

How Do We Think About Photography?

*How Do We Know What We Know About How We Think About Photography?*

Exhibit Brief Prepared for Renton History Museum

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## Table of Contents

<b>Section 1: Introduction</b> .....	3
<b>Exhibit Title</b> .....	3
<b>Exhibit Concept</b> .....	3
<b>Preface</b> .....	3
<b>Defining Critical Thinking</b> .....	3
<b>Statement of Justification</b> .....	4
<b>Thematic Content</b> .....	5
<b>Bubble Diagram</b> .....	6
<b>Exhibit Specific Goals</b> .....	6
<b>Target Audience</b> .....	7
<b>Education Plan</b> .....	7
<b>Section One Interactive – Recognizing Complexity</b> .....	8
<b>Section Two Interactive – Evaluating Options and Analyzing Evidence</b> .....	8
<b>Section Three Interactive – Applying Knowledge</b> .....	9
<b>Exhibit Budget</b> .....	10
<b>Section 2: Exhibit Workbook</b> .....	12
Project Worksheet: Artifacts.....	17
Project Worksheet: Program Materials.....	29
<b>Section 3: Exhibit Design</b> .....	105
<b>Challenges and Recommendations</b> .....	106
<b>Conservation Challenges</b> .....	106
<b>Design Challenges</b> .....	106
<b>Security Challenges</b> .....	106
<b>Conclusion</b> .....	108

## How Do We Think About Photography?

### Section 1: Introduction

#### Exhibit Title

*Out of Frame – Who Took Renton’s Photograph?*

#### Exhibit Concept

“Peering through a critical thinking lens; there’s more than what meets the eye through the viewfinder.”

#### Preface

This exhibit has been developed for the Renton History Museum in Renton, Washington. The museum offers changing exhibits, programs, publications, and events to share Renton’s stories, past and present, and to foster community. This commitment is clear through the museum’s mission, which is to preserve, document, interpret, and educate about the history of greater Renton in ways that are accessible to diverse people of all ages.

#### Defining Critical Thinking

I’ve yet to find a paper, article, or any source that did not laud critical thinking, extolling its virtues as an absolutely crucial skill to develop for use in our lives, careers, and relationships (Bowers, 2006, p.10). At the same time, each has expressed a faltering confidence in what critical thinking means (Rudd, 2007, p.46).

Thonney and Montgomery (2019) reveal that this lack of a homogenous understanding of critical thinking results from a majority of the literature on this topic having been informed by three very different backgrounds of study: philosophy, cognitive psychology, and education (p.170). Then too, there is a disconnect between considering critical thinking as a domain-general skill, more as the ability to think, which is then broadly applicable to many aspects of ones’ life, or instead as a domain-specific skill, involving more emphasis on information recall that then varies qualitatively by academic discipline (p.170).

In search of cohesion, Thonney and Montgomery (2019) collected definitions of critical thinking from professors across various areas of study, these included English, Nursing, Chemistry, Accounting, Biology, and Criminal Justice, among others, and then compared these domain-specific definitions for common themes (p.171). Four such themes were identified:

1. Applying Knowledge
2. Recognizing Complexity

## How Do We Think About Photography?

3. Evaluating Options and Analyzing Evidence
4. Having a Disposition Amenable to Thinking Critically (p. 171-173)

Likewise in 2006, Rick Rudd conducted research with the intention of clarifying the concept of critical thinking (p.45). Drawing together definitions from critical thinking literature, including such gems as “Thinking about thinking for the purpose of improving the thought process is at the heart of critical thinking,” Rudd sought to synthesize those into one (p.45). Pithily, Rudd defined critical thinking as “reasoned, purposive and reflective thinking used to make decisions, solve problems and master concepts” (p.47).

For the purpose of this exhibit brief, after considering several interpretations, the definition of critical thinking employed in the development of this exhibit is that presented by Thoney and Montgomery (2019).

**Critical thinking is the application of knowledge to new situations, the consideration of different viewpoints, the evaluation of options and evidence, and having the motivation and willingness to think critically**

(p. 175).

### Statement of Justification

We exist in a world that is swirling with information. Among other functions, museums are institutions of learning, purposed to facilitate access to knowledge and evoke a curious spirit yearning to further understanding (Dilenschneider, 2019). Though a noble charge, museums are still a single facet amid a much larger fountain desperately disseminating information. Schools, billboards, journals, junk mail, social medias, libraries, cereal boxes, universities, and mommy blogs. With so much competition vying for your attention, the fast option is to tell people what to think. Buy Gold! Vote XXXXX! A paper must have five paragraphs! They neglect to equip said persons with means to better approach how to think, that is, how to assess the credibility of this teeming influx of often contradictory information.

This is an excellent area for museums to turn their attention towards. Additionally, the museum is particularly situated to be a setting for modelling and encouraging expression of critical and historical thinking. According to data collected by KYOB, (where the AAM drew data to inform their March 2019 TrendsWatch) the vast majority of the public considers museums as credible, trusted sources of information, more so than newspapers or federal agencies (Dilenschneider, 2019). As Ms. Dilenschneider (2019) of KYOB said of museums “We have a superpower. Let’s use it when appropriate to make the world better” (p.8).

Here is an opportunity for the Renton History Museum to engage their superpowers. The zeitgeist of these past two years has been marked by an overwhelming total loss of control and a rightful lack of confidence in the reception of information. This exhibit is worthy of being installed at this time, not because it possesses right answers or wields authority, but because it

## How Do We Think About Photography?

models skills to assess truth and perhaps rebuild confidence in one's own understanding of the world. That is a story worthy of being told.

## Thematic Content

The intention for this exhibit is to foster opportunities for visitors to practice critical thinking around the theme of photography (by considering different viewpoints, assessing evidence, and applying knowledge to new situations). In order to present a more engaging point of access into critical thinking, visitors will be invited to think like a Historian. Three themes come from this invitation: What do Historians do?, How you can be a Historian?, and As a Historian, what stories can you tell from these objects?

## Storyline

The exhibit is divided into three sections, with one section each addressing one of the themes. In each section there is an interactive selected to correspond to a component of critical thinking to act as a fun opportunity to practice critical thinking skills while in the exhibit. The content of the three themes are as follows:

What do Historians do?

This theme will present a definition of the Historian profession, as well as offer examples of what it is that Historians do. This section will discuss what kinds of evidence historians use and how they interpret narratives from evidence. This section will also re-engage the human element of recording history and ask if there is room for misinterpretation.

How can you be a Historian?

This theme will bridge the gap between defining Historian and why visitors should care about that. This theme will focus on the application of Historian skills (critical thinking) into our own lives with opportunities to do so. For example, visitors assess what kinds of evidence are available to them and what sort of questions do you have/could you ask/or want to learn more about?

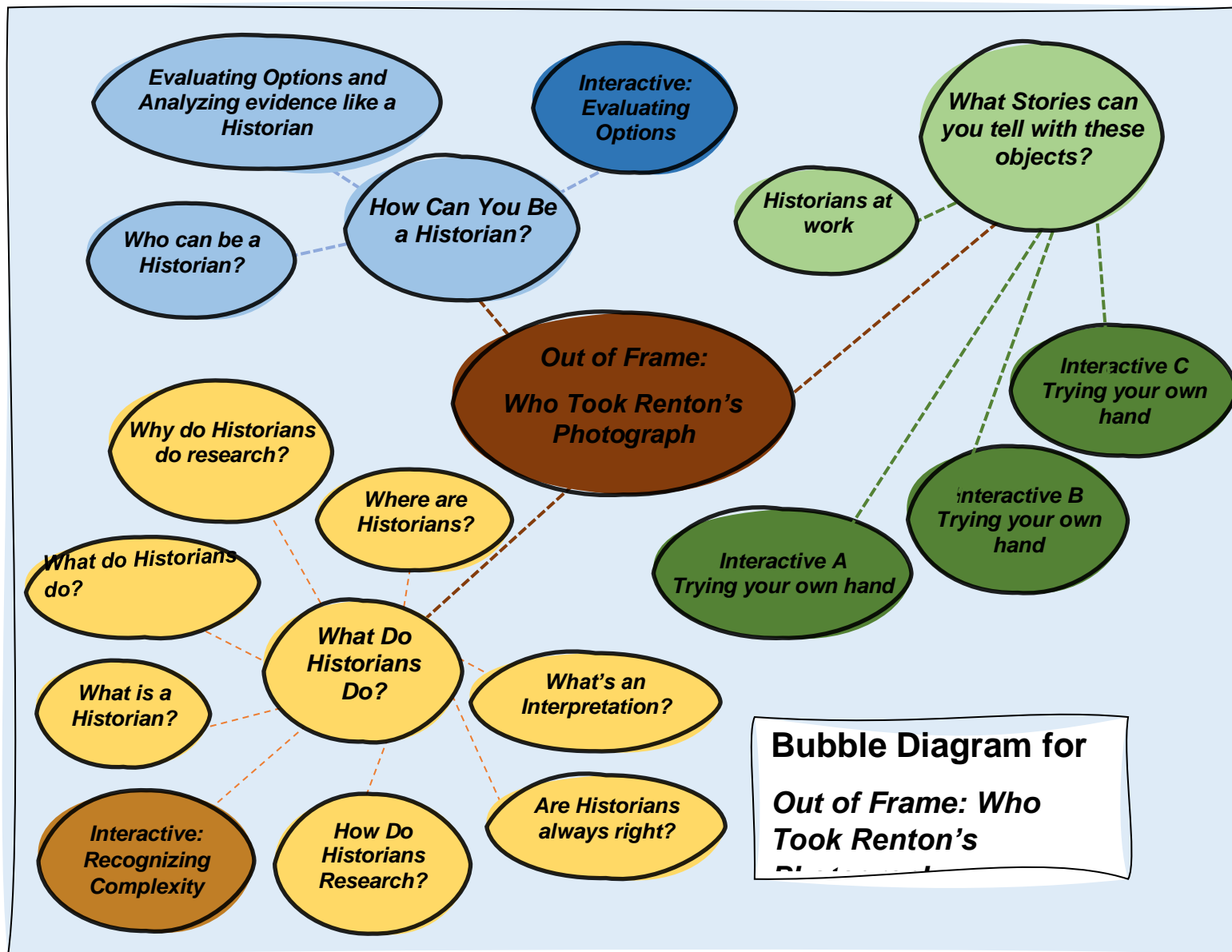
What stories can you tell from these objects?

In this theme visitors take on their Renton Resident Historian identity (patent pending) and will be able to practice being critical of the information to which they are exposed. Visitors act as the esteemed visiting scholar as they try out this new skill of interpretation: developing an explanation/narrative that fits and is supported by the evidence available. They then are also encouraged to consider the opportunity they have to take up personal ownership of that information, and that what happens next with that info, whether/how it gets into their community, that also is up to them.

## How Do We Think About Photography?

## Bubble Diagram

See below in the illustration how the themes will relate to each other conceptually.



## Exhibit Specific Goals

1. Visitors to the *Out of Frame* exhibit will be able to consider how the perspective of the photographer influences the photos that s/he takes by the end of their visit.
2. Visitors to this exhibit will be able to describe at least one of the components of critical thinking (applying knowledge, recognizing complexity, evaluating options, analyzing

## How Do We Think About Photography?

evidence, or having a disposition amenable to thinking critically) in their own words after their visit.

3. Visitors will have an increased understanding of the Historian profession and be able to define “interpretation” in their own words.

## Target Audience

The target audience of the *Out of Frame: Who Took Renton’s Photograph* exhibit is intended for the general public, both residents of Renton and others traveling from farther away. The exhibit focuses on practicing critical thinking skills through considering local photos of Renton as a Historian would. Both those familiar with Renton’s history and geography and those unfamiliar will be able to participate in this exhibit. Those familiar will have the added context of recognizing landmarks and potentially subjects of photos, while those exploring the exhibit without that added local knowledge will still be able to benefit from the exhibit’s content.

Additionally, the three opportunities to actively engage with the material through the interactives will appeal to younger and older visitors alike. The inclusion of various types of cameras throughout the exhibit lends to easy recognition and likely will prompt storytelling within family units.

## Education Plan

Using the definition above of critical thinking, there are four components that together constitute the skill of critical thinking in action. These are applying knowledge, recognizing complexity, evaluating options and analyzing evidence, and having a disposition amenable to thinking critically. As the last is so internally motivated, and arguably at least on the way to being achieved by the presence of the visitor choosing to be in the museum in the first place, for the purpose of this exhibit, the critical thinking skills practiced will focus on those first three components.

This exhibit is organized into three themes, each with an associated interactive. Each of the interactives corresponds directly with a component of critical thinking.

- The Multiple Perspectives interactive corresponds with Recognizing Complexity
- The Assessing Interpretations interactive corresponds with Evaluating Options and Analyzing Evidence
- The Label Writing interactive corresponds with Applying Knowledge

### **Section One Interactive – Recognizing Complexity**

Interactive Rational: The objective of this activity is to give visitors the opportunity to recognize complexity intentionally by evoking the consideration that ones' perspective influences what they are able to see. In order to see the bigger picture, they have to move around and "see" from multiple perspectives to take in a more whole picture.

Interactive Mechanics: For this activity, the "whole picture" is that there are four disposable cameras mounted to the wall in various places but that if you stand in one place you won't be able to see them all at once. This is strategically achieved by using L-shaped mounts that intentionally make the cameras viewable from one side but obscured on the other side. The placement of these L-shaped shelves, higher and lower, also contribute to their visibility.

On the floor are three round rubber mats along this section of the exhibit, some distance from each other. The mats represent perspectives. From each mat, the visitor is able to view a different number of disposable cameras. Visitors move from one mat to the other to observe how their perspective is affected. By "adding perspectives," that is, moving to different mats or adjusting where they are standing, the visitor is able to build a more full picture of how many disposable cameras they can find.

### **Section Two Interactive – Evaluating Options and Analyzing Evidence**

Interactive Rational: In this activity, the visitors are invited to play a simplified variation of the game Two Truths and a Lie. The objective is to provide some content through which the visitor intentionally considers what they know about something and how they know that. The critical thinking skill employed here is evaluation and analysis. The labels represent different options that the visitor measures against their own context of understanding to evaluate their validity. The object itself, the photo, serves as the evidence being analyzed. The visitor asks themselves, "Based on what I already know and the evidence I have before me, this interpretation is what makes the most sense."

Interactive Mechanics: A photo is mounted with two interpretive labels, one on either side, that are formatted identically. The content of the labels present very different and contradictory interpretations. The visitor looks at the photo and reads both labels. S/he assesses the content of the labels and uses a token to denote the label that s/he believes tells the more whole story.

Voting for what the visitor believes is the truer interpretation attaches action to this critical thinking skill and moves this skill from being a silent thought to an observable choice with committed movement.

### Section Three Interactive – Applying Knowledge

Interactive Rational: The majority of this section of the exhibit is the interactive itself. The object of this activity is to enable visitors to take authorship of their experience by writing their own labels. Up to this point the exhibit has talked about incorporating critical thinking skills into different tasks in order to “think like a Historian.” The very first text panel introduced the idea of the visitor as a citizen historian, now in this section the visitor is trusted to act in this role and given a context in which to practice. By giving authorship to visitors, this also brings to light the humanity from which exhibits come from. It dispels the irreproachable omniscient museum voice that seems to exist with no beginning or end and draws a more overt connection between the writing in exhibits and that a real human person wrote them.

Interactive Mechanics: This section takes place along the longest wall, opposite of the entry and exit doors. As this stretch of wall has two structural beams set into it, I’ve broken this section of the exhibit spatially into 3 segments; A, B, and C, for clarity. Each segment includes enlargements of locally taken photos from the Renton History Museum’s collection. Each of these photos is then accompanied by text panels formatted like those in the rest of the exhibit, save that there isn’t any interpretation. There is just a chunk of blank space to clearly denote its absence. To keep that blank space from being overwhelming or if a bit of inspiration is needed, near the base of each label is a short prompt with a thought or question to consider. Visitors are directed by the introductory panel in segment A to think of how they would write a label for this object, write that down on a post-it note, and then “install” the note near the object it describes. Visitors may write as many or as few labels as they wish, there are several opportunities and objects in this section for that purpose.

In segment A is the text panel introducing the interactive, a table with the materials to participate in the interactive (pencils and post-it notes), and photo 2000.127.8621, which depicts two young men playfully taking an infinity photo with two mirrors.

In segment B are three photos that together illustrate a sequence of events that apart don’t convey the same story. To bring home this point of the photos telling a story collectively; there is a curtain rod installed over these three photos with an adjustable curtain large enough to cover one photo at a time. The visitors are able to manipulate the curtain, moving it to cover different photos, and consider how their impression of the sequence of events (cute boys bearing playground balls, other boys under fire from balls, same boys jumping out of the way of dodge balls) is affected by how much of the sequence they are aware.

In segment C are two photos (a little girl with a brownie camera, and another little girl with another brownie camera) and an exhibit case containing a selection of cameras and photography equipment.

## How Do We Think About Photography?

**Exhibit Budget**

<b>Service/Action</b>	<b>Estimated Direct Cost</b>	<b>Notes</b>	<b>Source</b>
<b>Development and Design</b>			
Content Research	\$ -	See Note 1	-
Label Development	\$ -	See Note 1	-
Graphic Design	\$ -	See Note 1	-
Installation Labor	\$ -	See Note 1	-
<b>Archival/Artifact Costs</b>			
Photo Reproduction Costs	\$ -	See Note 2	-
<b>Exhibit Specific Costs</b>			
Gallery Preparation	\$ 150.00	See Note 3	Lowes
Printing and Label Making Costs	\$ 1,530.00	See Note 4	Riot Creative Imaging
Label Installation Materials	\$ 125.00	See Note 5	Target
Mounts	\$ 30.00	See Note 6	Lowes
Interactive 1:	\$ 90.00	See Note 7	Amazon/Lowes
Interactive 2:	\$ 50.00	See Note 7	Amazon
Interactive 3: Post-it Note Station	\$ 50.00	See Note 7	Amazon
Supplies	\$ 100.00	See Note 8	
<b>Opening Event</b>	\$ 125.00	See Note 9	
<b>Design Contingency</b>			
10% of Total Costs	\$ 250.00	See Note 10	-
<b>Total</b>			
Sum of all Costs	\$ 2,500.00		-

The following cost breakdown of exhibit materials has been provided within the following notes for transparency and in order to allow for reprioritization of expense during installation if needed.

**Budget Notes:**

1. Usual costs associated with the development, preparation, and design of an exhibit in this case do not apply as this exhibit brief has been developed to satisfy the requirements of a Masters in Museology project thesis.
2. Each of the photos used in the exhibit are from the Renton History Museum's collection. Additionally, the museum is the copyright holder for the selected images.
3. This cost includes the materials and supplies needed to prepare it for the next exhibit.

## How Do We Think About Photography?

Gallery Preparation	Unit Cost	Quantity	Subtotal	Source
Paint – Valspar Flat Ultra White	\$37.98	2	\$75.96	Lowe's
Painters tape 3-pack	\$25.98	1	\$25.98	Lowe's
Valspar 7-Piece Paint Roller Kit	\$15.98	1	\$15.98	Lowe's
Paper/Poly Drop Cloth	\$8.98	1	\$8.98	Lowe's
DryDex Spackle kit	\$10.98	1	\$10.98	Lowe's
<b>TOTAL</b>			<b>\$ 137.88</b>	

- This quote for the production of the labels, text panels, and photo enlargements was retrieved from a recent estimate by Riot Creative Imaging for a similar quantity and technical quality of printed materials.
- This is the cost associated with the materials needed to mount the labels and text panels on the walls.

Label Installation Materials	Unit Cost	Quantity	Subtotal	Source
Scotch Removable Poster Tape	\$5.99	6	\$35.94	Target
Level	\$12.98	1	\$12.98	Lowe's
Measuring tape	\$7.98	1	\$7.98	Lowe's
<b>TOTAL</b>			<b>\$56.90</b>	

- This is the cost of the materials to fabricate custom mounts for the disposable cameras in section one. For the exhibit case in section 3, the Renton History Museum possesses a number of artifact cases, vitrines, and an acrylic voting apparatus available for exhibit use.

Mounts	Unit Cost	Quantity	Subtotal	Source
.5" x 4" x 8' unfinished hemlock board	\$11.87	1	\$11.87	Lowe's
Liquid Nails	\$2.28	1	\$2.28	Lowe's
Caulk Gun	\$3.98	1	\$3.98	Lowe's
Blade and Miter Box	\$15.98	1	15.98	Lowe's
<b>TOTAL</b>			<b>\$34.81</b>	

- These are the supplies other than text panels, images, or labels, needed for each section/interactive of the exhibit.

Materials for Interactives	Unit Cost	Quantity	Subtotal	Source
Large Rubber Dots	\$13.95	1 set of 4	\$13.95	Amazon
Fuji Film Disposable Cameras	\$15.99	2	\$31.98	Amazon
Wall Mirror	\$7.00	1	\$7.00	Target
Poker Chips	\$16.99	1	\$16.99	Amazon

## How Do We Think About Photography?

Post-It Notes	\$13.69	4	\$54.76	Target
Sharpened Pencils	\$4.79	4	\$19.16	Target
<b>TOTAL</b>			<b>\$143.84</b>	

8. This cost is set aside for any supplies needed during this phase of the exhibit process.
9. This budget will allow for a modest spread of snacks and refreshments at the exhibit's opening night.
10. This amount has been set aside to provide for last minute costs unresolved by the funds allocated for each area of the budget.

**Section 2: Exhibit Workbook**

The following spreadsheet shows the sequence of artifacts, graphics and program materials as they would be encountered while traveling through *Out of Frame*. They are listed with their associated labels, furniture, and other equipment and are separated by section. Following, there are detailed spreadsheets and worksheets for each item type.

**Section 1 of Exhibit: What Do Historians Do?**

Item Name	Label Number	Object Number	Graphic Number	Program Material	Associated Furniture/Equipment
Introductory Panel	L-01-001				
Disposable Camera				P-01-001	P-01-002, P-01-003
Camera Mount				P-01-002	P-01-001, P-01-003, P-01-014, P-01-015, P-01-016, P-01-017
Rubber Mat				P-01-003	P-01-001, P-01-002
Panel – What is a Historian	L-01-002				L-01-003 – L-01-008
Panel – Where are Historians	L-01-003				L-01-003 – L-01-008
Panel – What do Historians Do	L-01-004				L-01-003 – L-01-008
Panel – How do Historians research	L-01-005				L-01-003 – L-01-008
Panel – Why Do Historians Research	L-01-006				L-01-003 – L-01-008
Panel – What is an interpretation	L-01-007				L-01-003 – L-01-008

## How Do We Think About Photography?

Panel – Are Historians always right	L-01-008				L-01-003 – L-01-008
Disposable Camera				P-01-004	P-01-005, P-01-006
Camera Mount				P-01-005	P-01-004, P-01-006, P-01-014, P-01-015, P-01-016, P-01-017
Rubber Mat				P-01-006	P-01-004, P-01-005
Panel – Who can be	L-01-009				P-01-007
Mirror				P-01-007	L-01-009
Disposable Camera				P-01-008	P-01-009, P-01-010
Camera Mount				P-01-009	P-01-008, P-01-010, P-01-014, P-01-015, P-01-016, P-01-017
Rubber Mat				P-01-010	P-01-008, P-01-009
Panel – Counting Cameras	L-01-010				P-01-011, P-01-012, P-01-013
Disposable camera				P-01-011	P-01-012, P-01-013, L-01-010
Camera Mount				P-01-012	P-01-011, P-01-013, L-01-010, P-01-014, P-01-015, P-01-016, P-01-017
Rubber Mat				P-01-013	P-01-011, P-01-012, L-01-010
Unfinished hemlock board .5” x 4” x 8’				P-01-014	P-01-001, P-01-002, P-01-004, P-01-005, P-01-008, P-01-009, P-01-011, P-01-012, P-01-015, P-01-016, P-01-017
Liquid Nails Adhesive				P-01-015	P-01-001, P-01-002, P-01-004, P-01-005, P-01-008, P-01-009, P-01-011, P-01-012, P-01-014, P-01-016, P-01-017,
Saw and Miter Box				P-01-016	P-01-001, P-01-002, P-01-004, P-01-005, P-01-008, P-01-009, P-01-011, P-01-012, P-01-014, P-01-015, P-01-016,
Caulk Gun				P-01-017	P-01-001, P-01-002, P-01-004, P-01-005, P-01-008, P-01-009, P-01-011, P-01-012,

## How Do We Think About Photography?

					P-01-014, P-01-015, P-01-016,

**Section 2 of Exhibit: How Can You Be a Historian?**

Item Name	Label Number	Object Number	Graphic Number	Program Material	Associated Furniture/Equipment
Introductory Panel	L-02-001				
Panel – Left Eval Options	L-02-002				G-02-001, L-02-003, P-02-001, P-02-002, P-02-003
Poker Chips				P-02-001	G-02-001, L-02-002, L-02-003, P-02-002, P-02-003
Vitrine				P-02-002	G-02-001, L-02-002, L-02-003, P-02-001, P-02-003
Photo Enlargement – Hovering Girls			G-02-001		L-02-003, L-02-002, P-02-001, P-02-002, P-02-003
Acrylic Visual Voting Station				P-02-003	G-02-001, L-02-002, L-02-003, P-02-001, P-02-002, P-02-003
Panel – Right Eval Options	L-02-003				G-02-001, L-02-002, P-02-001, P-02-002, P-02-003

**Section 3 of Exhibit: What Stories Can You Tell with These Objects?**

Item Name	Label Number	Object Number	Graphic Number	Program Material	Associated Furniture/Equipment
Introductory Panel	L-03-001				
Folding Table				P-03-001	P-03-002, P-03-003
Pencils				P-03-002	P-03-001, P-03-003
Post-It Notes				P-03-003	P-03-001, P-03-002
Panel – 3A1	L-03-002				G-03-001,
Photo Enlargement - Infinity Mirror			G-03-001		L-03-002,

## How Do We Think About Photography?

Panel – 3B1	L-03-003				G-03-002
Photo Enlargement – Boys with balls			G-03-002		L-03-003
Panel – 3B2	L-03-004				G-03-003
Photo Enlargement – Children under fire			G-03-003		L-03-004
Panel – 3B3	L-03-005				G-03-004
Photo Enlargement – Children dodging dodge balls			G-03-004		L-03-005
Curtain Rod				P-03-004	P-03-005
Curtain				P-03-005	P-03-004
Photo Enlargement – Girl with Camera			G-03-005		L-03-006
Panel – 3C1	L-03-006				G-03-005
Photo Enlargement – 2 <sup>nd</sup> Girl with Camera			G-03-006		L-03-007
Panel – 3C2	L-03-007				G-03-006
Object Case				P-03-006	O-03-001, L-03-008, O-03-002, L-03-009, O-03-003, L-03-010, O-03-004, L-03-011, O-03-005, L-03-012
Brownie Camera		O-03-001			P-03-006, L-03-008, O-03-002, L-03-009, O-03-003, L-03-010, O-03-004, L-03-011, O-03-005, L-03-012
Tombstone Label	L-03-008				P-03-006, O-03-001, O-03-002, L-03-009, O-03-003, L-03-010, O-03-004, L-03-011, O-03-005, L-03-012
Newspaper Camera		O-03-002			P-03-006, O-03-001, L-03-008, L-03-009, O-03-003, L-03-010, O-03-004, L-03-011, O-03-005, L-03-012
Tombstone Label	L-03-009				P-03-006, O-03-001, L-03-008, O-03-002, O-03-003, L-03-010, O-03-004, L-03-011, O-03-005, L-03-012
Polaroid camera		O-03-003			P-03-006, O-03-001, L-03-008, O-03-002, L-03-009, L-03-010,

## How Do We Think About Photography?

					O-03-004, L-03-011, O-03-005, L-03-012
Tombstone Label	L-03-010				P-03-006, O-03-001, L-03-008, O-03-002, L-03-009, O-03-003, O-03-004, L-03-011, O-03-005, L-03-012
Kodak lens filter		O-03-004			P-03-006, O-03-001, L-03-008, O-03-002, L-03-009, O-03-003, L-03-010, L-03-011, O-03-005, L-03-012
Tombstone Label	L-03-011				P-03-006, O-03-001, L-03-008, O-03-002, L-03-009, O-03-003, L-03-010, O-03-004, O-03-005, L-03-012
Orange envelope from S's photo shop		O-03-005			P-03-006, O-03-001, L-03-008, O-03-002, L-03-009, O-03-003, L-03-010, O-03-004, L-03-011, L-03-012
Tombstone Label	L-03-012				P-03-006, O-03-001, L-03-008, O-03-002, L-03-009, O-03-003, L-03-010, O-03-004, L-03-011, O-03-005

## How Do We Think About Photography?

## Project Worksheet: Artifacts



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** O-03-001

**Catalog Number:** 2007.001.031

**Object Name:** Brownie Camera

**Dimensions (HxWxD):** 6”x3”x4”

**Source:** Renton History Museum

**Description:** Brownie Hawkeye Camera

**Notes:**

**Associated exhibit codes:** P-03-006, L-03-008, O-03-002, L-03-009, O-03-003, L-03-010, O-03-004, L-03-011, O-03-005, L-03-012

## How Do We Think About Photography?

## Project Worksheet: Artifacts



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** O-03-002

**Catalog Number:** 2003.002.025

**Object Name:** Graflex Speed Graphic format Camera

**Dimensions (HxWxD):** 14”x8”x12”

**Source:** Renton History Museum

**Description:**

**Notes:**

**Associated exhibit codes:** P-03-006, O-03-001, L-03-008, L-03-009, O-03-003, L-03-010, O-03-004, L-03-011, O-03-005, L-03-012

## How Do We Think About Photography?

## Project Worksheet: Artifacts



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** O-03-003

**Catalog Number:** 2001.002.021

**Object Name:** Polaroid OneStep SX-70 White Rainbow Stripe Instant Film Camera

**Dimensions (HxWxD):** 7”x6”x6”

**Source:** Renton History Museum

**Description:**

**Notes:**

**Associated exhibit codes:** P-03-006, O-03-001, L-03-008, O-03-002, L-03-009, L-03-010, O-03-004, L-03-011, O-03-005, L-03-012

## How Do We Think About Photography?

## Project Worksheet: Artifacts



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** O-03-004

**Catalog Number:** 2003.007.015

**Object Name:** Kodak Lens Filter

**Dimensions (HxWxD):** 1”x2.5”x2.5”

**Source:** Renton History Museum

**Description:**

**Notes:**

**Associated exhibit codes:** P-03-006, O-03-001, L-03-008, O-03-002, L-03-009, O-03-003, L-03-010, L-03-011, O-03-005, L-03-012

## How Do We Think About Photography?

## Project Worksheet: Artifacts



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** O-03-00

**Catalog Number:** 1997.070.004

**Object Name:** Printed Photograph Retrieval Envelope

**Dimensions (HxWxD):** 4.25” x 6.25” x .25”

**Source:** Renton History Museum

**Description:** Orange envelope from photo shop

**Notes:**

**Associated exhibit codes:** P-03-006, O-03-001, L-03-008, O-03-002, L-03-009, O-03-003, L-03-010, O-03-004, L-03-011, L-03-012

## How Do We Think About Photography?

## Project Worksheet: Graphics



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** G-02-001

**Catalog Number:** 2010.015.045

**Source:** Renton History Museum

**Graphic Category:** Photo Reproduction

**Finished Size (HxWxD):** 35” x 30” x .5”

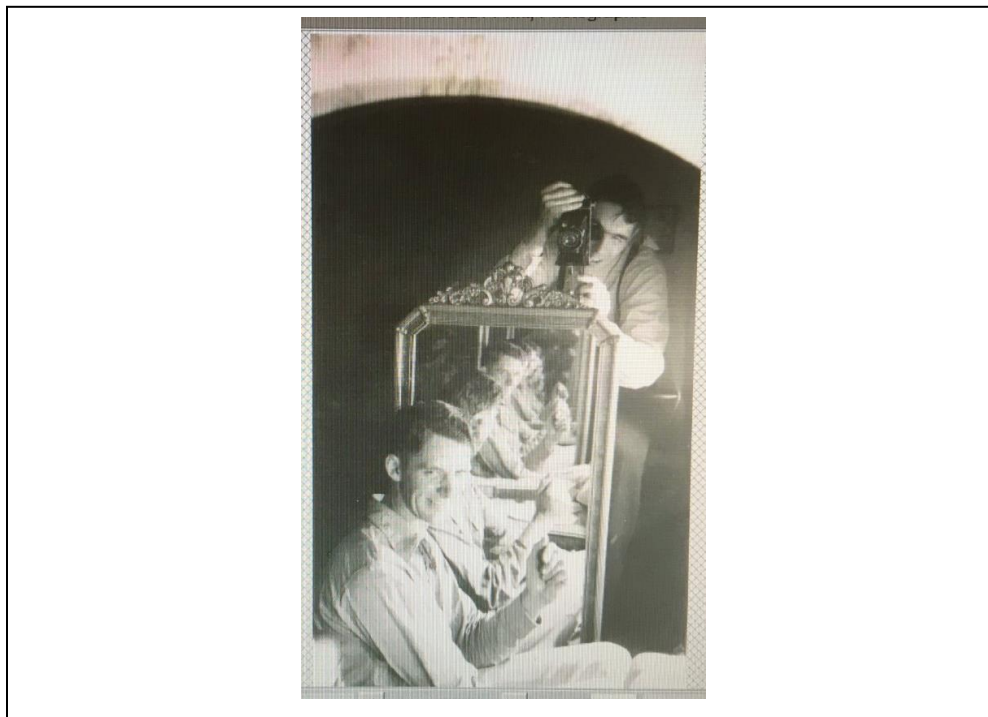
**Description:** Black and white playground photo of three third grade girls playing jump rope.

**Notes:**

**Associated exhibit codes:** L-02-003, L-02-002, P-02-001, P-02-002, P-02-003

## How Do We Think About Photography?

## Project Worksheet: Graphics



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** G-03-001

**Catalog Number:** 2000.127.8621

**Source:** Renton History Museum

**Graphic Category:** Photo Reproduction

**Finished Size (HxWxD):** 40” x 30” x .5”

**Description:** Two young men playing around with a camera and mirrors. Unlike most photos, the photographer is present and visible in this photo.

**Notes:**

**Associated exhibit codes:** L-03-002

## How Do We Think About Photography?

## Project Worksheet: Graphics



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** G-03-002

**Catalog Number:** 2010.015.026

**Source:** Renton History Museum

**Graphic Category:** Photo Reproduction

**Finished Size (HxWxD):** 32” x 30” x .5”

**Description:** Young boys outside on the verge of throwing balls

**Notes:**

**Associated exhibit codes:** L-03-003

## How Do We Think About Photography?

## Project Worksheet: Graphics



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** G-03-003

**Catalog Number:** 2010.015.029

**Source:** Renton History Museum

**Graphic Category:** Photo Reproduction

**Finished Size (HxWxD):** 32” x 30” x .5”

**Description:** Young boys throwing dodge balls at other boys lined up against a wall.

**Notes:**

**Associated exhibit codes:** L-03-004

## How Do We Think About Photography?

## Project Worksheet: Graphics



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** G-03-004

**Catalog Number:** 2010.015.037

**Source:** Renton History Museum

**Graphic Category:** Photo Reproduction

**Finished Size (HxWxD):** 30” x 35” x .5”

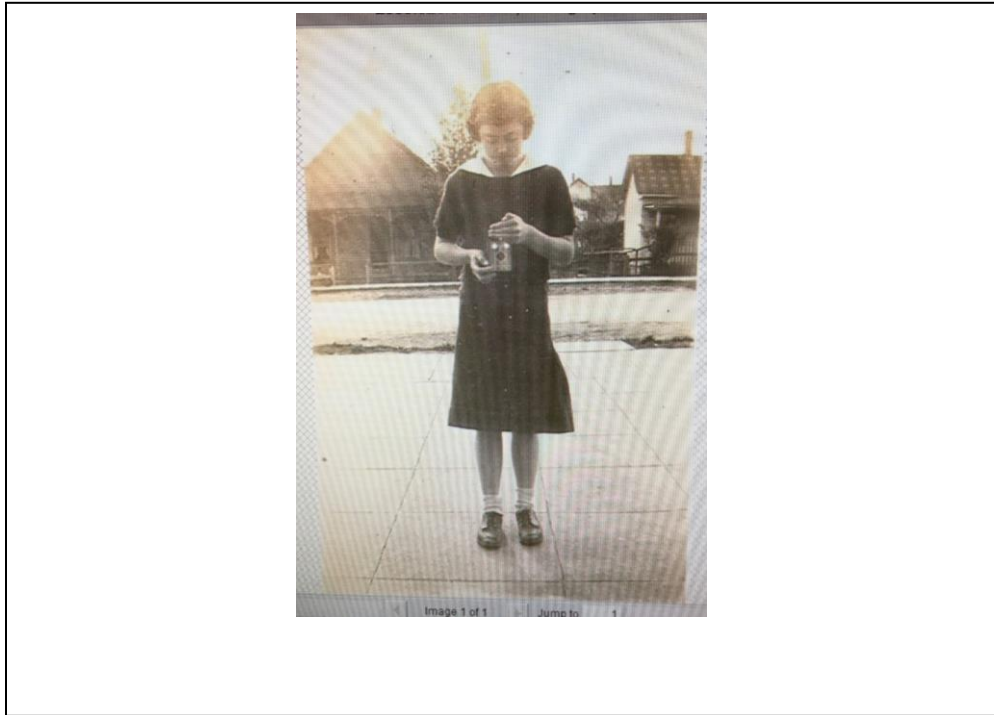
**Description:** View of the boys under fire jumping and twisting out of the way of the dodge balls

**Notes:**

**Associated exhibit codes:** L-03-005

## How Do We Think About Photography?

## Project Worksheet: Graphics



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** G-03-005

**Catalog Number:** 2009.026.016

**Source:** Renton History Museum

**Graphic Category:** Photo Reproduction

**Finished Size (HxWxD):** 35” x 30” x .5”

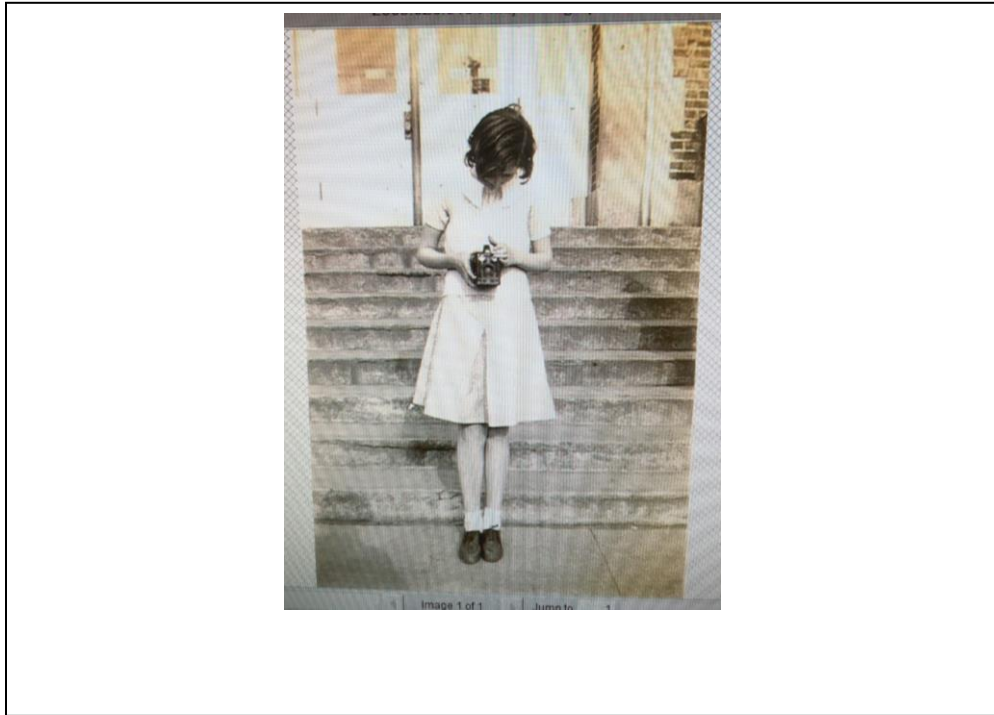
**Description:** Little girl with brownie camera

**Notes:**

**Associated exhibit codes:** L-03-006

## How Do We Think About Photography?

## Project Worksheet: Graphics



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** G-03-006

**Catalog Number:** 2009.026.018

**Source:** Renton History Museum

**Graphic Category:** Photo Reproduction

**Finished Size (HxWxD):** 35” x 30” x .5”

**Description:** Little girl in front of School doors with camera

**Notes:**

**Associated exhibit codes:** L-03-007

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-001

**Name of Item:** Fuji Film Disposable Cameras Two-pack

**Source:** Purchase, Amazon

**Category:** Interactive

**Finished Size (HxWxD):** 2.5”x1.2”x6”

**Description:** This is one of four cameras that will be installed on fabricated wall-mounted floating shelves throughout section one: What is a Historian, as part of the first interactive: Recognizing Complexity.

**Notes:**

**Associated exhibit codes:** P-01-002, P-01-003

**Links:** [https://www.amazon.com/Fujifilm-QuickSnap-Flash-Disposable-Camera/dp/B00PUNB1UA/ref=sr\\_1\\_3?crid=2J3TJ5P5YA5UZ&keywords=disposable+cameras&qid=1651651678&s=electronics&sprefix=disposable+cameras%2Celectronics%2C168&sr=1-3](https://www.amazon.com/Fujifilm-QuickSnap-Flash-Disposable-Camera/dp/B00PUNB1UA/ref=sr_1_3?crid=2J3TJ5P5YA5UZ&keywords=disposable+cameras&qid=1651651678&s=electronics&sprefix=disposable+cameras%2Celectronics%2C168&sr=1-3)

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-004

**Name of Item:** Fujifilm Disposable Cameras Two-pack

**Source:** Purchase, Amazon

**Category:** Interactive

**Finished Size (HxWxD):** 2.5”x1.2”x6”

**Description:** This is one of four cameras that will be installed on fabricated wall-mounted floating shelves throughout section one: What is a Historian, as part of the first interactive: Recognizing Complexity.

**Notes:**

**Associated exhibit codes:** P-01-005, P-01-006

**Links:** [https://www.amazon.com/Fujifilm-QuickSnap-Flash-Disposable-Camera/dp/B00PUNB1UA/ref=sr\\_1\\_3?crid=2J3TJ5P5YA5UZ&keywords=disposable+cameras&qid=1651651678&s=electronics&sprefix=disposable+cameras%2Celectronics%2C168&sr=1-3](https://www.amazon.com/Fujifilm-QuickSnap-Flash-Disposable-Camera/dp/B00PUNB1UA/ref=sr_1_3?crid=2J3TJ5P5YA5UZ&keywords=disposable+cameras&qid=1651651678&s=electronics&sprefix=disposable+cameras%2Celectronics%2C168&sr=1-3)

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-008

**Name of Item:** Fujifilm Disposable Cameras Two-pack

**Source:** Purchase, Amazon

**Category:** Interactive

**Finished Size (HxWxD):** 2.5”x1.2”x6”

**Description:** This is one of four cameras that will be installed on fabricated wall-mounted floating shelves throughout section one: What is a Historian, as part of the first interactive: Recognizing Complexity.

**Notes:**

**Associated exhibit codes:** P-01-009, P-01-010

**Links:** [https://www.amazon.com/Fujifilm-QuickSnap-Flash-Disposable-Camera/dp/B00PUNB1UA/ref=sr\\_1\\_3?crd=2J3TJ5P5YA5UZ&keywords=disposable+cameras&qid=1651651678&s=electronics&sprefix=disposable+cameras%2Celectronics%2C168&sr=1-3](https://www.amazon.com/Fujifilm-QuickSnap-Flash-Disposable-Camera/dp/B00PUNB1UA/ref=sr_1_3?crd=2J3TJ5P5YA5UZ&keywords=disposable+cameras&qid=1651651678&s=electronics&sprefix=disposable+cameras%2Celectronics%2C168&sr=1-3)

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-011

**Name of Item:** Fujifilm Disposable Cameras Two-pack

**Source:** Purchase, Amazon

**Category:** Interactive

**Finished Size (HxWxD):** 2.5”x1.2”x6”

**Description:** This is one of four cameras that will be installed on fabricated wall-mounted floating shelves throughout section one: What is a Historian, as part of the first interactive: Recognizing Complexity.

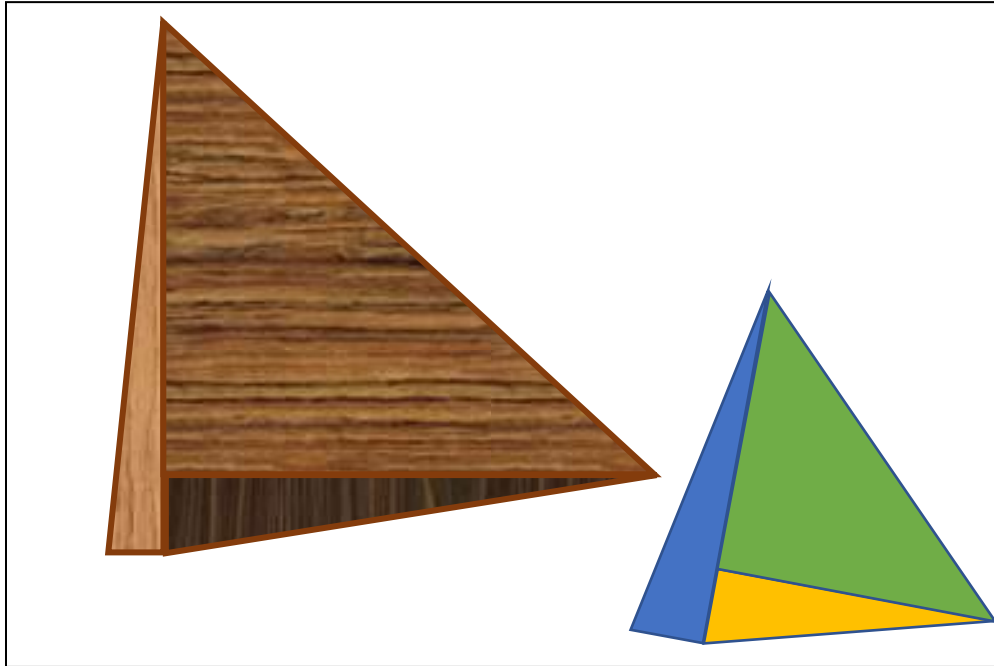
**Notes:**

**Associated exhibit codes:** P-01-012, P-01-013, L-01-010

**Links:** [https://www.amazon.com/Fujifilm-QuickSnap-Flash-Disposable-Camera/dp/B00PUNB1UA/ref=sr\\_1\\_3?crd=2J3TJ5P5YA5UZ&keywords=disposable+cameras&qid=1651651678&s=electronics&sprefix=disposable+cameras%2Celectronics%2C168&sr=1-3](https://www.amazon.com/Fujifilm-QuickSnap-Flash-Disposable-Camera/dp/B00PUNB1UA/ref=sr_1_3?crd=2J3TJ5P5YA5UZ&keywords=disposable+cameras&qid=1651651678&s=electronics&sprefix=disposable+cameras%2Celectronics%2C168&sr=1-3)

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-002

**Name of Item:** Fabricated In-House Three-sided Shelf Mount for Disposable Cameras

**Source:** Purchase, Lowes

**Category:** Installation

**Finished Size (HxWxD):** 8”x8”x8”

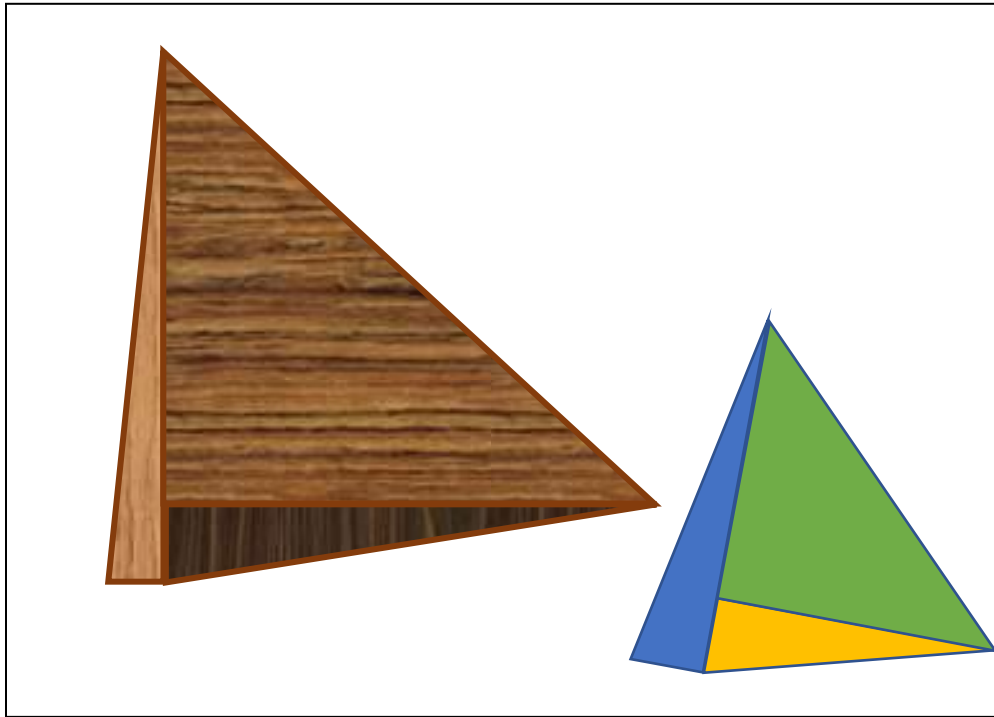
**Description:** This is one of four shelves to be fabricated from an 8’ board and Liquid Nails Adhesive. See the image above for two examples. Each shelf is made from three (3) right angle triangles, with the hypotenuse measuring 8”. The second example in the lower right corner demonstrate how the three pieces fit. See the image below for how to cut the pieces of shelves from the larger board.



**Associated exhibit codes:** P-01-001, P-01-003, P-01-014, P-01-015, P-01-016, P-01-017

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-005

**Name of Item:** Fabricated In-House Three-sided Shelf Mount for Disposable Cameras

**Source:** Purchase, Lowes

**Category:** Installation

**Finished Size (HxWxD):** 8”x8”x8”

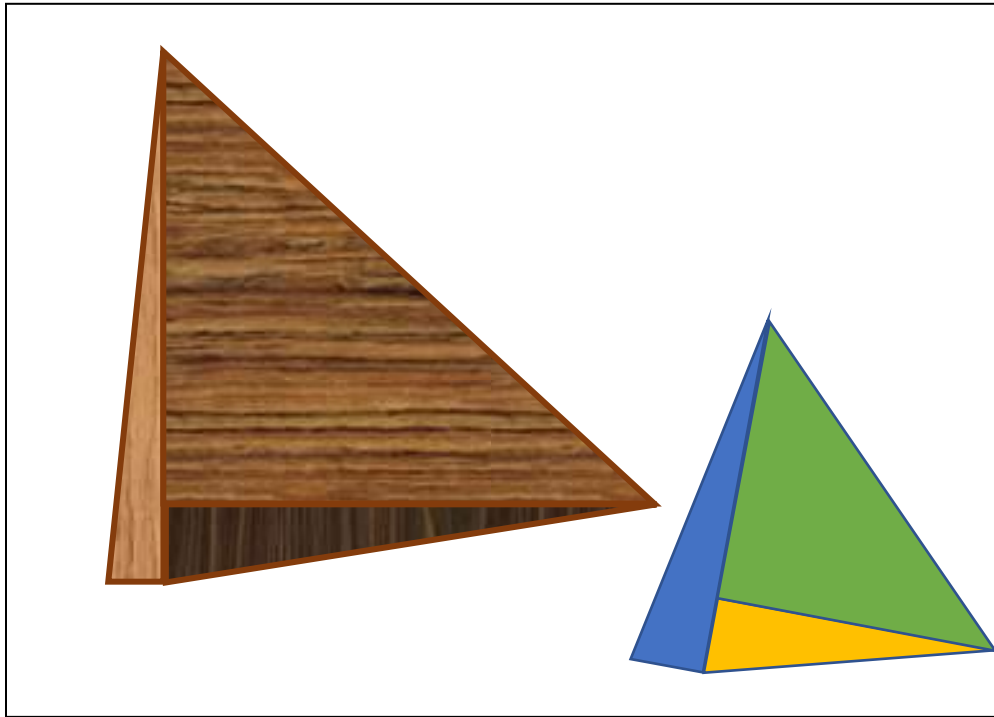
**Description:** This is one of four shelves to be fabricated from an 8’ board and Liquid Nails Adhesive. See the image above for two examples. Each shelf is made from three (3) right angle triangles, with the hypotenuse measuring 8”. The second example in the lower right corner demonstrate how the three pieces fit. See the image below for how to cut the pieces of shelves from the larger board.



**Associated exhibit codes:** P-01-004, P-01-006, P-01-014, P-01-015, P-01-016, P-01-017

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-009

**Name of Item:** Fabricated In-House Three-sided Shelf Mount for Disposable Cameras

**Source:** Purchase, Lowes

**Category:** Installation

**Finished Size (HxWxD):** 8”x8”x8”

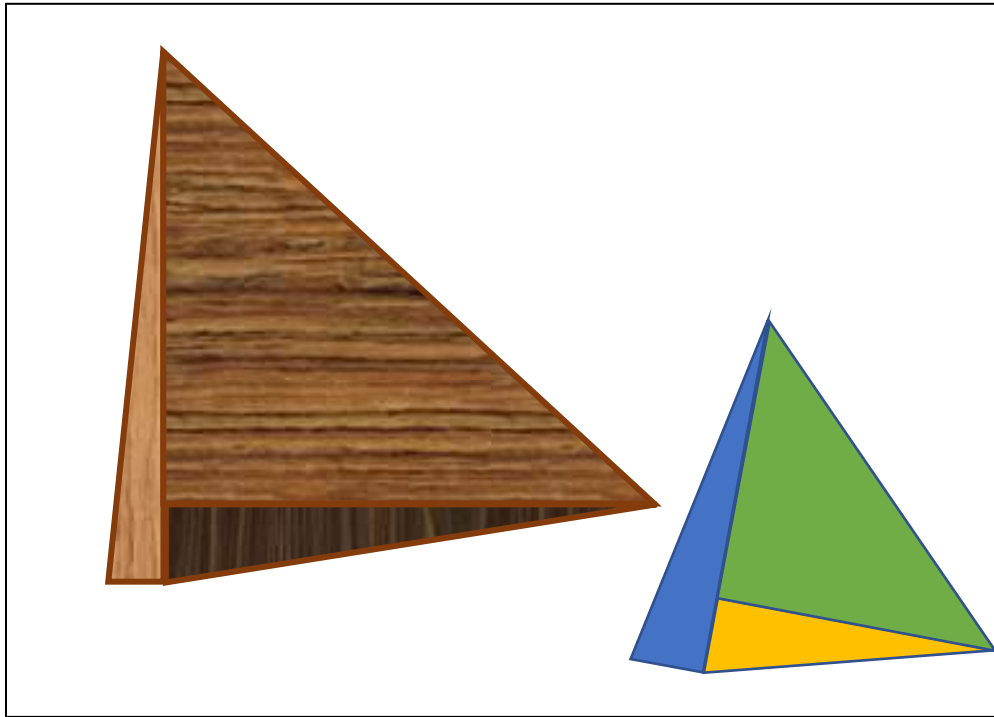
**Description:** This is one of four shelves to be fabricated from an 8’ board and Liquid Nails Adhesive. See the image above for two examples. Each shelf is made from three (3) right angle triangles, with the hypotenuse measuring 8”. The second example in the lower right corner demonstrate how the three pieces fit. See the image below for how to cut the pieces of shelves from the larger board.



**Associated exhibit codes:** P-01-008, P-01-010, P-01-014, P-01-015, P-01-016, P-01-017

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-012

**Name of Item:** Fabricated In-House Three-sided Shelf Mount for Disposable Cameras

**Source:** Purchase, Lowes

**Category:** Installation

**Finished Size (HxWxD):** 8”x8”x8”

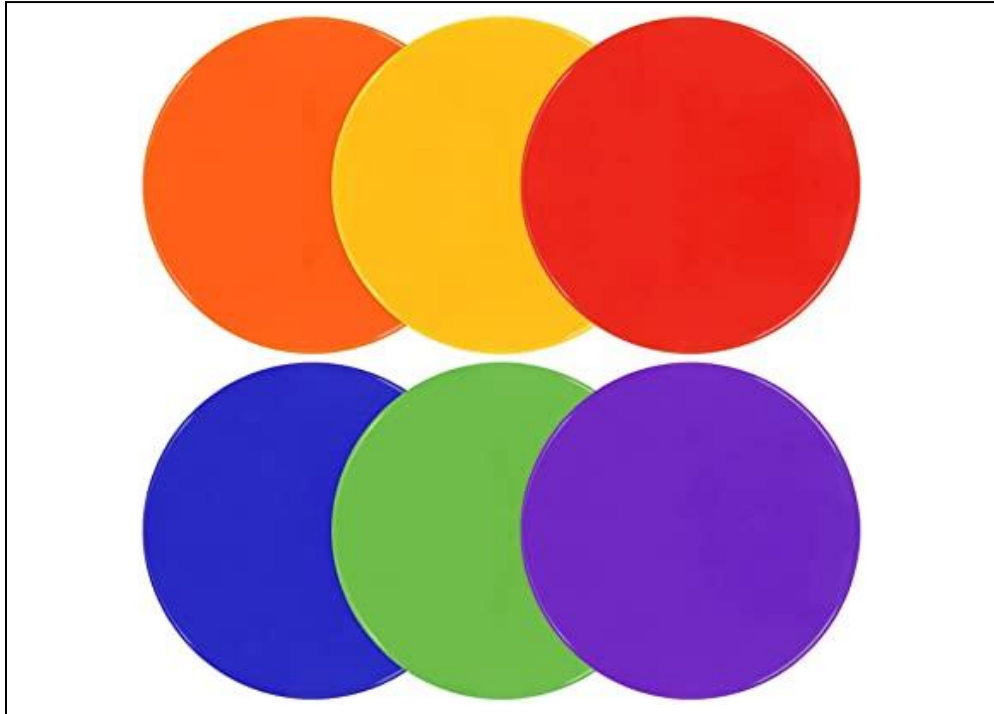
**Description:** This is one of four shelves to be fabricated from an 8’ board and Liquid Nails Adhesive. See the image above for two examples. Each shelf is made from three (3) right angle triangles, with the hypotenuse measuring 8”. The second example in the lower right corner demonstrate how the three pieces fit. See the image below for how to cut the pieces of shelves from the larger board.



**Associated exhibit codes:** P-01-011, P-01-013, L-01-010, P-01-014, P-01-015, P-01-016, P-01-017, P-01-001, P-01-002, P-01-003,

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-003

**Name of Item:** Rubber Mat

**Source:** Purchase, Amazon

**Category:** Interactive

**Finished Size (HxWxD):** 10”

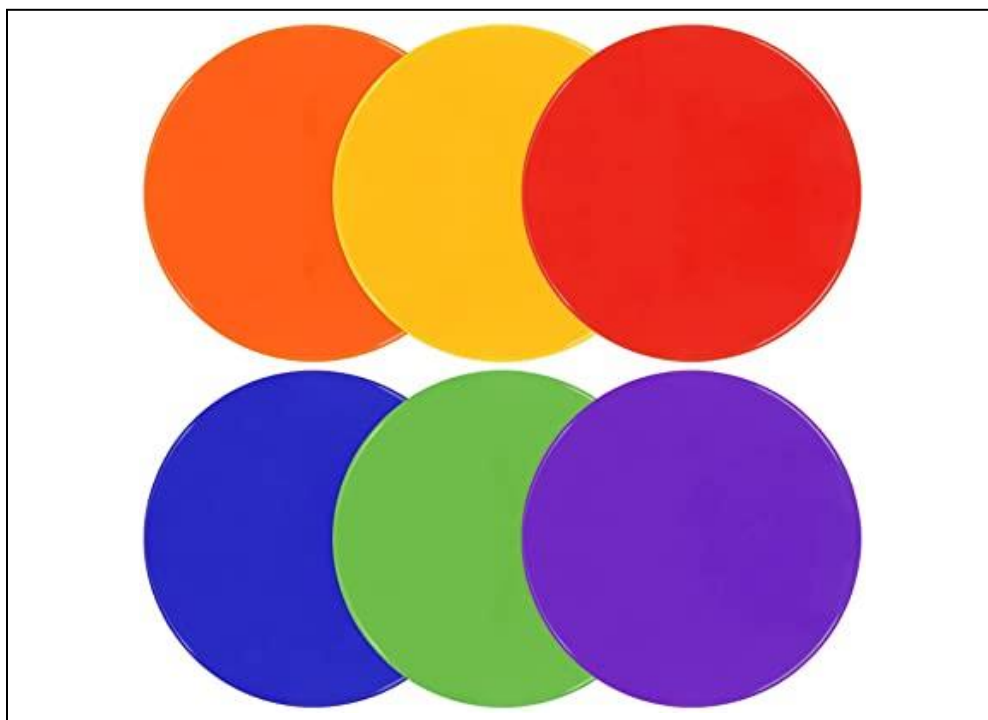
**Description:** This is one of four round rubber mats to be used in the Recognizing Complexity interactive.

**Notes:**

**Associated exhibit codes:** P-01-001, P-01-002

**Links:** [https://www.amazon.com/SIFENYU-Football-Basketball-Classroom-Activities/dp/B091DRGFRY/ref=sr\\_1\\_5?crid=3MF178DC64S72&keywords=large+rubber+floor+dots&qid=1651650217&prefix=large+rubber+floor+dots%2Caps%2C179&sr=8-5](https://www.amazon.com/SIFENYU-Football-Basketball-Classroom-Activities/dp/B091DRGFRY/ref=sr_1_5?crid=3MF178DC64S72&keywords=large+rubber+floor+dots&qid=1651650217&prefix=large+rubber+floor+dots%2Caps%2C179&sr=8-5)

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-006

**Name of Item:** Rubber Mat

**Source:** Purchase, Amazon

**Category:** Interactive

**Finished Size (HxWxD):** 10”

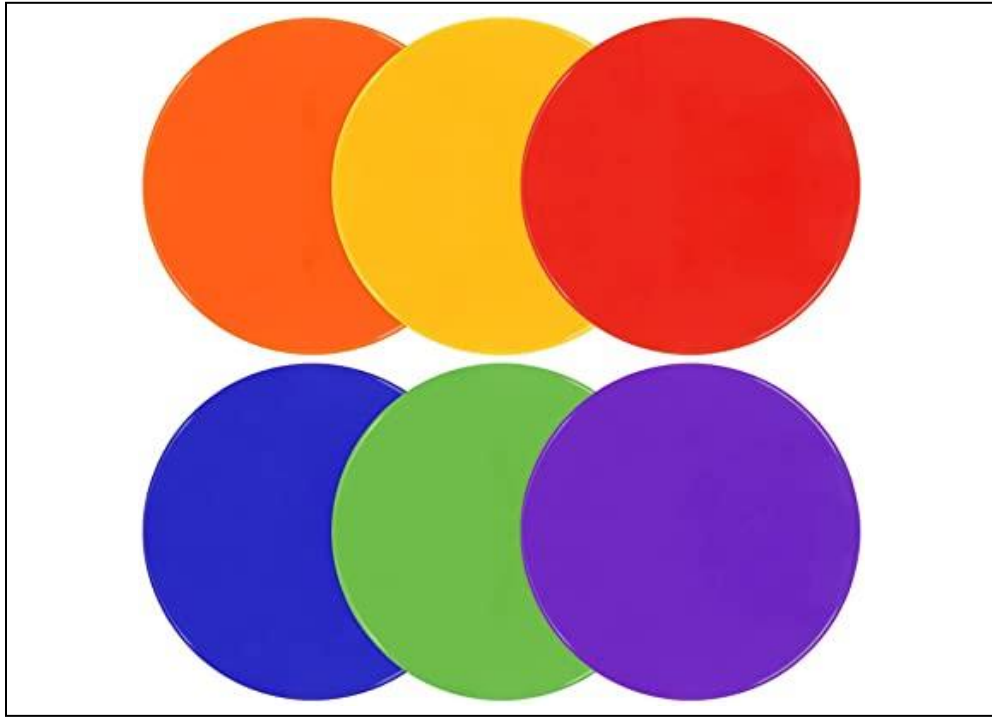
**Description:** This is one of four round rubber mats to be used in the Recognizing Complexity interactive.

**Notes:**

**Associated exhibit codes:** P-01-004, P-01-005

**Links:** [https://www.amazon.com/SIFENYU-Football-Basketball-Classroom-Activities/dp/B091DRGFY/ref=sr\\_1\\_5?crid=3MF178DC64S72&keywords=large+rubber+floor+dots&qid=1651650217&sprefix=large+rubber+floor+dots%2Caps%2C179&sr=8-5](https://www.amazon.com/SIFENYU-Football-Basketball-Classroom-Activities/dp/B091DRGFY/ref=sr_1_5?crid=3MF178DC64S72&keywords=large+rubber+floor+dots&qid=1651650217&sprefix=large+rubber+floor+dots%2Caps%2C179&sr=8-5)

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-010

**Name of Item:** Rubber Mat

**Source:** Purchase, Amazon

**Category:** Interactive

**Finished Size (HxWxD):** 10”

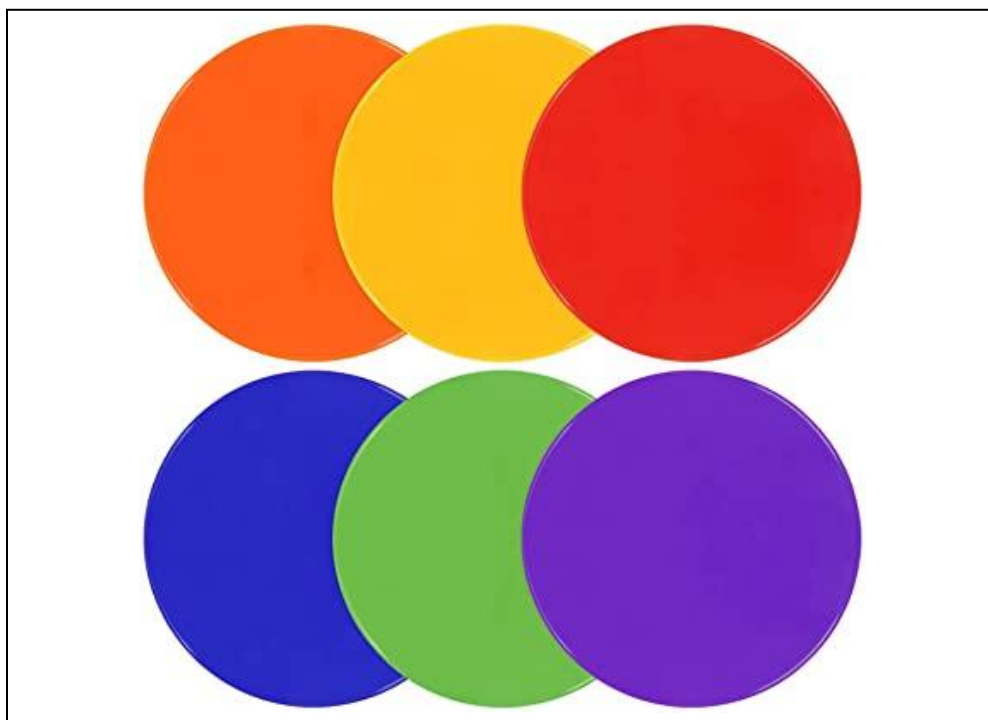
**Description:** This is one of four round rubber mats to be used in the Recognizing Complexity interactive.

**Notes:**

**Associated exhibit codes:** P-01-008, P-01-009

**Links:** [https://www.amazon.com/SIFENYU-Football-Basketball-Classroom-Activities/dp/B091DRGFRY/ref=sr\\_1\\_5?crid=3MF178DC64S72&keywords=large+rubber+floor+dots&qid=1651650217&sprefix=large+rubber+floor+dots%2Caps%2C179&sr=8-5](https://www.amazon.com/SIFENYU-Football-Basketball-Classroom-Activities/dp/B091DRGFRY/ref=sr_1_5?crid=3MF178DC64S72&keywords=large+rubber+floor+dots&qid=1651650217&sprefix=large+rubber+floor+dots%2Caps%2C179&sr=8-5)

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-013

**Name of Item:** Rubber Mat

**Source:** Purchase, Amazon

**Category:** Interactive

**Finished Size (HxWxD):** 10”

**Description:** This is one of four round rubber mats to be used in the Recognizing Complexity interactive.

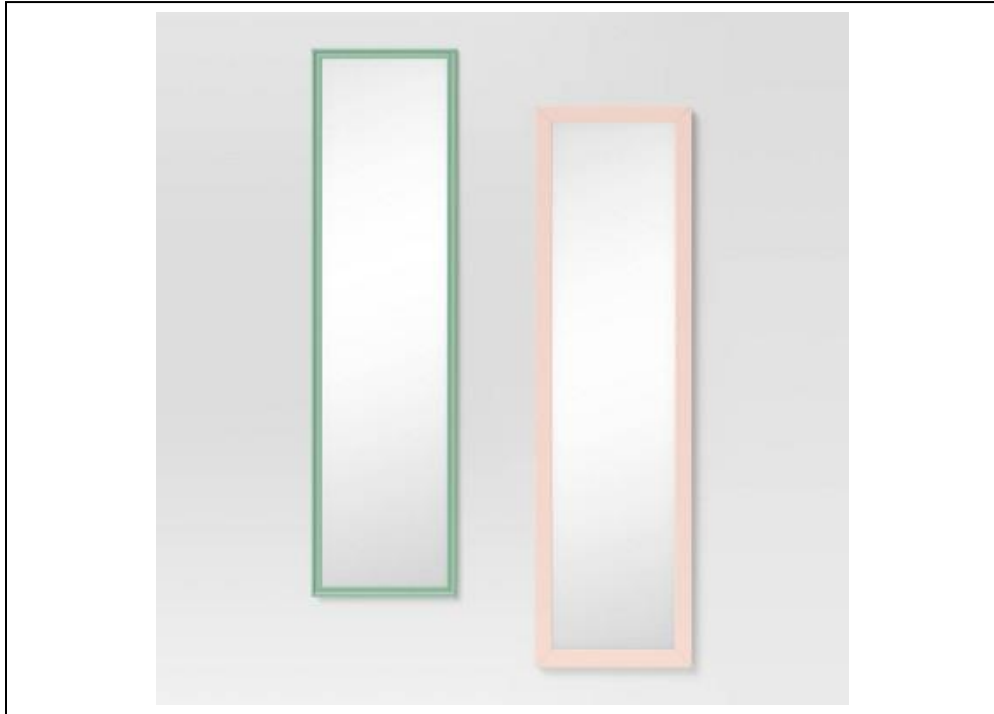
**Notes:**

**Associated exhibit codes:** P-01-011, P-01-012, L-01-010

**Links:** [https://www.amazon.com/SIFENYU-Football-Basketball-Classroom-Activities/dp/B091DRGFRY/ref=sr\\_1\\_5?crid=3MF178DC64S72&keywords=large+rubber+floor+dots&qid=1651650217&sprefix=large+rubber+floor+dots%2Caps%2C179&sr=8-5](https://www.amazon.com/SIFENYU-Football-Basketball-Classroom-Activities/dp/B091DRGFRY/ref=sr_1_5?crid=3MF178DC64S72&keywords=large+rubber+floor+dots&qid=1651650217&sprefix=large+rubber+floor+dots%2Caps%2C179&sr=8-5)

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-007

**Name of Item:** Framed Door Mirror

**Source:** Purchase, Target

**Category:** Installation

**Finished Size (HxWxD):** 12”x48”

**Description:** This mirror accompanies the Who Can Be a Historian text panel

**Notes:**

**Associated exhibit codes:** L-01-009

**Links:** <https://www.target.com/p/framed-door-mirror-room-essentials-153/-/A-52753581?preselect=13568567#lnk=sametab>

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-014

**Name of Item:** Unfinished hemlock board

**Source:** Purchase, Lowes

**Category:** Installation

**Finished Size (HxWxD):** 5” x 4” x 8’

**Description:** This plank is to be used to fabricate four three-sided floating shelves for the disposable cameras in Section One of the exhibit.

**Notes:**

**Associated exhibit codes:** P-01-001, P-01-002, P-01-004, P-01-005, P-01-008, P-01-009, P-01-011, P-01-012, P-01-015, P-01-016, P-01-017

**Links:** [https://www.lowes.com/pd/Top-Choice-Common-1-in-x-4-in-x-8-ft-Actual-0-75-in-x-3-5-in-x-8-ft-Pine-Board/1000555115?cm\\_mmc=shp-\\_c-\\_prd-\\_mlw-\\_ggl-\\_LIA\\_MLW\\_122\\_Mouldings-Specialty-Millwork-\\_1000555115-\\_local-\\_0-\\_0&ds\\_rl=1286981&gclid=EAIaIQobChMIv7O0p5PW9wIVFB-tBh3ZkA3hEAQYAyABEgKGpfD\\_BwE&gclsrc=aw.ds](https://www.lowes.com/pd/Top-Choice-Common-1-in-x-4-in-x-8-ft-Actual-0-75-in-x-3-5-in-x-8-ft-Pine-Board/1000555115?cm_mmc=shp-_c-_prd-_mlw-_ggl-_LIA_MLW_122_Mouldings-Specialty-Millwork-_1000555115-_local-_0-_0&ds_rl=1286981&gclid=EAIaIQobChMIv7O0p5PW9wIVFB-tBh3ZkA3hEAQYAyABEgKGpfD_BwE&gclsrc=aw.ds)

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-015

**Name of Item:** Liquid Nails Adhesive

**Source:** Purchase, Lowes

**Category:** Installation

**Finished Size (HxWxD):** N/A, 11oz

**Description:** This adhesive is to be used to fabricate four three-sided floating shelves for the disposable cameras in Section One of the exhibit.

**Notes:**

**Associated exhibit codes:** P-01-001, P-01-002, P-01-004, P-01-005, P-01-008, P-01-009, P-01-011, P-01-012, P-01-014, P-01-016, P-01-017

**Links:** <https://www.lowes.com/search?searchTerm=liquid+nails+adhesive>

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-016

**Name of Item:** CRAFTSMAN 14-in Blade x 2.5-in D High Impact Polypropylene Miter Box  
**Source:** Purchase, Lowes

**Category:** Installation

**Finished Size (HxWxD):** 14”x2.5”

**Description:** This saw and miter box are to be used to fabricate four three-sided floating shelves for the disposable cameras in Section One of the exhibit.

**Notes:**

**Associated exhibit codes:** P-01-001, P-01-002, P-01-004, P-01-005, P-01-008, P-01-009, P-01-011, P-01-012, P-01-014, P-01-015, P-01-017

**Links:** <https://www.lowes.com/pd/CRAFTSMAN-14-in-Blade-x-2-5-in-D-High-Impact-Polypropylene-Miter-Box/1000595083>

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-01-017

**Name of Item:** 10-oz Anti-drip Ratchet Caulk Gun

**Source:** Purchase, Lowes

**Category:** Installation

**Finished Size (HxWxD):** N/A

**Description:** This caulk gun, with the adhesive, is to be used to fabricate four three-sided floating shelves for the disposable cameras in Section One of the exhibit.

**Notes:**

**Associated exhibit codes:** P-01-001, P-01-002, P-01-004, P-01-005, P-01-008, P-01-009, P-01-011, P-01-012, P-01-014, P-01-015, P-01-016

**Links:** <https://www.lowes.com/pd/10-oz-Ratchet-Caulk-Gun/50279721>

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-02-001

**Name of Item:** 500 Pieces Plastic Poker Chips

**Source:** Purchase, Amazon

**Category:** Interactive

**Finished Size (HxWxD):** 37mm

**Description:** These poker chips are to be used as voting tokens in the Section 2 interactive: Evaluating Options and Analyzing Evidence

**Notes:**

**Associated exhibit codes:** G-02-001, L-02-002, L-02-003, P-02-002, P-02-003

**Links:** [https://www.amazon.com/YEXPRESS-Plastic-Counting-Markers-Learning/dp/B096VQ7GTV/ref=sr\\_1\\_22?crd=3DJRW46JG3VW5&keywords=bulk+poker+chips&qid=1651648370&sr=8-22](https://www.amazon.com/YEXPRESS-Plastic-Counting-Markers-Learning/dp/B096VQ7GTV/ref=sr_1_22?crd=3DJRW46JG3VW5&keywords=bulk+poker+chips&qid=1651648370&sr=8-22)

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-02-002

**Name of Item:** Vitrine

**Source:** Renton History Museum

**Category:** Installation

**Finished Size (HxWxD):** 2’ x 2’ x 67-69” high

**Description:** This vitrine, sans acrylic hood, is to be used as a stand to hold the poker chips for the Section 2 interactive: Evaluating Options and Analyzing Evidence

**Notes:**

**Associated exhibit codes:** G-02-001, L-02-002, L-02-003, P-02-001, P-02-003

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-02-003

**Name of Item:** Acrylic Visual Voting Station

**Source:** Renton History Museum

**Category:** Interactive

**Finished Size (HxWxD):** 3’ x 18” x 18”

**Description:** This acrylic visual voting station is to be used in the Section 2 interactive: Evaluating Options and Analyzing Evidence for visitors to be able to cast their poker chips for the labels they determine to be telling the most true story.

**Notes:**

**Associated exhibit codes:** G-02-001, L-02-002, L-02-003, P-02-001, P-02-002, P-02-003

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-03-001

**Name of Item:** Folding Table

**Source:** Renton History Museum

**Category:** Installation

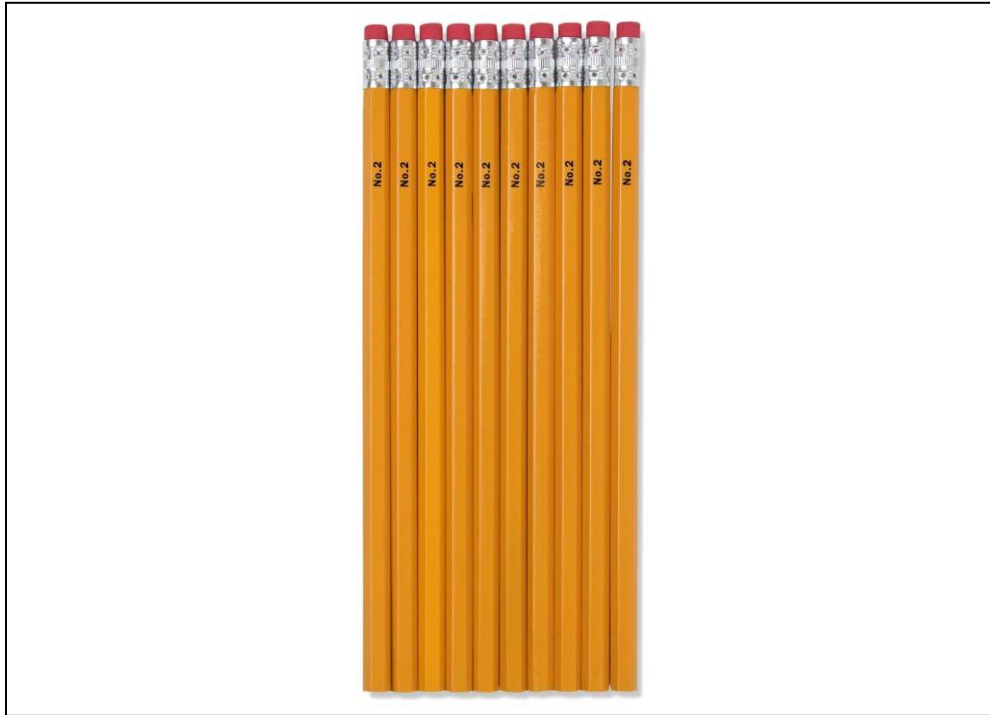
**Finished Size (HxWxD):** 72”x30”x28”

**Description:** This table is to be used as the home base for the Section 3 interactive: Applying knowledge. It will be set up under the introductory panel for the interactive and hold the pencils and post-it notes for the activity as well as serve as a ready writing service.

**Notes:**

**Associated exhibit codes:** P-03-002, P-03-003

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-03-002

**Name of Item:** Sharpened Pencils

**Source:** Purchase, Target

**Category:** Interactive

**Finished Size (HxWxD):** 2’ x 2’ x 67-69” high

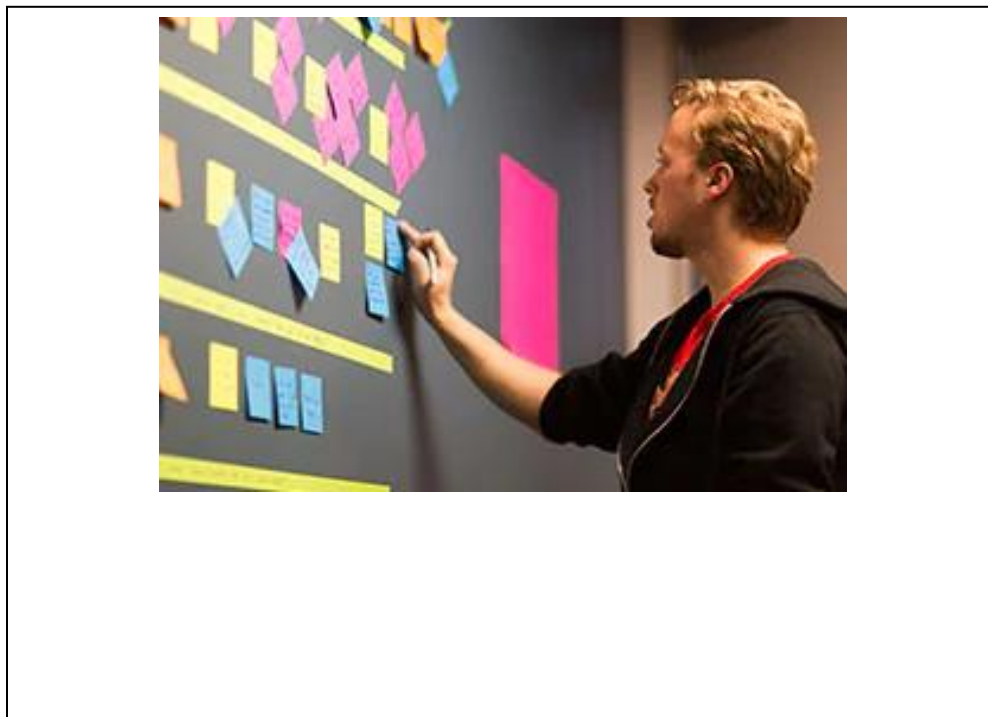
**Description:** These pencils are to be used in the Section 3 interactive: Applying knowledge. It will be set up under the introductory panel, on the folding table.

**Notes:**

**Associated exhibit codes:** P-03-001, P-03-003

**Links:** <https://www.target.com/p/sharpened-2-wood-pencils-up-up-153/-/A-53713860?preselect=15711593#lnk=sametab>

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-03-003

**Name of Item:** Post-it Notes

**Source:** Purchase, Target

**Category:** Interactive

**Finished Size (HxWxD):** 3”x3”

**Description:** These Post-it notes are to be used in the Section 3 interactive: Applying knowledge. It will be set up under the introductory panel, on the folding table, along with sharpened pencils.

**Notes:**

**Associated exhibit codes:** P-03-001, P-03-002

**Links:** <https://www.target.com/p/post-it-15pk-super-sticky-notes-3-34-x3-34/-/A-80421339#lnk=sametab>

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-03-004

**Name of Item:** Curtain rod

**Source:** Renton History Museum

**Category:** Interactive

**Finished Size (HxWxD):** 8’

**Description:** This curtain rod is to be used in the Section 3 interactive: Applying knowledge. It will be set up in segment B over the three enlargements of the boys playing dodgeball along with the curtain.

**Notes:** The curtain rod pictured offers an example of the one already in the possession of the Renton History Museum. Results may vary.

**Associated exhibit codes:** P-03-005

**Links:**

## How Do We Think About Photography?

## Project Worksheet: Program Materials



**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** P-03-005

**Name of Item:** Curtain

**Source:** Renton History Museum

**Category:** Interactive

**Finished Size (HxWxD):** 2’x2’

**Description:** This curtain is to be used in the Section 3 interactive: Applying knowledge. It will be set up in segment B over the three enlargements of the boys playing dodgeball along with the curtain rod.

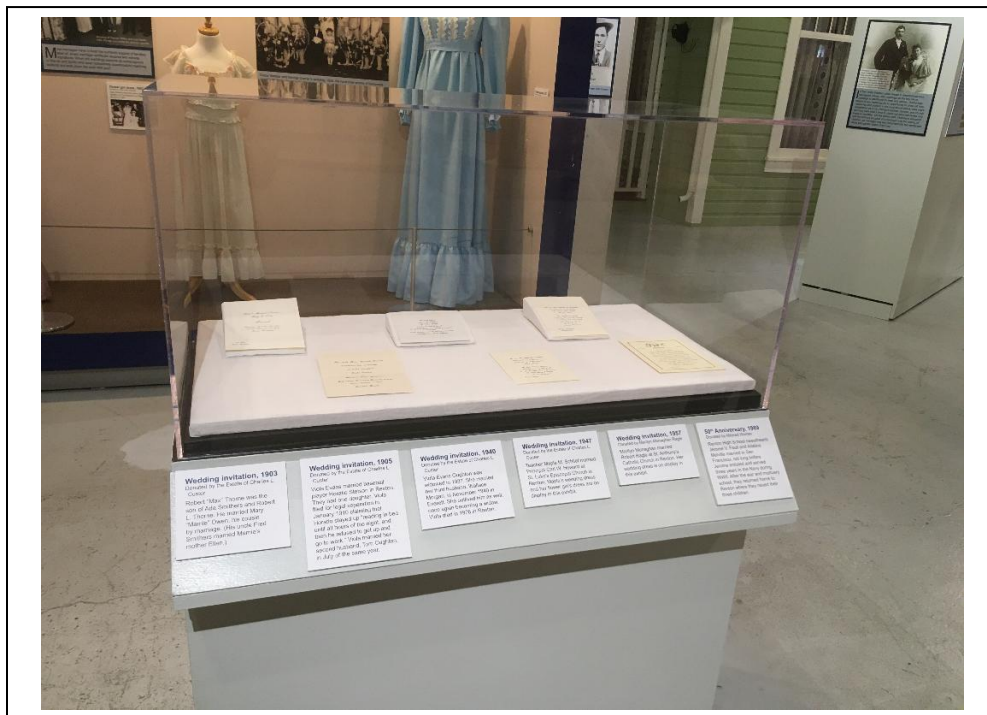
**Notes:** The curtain pictured offers an example of the one already in the possession of the Renton History Museum. Results may vary.

**Associated exhibit codes:** P-03-004

**Links:**

## How Do We Think About Photography?

## Project Worksheet: Program Materials

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?***Exhibit Code:** P-03-006**Name of Item:** Case with Wooden base and Acrylic Hood**Source:** Renton History Museum**Category:** Installation**Finished Size (HxWxD):** 3’ x 1.5’ x 4.5’**Description:** This case will be used to hold and protect the selected artifacts inside. This case will be located in segment C of Section three.**Notes:****Associated exhibit codes:** O-03-001, L-03-008, O-03-002, L-03-009, O-03-003, L-03-010, O-03-004, L-03-011, O-03-005, L-03-012**Links:**

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-01-001

**Label Category:** Introductory Label

**Panel Size:** 18” x 24”

**Typography:** Trajan Pro (60, 45, 40, 30), Helvetica Neue (24)

**Word Count:** 164

**Color:** R:255, G:242, B:204



**Text:** Out of Frame Who Took Renton’s Photograph?

Welcome Citizen Historians of Renton! Honorary Historians from elsewhere are welcomed too!

Have you ever thought about how photos are taken?

The photographer peers through the viewfinder, lines up the elements of the photo, makes an adjustment to focus the lens, and then takes the shot. Click. The moment is frozen.

Think about “whose” moment. To look at a photo is to look through the photographer’s eyes and see as they saw.


Often photos are seen as neutral and unbiased. Consider however, would the same scene look different if you were viewing it through a different person’s eyes?

You are an expert in your own experiences. But how do you assess information about something you haven’t witnessed or experienced? In this exhibit you are invited to lean on your own expertise, think critically, and pose questions like a Historian.

Alright, pull on your Historian caps and let’s do some sleuthing.

Hang on now, what is a Historian?

**Notes:** Associated exhibit codes -



# Out of Frame

## Who Took Renton's Photograph?

**Welcome Citizen Historians of Renton!**  
**Honorary Historians from elsewhere are welcomed too!**

Have you ever thought about how photos are taken?

The photographer peers through the viewfinder, lines up the elements of the photo, makes an adjustment to focus the lens, and then takes the shot. Click. The moment is frozen.

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Alright, pull on your Historian caps and let's do some sleuthing.

**Hang on now, what is a Historian?**

Photograph 2011.042.112 to be inserted here  
 Young man sitting in a photography studio

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-01-002

**Label Category:** Section 1

**Panel Size:** 8.5” x 4”

**Typography:** Trajan Pro (60), Helvetica Neue (16)

**Word Count:** 16

**Color:** R:255, G:242, B:204



**Text:**

What is a Historian?

A Historian is a person who studies and writes about the past.

**Notes:** Associated exhibit codes - L-01-003 through L-01-008



# What is a Historian?

A Historian is a person who studies and writes about the past.

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-01-003

**Label Category:** Section 1

**Panel Size:** 8.5” x 4.5”

**Typography:** Trajan Pro (60), Helvetica Neue (16)

**Word Count:** 38

**Color:** R:255, G:242, B:204

**Text:**

Where are Historians?

You can find Historians in universities, museums, archives, National Parks, in diplomacy... All over the place! They teach classes, write articles and books, advise films, travel for research... many different tasks in many different places.

**Notes:** Associated exhibit codes - L-01-002 through L-01-008

# Where are Historians?

You can find Historians in universities, museums, archives, National Parks, in diplomacy... All over the place! They teach classes, write articles and books, advise films, travel for research... many different tasks in many different places.

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-01-004

**Label Category:** Section 1

**Panel Size:** 8.5” x 5.9”

**Typography:** Trajan Pro (60), Helvetica Neue (16)

**Word Count:** 71

**Color:** R:255, G:242, B:204



**Text:**

What do Historians do?

Imagine a detective arriving on a crime scene; he or she looks over the whole space, listens to witnesses, and asks questions. What is the detective doing? S/He is collecting and assessing information to use as clues to figure out what happened.

Historians also collect and assess information. Instead of crime scenes, Historians collect their clues about events in the past from different sources. This is researching.

**Notes:** Associated exhibit codes - L-01-002 through L-01-008

# What do Historians do?

Imagine a detective arriving on a crime scene; he or she looks over the whole space, listens to witnesses, and asks questions. What is the detective doing? S/He is collecting and assessing information to use as clues to figure out what happened.

Historians also collect and assess information. Instead of crime scenes, Historians collect their clues about events in the past from different sources. This is researching.

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-01-005

**Label Category:** Section 1

**Panel Size:** 8.5” x 7.16”

**Typography:** Trajan Pro (60), Helvetica Neue (16)

**Word Count:** 106

**Color:** R:255, G:242, B:204



**Text:**

How do Historians research?

Often Historians use written down accounts by people who were there, like the eye witnesses a detective would look for. This is called a primary source; it came straight from someone who experienced what happened firsthand.

A detective might also use clues that didn’t come straight from witnesses. S/he might talk to the families of the people involved or the people they worked with, even if they weren’t present during the crime.

A Historian would call clues like those secondary sources. Those clues come from places like newspaper articles, handbooks, and biographies; sources that are interpretations and analyses based on primary sources.

**Notes:** Associated exhibit codes - L-01-002 through L-01-008

## How do Historians research?

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## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-01-006

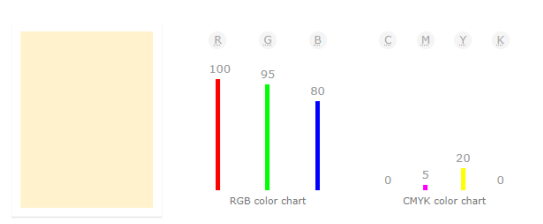
**Label Category:** Section 1

**Panel Size:** 8.5” x 4.7”

**Typography:** Trajan Pro (60), Helvetica Neue (16)

**Word Count:** 41

**Color:** R:255, G:242, B:204

**Text:**

Why do Historians research?

The detective’s objective in collecting and connecting clues is to create a whole picture.

That’s also what Historians are seeking to accomplish. They are developing an interpretation that tells a more whole story than was previously understood.

**Notes:** Associated exhibit codes - L-01-002 through L-01-008



## Why do Historians research?

The detective's objective in collecting and connecting clues is to create a whole picture.

That's also what Historians are seeking to accomplish. They are developing an interpretation that tells a more whole story than was previously understood.

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-01-007

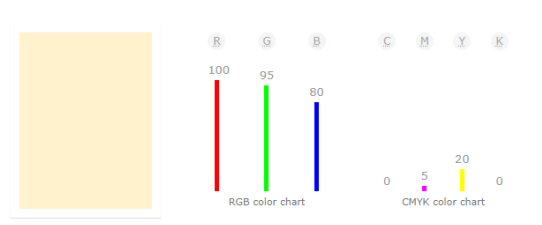
**Label Category:** Section 1

**Panel Size:** 8.5” x 4”

**Typography:** Trajan Pro (60), Helvetica Neue (16)

**Word Count:** 25

**Color:** R:255, G:242, B:204

**Text:**

What is an interpretation?

An Interpretation is an explanation or understanding that the Historian has developed that fits and is supported by the evidence available.

**Notes:** Associated exhibit codes - L-01-002 through L-01-008



# What is an interpretation?

An Interpretation is an explanation or understanding that the Historian has developed that fits and is supported by the evidence available.

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-01-008

**Label Category:** Section 1

**Panel Size:** 8.5” x 6.5”

**Typography:** Trajan Pro (60), Helvetica Neue (16)

**Word Count:** 103

**Color:** R:255, G:242, B:204



**Text:**

Are Historians always right?

Nope! Historians are real people. Real people make mistakes. That’s why it’s important to remember when you want to learn about an event or a story, whether in the past or present, that that recollection is an interpretation. That doesn’t mean all interpretations are not true. Just that you should use your critical thinking skills to assess how that interpretation came to be.

You can do this by comparing what you already know to be true about that topic, by recognizing complexity, by considering if there are more than one perspective, and by evaluating options and analyzing the evidence.

**Notes:** Associated exhibit codes - L-01-002 through L-01-007

## Are Historians always right?

Nope! Historians are real people. Real people make mistakes. That's why it's important to remember when you want to learn about an event or a story, whether in the past or present, that that recollection is an interpretation. That doesn't mean all interpretations are not true. Just that you should use your critical thinking skills to assess how that interpretation came to be.

You can do this by comparing what you already know to be true about that topic, by recognizing complexity, by considering if there are more than one perspective, and by evaluating options and analyzing the evidence.

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-01-009

**Label Category:**

**Panel Size:** 8.5” x 6”

**Typography:** Trajan Pro (60), Helvetica Neue (16, 26)

**Word Count:** 56

**Color:** R:255, G:242, B:204



**Text:**


Who can be a Historian?

Professionally, Historians are people who have an area of study that they are passionate about and have studied for many years in universities.

However, a Citizen Historian is anyone who has made it their business to become experts on their own history and seeks to share that knowledge.

That includes you!

**Notes:** Associated exhibit codes – P-01-007



# Who can be a Historian?

Professionally, Historians are people who have an area of study that they are passionate about and have studied for many years in universities.

However, a Citizen Historian is anyone who has made it their business to become experts on their own history and seeks to share that knowledge.

**That includes you!**

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-01-010

**Label Category:** Section 1 – Interactive Panel

**Panel Size:** 18” x 24”

**Typography:** Trajan Pro (60), Helvetica Neue (24)

**Word Count:** 155

**Color:** R:255, G:242, B:204



**Text:**

Recognizing Complexity

Hidden in plain sight...

How does your perspective influence what you are able to see?

There are four disposable cameras hidden in plain sight along this side of the exhibit. How many can you see while standing at one of the round rubber mats? Each mat represents looking from a different perspective. Switch to a different mat. How many can you see from that perspective?

What if you walk along the wall and collectively add up all the disposable cameras you can find?

Now you're thinking like a Historian! This would be an example of recognizing complexity. To find all of them, one stationary perspective is not enough. You can't see all the disposable cameras from one spot. You've recognized that adding perspectives adds value in developing a more whole story, even about something as simple as how many disposable cameras there are.

**Notes:** Associated exhibit codes - P-01-011, P-01-012, P-01-013

## How Do We Think About Photography?



## Recognizing Complexity

### Hidden in plain sight...

How does your perspective influence what you are able to see?

There are four disposable cameras hidden in plain sight along this side of the exhibit. How many can you see while standing at one of the round rubber mats? Each mat represents looking from a different perspective. Switch to a different mat. How many can you see from that perspective?

What if you walk along the wall and collectively add up all the disposable cameras you can find?

Now you're thinking like a Historian!

This would be an example of recognizing complexity. To find all of them, one stationary perspective is not enough. You can't see all the disposable cameras from one spot. You've recognized that adding perspectives adds value in developing a more whole story, even about something as simple as how many disposable cameras there are.

Photograph 2014-010-011 to be inserted here.

How looking with three lenses

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-02-001

**Label Category:** Section 2 – Evaluating Options and Analyzing Evidence

**Panel Size:** 18” x 24”

**Typography:** Trajan Pro (60, 30), Helvetica Neue (25)

**Word Count:** 197

**Color:** R:255, G:242, B:204



**Text:**

Evaluating Options and Analyzing Evidence like a Historian

Thinking like a Historian

What if you only ever believed the very first thing you heard about a topic? You might have some very strange beliefs. By the way, did you know that frogs can fly?

We take in so much information every day, that just wouldn't be prudent to believe every thing we hear.

Rather, as you encounter new information a better tactic is to measure it against what you already know and then either add it to what you know about that topic, choose to disregard that new information, or change your mind.

Try this skill out! – Evaluating Options

On this wall there is a photograph that has two labels instead of just one. The content of the labels contradicts each other, so they cannot both be true.

Which do you think is true? Why? Consider how do you know what you know. Then, use a token below to show support for the label that you think tells the truer, more whole, story of that image.

**Notes:** Associated exhibit codes -

# Evaluating Options and Analyzing Evidence like a Historian

## Thinking like a Historian

What if you only ever believed the very first thing you heard about a topic? You might have some very strange beliefs. By the way, did you know that frogs can fly?

We take in so much information every day, that just wouldn't be prudent to believe every thing we hear.

Rather, as you encounter new information a better tactic is to measure it against what you already know and then either add it to what you know about that topic, choose to disregard that new information, or change your mind.

Paragraph 2211.000.000 to be inserted here  
Your task: pick a reading option

## Try this skill out! - Evaluating Options

On this wall there is a photograph that has two labels instead of just one. The content of the labels contradicts each other, so they cannot both be true.

Which do you think is true? Why?

Consider how do you know what you know. Then, use a taken below to show

support for the label that you think tells the truer, more whole, story of that image.

Paragraph 2211.000.000 to be inserted here  
~~Paragraph 2211.000.000 to be inserted here~~

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-02-002

**Label Category:** Section 2

**Panel Size:** 8.5” x 7.5”

**Typography:** Trajan Pro (60, 28), Helvetica Neue (16)

**Word Count:** 123

**Color:** R:255, G:242, B:204



**Text:**

Telling a more whole story

Emmons Williams, a teacher at Lakeridge Elementary in Renton, Washington, captured this moment of play in 1957.

These fourth-grade girls have gone out to recess. Their game of choice is jumping rope.

Crossing through the photo, observe the rope that defies gravity to turn upward on the left side. Imagine the other children that are holding either end of the rope just outside of frame. Imagine how intently they are watching the feet of the girl jumping, keeping the rhythm of the rope swinging over her head and diving back with an audible smack down into the grass.

What captures your focus as intently as that rope held the attention of these three girls?

**Notes:** Associated exhibit codes - G-02-001, L-02-003, P-02-001, P-02-002, P-02-003

## Telling a more whole story

Emmons Williams Collection 2010.015.045

Emmons Williams, a teacher at Lakeridge Elementary in Renton, Washington, captured this moment of play in 1957. These fourth-grade girls have gone out to recess. Their game of choice is jumping rope.

Crossing through the photo, observe the rope that defies gravity to turn upward on the left side. Imagine the other children that are holding either end of the rope just outside of frame. Imagine how intently they are watching the feet of the girl jumping, keeping the rhythm of the rope swinging over her head and diving back with an audible smack down into the grass.

**What captures your focus as intently as that rope held the attention of these three girls?**

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-02-003

**Label Category:** Section 2

**Panel Size:** 8.5” x 7.5”

**Typography:** Trajan Pro (60), Helvetica Neue (16)

**Word Count:** 142

**Color:** R:255, G:242, B:204



**Text:**

Telling a more whole story

This photo was taken as part of a local investigation into reports made of children increasingly developing resistance to the restraints of gravity at Lakeridge Elementary in Renton, Washington.

Only the fourth grader girl in the center wearing a white coat is fully under the influence of gravity. You can see that the girl left of her is beginning to rise from the ground and is reaching for the center girl’s arm to pull herself back to the earth. Unfortunately, her attention is caught by the girl in the checked coat, who has risen out of her reach and appears to be concentrating very hard with clenched fists on returning to the ground.

Do you think the girls were able to get back to the ground in enough time to return to class?

**Notes:** Associated exhibit codes - G-02-001, L-02-002, P-02-001, P-02-002, P-02-003

# Telling a more whole story

Emmons Williams Collection 2010.015.045

This photo was taken as part of a local investigation into reports made of children increasingly developing resistance to the restraints of gravity at Lakeridge Elementary in Renton, Washington.

Only the fourth grader girl in the center wearing a white coat is fully under the influence of gravity. You can see that the girl left of her is beginning to rise from the ground and is reaching for the center girl's arm to pull herself back to the earth. Unfortunately, her attention is caught by the girl in the checked coat, who has risen out of her reach and appears to be concentrating very hard with clenched fists on returning to the ground.

**Do you think the girls were able to get back to the ground in enough time to return to class?**

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-03-001

**Label Category:** Section 3 – Interactive Panel

**Panel Size:** 18” x 24”

**Typography:** Trajan Pro (60, 30), Helvetica Neue (25)

**Word Count:** 272

**Color:** R:255, G:242, B:204

**Text:**

Citizen Historians at work



There’s more than what meets the eye through the viewfinder.

There’s the eye itself peering through that viewfinder, as well as the whole person connected to that eye, that influences what is observable to you seeing these images now.

You’ve practiced several critical thinking skills invaluable to thinking like a Historian. You’ve evaluated options, analyzed evidence, recognized complexity, and applied prior knowledge.

One more thing; your influence as the teller of the story.

Historians ask questions while they research to draw out more pieces of evidence to then develop more full stories than previously known. They gather as much information about that topic as they can and assess each piece with those questions. Questions like: What happened? Are there any contradictions? Is this relevant? Who are the actors in this story? Which perspectives are represented here? Which are missing? Is this source credible? Where did this occur? What or who did this event influence?

Historians look for answers and take those bits of information to synthesize into one cohesive narrative. Which questions are asked then influences the answers that are revealed.


Your turn to tell the story

You’ll notice the rest of the images along this wall do not have interpretations accompanying them. But they do have empty text panels.

Take up a pencil and a sticky-note, consider the evidence available to you by inspecting the photos for clues, and then engage your Citizen Historian Critical thinking skills, and try your hand at writing your own text labels for these images.

When you’ve written down your interpretation, stick your note to the wall near the image it describes.

**Notes:** Associated exhibit codes



## Citizen Historians at work

**There's more than what meets the eye through the viewfinder.**

There's the eye itself peering through that viewfinder, as well as the whole person connected to that eye, that influences what is observable to you seeing these images now.

You've practiced several critical thinking skills invaluable to thinking like a Historian. You've evaluated options, analyzed evidence, recognized complexity, and applied prior knowledge.

**One more thing; your influence as the teller of the story.**

Historians ask questions while they research to draw out more pieces of evidence to then develop more full stories than previously known. They gather as much information about that topic as they can and assess each piece with those questions. Questions like: What happened? Are there any contradictions? Is this relevant? Who are the actors in this story? Which perspectives are represented here? Which are missing? Is this source credible? Where did this occur? What or who did this event influence?

Historians look for answers and take those bits of information to synthesize into one cohesive narrative. Which questions are asked then influences the answers that are revealed.

**Your turn to tell the story**

You'll notice the rest of the images along this wall do not have interpretations accompanying them. But they do have empty text panels.

Take up a pencil and a sticky-note, consider the evidence available to you by inspecting the photos for clues, and then engage your Citizen Historian Critical thinking skills, and try your hand at writing your own text labels for these images.

When you've written down your interpretation, stick your note to the wall near the image it describes.

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-03-002

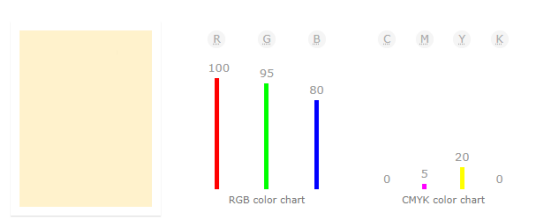
**Label Category:** Photo Interactive Label

**Panel Size:** 8.5” x 6”

**Typography:** Trajan Pro (30, 16), Helvetica Neue (14)

**Word Count:** 18

**Color:** R:255, G:242, B:204



**Text:**

What story can you tell from this image?

Custer-Lewis Collection 2000.127.8621

Where could these photos have been taken?

**Notes:** Associated exhibit codes - G-03-001



## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-03-003

**Label Category:** Photo Interactive Label

**Panel Size:** 8.5” x 6”

**Typography:** Trajan Pro (30, 16), Helvetica Neue (14)

**Word Count:** 25

**Color:** R:255, G:242, B:204

**Text:**

What story can you tell from these images?

Emmons Williams Collection 2010.015.026

What story do these three photos tell together that separately they do not?

**Notes:** Associated exhibit codes - G-03-002

**What story can you tell from these images?**

Emmons Williams Collection 2010.015.026

What story do these three photos tell together that separately they do not?

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-03-004

**Label Category:** Photo Interactive Label

**Panel Size:** 8.5” x 6”

**Typography:** Trajan Pro (30, 16), Helvetica Neue (14)

**Word Count:** 32

**Color:** R:255, G:242, B:204



**Text:**

What story can you tell from these images?

Emmons Williams Collection 2010.015.029

If you move the curtain to cover one of the photos, does it change how you see the remaining two?

**Notes:** Associated exhibit codes - G-03-003

## How Do We Think About Photography?

**What story can you tell from these images?**

Emmons Williams Collection 2010.015.029

If you move the curtain to cover one of the photos, does it change how you see the remaining two?

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-03-005

**Label Category:** Photo Interactive Label

**Panel Size:** 8.5” x 6”

**Typography:** Trajan Pro (30, 16), Helvetica Neue (14)

**Word Count:** 19

**Color:** R:255, G:242, B:204



**Text:**

What story can you tell from these images?

Emmons Williams Collection 2010.015.037

What is a non-credible source of information?

**Notes:** Associated exhibit codes - G-03-004

What story can you tell from these images?

Emmons Williams Collection 2010.015.037

What is a non-credible source of information?

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-03-006

**Label Category:** Photo Interactive Label

**Panel Size:** 8.5” x 6”

**Typography:** Trajan Pro (30, 16), Helvetica Neue (14)

**Word Count:** 20

**Color:** R:255, G:242, B:204



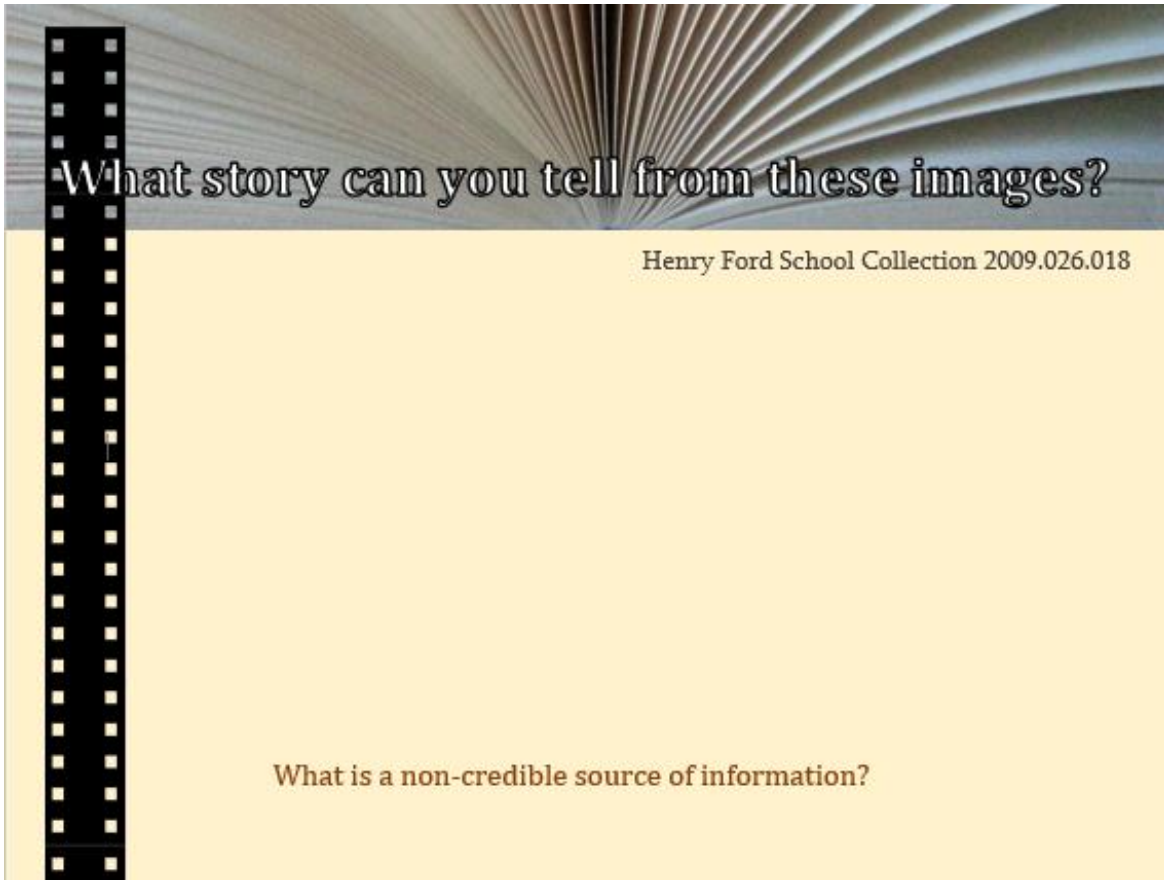
**Text:**

What story can you tell from these images?

Henry Ford School Collection 2009.026.018

What is a non-credible source of information?

**Notes:** Associated exhibit codes - G-03-005



## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-03-007

**Label Category:** Photo Interactive Label

**Panel Size:** 8.5” x 6”

**Typography:** Trajan Pro (30, 16), Helvetica Neue (14)

**Word Count:** 25

**Color:** R:255, G:242, B:204



**Text:**

What story can you tell from these images?

Henry Ford School Collection 2009.026.016

When were these photos taken? Are there any clues in the photos?

**Notes:** Associated exhibit codes - G-03-006

How Do We Think About Photography?

What story can you tell from these images?

Henry Ford School Collection 2009.026.016

When were these photos taken? Are there any clues in the photos?

## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-03-008

**Label Category:** Object Label

**Panel Size:** 4” x 6”

**Typography:** Trajan Pro (15, 12)

**Word Count:** 3

**Color:** R:255, G:242, B:204

**Text:**

2007.001.031

Brownie Camera

**Notes:** Associated exhibit codes - P-03-006, O-03-001, O-03-002, L-03-009, O-03-003, L-03-010, O-03-004, L-03-011, O-03-005, L-03-012



## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-03-009

**Label Category:** Object Label

**Panel Size:** 4” x 6”

**Typography:** Trajan Pro (15, 12)

**Word Count:** 6

**Color:** R:255, G:242, B:204



**Text:**

2003.002.025

Graflex Speed Graphic format Camera

**Notes:** Associated exhibit codes - P-03-006, O-03-001, L-03-008, O-03-002, O-03-003, L-03-010, O-03-004, L-03-011, O-03-005, L-03-012



## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-03-010

**Label Category:** Object Label

**Panel Size:** 4” x 6”

**Typography:** Trajan Pro (15, 12)

**Word Count:** 10

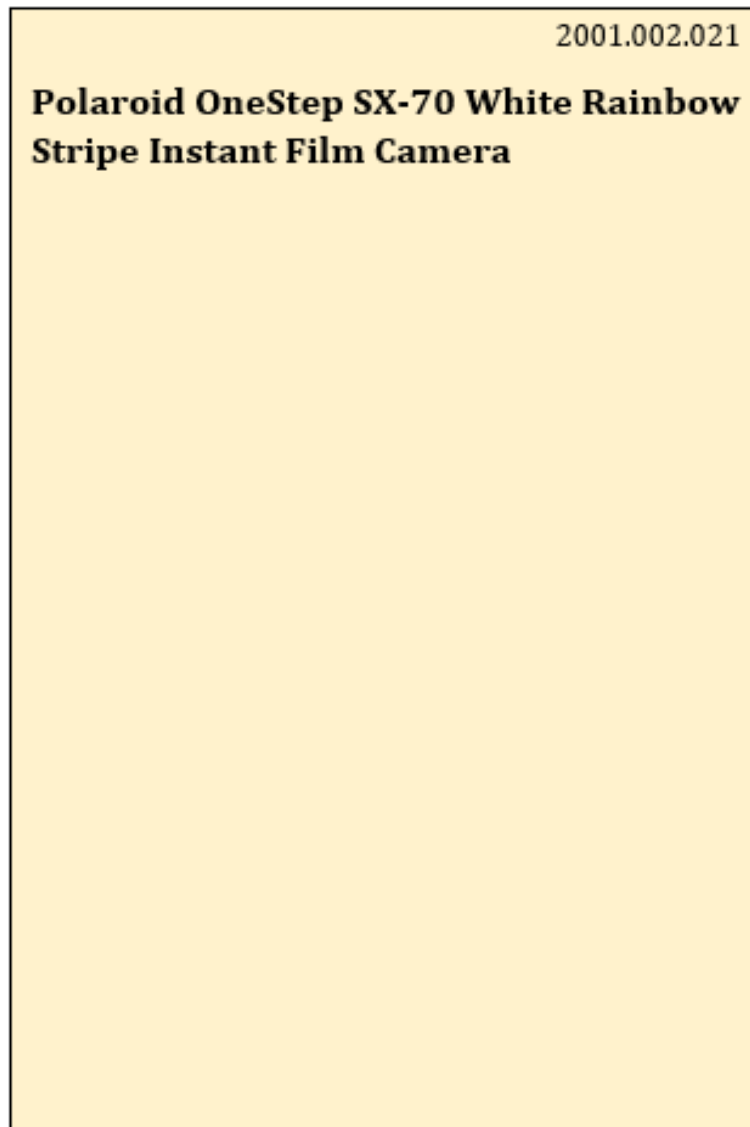
**Color:** R:255, G:242, B:204

**Text:**

2001.002.021

Polaroid OneStep SX-70 White Rainbow Stripe Instant Film Camera

**Notes:** Associated exhibit codes - P-03-006, O-03-001, L-03-008, O-03-002, L-03-009, O-03-003, O-03-004, L-03-011, O-03-005, L-03-012



## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-03-011

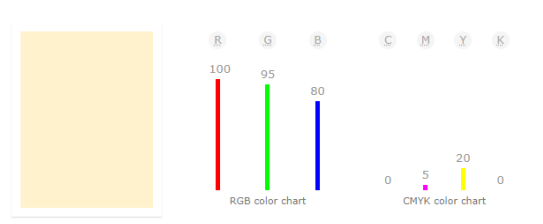
**Label Category:** Object Label

**Panel Size:** 4” x 6”

**Typography:** Trajan Pro (15, 12)

**Word Count:** 4

**Color:** R:255, G:242, B:204



**Text:**

**Notes:** Associated exhibit codes - P-03-006, O-03-001, L-03-008, O-03-002, L-03-009, O-03-003, L-03-010, O-03-004, O-03-005, L-03-012

Project Worksheet: Labels



## How Do We Think About Photography?

## Project Worksheet: Labels

**Exhibit Project:** *Out of Frame – Who Took Renton’s Photograph?*

**Exhibit Code:** L-03-012

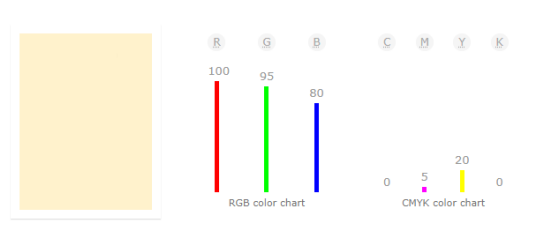
**Label Category:** Object Label

**Panel Size:** 4” x 6”

**Typography:** Trajan Pro (15, 12)

**Word Count:** 7

**Color:** R:255, G:242, B:204

**Text:**

1997.070.004

Orange Envelope from Photography Print Shop

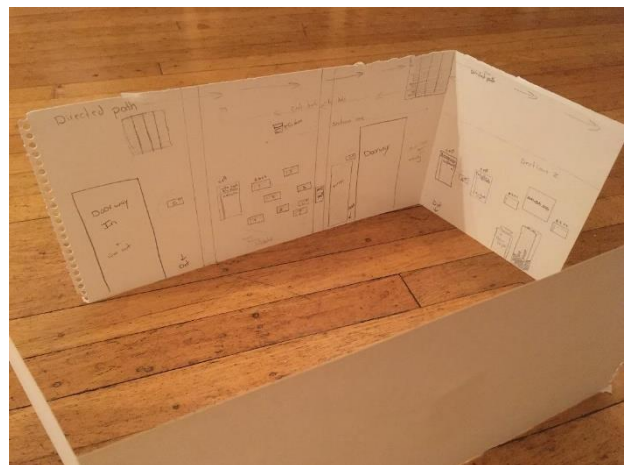
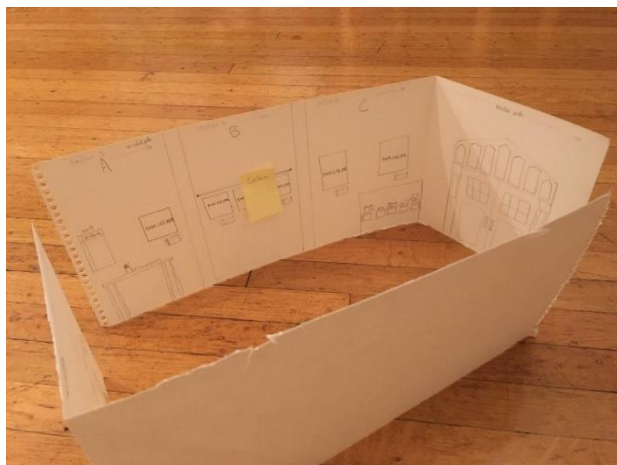
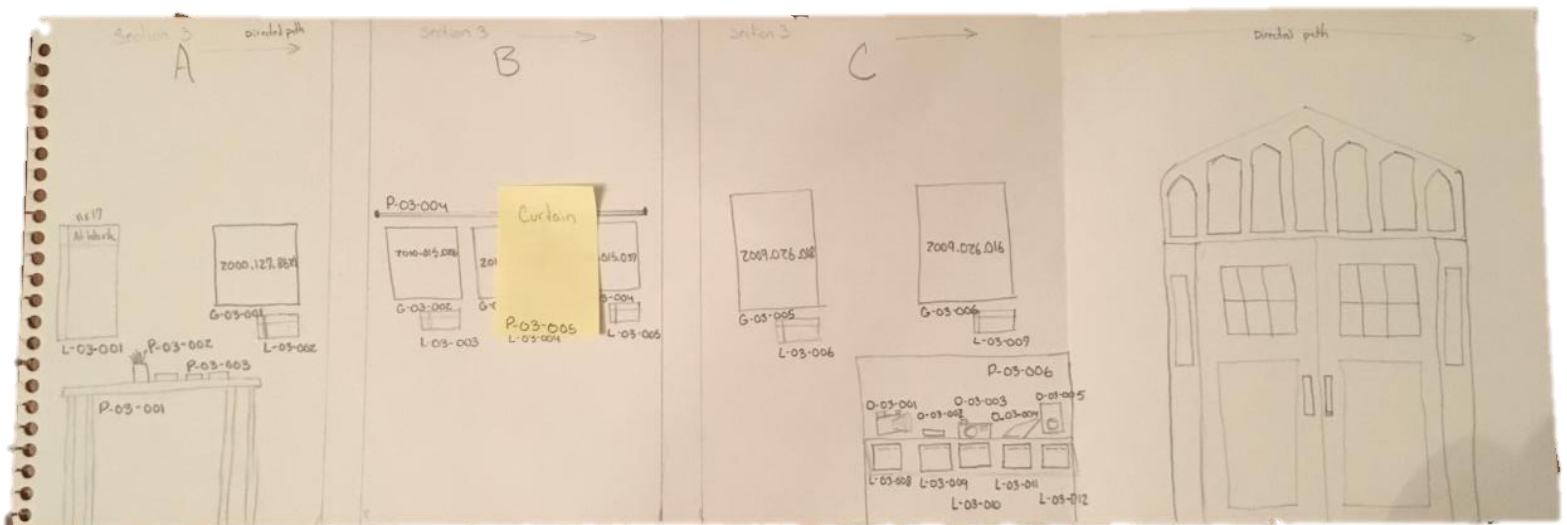
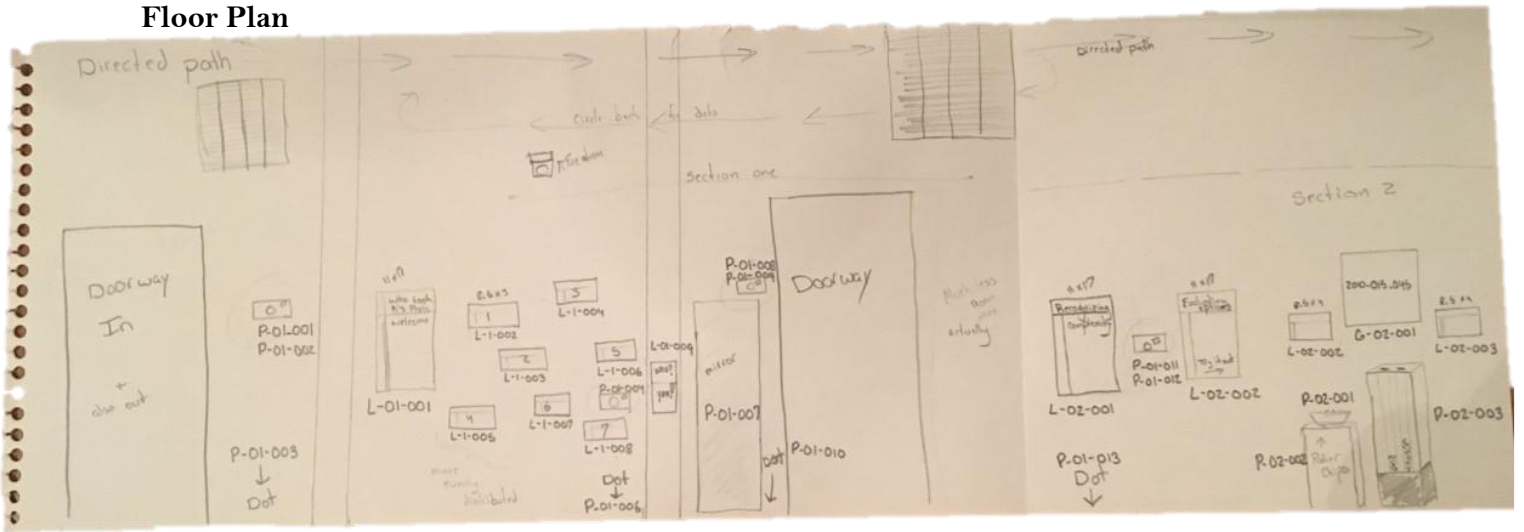
**Notes:** Associated exhibit codes - P-03-006, O-03-001, L-03-008, O-03-002, L-03-009, O-03-003, L-03-010, O-03-004, L-03-011, O-03-005



# How Do We Think About Photography?

## Section 3: Exhibit Design

### Floor Plan



## How Do We Think About Photography?

### Traffic Flow

*Out of Frame* is designed to follow a loosely directed path. Visitors enter the exhibit space from the rightmost door and turn left upon entering the space, motivated by the navigation cue of the lack of panels or interpretation on the right. Then the visitor will continue through the room walking clockwise. It is anticipated that after walking through section one, and coming to the panel introducing the interactive, the visitors will double back through this section to look for the mounted disposable cameras and stand on the dots, before continuing to the second section. Walking through the second section, as the smallest of the three, is straightforward, and leads into section three. Section three lends itself to more visitor-directed wandering, where, following the introductory panel, they may engage as much or little with the label writing interactive as they wish. The visitor that wishes to write just one or two labels moves fairly smoothly through the exhibit and exits through either of the two doorways back into the rest of the museum. The visitor that wishes to write out a post-it note for every label writing opportunity, will double back to the label-writing supplies table a few times before exiting the exhibit through either of the two doorways.

### Challenges and Recommendations

#### Conservation Challenges

The artifacts on display will be protected due to their placement in vitrines, which will create a stable micro-environment that will protect against extreme fluctuations in temperature and humidity due to seasonal changes. Secure vitrines will also deter the presence of any pests that may be attracted to the organic materials among the artifacts. There is just one window in the gallery space that has been covered in black paper and therefore is not a source of light. The artifacts are estimated to be at a low risk to light damage. Since all photographs used in the exhibit are reproductions of originals, there are no conservation issues surrounding photographs.

#### Design Challenges

It is possible that some visitors will enter *Out of Frame* through the second door and then start the exhibit in section two instead of at the beginning. This has been accounted for. If they turn to the right, then the Introductory panel for the exhibit is large enough to indicate the start of the section and draw the visitor to begin at the beginning. If they turn to the left, the panel immediately there describes the disposable camera interactive, and will refer the visitor to section one to participate in the interactive.

#### Security Challenges

All artifacts on display will be placed in cases with vitrines, which will be closed from outside access. Any attempt to vandalize or intentionally disrupt the exhibit content will be deterred by the proximity of staff members in the museum gift shop, which is nearby. The pencils and post-

### How Do We Think About Photography?

it notes will need to be restocked and checked for their presence in the exhibit as visitors may wish to walk away with them.

The gallery space has two entrances, both of which lead into the main space of the museum, as well as an alarmed emergency exit. Those leaving the exhibit under non-emergency circumstances will pass through the museum entrance/gift shop where staff is present during all hours in which the museum is open to the public.

The images and labels in the exhibit are replaceable if necessary.

None of the objects on display pose potential health hazards to staff or visitors.

## Conclusion

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