

What Photography Book Will You Write?

Photographers' View Points



Context For Today

When a photographer decides to put a body of work together in a book format, they must decide not only how to best edit their photographs down to a number to their liking, but they also need to think about the overall message they want to convey.

There are a number of photographers I've come across in my enjoyment of photography books and want to share their various perspectives and perhaps one or two will strike a chord with you to inspire to create your own photography book or for those who already have created one, might serve to look at creating one from a new viewpoint.



Photographers Who Are Also Poets

Rebecca Norris Webb



"Night Calls"

Originally a poet, **Rebecca Norris Webb** often interweaves her text and photographs together to tell a story making visual impressions and evoking emotions along the way.

"As a bookmaker, I work intuitively to discover the rhythm and sequence of a body of work...I made small prints of the images in my studio, working first on a table, then later on one of the magnetic walls of my studio."

By listening to how the images — and later texts — spoke to one another, I slowly found the book's sequence, which fittingly meanders like Big Blue River, which flows alongside the farm where my father grew up and where four generations of our Quaker family lived before him."

"...the sycamores' mottled bark reminded me of Dad's freckled skin. So, in essence, this quartet of sycamores became a metaphor for my father."

Rebecca Norris Web

For me and some, one thousand
others, you were in the room
when we were born. Is it
the curve of your hands beneath
us — our first landscape in
this blindingly bright place —
that we almost remember?
Or is it that feeling of floating,
terrified yet somehow part of,
that we can't quite forget?



"Night Calls"



"Blue Violet"

Cig Harvey

The deer stand under the frozen
apple tree and crunch their
pavlovas a la mode in the
moonlight.

Cig Harvey



"Blue Violet"

Three black anemones.
A color so dark there's
a weight to it.
Blue-violet midnight
still stained by
the sunset.
It's like throwing open
the front door
and whispering into
the night.
There are secrets in
this color.

Photographers Who Are Collaborators

Eliot Porter & Henry David Thoreau

“In Wildness is the Preservation Of The World” (1990)

September 28, 1852

"Ah, if I could put into words that music which I hear; that music which can bring tears to the eyes of marble statues! - to which the very muscles of men are obedient!"



Edward Weston & Walt Whitman

“Edward Weston Leaves of Grass” (1942)

...

"I think I have blown with you winds
Your waters I have finger'd every shore with you,
I have run through what any river or straight of the globe has run through,
I have taken my stand on the bases of peninsulas and
On the high embedded rocks, to cry thence;

...



Photographers Who Are Teachers

Guy Tal

“Among the most powerful creative tools available to photographers (and to artistic creators in other visual media) is composition:

- The deliberate arrangement of elements within a frame so that they arouse a desired effect in the viewer.

A good way to refer to this desired effect is as the photographer’s expressive intent. A creative composition can (and, if the goal is the artistic expression, should) transcend or even repudiate what John Szarkowski termed “habitual seeing”

...the way that a random person may perceive an object of a scene.”



GUY TAL

A State of Grace

...states of grace also have a wonderful dynamic: they self-replicate. Every experience shapes one's attitude, makes the mind more attuned and predisposed to seeking and striving for them.

One becomes more sensitive to circumstances and nuances that may yield more such experiences and that may go unnoticed by more distracted, cynical, or productivity-driven minds.

I think Minor White was describing this effect when he commented in an interview, "Watching the way the current moves a blade of grass - sometimes I've seen that happen and it just turned me inside out.."



Ansel Adams

In 1983, Ansel Adams published “*Ansel Adams. **Examples**, The Making of 40 Photographs*”

He takes us through his thoughts, feelings and teachings about 40 of his photographs spanning from 1927 to 1982.

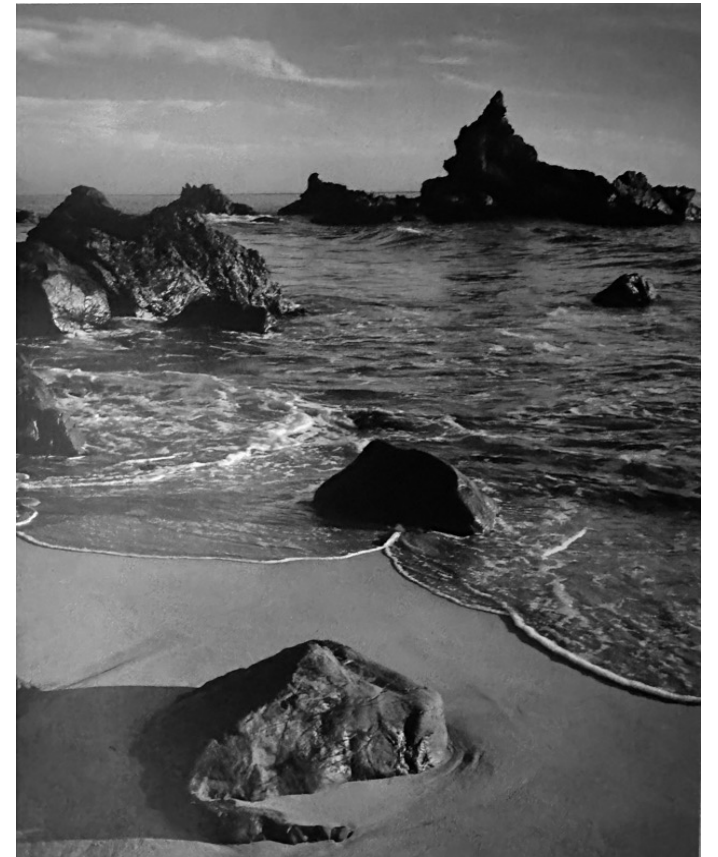
**Monolith, The Face
of Half Dome 1927**



**Sand Dunes,
Sunrise 1948**



**Rock and Surf
1951**



Ansel Adams

New Discoverer
1927

This photograph represents my first conscious visualization; in my mind's eye I saw (with reasonable completeness) the final image as made with the red filter. I knew little of "controls." My exposures were based on experience, and I followed the usual basic information on lenses, filter factors, and development times. The red filter did what I expected it to do. I was fortunate that I had that twelfth plate left!

...

I can still recall the excitement of seeing the visualization "come true" when I removed the plate from the fixing bath for examination. The desired values were all there in their beautiful negative interpretation. This was one of the most exciting moments of my photographic career.

Futurist
1948

I give full credit to the excellent scientists and technicians involved in the photographic industry. The research, development, and design aspects, as well as production, are extraordinary. However, very few photographic manufacturing technicians comprehend photography as an art form, or understand the kinds of equipment the creative person requires. The standards are improving in some areas, however: in my opinion modern lenses approach the highest possible levels of perfection, and today's negative and printing materials are superior to anything I have known and used in the past. I am sure the next step will be the electronic image, and I hope I shall live to see it. I trust that the

creative eye will continue to function, whatever technological innovations may develop.

Shapes, Values & Colors vs. Tech
1951

I am well aware of a compelling impulse of photographers to discuss, with collector's dedication, the equipment and materials they and their colleagues use, down to the smallest detail. I have never known painters to debate with such intensity the kind of canvas, paper, brushes, and paints used in their creative work. With photographers, however, such knowledge is traded in a kind of inner language of arcane significance. More meaningful would be discussion of such matters as the shapes, luminance values, and colors of the subjects. To know that an exposure was, say, $\frac{1}{8}$ second at $f/32$ has small meaning unless subject luminances, their placements on the exposure scale of the negative, and negative development are also indicated. Many readers avidly dwell on technical details; I find myself wondering at times just how Edward Weston made some of his photographs (he

talked little of means and methods — it was mostly empirical magic to him). I am not averse to giving procedural details if I think they have significance, since I know many photographers find them helpful.

Photographers Who Are Anybody

Carolyn Karsten

Storytelling...

Simplicity

I discovered there is more than one brand of simplicity. Loretta and I took my sons Alex and Matthew to Williamsburg to celebrate Alex's 21st birthday. We toasted him with Brooklyn brewed beer.

There are complexities of life; work, school, fancy clothes and expensive cars, but at this moment there was none of that. I was reminded that all it takes to have a great time is an empty lot, a couple of pieces of metal and some colorful graffiti. It makes for a nice picture too.

"The Secret of Life"



Carolyn Karsten

A Collaboration....



I Am Me

I am alone, though I've always been
I am silent as the summer's beauty
I am as wild as the fall breaks through
I am me; the yellow leaf of a tree

"The Collected Poems of Nickey
Accinni, 1960 – 2009"

Carolyn Karsten

A Collaboration....



The Child

I'm still a child
I laugh like a child
I want like a child
I color my world in shades of green

My sould has passion running so deep
I don't see a grown up except in the mirror
The lines of years in my face reflected

But I love everyday, every moment
Cause I know the end is near

Though somehow, knowing all that I know
I'd never want to go back

"The Collected Poems of Nickey
Accinni, 1960 – 2009"

Carolyn Karsten

A Collaboration....



CLICK! CLICK!

CLICK! CLICK!
WHAT DO THEY SEE?
THE MOVEMENT OF THE WAVES
THE SOUNDS OF THE WATER
SUN ON THEIR FACES

IN THE BLINK OF AN EYE
A MEMORY IS FORMED
TO SHARE OR BE GIVEN TO HISTORY

BUT TAKE NOTE
LIKE VERY OTHER ARTFUL MOMENT
THIS MOMENT WILL NEVER COME AGAIN

CLICK!
CLICK!



Drawing By Nickey Accinni

"The Collected Poems of Nickey
Accinni, 1960 – 2009"

THANK YOU!

