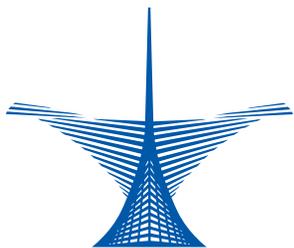




JAN 30–APR 25, 2010  
**STREET  
SEEN**

THE PSYCHOLOGICAL GESTURE  
IN AMERICAN PHOTOGRAPHY, 1940–1959



MILWAUKEE ART MUSEUM

TEACHERS GUIDE

---

# CONTENTS

<b>2</b>	Using This Teachers Guide
<b>3</b>	A Walk through Street Seen
<b>10</b>	Vocabulary
<b>11</b>	Cross-Curricular Activities
<b>15</b>	Lesson Plan
<b>18</b>	Further Resources

**COVER IMAGE CREDIT** Ted Croner, *Untitled (Pedestrian on Snowy Street)*, 1947–48.  
Gelatin silver print, 14 x 11 in. Howard Greenberg Gallery, New York. ©Ted Croner Estate

**PREPARED BY** Chelsea Kelly, School & Teacher Programs Manager, Milwaukee Art Museum



# USING THIS TEACHERS GUIDE

---

This guide, intended for teachers of grades 6–12, is meant to provide background information about and classroom implementation ideas inspired by *Street Seen: The Psychological Gesture in American Photography, 1940–1959*, on view at the Milwaukee Art Museum through April 25, 2010.

In addition to an introductory walk-through of the exhibition, this guide includes useful vocabulary, discussion questions to use in the galleries and in the classroom, lesson ideas for cross-curricular activities, a complete lesson plan, and further resources.

Learn more about the exhibition at [mam.org/streetseen](http://mam.org/streetseen).

Let us know what you think of this guide and how you use it. Email us at [teachers@mam.org](mailto:teachers@mam.org).



# A WALK THROUGH STREET SEEN

This introduction follows the organization of the exhibition; use it and the accompanying discussion questions as a guide when you walk through *Street Seen* with your students.



Lisette Model, *Running Legs, New York, 1940*. Gelatin silver print, 39 3/4 x 32 in. International Center of Photography, Gift of Lisette Model Foundation in memory of Joseph G. Blum, 1993. ©The Lisette Model Foundation, Inc. (1983). Used by permission.

*Street Seen: The Psychological Gesture in American Photography, 1940–1959* showcases the work of six American artists whose work was directly influenced by World War II. With the portability and power of the handheld camera, these photographers captured the unexpected and often overlooked drama of everyday life. Through their work, we experience not only a broader sense of the climate of the changing postwar era, but also the melancholy anonymity of life in a fast-paced city and the artists' own self-reflections.

**?** As you look at the photographs of New York City life, think about downtown Milwaukee today—the sights, the sounds, what people are doing. What is similar between New York in the 1940s/1950s and what you see today as you walk downtown? What is different?



## World War II and Photojournalism

**?** Imagine you are Robert Capa, taking *D-Day Invasion, June 6, 1944* (1944). What are you doing? Describe the details of the scene around you—where are you standing and what else are you seeing?

Many documentary photographers—such as Robert Capa, W. Eugene Smith, and Margaret Bourke-White—actively participated in the fray of battle to get their shots, instead of passively observing the action. As a result, their work was different, breaking the conventional rules of the medium. Capa’s photographs were often grainy and blurry—effects that, in the past, would have been perceived as defects, but were now considered authentic byproducts of the photographer’s front-line involvement in the war. Smith was known for his close-up, confrontational photographs of soldiers. Bourke-White’s photographs of the Holocaust were published in mainstream magazines, giving readers no choice but to become aware of such horrific events. Later photographers adopted these traits—graininess, active participation, and refusal to shy away from what they saw—as a way to express the transience and uncertainty of city life.

## Documentary Style and the Decisive Moment

**?** Henri Cartier-Bresson’s *Behind the Gare St. Lazare, Paris* (1932) is an example of what he called the “decisive moment” of photography: when the photographer is at his most creative, capturing the composition of a scene exactly as he sees it, at a certain, pinpointed instant. What about this image conveys the “decisive moment”? Consider the idea of pairs and reflections in particular.

Walker Evans and Henri Cartier-Bresson set the stage and context for the six photographers in the exhibition. Evans (American, 1903–1975) was a documentary photographer whose portraits of small-town life evoked a sincere fascination and appreciation for America. Cartier-Bresson (French, 1908–2004), whose popularity peaked after World War II, traveled extensively, taking photographs that combine technical skill with emotional backdrops. Juxtaposing their work highlights how Evans and Cartier-Bresson used photography first and foremost as a mode of artistic expression, even as their photographs were published in magazines for public consumption.



## Lisette Model: Nothing to Prove

**?** When Lisette Model moved to New York City, she fell in love with jazz music. What are some characteristics of jazz music? How are her photographs similar to jazz? Consider *42nd Street from the Sixth Avenue Subway, New York* (1940–41).

Lisette Model (American, b. Austria, 1901–1983) studied and worked in a number of different artistic media, from music to painting, before devoting herself to photography. She was a charismatic personality and teacher of photography, and her work was published in many popular magazines, including *Harper's Bazaar*. Model was fascinated by images of street life: worm's-eye views of legs on walkways, stretching shadows on concrete sidewalks, and reflections in shop windows feature prominently in her work. She had an equal interest in double meanings; for example, her *Window Reflections* (1940) hints at not only the literal reflection of the figure in the glass of the window, but also the thoughts of this man as he looks, perhaps, not into the store itself, but at his own reflection, pondering his own existence against a backdrop of blurred goods.

## Before and After the War: Sid Grossman

**?** Compare and contrast *Chelsea* (1938–39) and *Shooting Boy with Mask* (1946–48). How does the artist's technique differ? Are there any elements that are the same? How is the mood of these two pieces different?

Influenced by the horrors of war, which were now consistently featured in popular media, photographers increasingly turned inward, using their artwork to capture their own emotions as well as those of their subjects. In this section of the exhibition, the work of Sid Grossman (American, 1913–1955) demonstrates this change: the crisply focused, carefully shot prewar images of New York contrast with postwar works that reflect the blurriness and spontaneity of wartime documentary photographs in everyday images of Americans on the street.



## Louis Faurer: Finding the Self in Others

**?** How does Louis Faurer demonstrate empathy for his subjects in *New York, NY* (1947) and *New York, NY (Cross-eyed Man)* from 1949?

The work of Louis Faurer (American, 1916–2001) was particularly personal: the artist’s self-portrait appears on reflective surfaces and his presence is often made known by the reaction of his subjects. Faurer’s interest in the subconscious and in the burgeoning field of psychoanalysis played a large role in his art, as he strove to connect the emotions of his subjects—the ordinary people found on the streets of Manhattan—with his own observations of and feelings about New York City. He was one of the first photographers who intentionally incorporated the grainy quality and unexpected cropping techniques, the byproducts of World War II photography, into his own work.

## Ted Croner: Imprinting Subjectivity

**?** How does Ted Croner break the conventional rules of photography in *Untitled (Times Square)* from 1947–52?

After returning to America from serving in the Army Air Corps during World War II, Ted Croner (American, 1922–2005) took up photography. Blurred motion and light-saturated scenes are constants in his work—along with grainy, misty atmospheres and low-lit night shots. When he began taking pictures of solitary figures in cafeterias and subways, he pinpointed a theme of loneliness and anonymity that became consistent throughout his photographs—emotions that reflect those of Croner himself: “They were pictures of the way I felt,” he wrote in 1947. His work shares similarities with the mood, subjects, and lighting of film noir, dramatic, sometimes cynical films featuring high-contrast imagery.



## Saul Leiter: Real Abstraction

**?** While painters created their abstractions on canvas, Saul Leiter found abstractions on the street. How does he achieve this effect in works like *Window* (1957) and *Flower Man* (1952)?

Saul Leiter (American, b. 1923) was a member of “The Club,” a group of artists of various media who shared a common desire to challenge and advance contemporary art. Inspired by this community (which included Jackson Pollock, Willem de Kooning, Franz Klein, and Philip Pearlstein, among others) and by his mentor, painter Richard Pousette-Dart, Leiter treated the act of taking photographs as part of his art. He incorporated grainy, blurred scenes and unusual angles, often close-up views of his subjects, for what could be considered the photographic equivalent of abstract painting. He also experimented with color slide photography; although film and processing were expensive and unreliable, color slides made it possible for Leiter to provide his friends and colleagues with yet another, alternate viewing experience—slide shows in his own apartment.

## William Klein: Photography with a Vengeance

**?** Compare William Klein’s *Blurred Teenagers, New York* (1955) with Robert Capa’s *D-Day Invasion, June 6, 1944* (1944). How does Klein translate Capa’s technique into street photography?

Frustrated, William Klein (American, b. 1928) turned to photography as a way to “deal with the everyday life that I could no longer fit into my painting.” Klein is perhaps best known for his bold, confrontational images of New York streets that were collected into a photographic diary called *Life Is Good and Good for You in New York: William Klein Trance Witness Revels*. His photographs were meant to tell stories—of children in an adult world, of a crowd of shoppers at Macy’s—and these stories are told through the visible interactions of his subjects with Klein himself, even if it is just a glance at the camera lens.



## Abstract Expressionist Painters

**?** Compare the photographs of William Klein with the paintings for Franz Kline. How are they similar?

Photographers and painters were inspired by each other's art. This new, introspective style of photography paralleled, and even paved the way for, the work of the three painters featured here—Franz Kline (American, 1910–1962), Willem de Kooning (American, b. Netherlands, 1906–1997), and Jackson Pollock (American, 1912–1956). Their use of mass-produced commercial materials (Kline's telephone book page backgrounds, de Kooning's magazine-collaged paintings, and Pollock's splattered house paint) are combined with spontaneous techniques to produce an active event on a 2-D surface—just as photographers sought to embed their images with the emotive experience of their subjects, rather than simply reproduce an image.

## Robert Frank: Emotion in Motion

**?** Examine Robert Frank's *Trolley—New Orleans* (1955), a microcosm of society. What moment has Frank captured? Who are these people and what are their stories?

An emigrant from Switzerland, Robert Frank (American, b. Switzerland, 1924) was highly conscious of being an observer of American culture. Both fascinated and disturbed by the materialism he saw in New York City, he explored the rest of American culture in a used car on a cross-country road trip, producing a book of photographs called *The Americans*. Frank was not a political figure, but these images of race relations and popular culture throughout many U.S. cities proved controversial, and ultimately underlined Frank's interest in presenting his personal view of modern American society. Descriptive, blunt titles are a characteristic of Frank's work—for example, *After lunch Connie jokes with other workers outside the factory.* (1951)—and identify his plucked-from-the-street subjects as individuals, while highlighting familiar experiences to which he expected the viewer to relate.



## Limelight and Legacies: American Photography at Mid-Century

**?** Brainstorm common techniques used by the six featured photographers. How have these later artists used and adapted their styles?

One of the primary philosophies of artists at this time—photographers and painters alike—was that the creation of the work of art was just as important as the final work itself. In other words, the act of making the object—in this case, of taking the picture and developing it—was of equal significance as the final print of the photograph that appeared in a magazine or on a gallery wall. Viewers, in turn, cannot help but engage with the work beyond a surface appreciation—cannot help but immerse themselves in the common experiences filtered through these photographers of urban life. This belief inspired photographers who joined the scene after the groundbreaking years of the 1940s/1950s, whose work is seen here, and continues to inspire photographers today.

## Photography and Filmmaking

Films by three of the photographers represented in the exhibition—William Klein, Louis Faurer, and Rudy Burckhardt—are on view here, and were extensions of the artists' still photography. The films are non-narrative collages that similarly capture the experience of a particular moment. Faurer had closets filled with film, but he edited only one, *Time Capsule* (1940s–1960s), which is making its premiere in this exhibition.



# VOCABULARY

---

## **Aperture**

An opening through which light enters the camera lens

## **Composition**

How the objects, people, and places in the photograph are arranged

## **Exposure**

The time that photographic paper is exposed to light

## **Framing**

How the photographer chooses to crop the scene within the photograph

## **Lighting**

The amount and quality of light that can be seen in the photograph

## **Mood**

The overall feeling, tone, or emotion of a work of art

## **Psychoanalysis**

The study of human thought and behavior, developed originally by Sigmund Freud

## **Shutter**

The physical part of a camera that controls the light let into the device

## **Style**

Characteristic manner of expression; sharing common features or technique

## **Subject (Matter)**

The primary focus of the photograph (i.e., a person, place, or object)

## **Surrealism**

A style of art inspired by spontaneity, irreverence, and the internal life of the artist's mind; often symbolic

## **Technique**

Any method of working with certain tools and materials to create a work of art



# CROSS-CURRICULAR ACTIVITIES

Use these activities as lesson starters, or adapt them into longer classroom units.

## Language Arts: Zine Scene

**BACKGROUND** The artists in this exhibition all had their photography published extensively: in photodocumentary magazines like *Life*; through catalogues of curated museum exhibitions; or in the gallery spaces of the Photo League, an artist-created organization for photographers. Although the words the artists used in conjunction with their work varied, titles and/or captions were always present, whether highly descriptive like the titles of Robert Frank's work, or more abbreviated, like those of Ted Croner.

**IN THE GALLERIES** Ask your students to take a close look at the work of Robert Frank and Ted Croner, comparing both the titles and images of their work. How do their styles and subject matters differ? What effect do their titles have on your impression of the photographs?

**IN THE CLASSROOM** Have students, working in a group or alone, create a *zine*, or self-published magazine, around a specific theme—examples could be people in their lives, events or places in their neighborhood, or a topic relating to your existing curriculum. Use the zine as a

springboard for experimentations with different writing styles, combining imagery with words. Have students choose at least four photographs, either photographs taken by the students (see the **ART: SELF-MADE CAMERA** activity or the **CAPTURING COMMUNITIES** lesson plan, on page 15), ones on view in *Street Seen*, and/or images from the *Life* magazine archives (<http://images.google.com/hosted/life>). Students should then write accompanying text for each photograph in one of the following styles: short, to-the-point captions; descriptive, informative articles reporting the scene impartially; personal reflections on the photographs taken; and a fictional narrative based on an image. Have students individually combine the words and images in a personal zine as they see fit—whether by hand in a collage, or on the computer.

**TAKE IT FURTHER** Have students work with an art teacher, the school newspaper advisor, or in small groups within a class to layout the work of their peers, print and photocopy the final product, and distribute it to the school.



## Science: Camera Chemistry

**BACKGROUND** Photography relies on chemical and physical processes to produce an image on paper. Postwar photographers experimented with these processes to create new techniques and styles in their photography: graininess, blurriness, and quality of light. They embraced blurry scenes to create atmosphere, “cooked” developer to produce images more quickly, and experimented in the darkroom to blow out street and car lights, enhancing their brightness with chemicals. Use the VOCABULARY on page 10 and the information in the FURTHER RESOURCES section (p. 18) to understand the roles light and chemistry play in developing a photograph, and how each process changes the final image.

**IN THE GALLERIES** Have students break into pairs or small groups, choose two different photographers in the exhibition, and create a T-chart to compare and contrast similarities and differences between the photographic techniques of the two artists. Come back together and have groups share their comparisons.

**IN THE CLASSROOM** Have students choose a photograph from *Street Seen*. (Use some of the prompts in the questions in the walk-through section above to help students initially engage with their photograph.) Have students brainstorm words that describe their

photograph, encouraging them to focus on the style and technique of the work rather than on the content of the image, and ask them to choose five words from their list that they feel best represent a description of the technique the photographer used. Discuss the various processes and tools involved in taking a photograph—emulsions (paper treated with chemicals that allow the image to develop), exposure (how long photographic paper is exposed to light), and aperture (the amount of light that enters a camera lens)—and then have students choose one process that they feel plays the strongest role in their chosen photograph. They should then design a lab experiment to explore how that chemical process might have taken place in the *Street Seen* photograph they chose.

**TAKE IT FURTHER** Join with your art teacher or a local photography studio and have students implement their experiment in a photography lab. If you don’t have a photography studio nearby, use the ART: SELF-MADE CAMERA activity on page 14 to create a pinhole camera and a makeshift developing studio in your classroom. Have them write a complete lab report about the experience, along with hypothesis and results.



## Social Studies: Photographic Anthropology

**BACKGROUND** Thanks in part to new point-and-shoot camera technology, the artists in *Street Seen* were all, in a sense, anthropologists: in capturing the everyday life of the 1940s/1950s with their cameras, they also present a study of the human condition in the post-World War II era.

**IN THE GALLERIES** Look closely at the photographs of Robert Frank, a Swiss emigrant who lived and worked in the United States. Ask students: What is Frank's subject? What do you think he is most fascinated by? What in the photographs leads us to these conclusions?

**IN THE CLASSROOM** Familiarize your students with the major events and outcomes of World War II. Either as a class or after dividing students up into smaller discussion groups, consider the following in light of one or two selected photographs from *Street Seen*: What is the overall mood of these images, of the city, of its people? What kinds of tasks are people doing? What do we learn about the time period from these images? What kinds of things did the photographer do (composing the shot, framing, lighting) to help us realize these findings?

**TAKE IT FURTHER** Turn a historian's eye to our own post-September 11 era. As in the postwar period, America is experiencing a technological boom during a difficult political and economic time. Have students work in groups to brainstorm the similarities and differences between the post-World War II era and our own, choosing one similarity or difference to research thoroughly, then creatively presenting their findings to the class. Some ideas might include comparing MoMA's curated photography shows in the 1940s–1960s with today's self-curated photography websites like Flickr, or comparing the documentary war photography of Robert Capa, W. Eugene Smith, and Margaret Bourke-White with photography in newspapers of recent years.





Louis Faurer, *Accident, New York City, 1952*. Gelatin silver print, printed late 1970s, 8 13/16 x 13 3/16 in. Deborah Bell Photographs, New York. ©Mark Faurer

### Art: Self-Made Camera

**BACKGROUND** Graininess, blurred scenes, low lighting, and unusual angles and cropping techniques were hallmarks of the *Street Seen* photographers' style. Look at the photographs in the exhibition with your students and identify these characteristics, also discussing the subject matter—scenes of everyday life.

**IN THE GALLERIES** Ask students to brainstorm descriptive words about the photographic techniques of a chosen photographer. How do those techniques affect how that photographer shows the setting—the city or town in which the people are placed? Is the mood different between photographs because of the technique? How so?

**IN THE CLASSROOM** Make a pinhole camera and have students photograph their everyday life at school, inspired by the techniques they've just discussed. Pinhole cameras can be made from any cylindrical container that has a tight fitting top (an oatmeal box, Pringles can, clean

paint can, etc.). Paint the inside black, or line it with black paper, and make a pinhole by cutting a small opening on the side of the can, punching a small needle-sized hole in heavy aluminum foil, and covering the opening with the aluminum foil. Make a shutter by taping one end of a sheet of heavy construction paper over the pinhole, so that you can flap it open and closed. Insert a sheet of photo paper inside, and have students experiment with exposure times and light conditions as they take their photographs. Make your own darkroom, using developer, a stop bath, and fixer, found at art supply stores, to develop the pictures.

**TAKE IT FURTHER** For more detailed lesson plans and explanations of how pinhole cameras work, see the FURTHER RESOURCES section. Expand the pinhole camera lesson by implementing the CAPTURING COMMUNITY lesson plan on page 15.



# LESSON PLAN

In this lesson plan, students explore the styles and themes of postwar photography. Using their research as inspiration, they create their own set of photographs that look critically at their own communities. They then reflect on their work in writing and present their work and reflections to peers.

## Related Milwaukee Public Schools Learning Targets (grades 9–12)

### ART

- Understand the historical development of different artistic techniques; for example, the evolution of photography as art. Link historical context to their own work.
- Understand the basic principles of commercial art, which is art created to sell in quantity or to help sell products.
- Embrace new technology in expressing ideas and emotions. This includes using computer graphics programs, video recorders and digital cameras.
- Examine and discuss their own artworks critically.

### HISTORY

- Recognize and explain different interpretations of history and different perspectives within history.
- Describe how the social, economic and political climates of significant periods in history shaped the people who lived at that time.
- United States History — Summarize significant periods and events in U.S. history. Interpret important global events, social movements, political processes, and major historical figures who have shaped U.S. history.

### ENGLISH LANGUAGE ARTS

- Prepare and deliver formal and informal presentations. Participate in question-and-answer sessions following presentations.
- Recognize and use different styles of expression and word choice when speaking and writing.
- Identify, connect and discuss a writer's or a speaker's use of English in expressing his or her values, attitudes and points of view.
- Use computers as tools for reference and communication.
- Create or design multimedia presentations; for example, a presentation using computer software.

## Capturing Community

Grade level adaptable for grades 6–12

### CONNECTIONS

Art, English Language Arts, Reading, Social Studies/History

### SUPPLIES

- Camera device(s) – disposable cameras, digital cameras, pinhole cameras (see ART: SELF-MADE CAMERA, p. 14), or students' own camera-equipped cell phones
- Computers with Internet connections and Microsoft Powerpoint

### OBJECTIVES

Students will:

- Look carefully at works in the *Street Seen* exhibition to identify artistic styles, photographic techniques, mood, and themes of 1940s/1950s postwar photography
- Examine their own lives through a socio-cultural lens by taking photographs of their neighborhoods
- Use different writing styles to describe, interpret, and evaluate their work
- Present their work to their peers



**IN THE GALLERIES** Using the background information and discussion questions throughout this Teachers Guide, discuss the photographs in the *Street Seen* exhibition with your students. Identify the artistic style of the photographers, the techniques they use to achieve this style, and the moods and themes of the work. Ask students to think about comparisons to their own lives: how do we use cameras today to document our lives? What similarities are there between the postwar era and today? What differences exist?

**TAKING PHOTOGRAPHS** Introduce students to William Klein’s photographic diary of New York City, *Life Is Good and Good for You in New York: Trance Witness Revels*. Students will create their own photographic diary of their city, focusing on the scenes they see around them in their daily life, using disposable cameras, classroom digital cameras, or, ideally, the students’ own camera phones. Ask students to take photographs of the neighborhoods and communities that are a major part of their lives. Remind them that they should incorporate one or more of the techniques used by the *Street Seen* artists in each photo they take. Encourage students to play with their own presence in their photos—through reflections, like Lisette Model, or through the reactions of the people in the photographs that betray the presence of the photographer, like William Klein. Have students transfer these photos to the classroom/school computer (whether by scanning or emailing), and allow them to choose a small number (3–5) of the photographs they feel best represents a snapshot of everyday life in their city.





William Klein, *Christmas Shopping, Macy's New York*, 1954. Gelatin silver print, 11 x 13 7/8 in. The Metropolitan Museum of Art, Purchase, The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel, 1989 (1989.1037.1). ©William Klein

**WRITING** Captions and titles were an important part of photography. Examine the titles of works in this exhibition and identify key writing styles used—blunt, descriptive, evasive—and what effect the titles have on the work. Ask students to create titles for each of their chosen photographs in the style of one or more of the *Street Seen* artists. After they’ve collected their titles, have students reflect, in writing, on how and why these images represent their everyday life. What mood do they feel they’ve created? What techniques have they used that creates this feeling? What kind of narrative did their images tell? Did they notice anything about their own family or community that they had not realized before photographing them?

**PRESENTATIONS** Saul Leiter was so fascinated by slides that he often held slide viewings in his apartment. Using Powerpoint, have students arrange their selection of photos with their captions in a slideshow. Encourage them to focus on showcasing their own images and text, rather than special effects. Have students present their own Leiter-inspired slide viewing in the classroom. Students should use their reflection writings as a starting point to present their chosen photographs to their peers: why they chose this subject matter, how the captions interact with the work, how they interpret the image. Allow the class to ask questions of the artist after his or her presentation. Finally, work with school administration to “exhibit” student work in the screensavers of school computers.



# FURTHER RESOURCES

---

## The Exhibition

- Hostetler, Lisa. “Street Seen: The Psychological Gesture in American Photography, 1940–1959.” *Street Seen: The Psychological Gesture in American Photography, 1940–1959*. Munich: Prestel, 2009. 25–174.
- *Life Magazine Archives* <<http://images.google.com/hosted/life>>

## History of Photography

- Metropolitan Museum of Art, Timeline of Art History: Department of Photographs <[http://metmuseum.org/toah/hi/te\\_index.asp?s=all&t=all&d=photographs](http://metmuseum.org/toah/hi/te_index.asp?s=all&t=all&d=photographs)>
- Museum of Modern Art, Photography-themed Lesson Plans <<http://moma.org/modernteachers/lessons.php?categoryID=5&subcategoryID=124>>

## Science of Photography

- Ted’s Photographics <[http://www.ted.photographer.org.uk/photoscience\\_form.htm](http://www.ted.photographer.org.uk/photoscience_form.htm)>
- Chemical Engineering Information, Chemistry of Photography <<http://www.cheresources.com/photochem.pdf>>
- Advanced Chemistry of Photography Lab, University of California Stanislaus <<http://wwwchem.csustan.edu/chem2500/labs/photolab.htm>>

## Pinhole Cameras

- Woodruff, Stewart Lewis, Pinhole Photography <<http://users.rcn.com/stewoody/index.htm>>
- Kodak Pinhole Camera Lesson Plan <<http://www.kodak.com/global/en/consumer/education/lessonPlans/pinholeCamera/pinholeCanBox.shtml>>

