


Rationale

- » A poster with a title and sub title, comparing images that follow rules
- » The grid rules are 5 rows by 6 columns.
- » Comparisons between traditions, values, and living conditions during the 1940s
- » 2 image examples underneath each sub header
- » The captions vary with italics and regular weight.
- » The italics are only in the title of each image and the setting. The rest of the captions are in regular copy.
- » The gradient background is to give depth to the title, Unmasking America. A full face mask is usually removed in an upward vertical motion.
- » The question at the bottom of the poster is to relate those categories to the present.
- » All of the type is in Garamond.
- » The entire poster is aligned symmetrically to give

UNMASKING AMERICA

A collection of Gordon Parks' photography


Traditional Values



Gordon Parks, Anacostia, D.C. Frederick Douglass Housing Project. A family says grace before the evening meal. June 1942

Gordon Parks, Somerville, Maine. Dinner Time at Mr. Hercules Brown's Home. February 1944

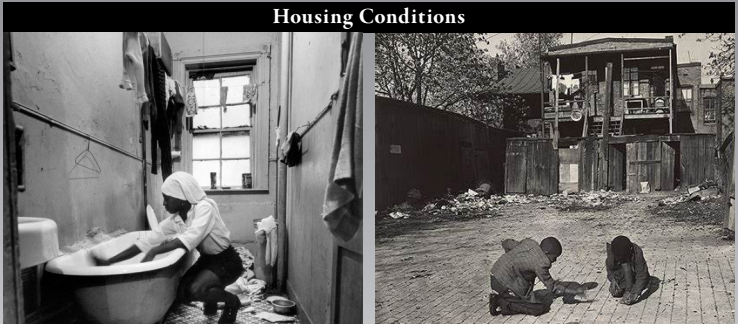
Gender Roles



Gordon Parks, Anacostia, D.C. Frederick Douglass housing project. Mother watching her children as she prepares the evening meal. June 1942

Gordon Parks, Washington, D.C. Mrs. Ella Watson, A Government Charwoman (Improvised Altar). July 1942

Housing Conditions



Gordon Parks, Harlem, New York. Rosie Fontenelle Cleans the Bath tub, 1967

Gordon Parks, Washington (southwest section), D.C. Two Negro boys shooting marbles in front of their home. November 1942

Do these patterns still occur in 2023?

Rationale

- » Two page spread follows a 3 by 4 grid system and all of the copy uses the Garamond typeface.
- » The spread is an article by the National Gallery of Art that describes Gordon Parks' legacy.
- » The body copy caps at 474 words.
- » Both titles at the top of the page go from the left margin to the right margin.
- » The captions are in 10pt italics on each page to differentiate from the body copy, which is set to 12pt.
- » There is a quote on the second page by Philip Brookman that speaks to Gordon Parks telling a story with his photography.
- » The spread has headers and a footer with white type inside of a black box.
- » The white type sits right along the bottom edge of the box for illusion.
- » All of the body copy is set in K except for the Title and by line.

UNCOVERING AMERICA GORDON PARKS

There is perhaps no individual who embodies the power of photography more than Gordon Parks. Photographer, poet, musician, storyteller, activist—Gordon Parks shaped the times in which he lived as much as he was shaped by them. Though his career as a photographer spanned six decades, it is the period from 1940 to 1950, the focus of the exhibition *Gordon Parks: The New Tide, Early Work 1940–1950*, that most significantly defined his point of view as an African American artist and documenter of American life at the dawn of the modern civil rights movement.



A portrait of Gordon Parks.

In 1937, while working as a waiter on the North Coast Limited passenger train, Parks saw magazines featuring Depression-era photographs—images like Dorothea Lange's *Migrant agricultural worker's family, Nipomo, California* that recorded the social and economic conditions of migrant farmers across the country. For Parks, images of dust bowl migrants reminded him of his own struggles and inspired him to purchase his first camera, a life-changing decision.

“A photographer can be a storyteller. Images of experience captured on film, when put together like words, can weave tales of feeling and emotion as bold as literature... [Photographers] bring together fact and fiction, experience, imagination, and feelings in a visual dialogue that has enormous impact on how we observe and relate to the external world and our internal selves.”

—Philip Brookman, “Unlocked Doors: Gordon Parks at the Crossroads,” *Gordon Parks: Half Past Autumn*, 1997

During the first decade of his career, Parks, a self-taught photographer, captured the beauty, power, and stature of Chicago socialite Marva Louis; the spirituality of churchgoers in Washington, DC; and portraits of prominent African Americans like Richard Wright and Marian Anderson. But he would also use his camera to shine a light on the injustices faced by black Americans, showing the poverty, violence, and oppression that defined the decade from 1940 to 1950. In the midst of World War II, with the American military still segregated, photographs like *Washington, D.C., Government charwoman (American Gothic)* make a bold statement about the disparities between the promise and realities of the American Dream. When given the chance, Parks chose to “fight back” against the inequalities he witnessed; his choice of weapons was a camera.

The photographs in this image set speak to the power of Parks's voice as an artist. His images certainly serve as documents of specific moments in time; but individually and as a group they also reveal humanity, implore empathy, pose questions, provoke outrage, and even inspire activism. Though taken decades ago, Parks's photographs capture individuals and represent issues and themes that still resonate deeply with us today.



Gordon Parks, Washington (southwest section), D.C. Two Negro boys shooting marbles in front of their home. November 1942.

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by the National Gallery of Art

