or investigate the environment as it is, to be shaped by its setting, or to impose itself on the landscape?

Are there any lines (actual or implied) that attract your eye when you look at this photograph? Where do these lines lead your eye?

#### **Activities:**

##### **Same Scene, Different Medium**

NYS Learning Standards Addressed: Visual Arts – Standard 1

“The use of the term art medium is, to say the least, misleading, for it is the artist that creates a work of art not the medium. It is the artist in photography that gives form to content by a distillation of ideas, thought, experience, insight and understanding.” – Edward Steichen

As this quote reflects, Steichen and his fellow pictorialists were very concerned that photography be considered a “valid” artistic medium. This activity will encourage your students to explore photography as one of many possible artistic media. Use craft sticks and glue to construct a “viewfinder” that students can use to visually frame the landscape around them. The dimensions of a 35mm negative are 36mm by 24 mm. Use viewfinders to pick a landscape near the school

that conveys a sense of place or in which a mundane subject can be viewed through an aesthetic perspective. Have students create three different depictions of this scene using photography and at least two other media (pencil, charcoal, painting). Compare the three visions of the landscape: which medium did the student prefer? Which was most effective at capturing their feelings about the scene? Which was most effective at conveying a sense of place? Why?

### **Photography: Art or document?**

NYS Learning Standards Addressed: ELA – Standard 3

“The placing in the hands of the general public a means of making pictures with but little labor and requiring less knowledge has of necessity been followed by the production of millions of photographs. It is due to this fatal facility that photography as a picture-making medium has fallen into disrepute.” – Alfred Stieglitz, 1899

The soft-focus style of Edward Steichen and other members of the Pictorialist movement in photography developed in part as a response to the criticism that photography was not a legitimate artistic medium. Steichen and others strove to use the camera as a painter (particularly the Impressionist painters) might use a brush. They were not interested in depicting “reality,” but rather, focused on using the camera as a tool to convey their feelings about a particular subject. Discuss as a class: How is taking a photograph different from creating a painting? Compare the basic process of taking a photograph with the process of making a painting. You may choose to complicate the discussion by pointing out that today’s “point and shoot” technology is very different from the cumbersome hand-coated glass negatives and large format cameras used by earlier photographers.

Have students visit the websites <http://www.pbs.org/ktca/americanphotography/features/art.html> and [http://www.pbs.org/wgbh/amex/ansel/sfeature/sf\\_role.html](http://www.pbs.org/wgbh/amex/ansel/sfeature/sf_role.html) to read some opposing perspectives on this topic. Then ask students to define their opinion – is photography an “art” in the same way that drawing, painting, and sculpture are? – and prepare a one-page position paper justifying their opinion. Position papers should refer to specific works of art and critical opinions as evidence for the point-of-view expressed.

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### **Timothy O’Sullivan – *Alpine Lake, in the Sierra Nevada, California, 1871***

Landscape Perspectives: Wealth, Ideology, System

“The section to be surveyed is a belt of land about 100 miles wide, near the 40<sup>th</sup> parallel of latitude... This strip includes the proposed route of the Central Pacific Railroad, on which the work is progressing so rapidly, and it is the object of the Government to ascertain all the characteristics of the region which is thus to be traversed... The minerals, flora and the fauna of the country, and its agricultural capacity are likewise to be studied and reported on.”  
- *The New York Times*, May 8, 1867, announcing the departure of the King Survey

Timothy O’Sullivan began his photographic career in Mathew Brady’s New York studio in 1856 and, along with many others, traveled south in 1861 to document the Civil War. In 1867, he headed west with Clarence King’s Survey of the 40<sup>th</sup> Parallel and in 1871 became the official photographer for the government sponsored Wheeler Survey under Lieutenant George Montague Wheeler of the United States War Department. The purpose of the survey, which covered areas of eastern California, Nevada, Arizona, and southern Utah, was to map the west and identify potential areas for future military operations, as well as to provide settlers and developers with visual information about the landscape. These surveys reflected the commonly held idea of manifest destiny.

In 1876, the U.S. War Department assembled an edition of two-hundred sets of twenty-five prints from 1871-1874 as a supplement to the seven-volume Wheeler Survey Report. *Alpine Lake in the Sierra Nevada, California*, plate 16 from the set, depicts more than an ordinary mountain lake—it identifies a valuable water source, disproving notions that the West was a dry, uninhabitable desert region.

### **Discussion Questions:**

What “message” do you read from this photograph today? What message do you think O’Sullivan’s contemporaries read from this photograph as part of the Wheeler Survey Report? How might someone who believed in the ideology of manifest destiny have read this photograph?

What kind of data do you think a scientist might be able to gather from this photograph? What systems and cause-and-effect relationships might be discerned from O’Sullivan’s image?

O’Sullivan used a heavy view camera and set up a portable darkroom to process his glass plate negatives. Go to [http://www.pbs.org/wgbh/amex/ansel/sfeature/sf\\_camera\\_flash.html](http://www.pbs.org/wgbh/amex/ansel/sfeature/sf_camera_flash.html) to see how adjusting the lens of the view camera affects the final image. Can you see any evidence in this photograph that suggests that O’Sullivan adjusted the view camera? Is there any vertical convergence in the trees in the foreground or the mountains in the background?

### **Activities:**

#### **Go West!**

NYS Learning Standards Addressed: ELA – Standard; Social Studies – Standard 1

Imagine that you are a speculator, trying to sell land to westward emigrants. Timothy O’Sullivan’s photograph is one of the illustrations you will use to demonstrate the advantages of your “product.” Write text to accompany O’Sullivan’s photograph in an advertisement. What features from the photograph will you emphasize? What fears or doubts might your reader have that you will want to address?

#### **Putting Yourself into the Picture**

NYS Learning Standards Addressed: ELA – Standard 2; Visual Arts – Standard 2; Social Studies – Standard 1

In 1876 (five years after O’Sullivan’s photograph was taken), photographer Eliza Withington wrote a short essay for a photography journal, describing the process she used for taking landscape photographs. Read her account and discuss how the technology available to Withington and other early photographers differs from that available to modern photographers. What steps did Withington have to take before she could take a photograph? What steps did she take after the plate was exposed? Would you take pictures if you had to go through this process every time you wanted to take a picture? How might the complexity of photographic technology have affected the access that most people had to photography? How have changes in technology changed who and what gets photographed?

Look at portraits from this time period. How are people posed? Do you see many “candid” shots? The plates that photographers used as negatives were not as sensitive to light as modern films, and until the 1870s people frequently had to sit still for between eight and twenty minutes in order to insure that the photograph was not blurred. To help them achieve this, photographers often used chairs with built in head braces. Even after the 1870s, exposure times were usually

several seconds long. Challenge your students to see whether they can hold a pose without moving (even a finger!) for two minutes. Does smiling make it harder or easier?

### **Dispelling Myths**

NYS Learning Standards Addressed: Social Studies – Standard 1; ELA – Standard 4; Visual Arts – Standard 1

Timothy O’Sullivan’s photographs of the American West were intended to help the Wheeler Survey show the West as open and ready for settlement. In particular, by showing lakes and rivers, they intended to dispel the commonly held idea that the West was dry and unfit for human habitation. Ask students to list stereotypes that they think people believe about them as children/teenagers or about their communities. Pick one stereotype that you find particularly relevant and gather images that illustrate it. For example, the image of Central New York as depressing during the winter might be illustrated by pictures showing slushy, overcast streets. Then discuss: What kinds of images will people need to see to change their minds about these stereotypes? Have you ever seen a picture that changed your mind about a person or situation? What types of images might counter the “depressing winter” image? As a class, plan a “photo shoot,” identifying location, time, background, props, characters, costumes, actions and camera angles for a photograph or series of photographs that will disprove these stereotypes. If time permits, create a mural backdrop and enact and document the photo shoot.

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### **Brent Phelps – *Beaverhead Rock, Montana, August 24<sup>th</sup>, 1997, [View: northwest. 45° 22’ 49’’ N - 112° 27’ 16’’ W], 1997***

Landscape Perspectives: Artifact, History

In 2000, Brent Phelps wrote, “The Lewis and Clark Trail Survey is about change, history, and our cultural relationship with nature. ‘The landscape littered with contemporary culture’ would be an appropriate phrase to describe the visual content in almost all the images. The project has enabled me to merge interests in landscape and social documentary photography. By combining these separate stylistic approaches, narratives can be constructed which address issues of culture and production, leisure and labor, interpretation, and history of place.” (Artist Statement, 2000)

In *Beaverhead Rock, Montana*, Phelps uses a large-scale panoramic camera to capture a contemporary view of the experiences of Lewis and Clark using their journal entries from two hundred years ago. He tries to photograph the view from the exact same longitude and latitude as described by Lewis and Clark, at the same time of day, and in similar weather conditions. In their journals, Lewis and Clark described the site which Phelps would photograph 192 years later:

[Lewis, August 10, 1805] . . .they passed the point which the natives call the beaver’s head. . . at 4 P.M. they experienced a heavy shower of rain attended with hail thunder and Lightning which continued for about an hour.” (p. 66)\*

\**The Journals of the Lewis and Clark Expedition*, volume 5, 1983.

### **Discussion Questions:**

What sense of space do you get from this photograph? Is the visual space in the photograph deep or shallow? What visual elements does Phelps use to create this effect?

What kind of knowledge do we gain from this type of re-photographic project?

What resources were available to Lewis and Clark to document their journey? If cameras had been available to them, as they were to the Wheeler Survey 70 years later, what might their photographs have looked like? Do you think they would look like Brent Phelps' photographs?

### **Activities:**

#### **Rephotographic Survey**

NYS Learning Standards Addressed: Social Studies – Standard 1; Visual Arts – Standards 1 & 3

Both Ansel Adams and Brent Phelps self-consciously chose to photograph views that others had already photographed or described. Many other photographers have also used “rephotographic” survey projects to depict the changing landscape.

Have students use the “Rephotographic Classroom” at <http://thirdview.org/3v/home/index.html> to get a sense for the techniques and technology involved in rephotographing sites. Then have students locate historic photographs of sites they know well from one of the following Central New York history websites or through a visit to a local history museum or library.

<http://cumulus.lpl.org/>

<http://clrc.org/solvay/splgallery.htm>

<http://lsb.syr.edu/projects/postcards/index.html>

<http://www.cnyhistory.org/digitization.html>

<http://www.syracusetheandnow.net/Dwntwn/Downtown.htm>

<http://www.syracusetheandnow.net/ArtSyr/ArtOfSyracuse.htm>

<http://www.syracuse.ny.us/historyPhotographs.asp>

<http://www.sunyocc.edu/library/news/displays/blackhistory/>

[http://mhs.marcellusny.com/ThenNow\\_01/01.html](http://mhs.marcellusny.com/ThenNow_01/01.html)

Have students revisit these sites and re-photograph them, trying to capture the same camera angle as in the original photograph. Compare the two photographs. Was it easy to figure out where the original photographer stood? What has changed? What is the same? What can we learn about history by studying photographs over time? What are the advantages and disadvantages of relying on photographs to teach us about history?

#### **Journaling Daily Journeys**

NYS Learning Standards Addressed: ELA – Standard 2

Read portions of Lewis and Clark's journals, available online at:

<http://memory.loc.gov/learn/features/lewisandclark/index.html>

<http://www.pbs.org/lewisandclark/>

<http://www.lewis-clark.org/index.htm>

[http://memory.loc.gov/cgi-bin/query/f?fawbib:0:./temp/~ammem\\_y6p6:](http://memory.loc.gov/cgi-bin/query/f?fawbib:0:./temp/~ammem_y6p6:)

To which aspects of their journey do they pay the most attention? Did this surprise you at all? Are there details that you would like to know that are omitted? Write an account of your day for a reader who is not familiar with the people, climate, and traditions of Central New York.

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## **Laura Gilpin – *Shepherds of the Desert*, 1934**

Landscape Perspectives: Habitat

Laura Gilpin's *Shepherds of the Desert* was one of many photos that Gilpin took depicting the Navajo people and the land in which they lived. As a pioneer of landscape photography in the 1930s when few women ventured into the genre, Gilpin not only photographed the cultural and geographical landscape, she lived among the Navajo for two decades, documenting the timeless and enduring qualities of their everlasting relationship to the land. Gilpin's goal was to depict the relationship between people and land – to show how the traditions of the people evolved from and with the land around them. In her essay "Laura Gilpin and the Tradition of American Landscape Photography," scholar Martha Sandweiss writes: "For Gilpin the southwestern landscape was neither an empty vista awaiting human settlement nor a jewel-like scene resisting human intrusion. It was a peopled landscape with a rich history and tradition of its own, an environment that shaped and molded the lives of its inhabitants." In this photograph, Gilpin depicts the Navajo as people literally *of* the land, as the forms of the figures in the image refer visually to the forms of the hills in the background.

### **Discussion Questions:**

What kinds of emotions do you think Laura Gilpin felt about the people and landscape that she was photographing? What do you see that makes you say that? Do you think this image was, or is still, an accurate depiction of Native peoples?

Of the twenty-five photographers in this exhibit, only three are women. What cultural and historical factors might have contributed to this fact?

Can you discern a clear foreground, midground, and background in this photograph? Where in the photograph are the people located? Can you make out details that distinguish these people as individuals?

How does Gilpin show that there is a connection between the people and the land in this picture? Can you imagine this landscape without any signs of human habitation? How would it be different?

### **Activities:**

#### **Depictions of Native Americans**

NYS Learning Standards Addressed: ELA – Standards 3 & 4; Social Studies – Standard 1

Collect images of Native Americans from media, advertising, and popular culture. Think about product names and logos as well as sports teams. Use this collection to jumpstart a class discussion around the following questions:

- What are some common themes in the depiction of Native peoples in American popular culture?
- How are these images similar or different from the Navajo people pictured in Laura Gilpin's photograph?
- What kinds of ideas are images of Native people used to represent?

- Are these representations accurate or respectful? Do they depict the diversity of Native cultures? Are they stereotypes?
- Based on this discussion, should it be acceptable to use a name like “warriors” or “chiefs” as the name of a sports team? Why or why not?

Research the work of artists (e.g. Fred Wilson, Kara Walker, John Feodorov, Michael Ray Charles) who try to engage with and subvert stereotypical images in their art. Taking the work of these artists as inspiration, create a critical work of art using the images you have collected. You may choose to add text to the images, recontextualize them against a different background, or create a collage that makes people think about the validity of these images and their use in popular culture.

### **Landscape as Habitat**

NYS Learning Standards Addressed: Social Studies – Standard 1; Visual Arts – Standard 1

In *Shepherds of the Desert*, Laura Gilpin shows the Navajo people in the landscape where they were most at home. Ask students to think about the environment in which they are most comfortable and most at home. Is it their living room? A friend’s house? The basketball court or swimming pool? Their front porch? Have students bring in a photograph of themselves that they have permission to cut up or use a camera to photograph students in the classroom against a neutral background. Tell students to cut out their figure from the photograph and glue it onto a sheet of paper. Using colored pencils, water colors, or images cut out from magazines, have students create an image of themselves in the landscape in which they are most at home.

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### **Marion Post Wolcott - *Plowing Tobacco Field, Northeastern Tennessee, 1940***

Landscape Perspectives: Habitat, History

President Franklin Roosevelt’s New Deal initiatives included the Resettlement Administration (RA), renamed the Farm Security Administration (FSA) in 1937 when the agency was incorporated into the Department of Agriculture. The purpose of the RA was to relocate and find work for destitute farmers suffering from the effects of drought and economic hardship. The mission of the FSA was to visually document the positive effects this and other government programs had on the American people and to distribute photographic evidence to the media. FSA photographer Marion Post Wolcott wrote: “As an FSA documentary photographer I was committed to change the attitudes of people by familiarizing them with the plight of the underprivileged, especially in rural America... Also, as an ongoing project, whenever possible, I documented, from an historical and sociological viewpoint, small town and rural life in America.”

### **Discussion Questions:**

How does Wolcott’s photograph depict the landscape as history? What aspects of this photograph help give it a specific, documentary sense of time and place?

How would you describe the relationship between the figure in the picture and the land? What choices has Wolcott made in composing the picture that lead you to think this?

As the viewer, how do you feel about this photograph? How did the choices made by the photographer influence the way we perceive the landscape? Is the camera showing us “objective



reality” or do the photographer’s choices influence what the camera “sees”? How is this relevant to our understanding of pictures on television or in the newspaper?

What visual elements give this photograph a sense of depth? Are there any lines (actual or implied) that attract your eye when you look at this photograph? Where do these lines lead your eye? How does the sense of perspective in this photograph differ from the sense of perspective in Skeet McAuley or Timothy O’Sullivan’s images?

### **Activity:**

#### **Documenting Lives**

NYS Learning Standards Addressed: Social Studies – Standard 1; Visual Arts – Standard 1

Examine Marion Post Wolcott’s photograph for clues that might tell you when and where it was taken. What does the man’s clothing tell you? The equipment he is using to do his job? The types of plants growing in the field? As a class, pick a topic that you would like to document for students in your school fifty years from now. Consider topics that will allow you to showcase the diverse experiences that students in your class may have – i.e. neighborhoods, families, homes, recreational activities. Give each student a disposable camera to document this topic in their own neighborhood or home environment. Emphasize that the photographs should show details that will be useful to future historians – what does a home look like in *this* community, at *this* point in time? What did kids do for fun in *this* community, at *this* point in time? Look at the photographs together. What common themes do you see? Where are there differences? Use your photographs to make a book for your school library.

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#### **Ansel Adams – *Nevada Fall, Rainbow, Yosemite Valley, ca. 1950***

Landscape Perspectives: Nature, Place, Aesthetic

To create his romantic, awe-inspiring landscapes, Ansel Adams used a large-format view camera which recorded the image on an 8x10 or 4x5 negative or (earlier) coated glass plate. In the view camera, the image is composed first on a sheet of matte glass, which is then replaced by the film. The bellows of the view camera allow the photographer substantially more creative control over the image than we are accustomed to with 35mm cameras. Adams’ photographs emphasize the power and beauty of nature. Although many of the sites he visited were heavily touristed, these visitors are never visible in his photographs.

### **Discussion Questions:**

Ansel Adams wrote: “Photography has both a challenge and an obligation: to help us see more clearly and more deeply, and to reveal to others grandeur and the potentials of the one and only world which we inhabit.” Do you see this perceived obligation reflected in Adams’ photographs? What “obligations” do you think artists and photographers should have?

What emotions do you feel when you look at this photograph? What choices do you think Adams made to help inspire these emotions? Does this picture inspire you to take any particular actions?

Compare Adams’ photograph of Nevada Falls with Albert Bierstadt’s painting of the same place (on view at the Everson in the Falcone Gallery). Think about composition, angle, light, color, etc. Do you react differently to the two images? What visual cues inspire your emotions? Do you think Bierstadt and Adams had the same goal in mind when creating their art work?

## **Activities:**

### **Sensing Place**

NYS Learning Standards Addressed: ELA – Standard 4; Visual Arts – Standard 3

Dim room lights and display Ansel Adams' image *Nevada Falls*. Imagine that you are standing in the photographer's shoes. Describe, in the form of a letter, the different sensations that you feel. What does the air feel like? Are there any smells that make place this unique? What do you see and hear? What textures do you feel as you walk around the site?

### **To Park or Not to Park?**

NYS Learning Standards Addressed: ELA – Standards 1 & 3

In a 1922 letter to his future wife Virginia, Ansel Adams complained about the crowds in the Yosemite valley and wrote: "How I wish that the Valley could be now like it was forty years ago -- a pure wilderness, with only a wagon road through it, and no automobiles nor mobs." In his photographs, Adams strove to capture this "pure wilderness" and to inspire others to preserve undisturbed wilderness. Recently, some advocates have tried to restrict automobile traffic and other uses (such as snowmobiling) in national parks in order to preserve them. At the same time, other advocates argue that restricting visitation or automobiles would prevent the majority of Americans from appreciating and enjoying their national parks.

Investigate the concept of wilderness (a good starting point is <http://wildlink.wilderness.net/wilderness.htm>) and the history of the National Park System and use this research as the basis for a persuasive essay for or against the expansion of roads in national parks. Yosemite National Park has extensive information about resource management planning and public comments on this planning available on their website <http://www.nps.gov/yose/planning/yvp/>. One ranger's perspective is featured at <http://www.nps.gov/yose/nature/articles/loving.htm>. The Friends of Yosemite Valley website (<http://www.yosemitevalley.org/>) features a different perspective on the Park Service plans. For younger students, write about the things you do and do not enjoy in nature. If more roads were added to our parks, would it allow you to do more of the things you enjoy or would it take away from your experience?

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### **Michael Kenna – *Moss Landing Power Station, Study #2, Moss Landing, California, 1987*** Landscape Perspectives: Artifact, Problem

The Moss Landing Power Station is located along Highway 1 near Monterey Bay on the California Coast. Located in the middle of the bay is the Elkhorn Slough, an ecologically significant site designated as a globally important bird area by the National Audubon Society and the American Birding Conservancy because it is home to more than three hundred species of migratory birds.

Michael Kenna's series of photographs from both Moss Landing and Elkhorn Slough characterize his interest in the delicate balance between the natural environment and man-made industrial structures. His photographs never include people, but often suggest their presence. A preference for photographing at night or in the hours just before daybreak provides Kenna atmospheric views of the landscape through long exposure times, as in *Moss Landing Power Station*.

In an interview about his work, Michael Kenna draws explicit attention to the impact that different perspectives on landscape can have on the photographic image. He explains: “The underlying subject matter [of my images] is the relationship, confrontation, and/or juxtaposition between the landscape, in its various manifestations of earth, air, fire and water, and the human fingerprint, the traces we leave, the structures, buildings and stories... I would feel too hypocritical saying my Power Station series was a political statement regarding power, pollution and/or the environment, although if others want to see the images that way, they would have my blessing... I do not make good Ansel Adams type pictures. He sees God in the landscape, I look for the human imprint.”

### **Discussion Questions:**

How does Michael Kenna use the visual elements of line, repetition, and color to structure this image? Is there a distinct foreground, midground, and background in this picture?

Michael Kenna’s photographs are often of large things (such as this power plant); however he chooses to print them very small. In this case, the actual photograph is a square slightly more than seven inches on each side. Why do you think the artist might have chosen to create this disjunction in scale?

What does landscape mean to you? Does a landscape have to be rural and uninhabited? How do Michael Kenna’s photographs fit into your concept of what a landscape photograph should be?

Ask students some of these questions: What do you like to photograph? Are you drawn to people, landscapes or objects when choosing subjects to photograph? In your opinion, what motivates a photographer to immortalize people, places and things on film? What role does photography play in our culture? What does it mean to photograph something? To exhibit that photograph within the walls of a museum?

### **Activity:**

#### **Human Imprints**

NYS Learning Standards Addressed: Visual Arts – Standard 1; Science – Standard 4

In his photographs, Michael Kenna tries to document the “human imprint” on the earth. In this image, the human imprint is represented by a power station that provides electric power for the cd players, lights, air conditioners, etc. upon which we depend. Environmental organizations have developed simple “ecological footprint” quizzes, which help us to assess how many acres of productive land are required to sustain our lifestyle (at current population levels, there are about 4.5 acres of productive land per person on Earth). Go to <http://www.lead.org/leadnet/footprint/default.htm> or <http://www.myfootprint.org/> to take this quiz online. A non-computerized version is available in your packet; this requires multiplication and division using decimals. An article discussing the quiz and the factors it considers is available online at <http://www.sierraclub.org/sierra/200301/ecoquiz.asp>.

To illustrate your findings and share them with others in your school, use plaster of paris to create footprints, or use plaster gauze strips to create feet. Once the plaster has dried, decorate your feet or footprints with illustrations of activities that impact the earth and their alternatives.

The **Everson Museum of Art** presents

**Framing Sight: The Nancy and Russell Carlson Collection of  
American Landscape Photography**

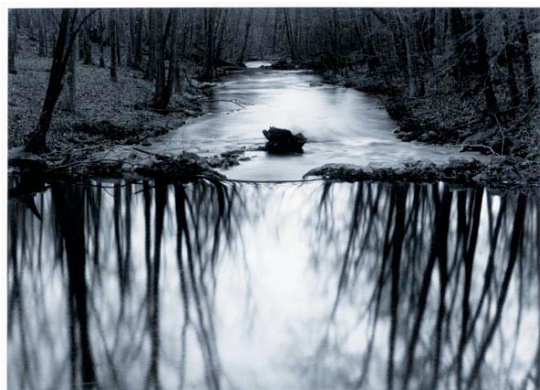
September 18, 2004 – January 30, 2005



Skeet McAuley  
*The Meadows at Del Mar,  
California (Fourth Fairway)*, 2000  
mcauley.jpg



Andreas Feininger  
*Beach Landscape*,  
1949  
feininger.jpg



Paul Caponigro  
*Redding Connecticut*,  
1968  
caponigro.jpg



Edward Steichen  
*The Pool-Evening*,  
"Camera Work," No. 2, 1903  
steichen.jpg



Timothy O'Sullivan  
*Alpine Lake, in the  
Sierra Nevada,  
California*, 1871  
osullivan.jpg



Brent Phelps  
*Beaverhead Rock, Montana,*  
*August 24<sup>th</sup>, 1997, [View:*  
*northwest. 45° 22' 49" N - 112°*  
*27' 16" W], 1997*  
phelps.jpg



Laura Gilpin  
*Shepherds of the Desert, 1934*  
gilpin.jpg



Marion Post Wolcott  
*Plowing Tobacco Field, Northeastern*  
*Tennessee, 1940*  
wolcott.jpg



Ansel Adams  
*Nevada Fall, Rainbow,*  
*Yosemite Valley, ca. 1950*  
adams.jpg



Michael Kenna  
*Moss Landing Power Station,*  
*Study #2, Moss Landing,*  
*California, 1987*  
kenna.jpg

## D.W. Meinig's Perspectives on Landscape

**Nature** – This attitude stands in awe of nature's overwhelming beauty and power and seeks to return to a purer, "original" nature, rich with primeval forest and free from human interference.

**Habitat** – The viewer who sees the landscape as habitat is interested in reading the landscape to see how people have shaped the earth, worked with it, and adapted themselves to it. To this viewer, the landscape is not primeval and free of human influence, but rather, showcases a mutual relationship between people and nature.

**Artifact** – This view is focused on the alterations that we have worked upon the earth's surface; the landscape itself is a human creation and not a thing of nature. In this view, even "natural features" of the environment such as the soil have been altered by plowing, draining, fertilizing, etc.

**System** – The scientific mindset sees the elements of a landscape as part of a larger system. From this perspective, a river would be read as part of the water cycle. Changing one element in a system affects other pieces of that system. Someone who looks at landscape as system is looking for cause and effect relationships between the different pieces of the landscape.

**Problem** – From this perspective, the landscape represents a "condition needing correction." For some, this perspective draws upon the mindset of "landscape as nature" in that it posits human action as the destructive force which has despoiled original nature. To some professionals – architects, urban planners, etc., - the landscape is instead seen as a problem of design. These people look at a landscape as an opportunity for improvement – how can traffic flow more smoothly at this intersection? How might a house be built into its environment to take advantage of light conditions and reduce energy use?

**Wealth** – Here, the landscape is perceived in terms of its monetary value. Land is something to be owned and used to maximize profit. Location is critical because of its potential to enhance value. Viewing the landscape from this perspective, highway access becomes a potential asset as do beautiful views. The importance of a site lies in the possibility of its exploitation.

**Ideology** - From this perspective, the landscape serves first and foremost as a symbol. The song "America the Beautiful" embodies this take on landscape with its lyrics "For amber waves of grain, For purple mountain majesties, Above the fruited plain!" The landscape is seen as a concrete manifestation of the concepts associated with a place – in this case the idea of the United States as a place of boundless possibility and promise.

**History** – The historically minded viewer looks at a landscape and sees first and foremost "a complex cumulative record of the work of nature and man in this particular place." This viewer scans the landscape for clues that will allow him or her to link physical objects to an historical timeline. From this perspective, physical facts such as the types and ages of plants provide insight into the events that have taken place in this space.

**Place** – The framework of landscape as place is based on the idea that "one of the greatest riches of the earth is its immense variety of places." This perspective looks for the combination of elements that make each place unique. While any one element (smell, sight, sound, history, memory, etc.) may be shared with another location, the combination of these elements taken together makes for a singular impression.

**Aesthetic** – To look at landscape through an aesthetic frame is to analyze the objects we see in the landscape strictly through the language of art. A strictly aesthetic viewer of the landscape would look at the land in front of him or her primarily in terms of the artistic elements of balance, symmetry, color, line, texture, form, etc.

**How a Woman Makes Landscape Photographs**  
**by Eliza W. Withington, 1876**  
**Adapted from the Women in Photography Archive**

This year when I started there was a family party of six of us. We camped out just where night overtook us, or the fishing was good. After passing Pine Grove, Antelope Springs, Ham's Station, Tragedy Springs, Silver Lake, Carson Spur, First Summit, Kirkwood's, Twin Lakes, Second Summit, Red Lake into Hope Valley (all familiar landmarks to pioneers and overland emigrants), I said good-by to my friends, and traveled as I could, by stage, private conveyance, or fruit-wagons.

On such trips I take enough **negative bath**<sup>1</sup> to fill the tub twice, or more, a pound and a half of **collodion**<sup>2</sup>, and about eighty plates... I pack a two-quart bottle of negative bath, a pound bottle of collodion, a pound bottle of **developer**<sup>3</sup> (double strength), a pound bottle of **fixing bath**<sup>4</sup>, a collodion pouring bottle, one of negative varnish, a small vial each of ammonia, nitric and acetic acid... After all are packed, I turn over the top two rubber funnels, one for filtering the silver-bath, the other for filtering more developer, and all is incased in a strong cloth sack with a carpet bottom and a **shirrstring**<sup>5</sup> in the top; when drawn close around the inverted funnels and tied, all is snug and secure. The box has wooden slats on the sides to lift by, by taking hold of sack and all.

My negative box holds thirty-two 5 x 8 plates, which are **albumenized**<sup>6</sup>. I prepare about fifty more, and pack by laying out a thick, large sheet of white wrapping-paper... Where were we? The plates are in the tray, the tray in the iron pan, and now the whole are placed on top of the negative box, which, too, has a strong cloth casing, same as the chemical box. The plateholder, with a piece of red blotting paper in it for back of sensitized plates, is wrapped in the focusing cloth, and my handtowel around that, and placed at the side of the negative box... When all are in place draw the shirrstring, and tie snug...

When I knew of a view that we were to pass, I would sensitize a plate and by wrapping a wet towel around the plate, and over that the focusing cloth, I have carried it three hours. When the exposure has been made, I throw the skirt over the camera, and pin the band close to the camera box. If the sun is bright, and too much light enters, I throw over all a heavy traveling shawl, and with water, lamp, and developer, I slip under cover, develop the view, wash and replace in plateholder until a more convenient time for fixing and varnishing...

The camera, the pet, consists of a pair of Morrison lenses, a Philadelphia box and tripod; on short distances I usually carry these, having the legs doubled up and tied, but, if riding far, and I do not want to use it, I take out the screw, invert the lenses, i.e., turn them into the box, turn up the bed-frame, and wrap up in the skirt-tent and pack away.

Last but not least in usefulness is a strong black-linen cane-handled parasol. If not absolutely necessary for a cane, and more necessary for a shade, I so use it; and then it is at hand if a view must be taken when the sun is too far in front, to shade the lenses with, or to break the wind from the camera; and for climbing mountains or sliding into ravines a true and safe **alpenstock**<sup>7</sup>. With this kit I traveled some hundreds of miles last summer, seeking health and negatives of our mountain scenery, mines, quartz mills, etc.

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<sup>1</sup> **Negative Bath** – The chemical solution (silver nitrate) used to make the coated glass plates sensitive to light.

<sup>2</sup> **Collodion** – The chemical solution used to coat glass plates. It reacts with silver nitrate to make the plates light sensitive.

<sup>3</sup> **Developer** – After a negative has been exposed to light, it is processed in developer to reveal the image.

<sup>4</sup> **Fixing Bath** – After the negative has been developed, the fixing bath washes away any remaining light-sensitive compounds so that it can safely be exposed to light.

<sup>5</sup> **Shirrstring** – Drawstring.

<sup>6</sup> **Albumenized** – Another method of preparing the glass plates was to coat them with egg-whites (albumen) mixed with potassium iodide.

<sup>7</sup> **Alpenstock** – walking stick

**The Ecological Footprint Quiz**  
(from the January 2003 Sierra Club Magazine)

HOW MANY ACRES of land does it take to support your lifestyle? You're about to find out. The Ecological Footprint Quiz estimates the productive land and water required for the resources you consume. This is a simplified version of the quiz designed by [Redefining Progress](#). While not flexible enough to adjust for all situations, the quiz is a useful gauge.

**INSTRUCTIONS**

1. Circle your response.
2. Calculate the footprint for each section.
3. Enter footprint totals in the quiz results section.
4. Calculate your total footprint.

**FOOD**

1. How often do you eat animal-based foods (beef, pork, poultry, fish, eggs, dairy)?
  - a.) Never (vegan).....0.46
  - b.) Infrequently (no meat; eggs/dairy a few times a week).....0.59
  - c.) Occasionally (no meat or infrequent meat; eggs/dairy almost daily) .....0.73
  - d.) Often (meat once or twice a week).....0.86
  - e.) Very often (meat daily).....1.00
  - f.) Almost always (meat and eggs/dairy in almost every meal).....1.14

2. How much of your food is processed, packaged, or not locally grown? “Locally grown” means less than 200 miles away. If your apple is from a farmers' market, odds are it's locally grown. If the fruit is from a supermarket, odds are it's not.

- a.) Most.....1.10
- b.) Three-quarters.....1.00
- c.) Half.....0.90
- d.) One-quarter.....0.79
- e.) Very little.....0.69

**Your Footprint For Food:** Do the math to figure out how much land your food choices require

Question 1 \_\_\_\_\_ x Question 2 \_\_\_\_\_ x 5.5 = \_\_\_\_\_ acres

**SHELTER**

3. What is the size of your home? (The average house in the United States is 1,700 square feet.)

- a.) 2,500 square feet or larger.....1.9
- b.) 1,900-2,500 square feet.....1.5
- c.) 1,500-1,900 square feet.....1.3
- d.) 1,000-1,500 square feet.....0.9
- e.) 500-1,000 square feet.....0.6
- f.) 500 square feet or smaller.....0.3

4. Which describes your home?

- a.) Free-standing house.....1.0
- b.) Multistory apartment building.....0.8
- c.) Green-design home.....0.5



5. Do you use energy conservation and efficiency measures throughout your home?

- a.) Yes.....0.75
- b.) No.....1.00

6. How many people live in your household, counting you?

- a.) One.....1.0
- b.) Two.....2.0
- c.) Three.....3.0
- d.) Four.....4.0
- e.) Five.....5.0
- f.) Six.....6.0
- g.) Seven or more.....7.0

**Your Footprint For Shelter:** Do the math to figure out how much land your choices require

(Question 3 \_\_\_\_\_ x Question 4 \_\_\_\_\_ x Question 5 \_\_\_\_\_ x 13.26) divided by  
\_\_\_\_\_ Question 6 = \_\_\_\_\_ acres

### MOBILITY

7. On average, how many miles do you travel on public transportation each week (bus, train, subway, or ferry)?

- a.) 200 or more.....0.86
- b.) 75-200.....0.42
- c.) 25-75.....0.15
- d.) 1-25.....0.04
- e.) 0.....0

Enter the circled number in this subtotal box. PUBLIC TRANSIT SUBTOTAL= \_\_\_\_\_ acres

8. On average, how many miles you travel each week in a car (as a driver or a passenger)?

- a.) 400 or more.....1.91
- b.) 300-400.....1.43
- c.) 200-300.....1.00
- d.) 100-200.....0.55
- e.) 10-100.....0.12
- f.) 0-10.....0

(If 'f' is your answer, skip the next two questions and enter 0 as your Car Footprint Subtotal below.)

9. How many miles per gallon does your car get? (If you don't own a car, estimate the average mpg of the cars you ride in.)

- a.) More than 50.....0.31
- b.) 35-50.....0.46
- c.) 25-35.....0.65
- d.) 15-25.....0.98
- e.) Fewer than 15.....1.54

10. How often do you ride in a car with someone else, rather than alone?

- a.) Almost never.....1.50
- b.) Occasionally (about 25%).....1.00
- c.) Often (about 50%).....0.75
- d.) Very often (about 75%).....0.60
- e.) Almost always.....0.50

CAR FOOTPRINT SUBTOTAL

Question 8 \_\_\_\_\_ x Question 9 \_\_\_\_\_ x Question 10 \_\_\_\_\_ x 4 = \_\_\_\_\_ acres

11. Approximately how many hours do you spend flying each year?

- a.) 100 (one coast-to-coast U.S. round-trip per month).....6.00
- b.) 25 (two or three coast-to-coast U.S. round-trips per year).....1.50
- c.) 10 (one coast-to-coast U.S. round-trip per year).....0.06
- d.) 3.....0.18
- e.) 0.....0

Enter circled number in subtotal box. AIR TRAVEL FOOTPRINT SUBTOTAL= \_\_\_\_\_ acres

**Your Footprint For Mobility:** Do the math to figure out how much land your choices require

Public Transit \_\_\_\_\_ + Car \_\_\_\_\_ + Air Travel \_\_\_\_\_ = \_\_\_\_\_ acres

**GOODS FACTOR**

12. Compared with people in your neighborhood, how much trash do you throw away?

- a.) Much less.....0.75
- b.) About the same.....1.00
- c.) Much more.....1.25

GOODS FACTOR= \_\_\_\_\_ acres

**QUIZ RESULTS**

Add **food** \_\_\_\_\_, **shelter** \_\_\_\_\_, and **mobility** together = \_\_\_\_\_

Multiply **goods** \_\_\_\_\_ by (**shelter** + **mobility** \_\_\_\_\_) by .9 = \_\_\_\_\_

Add these two subtotals together = \_\_\_\_\_ acres. This is your FOOTPRINT.

**ABOUT YOUR FOOTPRINT** The average ecological footprint in the United States is 24 acres per person. Your footprint measures \_\_\_\_\_ % of an average U.S. footprint (your footprint / 24 x 100).

Worldwide, there are 4.5 biologically productive acres per person. If everyone lived as you do, we would need \_\_\_\_\_ planets. [Your footprint / 4.5].

## Glossary

**35mm Camera** – a camera that uses 35mm size film.

**Aperture** – the opening in the lens through which light passes. The size of the aperture is measured in *f-stops* and controls the amount of light that hits the film. A typical 35mm camera lens might have the following aperture options: f2.8, f4, f5.6, f8, f11, f16. On this lens, f2.8 would be the widest aperture, allowing the greatest amount of light to hit the film. Compared to f2.8, an aperture of f4 would allow half as much light to hit the film. Changing the aperture to f5.6 would halve again the amount of light hitting the film.

**Depth of Field** – the area in a photograph that appears to be in focus. The depth of field is determined by the aperture of the camera (a small aperture like f16 will create greater depth of field). Depth of field is also determined by the distance between the camera and the subject; the closer the camera is to the subject, the less depth of field there will be in the image.

**Documentary Photography** – photographs taken with the explicit aim of representing the reality of a particular moment in time or place.

**Exposure** – the act of exposing photosensitive material to light. In a camera, the total exposure of the film to light is determined by the size of the aperture and how long the shutter is open.

**Farm Security Administration** – formed by an act of Congress in 1937, the Farm Security Administration (FSA) was intended to help struggling farmers endure the Great Depression. Through loans and assistance with relocation, the FSA aided farmers hit hard by drought and economic depression. The FSA also employed photographers to illustrate the dire need caused by the Depression and to show how its programs were assisting struggling Americans.

**Film** – the light sensitive medium on which the photograph is recorded. Film consists of a base of celluloid covered with a photographic emulsion. Print film produces a negative, which is then placed in an enlarger and used to produce a print on sensitized paper. Slide film, also known as chrome film, records the image as a positive transparency.

**Film Speed** – the film speed refers to the relative sensitivity of the film to light. Film speed is typically expressed in terms of ASA or ISO numbers. An ASA of 50 is a very slow film – i.e. not very sensitive to light – while an ASA of 1600 indicates a fast film, with more light sensitive material suspended in the emulsion.

**Focal Length** – the distance, measured in millimeters, from the center of any given lens to the film plane or digital sensor, when the image is sharply in focus. The focal length of a lens determines its angle of view.

**Gelatin Silver Print** – the term typically used for black and white fine art prints. Photosensitive particles called silver halides are suspended in a very thin gelatin layer on paper to create photographic paper. When exposed to light and then processed in the appropriate chemicals, these particles react and change according to the density and brilliance of the light reaching them through the negative, creating the range of black and white tones in the photograph.

**Group f64** – a “school” of photography, founded by Ansel Adams and Edward Weston. The members of Group f64 were committed to “straight photography,” as opposed to the soft-focus style favored by pictorialists. The term “group f64” refers to the smallest aperture on view camera lenses, which provided an extremely sharp image with significant depth of field.

**Landscape** – the land and objects thereon which the eye can absorb in a single view, or an image which represents such an imagined or actual view.

**Large Format Camera** – a camera that produces a larger negative (generally 4x5, 5x7, or 8x10 inches) using individual sheets of film.

**Lens** – the lens focuses light reflected from the objects in front of the camera onto the film. *Wide angle lenses* generally have a focal length of less than 35mm and allow the photographer to capture a broader area on the film. Extreme wide-angle lenses produce a fish-eye effect. *Telephoto lenses* (generally 80mm and up) allow the photographer to appear closer to the subject and narrow the angle of view in the photograph. *Zoom lenses* allow the photographer to use a range of focal lengths without changing lenses. *Prime lenses* have a fixed focal length. They are frequently faster – meaning that they have a larger maximum aperture (i.e. f1 or f1.8) – than zoom lenses.

**Manifest Destiny** – a term coined by newspaper editor John L. O'Sullivan in 1845 to express the philosophy that justified U.S. expansion across the North American continent. O'Sullivan wrote: "... the right of our manifest destiny to over spread and to possess the whole of the continent allotted by Providence for the free development of our yearly multiplying millions. ... It is a right such as that of the tree to the space of air and the earth suitable for the full expansion of its principle and destiny of growth."

**New Topographics** – Term first used by the American William Jenkins to characterize the style of a number of young photographers he had chosen for the exhibition at the International Museum of Photography, Rochester, NY, in 1975. These photographers emphasized the 'objective' description of a location, showing a preference for landscape that included everyday features of industrial culture.

**Panoramic Camera** – a special camera outfitted with a wide angle lens which enables the photographer to produce a 180° angle of view on a bigger negative.

**Pictorialism** – the late 19<sup>th</sup> / early 20<sup>th</sup> century movement that sought to define photography as a fine art form. Pictorialist photographers manipulated their images by hand to create a more painterly effect, used heavily textured papers and often photographed allegorical subjects.

**Rule of Thirds** – a tool for photographic composition, in which the photograph is divided into thirds vertically and horizontally. Many visually interesting photographs will place the primary center of interest at the intersection of one of these lines, rather than in the center of the image. If there is a horizon line in the photograph, it will frequently be aligned with one of these imaginary lines.

**Shutter Speed** – the shutter speed refers to the length of time that the camera shutter is open, allowing light to hit the film. Faster shutter speeds (1/500 of a second or faster) can stop motion, while using a slow shutter speed to photograph a moving object will produce a blurred image.

**Vertical Convergence** – when looking up at vertical lines or objects, they will tend to come together or narrow towards the top of the range of view. This phenomenon can be corrected using the camera adjustments possible on a view camera.

**View Camera** – View cameras allow the photographer to manipulate the image by adjusting the angle of the lens relative to the film plane. In a view camera, the image is composed on a piece of ground glass, which is then replaced by a sheet of film.

**Wet-Collodion Plate** – many of the first photographs were made using glass plates, coated with a collodion solution and then soaked in silver nitrate. The plates could not be allowed to dry before being exposed to light in the camera, thus the method was known as wet-collodion. For more information, see <http://www.collodion.org/q&a.html>.

**Zone System** – Ansel Adams's method of pre-visualizing a print and making exposure and development decisions accordingly.

### Web Links

#### **Ansel Adams**

<http://dizzy.library.arizona.edu/branches/ccp/education/guides/aaguide/aainguid.htm>

[http://www.pbs.org/wgbh/amex/ansel/sfeature/sf\\_packing.html](http://www.pbs.org/wgbh/amex/ansel/sfeature/sf_packing.html)

[http://www.masters-of-photography.com/A/adams/adams\\_articles2.html](http://www.masters-of-photography.com/A/adams/adams_articles2.html)

<http://www.hctc.commnet.edu/artmuseum/anseladams/lesson.html>

<http://www.sfmoma.org/adams/>

#### **Documentary Photography**

<http://historymatters.gmu.edu/mse/Photos/>

[http://cybermuse.gallery.ca/cybermuse/teachers/plans/activity\\_e.jsp?lessonid=42&actpid=118](http://cybermuse.gallery.ca/cybermuse/teachers/plans/activity_e.jsp?lessonid=42&actpid=118)

#### **Early Photography**

<http://www.rleggat.com/photohistory/>

<http://www.collodion.org/q&a.html>

[http://www.scphoto.com/handouts/History\\_Info\\_sheet.doc](http://www.scphoto.com/handouts/History_Info_sheet.doc)

[http://www.edinphoto.org.uk/1\\_early/1\\_early\\_photography\\_-\\_processes.htm](http://www.edinphoto.org.uk/1_early/1_early_photography_-_processes.htm)

<http://www.pbs.org/wgbh/amex/eastman/index.html>

<http://www.spartacus.schoolnet.co.uk/DShistoryindex.htm>

#### **Farm Security Administration**

<http://xroads.virginia.edu/~MA03/pricola/FSA/intro.html>

<http://memory.loc.gov/ammem/fsahtml/fahome.html>

#### **General Photography**

<http://www.photographymuseum.com/>

<http://www.pbs.org/ktca/americanphotography/>

<http://www.museumofnewmexico.org/mfa/ideaphotographic/themes.html>

<http://www.cmp.ucr.edu/#menucoll>

<http://www.clevelandart.org/exhibit/legacy/index.html>

<http://www.accessart.org.uk/photograph/index.html>

<http://www.photonhead.com/simcam/>

#### **Laura Gilpin**

<http://www.sla.purdue.edu/WAAW/Sandweiss/>

[http://www.cartermuseum.org/Inspiring\\_Visions/Gilpin/gilpin\\_activities.html](http://www.cartermuseum.org/Inspiring_Visions/Gilpin/gilpin_activities.html)

#### **Michael Kenna**

<http://www.michaelkenna.net/html/index2.html>

## **Landscape Art**

[http://cybermuseum.gallery.ca/cybermuseum/teachers/plans/intro\\_e.jsp?lessonid=183](http://cybermuseum.gallery.ca/cybermuseum/teachers/plans/intro_e.jsp?lessonid=183)

<http://www.virtualmuseum.ca/Exhibitions/Landscapes/home-e.html>

[http://www.agfanet.com/en/cafe/photocourse/classiccourse/9804/cont\\_index.php3](http://www.agfanet.com/en/cafe/photocourse/classiccourse/9804/cont_index.php3)

<http://www.pbs.org/art21/education/naturalworld/index.html>

<http://www.sanford-artedventures.com/play/landscape1/>

[http://www.sjmusart.org/dynamic\\_content/teacherPDFs/whitneyMuseum\\_book.pdf](http://www.sjmusart.org/dynamic_content/teacherPDFs/whitneyMuseum_book.pdf)

[http://www.smithsonianeducation.org/educators/lesson\\_plans/landscape\\_painting/](http://www.smithsonianeducation.org/educators/lesson_plans/landscape_painting/)

<http://www.luminous-landscape.com/>

<http://www.urbanlandscape.org.uk/ul-about.htm>

## **Lewis & Clark**

<http://memory.loc.gov/learn/features/lewisandclark/index.html>

<http://www.pbs.org/lewisandclark/>

<http://www.lewis-clark.org/index.htm>

[http://memory.loc.gov/cgi-bin/query/f?fawbib:0:./temp/~ammem\\_y6p6:](http://memory.loc.gov/cgi-bin/query/f?fawbib:0:./temp/~ammem_y6p6:)

## **Skeet McAuley**

<http://www.skeetmcauley.net/>

## **Timothy O'Sullivan**

<http://xroads.virginia.edu/~MA99/paul/tim/firstpage.html>

[http://www.pbs.org/weta/thewest/lesson\\_plans/lesson05.htm](http://www.pbs.org/weta/thewest/lesson_plans/lesson05.htm)

## **Brent Phelps**

<http://www.afterimagegallery.com/phelps.htm>

## **Rephotographic Projects**

<http://www.art.usf.edu/marcus/atgetrephoto.html>

<http://thirdview.org/3v/home/index.html>

<http://nbrephoto.home.comcast.net/>

<http://equinox.unr.edu/homepage/pgoin/survey.htm>

## **Marion Post Wolcott**

<http://catlin.clas.virginia.edu/shadows/mpw/mpw-top.html>

## **Women in Photography**

<http://www.cmp.ucr.edu/site/exhibitions/women/contents.html>

<http://www.sla.purdue.edu/WAAW/Palmquist/>