

THE CLARK

CONNECTS

INTRODUCTION

CAMERA READY



Unknown, [Venus de Milo](#), c. 1850. Stereoscopic daguerreotype. Gift of Paul Katz, 1999, 1999.28.

Photography provides a way to share our lives, document important events, and preserve memories. It's also an art form that people have been using to express themselves since long before the digital age. Let these historical photographs from the Clark's collection inspire your picture-taking today!



Berenice Abbott, [Portrait of Tsugouharu Foujita](#), 1927, printed 1982. Gelatin silver print. Gift of A&M Penn Photography Foundation by Arthur Stephen Penn and Paul Katz, 2007, 2007.2.248.

WHAT YOU'LL NEED



The earliest photographers used special equipment—and lots of it! While you won't need a full cart of materials, there are many things that you can find or make at home to help you play with photography. Use lamps, flashlights, or windows to experiment with lighting, and sheets or tarps to create backdrops. A selfie stick, tripod, or sturdy shelf can assist with self-portraiture. Of course, all you really need to enjoy the photo opportunities in this activity is to get behind the camera (or phone, or tablet, or webcam) and start snapping.

Roger Fenton, [The Photographer's Van with Marcus Sparling in the Crimea](#), 1855. Salt print from wet-collodion-on-glass negative. Acquired by the Clark, 2005, 2005.1.

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Early Photography

Photography as we know it is just under two hundred years old. Though the French inventor Joseph Nicéphore Niépce took the first photo in 1825, his work built off centuries of ideas by people from around the world. After Niépce died, Louis-Jacques-Mandé Daguerre refined Niépce's methods into a formalized "daguerreotype" process, used for pictures like these two.



Unknown, [Du Quai Ceineray](#), 1841, Nantes. Whole-plate daguerreotype. Acquired by the Clark, 2000, 2000.10.



Unknown, [Emily and Nellie Cady as Young Girls](#), c. 1855. Daguerreotype. Gift of Mrs. Thomas Urmy, 1979, 1979.9.

Making a daguerreotype was a complicated and lengthy process. It involved loading the camera with a silver-plated piece of brass and exposing it to light. Fortunately, today we have photo editing apps that give us easy access to this style of early photography—no chemicals, no complications.

USE A FILTER TO MAKE A PHOTO BLACK AND WHITE — OR DIGITALLY COLORIZE ONE OF THESE TWO DAGUERREOTYPES.
(YOU CAN ALSO PRINT THEM OUT AND COLOR THEM BY HAND.)
COMPARE THE NEW PHOTO WITH THE ORIGINAL.
HOW DO THE COLOR CHANGES AFFECT THE MOOD? WHICH ONE DO YOU LIKE BETTER?

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Portrait Photography

Because the process of photography was so belabored, many early portraits feature people maintaining neutral expressions. (Look in the mirror and see how long you can hold a smile. What happens to your expression over time?) As photography became more accessible, some artists experimented with poses and styles to share stories through pictures.



A woman named Mary Hillier appears in this photo, but is it actually a portrait of her? The artist, Julia Margaret Cameron, gave the picture the title *The Angel at the Sepulchre* to suggest her answer: no, Hillier is in costume, playing a role. Cameron's expressive photograph exemplifies the "Pictorialist" style. Long before filters and Photoshop, Pictorialists experimented by producing blurry, dreamy, and fantastical images that often told (or hinted at!) tales from mythology and literature.

ASK A FRIEND TO POSE FOR YOU IN COSTUME AS A FIGURE FROM A STORY. HOW CAN YOU USE FILTERS, PHOTO EDITING, OR OTHER SPECIAL EFFECTS TO HELP TELL THE STORY?

Julia Margaret Cameron, *The Angel at the Sepulchre*, 1869, printed in 1872. Albumen print from wet-collodion-on-glass negative. Acquired with funds donated anonymously, 1999, 1999.1.



Writers, artists, actors, and many other famous figures—including business leader and arts philanthropist A'Lelia Walker—posed for Berenice Abbott in the 1920s and 1930s. Abbott's thoughtful portraits feature the big names of the time looking comfortable or confident, playful or pensive . . . depending on the person's mood and personality.

BEFORE YOU TAKE YOUR NEXT PORTRAIT, ASK YOUR MODEL(S) TO DESCRIBE THEMSELVES IN THREE WORDS. WHAT POSE, PROPS, OR CLOTHES MIGHT HELP THEM EMBODY THESE WORDS ON CAMERA? USE THE WORDS TO TITLE YOUR PORTRAIT IN AN ARTFUL WAY.

Berenice Abbott, *Portrait of A'Lelia Walker*, 1930, printed 1982. Gelatin silver print. Gift of A&M Penn Photography Foundation by Arthur Stephen Penn and Paul Katz, 2007, 2007.2.295.

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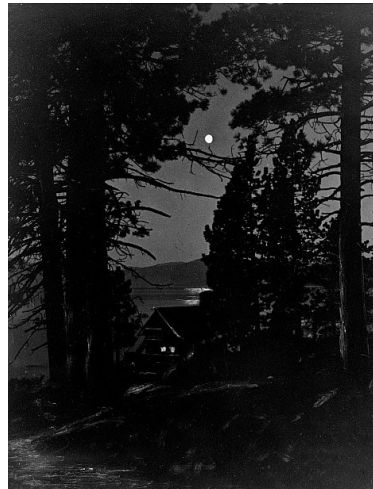
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Landscape Photography

Improving camera technology also made it easier for photographers to bring their cameras out of the studio and into nature.



John Beasley Greene, [*The Nile with the Theban Hills in the Background*](#), c. 1853–54. Salt print from paper negative. Acquired by the Clark, 1998, 1998.42.4.



Emil O. Jellink, [*Lake Tahoe*](#), c. 1930s. Silver print. Gift of Ernst Schwarz, 1995, 1995.7.8.



J. Peter Henry Emerson, [*Marshman Going to Cut Schoof-Stuff from Life and Landscape on the Norfolk Broads*](#), 1886. Platinum print. Acquired by the Clark, 1998, 1998.39.2.

These three pictures show a range of ways in which photographers interpret the world around us. John Beasley Greene took his photo from a dramatic point of view that highlights the vastness of the Nile. Emil O. Jellink captured a transformed Lake Tahoe at night, when the rising moon shines off the water. J. Peter Henry Emerson focused on the relationship between a place and its people by capturing an English “marshman” going about his daily routine.

BEFORE YOU PHOTOGRAPH A LANDSCAPE, CONSIDER WHAT YOU WANT YOUR PICTURE TO SAY ABOUT THIS PLACE. WHICH VIEWPOINT WILL YOU CHOOSE?
HOW DOES THE TIME OF DAY ALTER THE LANDSCAPE?
WILL YOU INCLUDE PEOPLE OR SIGNS OF HUMAN ACTIVITY?
HOW WILL YOU EDIT YOUR PHOTOGRAPH?

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OTHER WAYS TO CREATE

Photography Traditions

Social media as we know it wasn't around in the 1800s, but many "modern" picture-taking tips and tricks can be found throughout the history of photography . . . long before they were on your feed.



Patterns

Berenice Abbott uses a dramatic angle to draw attention to the intersections of these architectural patterns. The next time you visit a familiar place, keep an eye out for patterns and take photos of what you discover. Change your position often and remember to look up!

Berenice Abbott, [*Untitled*](#), n.d., printed 1982. Gelatin silver print. Gift of A&M Penn Photography Foundation by Arthur Stephen Penn and Paul Katz, 2007, 2007.2.48.



Silhouettes

Félix Thiollier's haunting haystack scene features several silhouettes (the shadowy outlines of objects or people). Set up your own silhouette by asking someone to pose in front of a crisp, bright background, like the sky or a wall, with a light source behind them.

Félix Thiollier, [*Haystacks on the Plain of Forez, Sunset*](#), c. 1900–1914. Gelatin silver print. Acquired by the Clark, 2007, 2007.15.9.



Mirror Selfies

A man holds up his camera to a mirror to capture a full-length shot of his fancy suit in this iconic nineteenth-century "selfie" from 1853. Just like us, the earliest photographers delighted in the possibilities that this new medium offered for self-portraiture.

This picture also offers us a portrait of Charles Thurston Thompson's camera equipment. The next time you feel inclined to snap a mirror selfie, don't hide your camera . . . hold it with pride!

Charles Thurston Thompson, [*Silver Repoussé Mirror from Knole House*](#), 1853. Albumen print from wet-collodion-on-glass negative. Acquired by the Clark, 1998, 1998.41.

THE CLARK'S GALLERIES AND GROUNDS OFFER PHOTO OPS APLENTY.
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