Grade Eight Lesson Plan

Ontario The Arts Curriculum
Strand: Visual Arts, Heritage & Citizenship, Canada and World Connections

The Reuben R. Sallows Gallery
Hours: Tuesday to Saturday, noon to 5:00 pm
Location: Mezzanine of the Goderich Public Library
Address: 52A Montreal Street, Goderich, Ontario, N7A 2G4
Phone: 519.524.9261 | **Email:** sallowsgallery@huroncounty.ca | **Web:** www.sallowsgallery.ca

Education Programs offered by The Reuben R. Sallows Gallery are generously supported by TD-Canada Trust.

Teachers' Guidelines

The Reuben R. Sallows Gallery is home to the largest public collection of this renowned photographer's work. In keeping with its mandate, the Gallery celebrates the rich artistic legacy of Reuben R. Sallows and promotes the Canadian visual art that embodies his innovative talent and spirit.

This guide encourages the use of the Reuben R. Sallows Digital Library. It is intended to help students and teachers look at Sallows' photographs and encourage group discussion. The suggested activities are designed to help students learn more about the life and times of the historical period covered by Sallows' work, and photography as an art form.

Objective:

This resource guide is designed to introduce educators and elementary students to photography as a documentary and expressive art form.

Resources:

Online materials and searchable on-line collection of photographic works by Reuben R. Sallows available from the Reuben R. Sallows Digital Library < www.sallowsgallery.ca >.

Grade Range: Grade 8 – Visual Arts, Canada: A Changing Society, Energy and Control – Optics.

Curriculum Focus:

Links have been made to the Ontario School Curriculum, in particular the Visual Arts Stream, plus Canada: A Changing Society, and Energy and Control – Optics as indicated below:

Visual Art Expectations:

- (Overall) explain how an artist has used the expressive qualities of the elements and principles of design to affect the viewer
- (Knowledge of elements) describe how the elements of design are used to: (1) create the area of emphasis (focal point) in a work of art and (2) create formal (symmetrical) and informal (asymmetrical) balance in compositions
- (Critical thinking) to explain how the effective use of the elements and principles of design contributes to an art work's ability to communicate feelings, convey ideas, and enrich people's lives
- (Creative work) produce two- and three- dimensional works of art (i.e. work involving media and techniques used in drawing) that communicate a range of thoughts, feelings and experiences

History – Canada: A Changing Society

- (Overall) compare living and working conditions, technological developments, and social roles near the beginning of the twentieth century with similar aspects of life in present-day Canada.

- (Knowledge and Understanding) explain how the early settlers valued, used and looked after natural resources; describe the various roles of male and female settlers
- (Knowledge and Understanding) describe the social and working conditions of Canadians around the beginning of the twentieth century (e.g., in mining, forestry, factory work; on farms; in cities);
- (Inquiry/Research and Communication Skills) formulate questions to facilitate research on particular topics; communicate the results of inquires for specific purposes and audiences

Science: Energy and Control – Optics

- (Overall) investigate the properties of visible light, including the effects of reflection and refraction, and recognize how these properties are used in optical devices
- (Knowledge and Understanding) identify the properties of visible light through experimentation; identify ways in which the characteristics of mirrors and convex and concave lenses determine their use in optical instruments
- (Relating Science and Technology to the World Outside the School) compare the automatic functions of the human eye to functions in an automatic camera

Instructional Objectives:

1. To introduce the form of photography can be used as a documentary process
2. To demonstrate how photography can be used as a form of artistic and personal expression
3. To innovate with photography as a form of communication through which to learn about rural Southwestern Ontario history and culture

Instructional Strategies:

1. Individual, small group and group research
2. Individual, small group and group exercises
3. Written research materials
4. Group discussions

Equipment Needed:

- Computer with Internet access, Internet browser and printer
- LCD data projector
- Access to school computer lab (optional, but necessary if incorporating hands-on student activities)

Materials: Pencils and copies of the activity sheets for each student

Concept:

Long before the invention of photography, the role that light played in recording images was understood.

Early Chinese astronomers knew that when light entered a darkened room through a pinhole, it projected an upside down image of the outside world onto the opposite wall. During the Renaissance, Italian artists discovered that by incorporating lenses and mirrors to flip the image the right way up, they could use this technique as a drawing aid; leading to the creation of the "camera obscura," or "dark room." In the early 19th-Century, a race was on to discover ways to permanently record the images captured by the "camera obscura" – and the rest is photographic history.

Reuben R. Sallows began his photographic career a mere 40 years after the invention of photography as we know it. This makes his photographs and the Reuben R. Sallows Digital Library a valuable resource for students learning about history, optics or studying basic elements of visual art.

Sallows' photographs can be used as visual primary sources. They allow the viewer a look at rural communities and culture as captured by a progression of early photographic discoveries at the turn of the 20th-Century. The collection permits students to visually compare living and working conditions from the early 1900s with similar aspects of life today. The same photographs can then be used to identify those elements and principles of design Sallows used to successfully communicate feelings and experiences.

Vocabulary*:

Aperture	Focal Point	Pose
Camera Obscura	Landscape	Positive Space
Carte de Visite	Large format camera	Primary Source
Composition	Lens	Print
Daguerreotype	Monochromatic	Secondary Source
Depth of Field	Negative	Still-life
Documentary Photography	Photograph	Straight photography
Exposure	Pictorialism	Vantage Point
Flash	Point of view	

* Definitions appear in the glossary located in the appendix.

Reuben R. Sallows - Biography

Born in Huron County, Ontario, Reuben R. Sallows (1855-1937) became known the world-over as a talented photographic pioneer. Reuben was raised and worked on the family farm until 1876 when he traveled, in search of work, to the County seat of Goderich.

He got his first job when he went to have his picture taken, in Goderich, Ontario. In fact, he sat for a photo at the studio of R.R. Thompson and, right then and there, was offered a job as a traveling salesman touring the countryside selling photograph enlargements.

In 1881, Reuben bought Mr. Thompson's photography business and his career as an important photographer began.

Sallows quickly learned new techniques and took his camera outdoors. An 1896 advertisement in the Goderich Signal reads "Outdoor photography is an art. Few possess it. Sallows is one of the few. Have your dwellings, farms and farm buildings photographed while summer lasts."

In the fields and farms of Huron County, Sallows took pictures of everyday people doing everyday things, capturing the full range of their activities – seeding, picking apples, cutting wood, and more.

Magazines all over North America and Britain became interested in his pictures and he started to sell pictures of "domestic scenes, pictures of rural life, [plus] views of nature."

During his career, Reuben R. Sallows worked for the Ontario Ministry of Agriculture, providing them with photographs of early farming practices. These photographs are his best known and most easily recognized photographs.

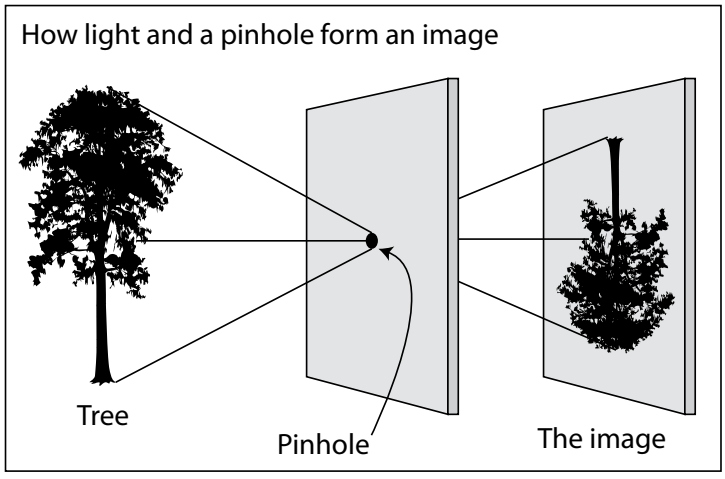
Photography: A New Way of Drawing

Discussion Starter – Introducing the Origin of Photography and its use as a Documentary Process

Go into a very dark room on a bright day. Cover the window and then make a small hole in the window cover and look at the opposite wall. What do you see? Magically, there on the opposite wall you will see a full colour, moving image of the world outside the window — upside down!

This phenomenon is explained by a simple law of physics. Light travels in a straight line. When its rays pass through a small hole, in thin material like a curtain, they do not scatter but are forced to cross. When they hit any flat surface which is parallel to the hole they reform - upside down.

This law of optics lies behind the camera obscura and all photography. It was known to the ancient Chinese and Greek philosophers and has long been used as the basis for exploration of light and image by both scientists and artists.



This law of optics was known in ancient times. The Chinese astronomers, as early as the 5th century BC, knew that when light enters a darkened room through a tiny pinhole, it projects an upside down and backwards image of the outside world onto the opposite wall; this technique was used to safely observe eclipses. Ancient philosopher Mo-Ti wrote about this process calling the darkened room a "collecting place" or the "locked treasure room."

Camera Obscura

Camera Obscura comes from the Latin "camera" meaning room, and "Obscura" meaning dark.

During the Renaissance, Italian artists discovered that by incorporating lenses and mirrors to flip the image the right way up, they could use this technique as a drawing aid. Leonardo da Vinci worked with the camera obscura in 1490, but not solely for his artistic drawings; rather he was the first person to connect the ways in which the camera obscura and the human eye works.

A camera obscura is a dark box (or room) with a very small hole in one end that lets in light. Directly across from the hole, the image from outside will be projected onto the flat opposite surface upside down. This happens because light travels in a straight line, but when some of the rays reflected from the original image try to pass through the hole, they become distorted (imagine trying to cram a large object into a space which is too small) and end up displayed upside down.

Leonardo da Vinci realized that this is exactly how the human eye sees things; light reflects off the object you are viewing and passes through your pupil, the image is then flipped upside down. Unfortunately he couldn't figure out how the human eye sees the image right-side up. Today, we know that the eye's optic nerve sends the image to our brain, which flips it right-side up.

Many of the first camera obscuras actually were large rooms. In fact, this is how, in 1544, the Dutch scientist Reinerus Gemma-Frisius safely observed a solar eclipse. The German astronomer Johannes Kepler introduced the term "camera obscura" in the early 17th century while using the device for surveying in Upper Austria.

In the 17th and 18th centuries, the apparatus became widely used as a drawing tool by artists such as Jan Vermeer, Canaletto, Guardi, and Paul Sandby.

By the beginning of the 19th century with little modification, other than to accept a sheet of light sensitive material, the camera obscura eventually evolved into the photographic camera. Since then the camera obscura has not become redundant but has continued to provide both entertainment and an education in the laws of physics and light.

Note: See Appendix for step-by-step instructions on how to construct two different styles of camera obscura.

Photography: A New Way of Drawing

Discussion Starter – Introducing the Origin of Photography and its use as a Documentary Process

1. Begin a class discussion with students about photography: What is photography? Where have you seen photographs? Who has used a camera before? What do you like to take pictures of? Why do people take photographs?
2. Define, and record for class viewing, the following terms:
   - Photography (from the Greek roots "photo" and "graphy" which means "light writing." The art of producing images on a light-sensitive surface by the chemical action of light or other radiant energy).
   - Elements of Art (sensory components used to create works of art: line, colour, shape/form, texture, value, space)
   - Principles of Design (the organization or arrangement of the elements to create: balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity).

Group Introduction to Reuben R. Sallows Digital Library

Introduce the Reuben R. Sallows Digital Library < www.sallowsgallery.ca > where students can see selected historic photographs taken at the turn of the last century by "Canada's photographic genius." This web site features a digital collection of over 900 photographs. In one Internet site, you can see photographs, from six different collections across Southwestern Ontario, which had previously been stored away and out of sight.

3. Tour the students through the website showing them the **Search the Collection** feature for viewing the photographs taken by Reuben R. Sallows.
4. Let them see them see the **Life and Times** section, where they can learn all about Reuben Sallows and his sixty year photographic career.
5. Ask the students to distinguish which of these areas is a primary source and which is secondary (refer to the definitions in the glossary, if necessary).
6. Have the students return to **Search the Collection** page. Explain that Searches within the **Basic Search** feature can be done by highlighting words from the drop-down menu which is an alphabetical listing of subject categories for the photographs; or by typing keyword(s) into the search box.
7. Using the **Basic Search** option find the photograph "**The pause that refreshes: 4 o'clock tea**" in the online collection. There are several ways to find this image, type the words "**pause that refreshes**" OR the image number "**0167**" in the keyword search box; selecting the subject **Farm life** from the drop-down menu AND typing the word **peas** in the keyword search box will provide search results from which the correct photograph may be selected. It is an outdoor portrait of a young girl and seated man in a field of peas taking a break from work.

8. Direct students to look at the photograph and to study it for 30 seconds (the average amount of time most people spend looking at an image in a gallery or museum).
9. With the description of the image hidden, ask the students the following questions: *What's going on in this picture? What do you see that makes you say that? What more can you find?* After each student provides a response, acknowledge his/her response by pointing to the image and paraphrasing what he/she said. Continue this questioning for 5-10 minutes.
10. Introduce the term 'vantage point' to the students. Explain the definition and introduce the eight different types of vantage points. Show the students one of the following pictures:

- Side view: Image 0575
- Front view: Image 0081
- Angle view: Image 0584
- Close-up view: Image 0076
- Extreme close-up view: Technology was not available at that time
- Far view or long shot: Image 0223
- Bird's eye view: Image 0149
- Worm's eye view: Image 0326

To view image any of the above images, type the image number into the "*Enter keyword(s)*" field in the **Basic Search** area on the **Search the Collection** page

Ask the following questions: *Where do you think the photographer was standing when he/she took this picture? What do you think this view/vantage point is called?* Have the students choose the vantage point that is correct and provide evidence for why they think their answer is correct. Continue until the students have viewed and labeled all vantage points.

Exploring Vantage Points

Place a large object in the center of the classroom or have a few students pose in front of the class. Give each student a viewfinder camera (see template in Appendix).

Students are asked to look at the object, or one of the posed students, through their viewfinders. Call out a vantage point and have the students move around the classroom so that they can see that vantage point through their viewfinders. For example: when taking a close-up, all of the students should move close to the objects. Continue until the students have practiced all possible vantage points.

11. Repeat Step 7 asking the students to use the **Basic Search** to locate another photograph of your choice. Once they have successfully located the photograph, ask the students to identify Reuben Sallows' vantage point for this image.

Optional Activity:

12. As a class, choose one more black and white photograph. Instead of discussing this photograph orally, ask the students to write the answers to the following questions in paragraph form: *What is a good caption (title) for this photograph? What is the photograph's vantage point? What is going on in this photograph? When and where do you think this photograph was taken?*

Photography: A New Way of Drawing

Discussion Starter – Introducing Portrait Photography and its use as a Documentary Process

1. Begin a class discussion with students about portraits: *What is a portrait? Where have you seen portraits? Have you ever had your portrait taken? What is a self-portrait? Why might a photographer take a self-portrait?*
2. Define, and record for class viewing, the following terms:
   - **Portrait** (a photograph or art work representing a specific person or group of people, usually showing the face. Portraits show us what a person looks like as well as revealing something about the subject's personality)
   - **Self-Portrait** (a portrait of oneself made by oneself)
3. Engage the class in a discussion about portraiture.

Historical Note - Portrait Photography:

Throughout history people have sought to record images of themselves or of others. Until the 18th Century, portraits were regarded as symbols of wealth or privilege. The invention of photography marked a turning point in portraiture; suddenly portraits were widely available to the masses.

Photography began in the 19th century and, as this technology developed, portrait photography quickly became a popular art form. People who could afford to have their photography taken were keen to do so.

One of the first types of portraits to become popular was the "carte-de-visite." Among the photographs taken by Reuben R. Sallows are many examples of this format. Cartes-de-visite were small images on cards, like calling cards, hence the name.

As the technology was in its infancy, it took a long time to "capture" the image and the sitters had to remain in their pose for a long time – often they would appear looking quite uncomfortable and not smiling! As a result, the photographs of this period generally appeared quite formal.

Studios, including that of Sallows, kept a range of backdrops and props that would be used during photo sessions. For many photographers of this era, backdrops were sometimes created in collaboration between theatre scene designers and photographers – this created a theatrical or romanticized feel to the photograph.

At the studios a 'set' was arranged. This would include one of a selection of backdrops combined

Historical Note (continued):

with several props in the foreground. Clients would generally choose a backdrop to convey a particular message, e.g. a painted library behind the sitter would give a scholarly, well-read impression. Sets were sometimes arranged with classical columns, urns and furniture and these would be used for several days before the set was changed again.

The same sets would be used time and time again. Proof of this is evident from the photographs themselves and recorded in the 'day books' that Sallows kept as a business record; here he recorded information about who the sitters were, when the picture was taken and how many copies were sold to whom and in what format – cartes-des-visite, photo cards or mounted images.

4. Using the computer lab, have the students access the Reuben R. Sallows Digital Library < **www.sallowsgallery.ca** > and go to the **Search the Collection** feature.
5. Using the **Basic Search** option find the photograph "**Woman in travelling suit with hat**" in the online collection. There are several ways to find this image, type the words "**woman travel**" OR the image number "**0309**" in the keyword search box; selecting the subject **Portraits** from the drop-down menu AND typing the word **woman** in the keyword search box will provide search results from which the correct photograph may be selected. It is a studio portrait of a woman, dressed in a dark suit and large white hat, seated in a high-backed chair.
6. Direct students to look at the photograph and to study it for 30 seconds (the average amount of time most people spend looking at an image in a gallery or museum).
7. With the description of the image hidden, ask the students the following questions: *What's going on in this picture? What do you see that makes you say that? Does this look like a portrait? Why or why not? What emotion does the subject convey?* After each student provides a response, acknowledge his/her response by pointing to the image and paraphrasing what he/she said. Continue this questioning for several minutes.
8. Show the students another example of a studio portrait. This time using the Basic Search feature to find image number "0225." Ask the students the following questions to stimulate discussion about the photograph:

   • Why do you think there is a book in this photograph?

   • Why do you think this subject is seated? Why is he captured in full-length? What kind of impression does this create?

   • Why do you think the same chair and table is used in both this photograph and the previous one?

   • What kind of mood does the backdrop create? Why?

   • What is the photograph trying to say about the sitter's social background or aspirations?

9. Show the students an example of one of Sallows' portraits of farm life. This time using the **Basic Search** feature to find image number "**0672**." Ask the students the following questions to stimulate discussion about this photograph:
   - What is happening in the photograph?
   - What kinds of clues are given about the identity of the men?
   - Which of the two men dominates the photograph? Why is this?
   - How important is the background to the photograph?

10. Allow students to explore Sallows' photographs using the **Search the Collection** feature to view examples of his portraits, self-portraits, group portraits, and farm life. Ask students to imagine that, as in the days of the daguerreotype, they could have just one photograph to represent a family member, a friend, or the self. Assign a brief essay in which they describe this imagined picture by addressing the following questions: *What is happening? What is the setting? Who took the picture? When was it taken? Why was it taken?*

Classroom Camera Obscura

Objective – To have students explore the science of light and its importance in photography by constructing one or more models of camera obscura.

Summary: The original camera obscura was a large, walk-in room pierced with a single, small hole in one of its four walls. In this lesson, students will turn their classroom, or another room, into a camera obscura. The image made by their camera obscura will be most visible if the light that enters the room shines onto a plain, light-colored wall. This lesson helps students see how a camera obscura works and experience how images are turned upside down and inverted inside cameras.

Materials:

1. Room with a window facing a bright outdoor scene
2. Heavy black plastic sheet (garbage bags) to cover windows, doorways, etc.
3. Duct tape
4. Scissors
5. Pencils

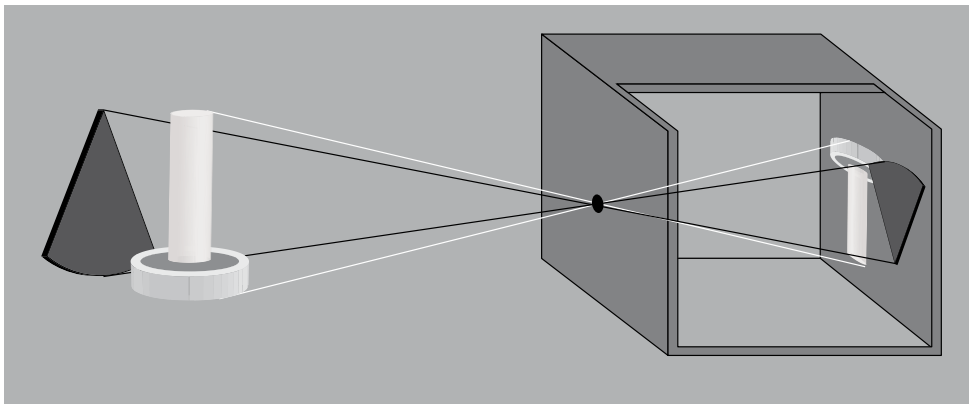
Optional:

6. Internet access to view the "Camera Obscura Image of the Tower Bridge in the Tower Hotel," 2001 created by contemporary Cuban-born photographer Abelardo Morell <www.abelardomorell.net/camera6.html>

Group Introduction to the Historical & Scientific Origins of Photography

Imagine going into a very dark room on a bright day, covering the window and then making a small hole in the window cover; now look at the opposite wall. What do you see? Magically, there on the opposite wall you would see a full colour, moving image of the world outside the window — upside down!

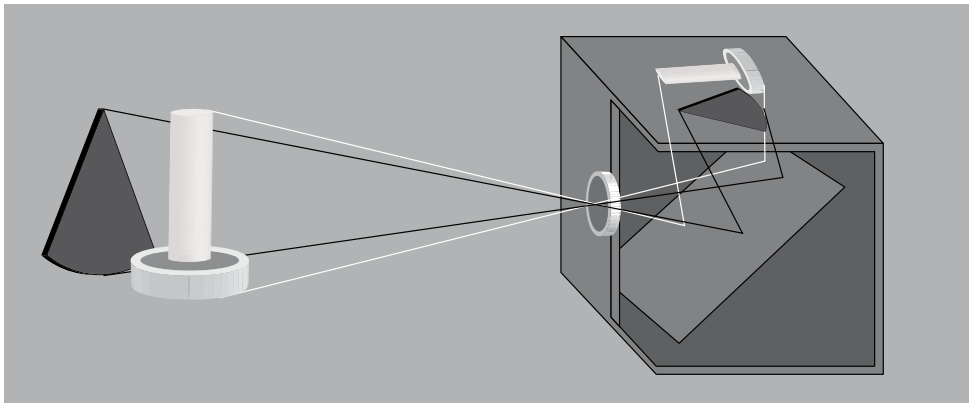
This phenomenon is explained by a simple law of physics. Light travels in a straight line. When its rays pass through a small hole, in thin material like a curtain, they do not scatter but are forced to cross. When they hit any flat surface which is parallel to the hole they re-form - upside down.



The basic camera obscura consists of a room with a small opening, the images are projected both upside down and reversed

This law of optics lies behind the camera obscura and all photography. It was known to the ancient Chinese and Greek philosophers and has long been used as the basis for exploration of light and image by both scientists and artists.

Chinese astronomers, as early as the 5th century BC, knew that when light enters a darkened room through a tiny pinhole, it projects an upside down and backwards image of the outside world onto the opposite wall; this technique was used to safely observe eclipses. Ancient philosopher Mo-Ti wrote about this process calling the darkened room a "collecting place" or the "locked treasure room."



The portable camera obscura uses a lens to focus the image which is reflected from a slanted mirror to a translucent screen, the image is righted but still reversed

During the Renaissance, Italian artists discovered that by incorporating lenses and mirrors to flip the image the right way up, they could use this technique as a drawing aid. This device was called the camera obscura, from the Latin *camera* meaning room, and *obscura* meaning dark.

By the beginning of the 19th century with little modification, other than to accept a sheet of light sensitive material, the camera obscura eventually evolved into the photographic camera.

Procedure:

1. Begin a discussion with the students about photography: How do cameras work? How do you think a camera records your pictures?

Optional Step:

2. Have students look at the image by Abelardo Morell <www.abelardomorell.net/camera6.html> also listed above (or other examples of camera obscura images found on the Internet), and use the following questions to guide the discussion: *What is going on in this picture? What do you see that makes you say that? What more can you find? Why do you think the image is upside-down?*
3. Define, and record for class viewing, the following term:

- **Camera Obscura** (Camera Obscura comes from the Latin "camera" meaning room, and "Obscura" meaning dark. A Camera Obscura is literally a dark room, in which you limit the amount of light coming from the outside. This limited light throws an image of the outside world onto the wall of the darkened room.)

4. Explain the objectives of this activity: To create a **camera obscura** in the classroom and experience how images are affected by this type of camera. Ask the students the following questions: *How do you think we can create a camera with only the four walls of the classroom, black plastic sheets, duct tape, and scissors? What do you think the steps will be in this experiment? Do you think we will be able to see an image on one of the classroom walls? Why or why not? How do you think a camera obscura is similar to a real camera? How do you think it is different?*
5. Make the room pitch black by closing all doors and completely covering all windows, doorways, etc. with the heavy, black plastic. Cover the entire window area with a black garbage liner (or use two taped together if the window is large). Tape the bag to the window frame using masking or cellotape. You want to be able to exclude all exterior light.

   Optionally: If you have a large window which cannot be easily covered with garbage liners, thin black cardboard cut to size, can be used to cover the area. Use a quarter as a guide and after tracing around it, cut out the hole with a Xacto knife. Tape the cardboard to the window frame to avoid any possible light pollution. Check that doors and other light sources do not interfere.
6. Check for light leaks by turning off the lights. Cut a small hole about three feet off the floor (approximately 2" diameter, or the size of a Toony) in the plastic sheet covering the window to let in a stream of light. This hole is the aperture for your camera obscura.
7. Switch off all lights in the room. Make sure all other light sources (such as under door frames) are covered to avoid any possible light pollution.
8. Look at the image that is projected onto the wall opposite the hole. The panoramic view outside your window should appear magically on the opposite wall of the room. It will be upside down, backwards, and in full colour! If possible, have a student walk past the hole outside of the room; you will be able to see movement. The light might be obscure and fuzzy – depending on the size of hole you've cut. If it doesn't work, check that you've taped the garbage liner tightly to the frame and that there is not much light escaping through the seams.

9. Next, ask the students to predict what will happen if the hole is smaller. Make the hole smaller by adding a piece of duct tape. Look at the projected image; it should appear dimmer, but in sharper focus. Ask the students to document the results and compare this image to the first image made with the larger hole. Repeat the experiment making different sized holes for the aperture.
10. Ask students to predict what will happen if the hole is higher than 3 feet above the ground. Cover the first hole with duct tape and make a second hole that is higher than the first. Look at the projected image and compare it to the results noted from the first hole.
11. Repeat the experiment creating different holes for the aperture and discuss the results, using the following questions to guide the discussion:
    - *What did you see while you were inside the camera obscura?*
    - *How is the camera obscura similar to the inside of a film or digital camera? How is it different?*
    - *Why was the image upside-down?*
    - *How did the image change when the aperture was made smaller and larger?*
    - *How did the image change when the position of the aperture was changed?*

Followup:

Ask the students to discuss what they have observed and how they think the camera obscura is related to photography. Why are light and darkness so important? Remind them that the word "photography" comes from the Greek words phos (light) and graphein (to write or draw) which when combined mean drawing with light.

Note: This lesson may be extended using the following suggestions:

- Have students construct their own camera obscura using the instructions outlined in the Appendix.
- Science: To focus the projected image, try holding up different objects like a white bed sheet or a large white sheet of paper at different distances (focal lengths) between the hole and the opposite wall. Have students predict and document the results.
- Visual Arts: Have students draw the images they see while inside the camera obscura, focusing on tints and shading.

Faces, Places, Drawn with Light

We all know what a face looks like; but no two faces are exactly alike. The word "place" can also mean anything, from a photographer's studio to a downtown street, from a backyard to a beach. By looking at landscapes or interiors we can become more aware of everyday life and appreciate what surrounds us. Photographs of people and places tell us more than just what they look like. Secrets are revealed in photographs, or pictures "drawn with light" – you just have to look carefully. Use the photographs taken by Reuben R. Sallows to discover more about people from a different time.

Instructions:

1. Locate the "**Search the Collection**" feature.
2. Select three different images, one for each of the following categories:
    a. Studio Portrait
    b. Group picture
    c. People working outside
3. Record the image number for each in the space provided.
4. Study your photographs for a few minutes, and answer the questions as you look at the people, places & object in the picture. Be prepared to share your observations.

Image Number ***A:***_____ ***B:***_____ ***C:***_____	How many people are in the photograph?	What is happening in the picture?	What is the occupation of the person(s) in the photo? How can you tell?	Where do you think this photo was taken?	Why was it taken?	How do you think the person(s) in the photo are feeling? Do they all feel the same?	How does this photograph make you feel?
A: Speculation							
A: Evidence							
B: Speculation							
B: Evidence							
C: Speculation							
C: Evidence							

Glossary of Terms

An additional Glossary of Terms is available on The Reuben R. Sallows Digital Library at: www.sallowsgallery.ca/gallerypages/glossary.html

Aperture: The opening in a lens that allows light into a camera.

Camera Obscura: A box or small darkened room with a small hole through which an inverted image of the view outside is projected inside onto the opposite surface. This forerunner of the modern camera was a tool for recording (tracing) an optically accurate image.

Carte de Visite: Carte de visite is French for 'visiting card.' It was customary to exchange these small 2.5 x 4 inch cards on birthdays and holidays. They were similar to baseball cards in that they had featured a small-format photograph, typically a portrait, affixed to card stock. They were produced from glass negatives in unlimited quantities as contact prints and went out of fashion in the 1870s. Early in his career, Reuben Sallows produced carte de visite at a cost of "99 Cents per Dozen."

Composition: The structure or organization of the elements of design in a work of art.

Daguerreotype: A photographic process introduced in 1839 and used until the 1860s. It produced a direct positive image on a silver-coated copper plate.

Depth of field: A range of distances, near and far, within which objects appear in sharp focus.

Documentary Photography: A type of photography that records a phase of regional, social or cultural life; subjects are typically presented in a very straightforward manner without sentimentality.

Exposure: The amount of light needed to expose a photographic plate or piece of film. In a camera, exposure is determined by the length of time the shutter is open and the size of the opening through which the light passes. The heavy Graphlex camera Sallows used in 1887 required long exposure times, often in excess of 20 seconds.

Flash: An artificial light source that has a brief, intense burst of light; usually used where the lighting on the scene or subject is inadequate for photograph-taking.

Focal Point: The element or object in a photograph on which the viewer's attention is focused.

Landscape: Creative works that depict outdoor scenes where the picture is dominated by areas of land, water and natural elements.

Large format camera: A large-sized camera typically able to accommodate 4x5, 5x7 and 8x10-inch sheet film or glass plates. The photographer would be able to see exactly the image that would be recorded; to see it clearly the photographers would cover their heads with a black focusing cloth at the back of the camera.

Lens: A piece (or pieces arranged in a sequence) of glass that directs light reflected from the subject to the film plane.

Monochromatic: A colour scheme in which only one hue is used, along with its tints (i.e. hue plus white) and shades (i.e. hue plus black).

Negative: A reversed light/dark image formed on film that may be used to make prints; the tones are the reverse of the original subject, but during the printing process they are reversed back to normal appearance.

Photograph: The art or process of producing an image by the chemical action of light on a sensitized surface.

Pictorialism: A photographic movement of the early 1900s which subscribed to the idea that art photography needed to emulate the painting and etching of the time. Soft focus, special filters and lens coatings, and heavy manipulation of the image in the darkroom were common. Images were black and white or sepia.

Point of View: The angle from which a photograph is taken.

Pose: The physical position taken by the subject for the photograph; may be casual or more formal – suggested by a photographer or just spontaneously acted on by the subject(person in the picture).

Positive Space: Shapes or forms on a two-dimensional surface; generally the primary subject or filled space in an art work.

Primary Source: Actual records that have survived from the past, and were written or created by people who lived at that time. (Examples: diaries, newspaper articles, letters, articles of clothing, photographs)

Print: A photographic image usually printed on paper, generally a positive image made from a film negative.

Secondary Source: Accounts of the past written or created by people who were not present at the event described. (Examples: history books, essays, biographies)

Still-Life: Representation of inanimate objects, such as flowers or fruit, in painting or photography.

Shutter: A curtain inside the camera that opens to expose film to light coming through the lens when a picture is taken.

Vantage Point: The interrelationship between a subject and its surroundings as it pertains to where the photographer is situated. The photographer chooses the perspective to shoot from, or the angle that is considered the most effective for capturing a particular subject.