

NOT
just another
REALITY
SHOW



Traveling Throughout Bucks County
September 2003–June 2005



ARTMOBILE, the outreach museum of the Department of the Arts at Bucks County Community College, is celebrating its twenty-seventh year of bringing the arts to the school children and adults of Bucks County through its visits to schools and public sites.

This manual was developed to help teachers incorporate the Artmobile experience into their curricula by providing background information and classroom activities related to the exhibition. It is intended to serve as a resource both in conjunction with and apart from the exhibition.



The Institute of Museum and Library Services, a Federal agency that fosters innovation, leadership and a lifetime of learning, supports Artmobile. *Not Just Another Reality Show* is supported in part by a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania.

For more information about Artmobile and its programs, please call 215-504-8531.



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ACKNOWLEDGEMENTS

For me, there are two great things about curating an exhibition for the Artmobile: I get to bring my particular enthusiasm for photography to a whole new, fresh, and receptive audience and I get to work again with Fran Orlando, who is not only amazingly organized, but also forgiving of those of us who are not, whose fervor for her job never wanes, and who possesses professionalism and insight that is wonderful to behold. Danielle McIlhenny, the Artmobile Assistant, was also a pleasure to work with, doing many things that are often invisible but the result of which shines in the final exhibition.

I also gratefully thank all the lenders to this exhibition. The greater Philadelphia area is rich in photographic talent. I didn't have to stray more than a short drive from the Artmobile's home at Bucks County Community College to find all the work I needed for a coherent and exciting exhibition. However, three photographers from slightly more far-flung reaches produce work so ideal for my conception that I was particularly excited to include them: Maggie Taylor and Jerry N. Uelsmann from Florida, and William Wegman from New York, whose work has probably been delighting many in our school audience for years, both in book form and in his zany short films made for Sesame Street. The generosity of all these photographers speaks well to the commitment to community that so many of us in photography feel both locally and nationally.

STEPHEN PERLOFF
Guest Curator

ACKNOWLEDGEMENTS

The planning and installation of an exhibition is always an adventure and a joy. It provides an opportunity to let imagination soar and to work with creative and talented people to make it all come to pass. I offer my heartfelt thanks and deepest gratitude to all who contributed to the success of this exhibition, especially:

The twenty-nine participating artists,

Andrea M. Baldeck	Michael Furman	Brian H. Peterson
Rita Bernstein	Judy Gelles	Stuart Rome
Randl Bye	David Graham	Keith Sharp
Charmaine Caire	Judith Harold-Steinhauser	Michael A. Smith
Jeanne Cameron	Jeff Hurwitz	Sandy Sorlien
Paula Chamlee	Barbara Hirsch Lember	Maggie Taylor
Dominic Episcopo	Jenny Lynn	Blaise Tobia
Vincent Feldman	Martha Madigan	Jerry N. Uelsmann
Susan Fenton	Neil A. Meyerhoff	William Wegman
Alida Fish	Jeanne Pierce	

for generously loaning their work to Artmobile for two years, enabling us to fulfill every request for an Artmobile visit.

Stephen Perloff, for his astounding breadth of knowledge about photography, his curatorial skill, and his quick, dry wit. I enjoyed our many stimulating conversations over the course of the year we spent planning the exhibition.

Naomi Mindlin, for graciously sharing excellent ideas for classroom activities.

Danielle McIlhenny, Artmobile Assistant, for her considerable talent and hard work on the planning and installation of this exhibition.

Dr. Maureen McCreadie, Chair of the Department of the Arts at Bucks County Community College, for her belief in the importance of the arts in education and her support of Artmobile.

The Bucks County Community College Foundation, for their support of Artmobile and its programs over the years.

The many other dedicated members of the Bucks County Community College family, especially in the areas of security, maintenance, accounting, budget, purchasing, payroll, public relations and computer operations, upon whose daily assistance Artmobile relies.

And finally to our Artmobile Educators for this exhibition—Ron Benek, Carole Cunliffe and Donna Goetz—whose professionalism, knowledge and enthusiasm will bring *Not Just Another Reality Show* to life for more than 40,000 visitors at 80 schools and 12 public sites over the course of its two-year tour of Bucks County.

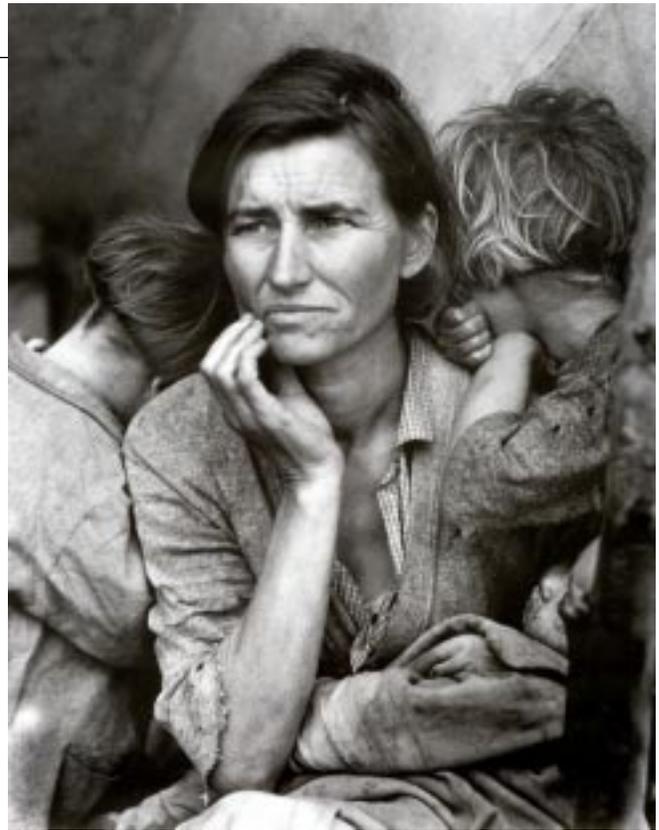
FRAN ORLANDO
Director of Exhibitions and Artmobile
Bucks County Community College
Newtown, PA

INTRODUCTION

BY STEPHEN PERLOFF

We have all heard the old canard “The camera does not lie.” By now, in a media-saturated culture, most of us realize that while photographs can reveal powerful truths, they can also alter and distort reality—indeed, they can create an entirely new reality. With digital technologies, these changes become all the easier to make and all the more transparent and undetectable. To name a few cases: *The National Geographic* moved the pyramids together to make a more pleasing cover, *TV Guide* put Oprah Winfrey’s face on Ann Margaret’s body, and *Time* darkened O. J. Simpson’s face, giving it a more sinister appearance. Journalistic ethics disallows these manipulations, although that didn’t stop a *Los Angeles Times* photographer from combining two photographs to make a more powerful and visually arresting image from the recent Iraq war. He was fired when his manipulation was discovered.

But when we look at older photographs, we often assume they are truthful. The great archive of images of America in the 1930s made by the photographers for the Farm Security Administration indeed paint a compelling portrait of the United States in that period. Dorothea Lange’s *Migrant Mother*, showing a woman stoically embracing her small children, has become an icon of that era. Yet photographers are always making choices: where to stand, how close to get, what to leave in or leave out of the picture frame, when to press the shutter release. Lange actually made a series of photographs of the Migrant Mother, each getting a little closer, each framed a little differently, each showing the children in a different relationship with their



Dorothea Lange, *Migrant Mother*, Nipomo, California, 1936, Gelatin Silver Print

mother. The one we know best is the one that is most visually and emotionally intense. Yet even here, Lange altered the picture. There was a hand holding back the tent flap and a disembodied thumb can be seen in the lower right-hand side of the negative. She later had this retouched out of the picture because it was distracting. So reality was altered but, one can argue, a larger Truth-with-a-capital-T was served.



Carleton E. Watkins, *Lake Ah-Wi-Yah*, Yosemite, 1861, Albumen Print



Eadweard Muybridge, *Tutokanula (The Great Chief), "El Capitan," 3500 Feet High*, Valley of the Yosemite, No. 9, 1872, Albumen Print



Jenny Lynn, *Horse Head from Selective Memory* Chromogenic Print



Dominic Episcopo
Tent Tops, Cannes 2003
Unique SX-70 Polaroid

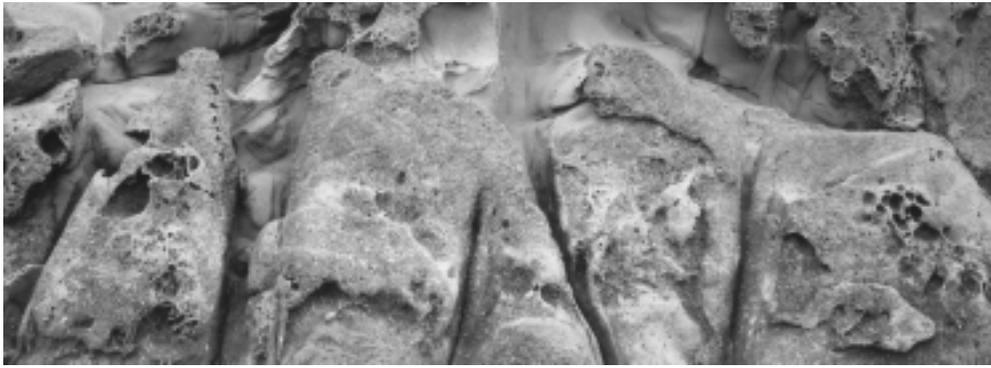


Keith Sharp
Forms from Series: Same While Different
Gelatin Silver Print

Sometimes the photograph's depiction of reality is affected by technological limitations. Congress was so impressed by some of the first photographs of the wilderness of the American West in the 1860s that they created the National Park system to preserve some of these areas, like Yosemite. Yet at the time, when photographers had to coat their own glass plates and expose and develop them while they were still wet, photographic emulsions were overly sensitive to the color blue and skies often appeared white. Some photographers printed in clouds from separate negatives. Esthetic predilections also bent reality to the photographer's vision. For instance, Carleton Watkins's photographs use strong horizontal and vertical lines to emphasize the classical beauty and harmony of pristine nature, while Eadweard Muybridge used diagonals and included scattered rocks and dead trees to emphasize the inherent chaos of the natural world.

Today, photographers employ a whole panoply of traditional tools and new technologies to make pictures. They fabricate scenes to be photographed in a straightforward manner. They combine images from several sources. And they continue to photograph "the real" with new perspectives and esthetic approaches.

Jenny Lynn's photograph of a horse is straightforward, but abstract and mysterious. It crops the frame to include only part of the head, mane, and ears while emphasizing the surreality of the veil over the horse's eyes (in actuality, a protection for the Appaloosa, whose eyes are very sensitive to light.) Likewise Dominic Episcopo's little Polaroid SX-70 earns its mystery from its cropping of the tents to just the tops poking up from the bottom of the frame, and the small scale of the image forces us to make another perceptual leap. Keith Sharp photographs two objects quite directly, yet makes our mind spin just by the simple act of putting them together.



Michael A. Smith
Pebble Beach, California, 1990
Gelatin Silver Chloride Contact Print

Paula Chamlee

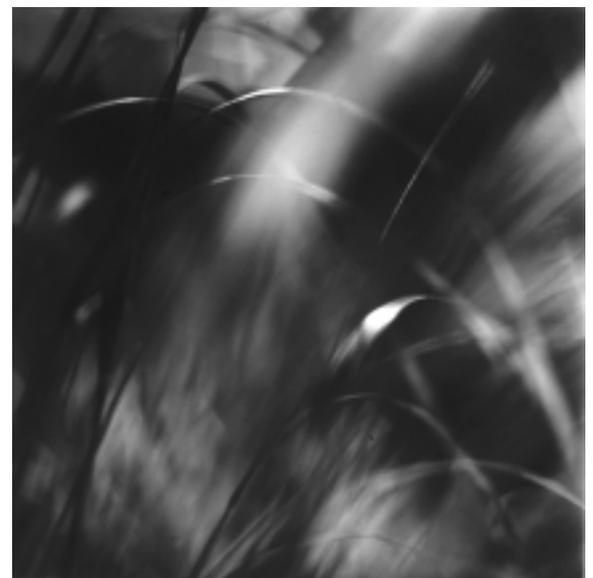
Pebble Beach, California, 1990
Gelatin Silver Chloride Contact Print

Michael A. Smith and Paula Chamlee both photographed in the same place, but made very different pictures. The proportion of the frame, the point of view of the photographer—and the angle of view—create very different images. Without a horizon or other objects, it's next to impossible to guess the scale of the rocks in Smith's picture. Stuart Rome photographs from the inside of a cave looking out into the light, using deep shadows to convey his experience. Yet the large scale of the cave is contained in the relatively small frame of the photograph. In Brian Peterson's lyrical close-up of grasses, the color of the print achieved through toning, the narrow selective focus, the blur of the blades in the wind, all create a very different kind of picture, with the grass enlarged to several times life-size.



Stuart Rome
Vietnam Sea Cave #1
Gelatin Silver Print

Brian H. Peterson
Forest Night, Series #13, 1991
Toned Gelatin Silver Print





Charmaine Caire
Dawn of Man
Chromogenic Print

Other photographers arrange scenes to be photographed. Charmaine Caire uses toys and an aquarium backdrop to create a realistic, but obviously unreal scene from our prehistoric past. Jeanne Cameron makes life masks and places them in natural settings to portray the spirits of trees, rocks, and places. Alida Fish's picture seems to be of a real monkey and turtle, but indeed these are pictures set up within a still life of real objects and rephotographed.



Jeanne Cameron
Dancing Apple Tree
Chromogenic Print

Alida Fish
Mushroom Monkey
Digital Print





Jerry Uelsmann
Untitled 1990 (Sandcastle in Room)
 Gelatin Silver Print, 2 Negatives

Jerry Uelsmann creates a photographically believable space by combining two negatives of real places. Yet the result is playfully impossible. Maggie Taylor, on the other hand, uses the latest digital technologies to present her balloon boy, floating just off the ground, his shadow anchoring him to the floor. And without a transspecies transplant, William Wegman makes a very straightforward photograph of a wonderfully realistic canine-human boater through a slick sleight-of-hand.



Maggie Taylor, *Birthday Boy*, Digital Print



William Wegman
Stan
 Digital Chromogenic Print



David Graham
Angel Milou as Elizabeth Taylor,
Haverford, PA 1992/1999
Chromogenic Print



Judith Harold-Steinhauser
Study for K.A.M., Gelatin Silver Print

David Graham photographs a fantasy, but a totally real one: Angel Milou dressed as Elizabeth Taylor. The careful lighting brings out all the garish colors of the setting, but everything here is as real as it gets. The dream-like subject of Judith Harold-Steinhauser's portrait is created simply through lighting and camera movement during exposure.

"Not Just Another Reality Show" aims to leave you with new information to help you interpret photographs and with several riddles to be solved. How does photography present, alter, and distort reality? What choices does the photographer make when taking a picture and how do those choices affect the resulting picture? Like a great novel, fiction can often lead to greater understanding and reality changes depending upon where you stand.

While this is more about informing students about how to read and interpret photographs and think about how they are made than it is about teaching students to make photographs themselves (although the lessons learned will certainly enhance their own picture-making), this excerpt from Wendy Ewald's *I Wanna Take Me a Picture* gives excellent insights into some of the ways to get students to think about these issues.

“Photographs hold an honored place in most homes. In family albums, on mantels, tables, and walls, they serve as fond reminders of distant relatives and friends and times gone by. Snapshots comprise our private and semipublic history. Fascinating as they may be, however, they are seldom illuminating to anyone other than family and close friends. Most of my students begin with the idea that an object or person in a photograph embodies, and therefore projects, an emotion particular to that object or person. They might attribute happiness, for example, to a picture of their favorite uncle, regardless of his pose or the background he's set against.

The most difficult part of teaching photography to children is helping them understand that simply making a visual record of something does not necessarily confirm its worth. Snapping a picture of Uncle Frank doesn't automatically convey the richness of the photographer's feelings for Uncle Frank. The fundamental lesson is this: an object of desire is transformed by the photographer's eye and sensibility in the making of the photograph. A central goal of

my program is to guide my students toward an understanding that photographs reveal as much by the way a subject is photographed as by what is in them—that photographs communicate first visually, then emotionally.

I've found that before teaching children how to take photographs, it's helpful to spend some time with the children looking at images and talking about them. The younger kids tend to be more imaginative and free-flowing in their responses. What children gain through this process is not so much “visual literacy” in terms of learning how to decode the commercially illustrated world; instead they learn to look closely at visual images and think more consciously about what they see, about the various elements that go into making a photograph, about how images can communicate an idea. What is important is not just the picture's embrace of a subject but the way in which the picture is made and its capacity to evoke a particular feeling.

The first thing I discuss is the difference between various types of photographs, including advertising photographs, documentary photographs, and snapshots. Advertising photographs are used to incite a certain response in the viewer. Photographs taken by an experienced or professional photographer offer a definite point of view. If successful, they also permit viewers to bring their own sensibilities and experiences to the images. In examining these kinds of photographs with children, I try to focus their gaze and guide their inquiry, while leaving room for a range of responses. ”



From the chapter “Learning to Read Photographs,” in Wendy Ewald and Alexandra Lightfoot, *I Wanna Take Me a Picture: Teaching Photography and Writing to Children* (Durham, NC: The Center for Documentary Studies at Duke University, in association with Beacon Press, Boston, 2001).

Barbara Hirsch Lember
Pear, Shell, Rope and Coral
Hand-Colored Gelatin Silver Print

CLASS ROOM ACTIVITIES

BY FRAN ORLANDO

Pre-Visit Activities

The following activities are suggested to help students develop an awareness of different kinds of photographs, the kinds of choices photographers make, and how those choices affect the content and meaning in the final image. The photographs used for the following activities can be clipped from newspapers and magazines, or selected from photography books taken from the library.

- 1. News photographs.** Discuss the subject of the photograph. Is the meaning immediately clear? What is the caption? Does the caption help to clarify the meaning? How? Or why not? Is the photograph interesting on its own? How is it composed? Imagine what is taking place outside the frame.
- 2. Portraits.** Who is the subject? How are they presented? Notice the point of view. How does that effect our impression of the person? Which of the person's traits or characteristics are emphasized? Do they look strong, weak, compassionate, angry, sad, beautiful, plain, ugly, arrogant, kind, rich, poor, conservative, outlandish, etc. How are these conveyed? (clothing, facial expression, lighting, viewpoint, etc.) Do you have a sense of how the photographer feels about the subject? (sympathetic, in awe, indifferent, condescending?)
- 3. Landscape photographs.** What feeling is conveyed? Does the landscape look beautiful? Is it threatening? Is it calm? Has it been damaged by development, litter, or natural disaster? Where is the photographer standing? Does the landscape seem large or small? How did the photographer convey that? What kinds of decisions has the photographer made in making the photograph? Is the photo in color or in black and white? Why?
- 4. Advertising photographs.** What are they trying to sell? How does the content of the photograph make the thing they are selling seem desirable? How are emotions used?

Here are some other ideas to generate discussion about looking at photographs:

- **For younger students,** show 2 or 3 photographs of the same subject. Discuss how the photographs are alike and different. Then have the students bring in 2 or 3 photographs of the same subject and do the same thing with their photos. You can use the questions posed above to stimulate the discussion.
- **To help students understand about composition** in a photograph, make a "viewfinder" by cutting a small rectangle out of dark construction paper. Have students shut one eye and look through the rectangle with the other. "Have them look to the side, and up, and down; ask them to move around and tell you what they see. Ask them to keep the paper with them for at least one whole day, to take it out and look at each new situation they find themselves in."
Wendy Ewald and Alexandra Lightfoot, *I Wanna Take Me a Picture: Teaching Photography and Writing to Children* (Durham, NC: The Center for Documentary Studies at Duke University, in association with Beacon Press, Boston, 2001) p.35.
- **Have each child take a picture** of their favorite part of the classroom (or school). Older students can write three to five sentences on why they chose what they did. Compare and contrast the photos. How do they convey the meaning that the student described in their paragraph?



Susan Fenton
Silver Alien
Hand-Colored Gelatin Silver Print

Post-visit Activities

Many of these activities can be assigned either as small group or individual projects. Small groups will enhance the opportunity for discussion of the ideas. Polaroid cameras enable immediate review and discussion of the images, but the film can get expensive. Disposable cameras are an inexpensive alternative.

- 1. Making choices.** Take several photographs of the same thing—changing lighting, framing, point of view. Which one is the best? Why?
- 2. Abstraction/Mystery photo.** Using a disposable camera, have each student make one photograph of something around the school. Encourage unique points of view and framing. Post the numbered photos on a board and have the students guess the subject and location of each. (Close-ups will isolate the subject and limit clues. Extreme close-ups will abstract the subject. Just be sure that the image will be in focus!) This could easily become a school-wide activity by selecting several photos from each class to post on a bulletin board. Prizes could be small photography books or a disposable camera.
- 3. Surrealism.** Using old magazines, have students cut up photos and reassemble them in surprising combinations. Some ideas might include: putting different heads on bodies, combining features from different cars and trucks to make a hybrid vehicle, or juxtaposing objects of widely divergent scale. Looking at a clip of Sid's (the next door neighbor) toys from *Toy Story* may inspire students.
- 4. Cubism.** Have students photograph a single subject from multiple views, then arrange the photos to create a cubist collage.
- 5. Photojournalism/photo storytelling.** Have students write a story about their friends, then photograph their friends acting out the story. Make sure that major events are covered in the photos so the story is “readable” without the text. Have students discuss how the photo story differs or is the same as the written story.
- 6. Design.** Have students illustrate the alphabet in photos by finding the letter shape in the environment. (For example, the letter “A” could be illustrated by a photograph of the end of a saw horse.) Each student can be assigned a letter to create a class book or each student can make their own book, depending on time and resources available. Share the book *Alphabet City* by Stephen T. Johnson with the class when presenting the project.
- 7. Vocabulary.** This is a variation of the project above. Instead of photographing for the letter shape, have students choose a word for each letter of the alphabet and illustrate that word in a photograph. Again, each student can be assigned a letter to create a class book or each student can make their own book, depending on time and resources available.
- 8. Science.** Take a nature walk with students and collect leaves or flowers. Identify each back in the classroom then have students make a photogram of individual leaves or arrangements. (Use sun print paper listed in the resource section of this manual. This paper can be handled in subdued light and “fixed” in water.) Photograms can be used to make nature walk scrapbooks, with students identifying and writing something about each specimen. Students could even do a rubbing of each specimen and compare it to the photogram (or shadow image).
- 9. Visual Memory.** Have each student draw a picture of the photograph in the exhibit he or she liked best, including as many details as possible. Refer to the virtual exhibition of “Not Just Another Reality Show” on Artmobile’s web site (www.bucks.edu/artmobile/realityshow) to see the photographs again. Have students discuss how closely (or not) they were able to recall the images. Ask some the following: What is different? What details did you remember? Which did you forget? How accurately did you recall the proportions and composition? Does your version differ in meaning from the original? How? Did another student choose the same photograph? How are the drawings similar? How are they different? What part of the photograph was emphasized in each?
- 10. Create a narrative.** Using toys, create a narrative scene and photograph it. Use the construction phase of the tableau to discuss composition, inclusion of details, framing and point of view. Have students write or tell the story that they illustrated.
- 11. Captions.** Using a photo that the teacher has selected or one that the student has chosen, write three different captions for a photograph. How do the different captions change the meaning?



Jeff Hurwitz
Malia Waiting
Toned Gelatin Silver Print

12. Framing/Cropping. Cut two L-shaped pieces of white cardboard with the legs of the letter about 8" x 10" long and 3" to 4" wide. Have students use these to crop pictures and make new compositions. Suggest that they crop pictures in square shapes and in horizontal and vertical rectangles.

What do different compositions do to the picture? How does it change the meaning? This activity can also be used to "take pictures" around the room. Have students frame their "shot" with the L-shapes. Talk about what they are leaving in and taking out of each "shot."

13. Stop action. Look at a favorite video or DVD together and take turns "taking a photo" by pausing the action. Discuss the result. Has the student caught the action on the way up, on the way down or at its peak?

14. Social Studies. Look at the work of famous photographers in the area you are studying. (For example, Ansel Adams and Carlton Watkins for the American west, Francis Frith in Egypt, Mathew Brady and Timothy O'Sullivan for the Civil War, news photographs of current conflicts, etc.) How have those images affected our perceptions of those places or events? **For older students,** compare paintings of wars to the photographs made of them. Discuss concepts of heroism, misery, glorification, reality, and the impact of the images on public sentiment.

15. Creative writing. Have students write poetry using a photograph for inspiration. They can choose a famous photograph or a favorite picture from home. Students can include a scanned image of the photograph at the top of the page for the presentation of their poem.

16. Math/Proportions. Students will make an enlarged drawing of a photograph to scale. Have each student provide a photograph about 4" x 6" in size. Make a photocopy it and have the student draw a 1/2" grid over the copy. On a blank sheet of paper, ask the student to draw a 1" grid. Now have him or her draw the photograph, one square at a time onto the 1" grid. The student will have drawn a picture twice the size of the original.

17. Science. Turn your classroom into a camera obscura—literally a dark room—where reflected rays of light enter through a pinhole in the wall of an otherwise darkened room and projects an image on the facing wall. Cover all the windows with black plastic sheeting. Cut a small (1/4") hole in the sheeting. On the opposite wall hang a large sheet of white paper. (Photographer's seamless background paper works well or a large piece of white foam core that can be moved closer to the window as needed.) Take a sheet (5" square) of heavy aluminum foil and pierce it with a needle. Make sure the piercing is smooth and round, with no rough edges. Tape the foil over the hole in the black plastic sheeting so the only light that enters is from the hole in the foil. On a sunny day look at the image created on the wall or foam core opposite the window. The scene from outdoors will be projected through the hole in the foil. Note that the image will be upside down and backwards. Compare your camera obscura to the anatomy of the human eye and the workings of a camera.

USEFUL TERMS FOR DISCUSSING PHOTOGRAPHS

BY STEPHEN PERLOFF

Point of View: Where the photographer stands when making a picture. The photographer can be near to the subject or far away. The lens of the camera can be at an angle to the left or the right of the subject or above or below the subject or straight on. It can be tilted up or down or straight on. An angle from below can make the subject appear much larger. A straight on view of a person where the lens is below eye level - even with the chest, say - can convey a feeling of respect or nobility. A view from above - a bird's eye view - can abstract a scene.

Cropping: What the photographer chooses to include in the frame of the picture. This can be done when the exposure is made with the camera (the photographer leaves some things in the frame and excludes others) or later when the print is made.

Depth of Field: This is how much of the scene is in focus in a perpendicular line away from the camera. A narrow depth of field means that one thing, usually the main subject, is in sharp focus and those things behind and in front of it are out of focus. Alternatively, most or all of the photograph can be in focus.

Motion: Motion can be frozen with the use of a fast shutter speed or a flash or it can be blurred through the use of a slower shutter speed.

Lighting: Lighting has a major effect on our emotional response to a photograph. Is the subject in the sun or in shade? Is the photograph made during the daytime or at night? Does the light come from in front of the subject or is the subject backlit, with the light coming from behind? Does a strong light cast dark shadows? Does a strong light come from above or below? All of these greatly affect a picture and how we read it.

Straight or Unmanipulated Photograph: This means the photographer has captured the scene largely as it appears without making any major changes. Still, decisions on point of view, cropping, depth of field, motion, and the use of black and



Jeannie Pierce, *Bandolier, NM 1994*, Digital Print

white or color are always in play. Some minor manipulations such as using a filter on the lens to darken the sky or reduce reflections, or in darkening or lightening certain areas of the photograph during printing (burning and dodging) to reduce or bring out more detail are generally allowed.

Manipulated Photograph: One where the photographer has made major changes to the scene, either adding or removing elements, changing colors, or hand-painting the image, for instance, either using traditional photographic techniques or digital ones.

Collage and Photomontage: A collage is a picture where two or more prints have been physically combined to make a single image. A photomontage is a flat print that is a photograph of a collage or a combination of two or more negatives printed onto a single piece of photographic paper (also known as a Combination Print). A photomontage may also be made digitally by combining several images on the computer into one.

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Kohl, MaryAnn F. and Solga, Kim, *Discovering Great Artists: Hands-on Art for Children in the Styles of the Great Masters*, Bellingham, Washington: Bright Ring Publishing, Inc., 1996.



Martha Madigan
"B" from the *Shaker ABCs*, "bobolink, panther, dragonfly, snail",
from the *Leaf Drawing* series
Gelatin Silver Photogram

SOME BOOKS FOR KIDS

BY FRAN ORLANDO

Shull, Jim, *The Hole Thing: A Manual of Pinhole Photography*, Dobbs Ferry, New York: Morgan & Morgan, Inc., 1974.

Great for teaching photography to kids of all ages, beginning with making the camera!

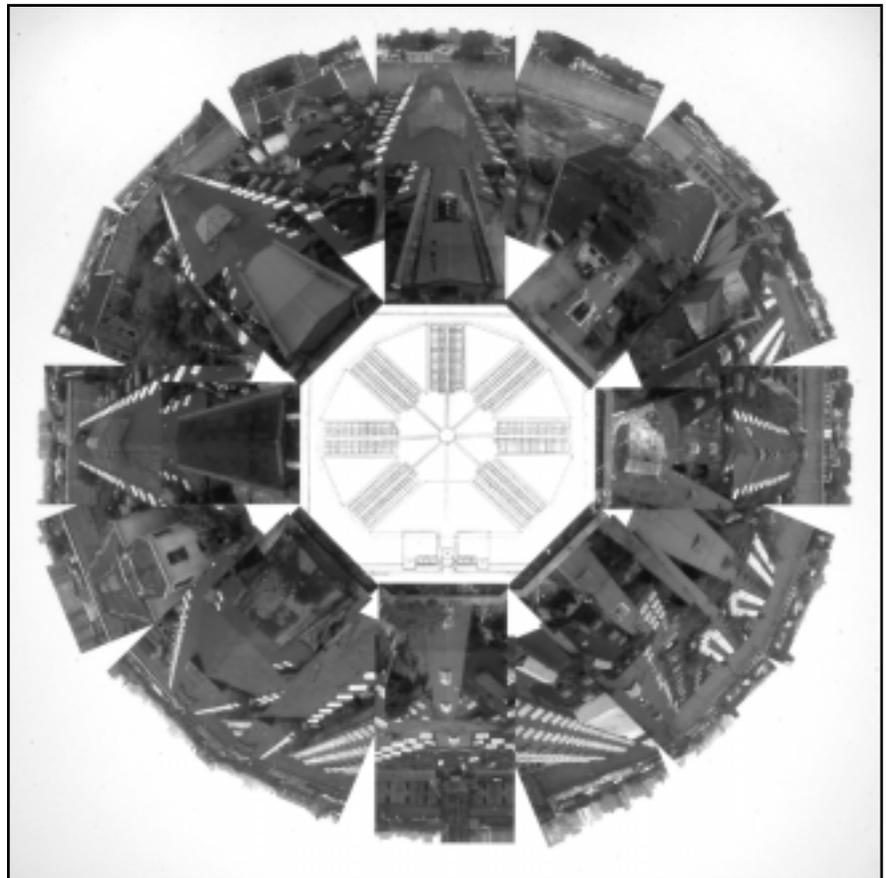
Gibbons, Gail, *Click! A Book About Cameras and Taking Pictures*, Boston: Little, Brown & Company, 1997.

A picture book approach to the basic parts of a camera and how to take photographs. Good for young elementary students. Full of colorful illustrations.

Weed, Paula and Jimison, Carla, *Tricky Pix: Do-It-Yourself Trick Photography*, Palo Alto, California: Klutz, 2001.

Lots of fun for all ages. The book comes with a 35mm instamatic camera.

Blaise Tobia
The Model of Models:
Eastern State Penitentiary
Iris Print on Arches



RESOURCE GUIDE

BY STEPHEN PERLOFF

Websites

The American Museum of Photography

<http://www.photographymuseum.com/master1.html>
Many images, descriptions of processes, and numerous links.

HELIOS: Photography Online,

The Smithsonian American Art Museum

<http://www.nmaa.si.edu/Helios/index.html>
Includes The First Century of American Photographs, Contemporary American Landscape Photography, and American Daguerreotypes.

A History of Photography, by Dr. Robert Leggat

<http://www.rleggat.com/photohistory/>
Includes biographies of photographers, a bibliography, and links to museums in England.

Periodicals

The Photo Review

140 East Richardson Avenue, Suite 301
Langhorne, PA 19047
215/891-0214
info@photoreview.org
www.photoreview.org
Publishes a quarterly critical journal of photography and a newsletter eight times per year that lists photography exhibitions throughout the Mid-Atlantic region.

Sun Print Projects and Paper Suppliers

<http://www.clevelandart.org/exhibit/legacy/project.html>
<http://www.quincysshop.com/sunprint.html>
<http://www.getty.edu/artsednet/hm/Jan03/0005.html>
http://www.exploratorium.edu/exploring/bodies_mag/portrait2.html

Area Museums That Often Show Photography

James A. Michener Art Museum

138 S. Pine Street
Doylestown, PA 18901
www.michenerartmuseum.org

Philadelphia Museum of Art

26th & the Parkway
Philadelphia, PA 19101
www.philamuseum.org

Princeton University Art Museum

Princeton, NJ 08544
www.princetonartmuseum.org

Photography Organizations

The Society for Photographic Education

110 Art Building
Miami University
Oxford, OH 45056-2486
513/529-8328
www.spenational.org

The Society for Photographic Education is a non-profit membership organization that provides a forum for the discussion of photography-related media as a means of creative expression and cultural insight. Through its interdisciplinary programs, services and publications, The Society seeks to promote a broader understanding of the medium in all its forms, and to foster the development of its practice, teaching, scholarship and criticism.

The Center for the Photographic Image

www.centerforthephotographicimage.org
From Daguerreotypes to digital imaging, the Center for the Photographic Image is creating an innovative learning center in Philadelphia for all disciplines and levels of the photography community. The Center for the Photographic Image (CPI) is a nonprofit membership-based organization whose mission is dedicated to furthering the knowledge, appreciation, and understanding of the photographic arts by creating an environment for discussion through education and exhibitions.