

CDES 396: Intermediate Photo Communication and Digital Imaging
REPHOTOGRAPHY PROJECT: Subject, Form, and Content



Inset courtesy of Special Collections, Meriam Library, California State University, Chico. Donor: Ernest Thomas

Elizabeth Quivey, 2009. *Officer Fisher's Chicken Leg Lunch, Chico City Hall, 1911.*

MAKING a REPHOTOGRAPH

Description

This is a project in which you'll engage in the process of making a rephotograph of a local image. The picture may be a historic photograph or other visual ephemera. The primary requirements for the picture you select are that it must be at least twice your age and of suitable quality to reproduce as a high resolution print of reasonable size. We will take a trip to the University Special Collections so that you are familiar with their services, though you do not have to select a picture from their archives if you have access to other resources.

Once you choose your picture, take a reference print out into the field to locate the general view then spend time looking for details in the real scene to precisely match the vantage point, framing, and lighting. I'll demonstrate the approach in the field. I'll also show you a few different methods for combing multiple images from the same scene. You'll then work with your files to produce a high-quality print that contains a reproduction of the original image.

Objectives

This assignment has multiple objectives, some of which include the following; to try to connect the past to the present; to practice advanced digital production techniques; to experience the importance of paying attention to details within the borders of a picture; to explore the relationship between subject, framing, and content; to consider the grammar of frames and borders; to practice making high-quality prints.

Instructions

Find your picture (and at least one alternate in case there are issues with your first choice), make a reference print, relocate the site as accurately as possible, and make some rephotographs. If you have the ability to shoot in RAW mode, I would encourage you to do so. The quality of your exposures is important, so pay attention to focus, aperture, shutter speed, and quality of light. **It is likely that you will need to return to your site many times to make new pictures to improve upon your initial efforts.**

You may choose from the three different rephotographic format presented on the next sheet, or try to invent your own. You will work with image, adjustment, and text layers in Photoshop to complete this project.

There are probably an infinite number of ways to handle space and time with pictures, but there are three specific formats I'd like for you to consider for this project. After reading chapter 1 in the text, you may be inspired with additional approaches, and I'd encourage you to explore them. The specific circumstances of your site should determine which approach is the most effective. Also, keep in mind how captions can be used to inform your pictures.

1. THEN & NOW



Henry Weatherbee Henshaw, c. 1893. Cañon-Rancho Chico. From Annie Bidwell's personal album, titled in her own hand.



April 8, 2006. High water on Big Chico Creek. Near Salmon Hole, Upper Bidwell Park, Chico, Ca.

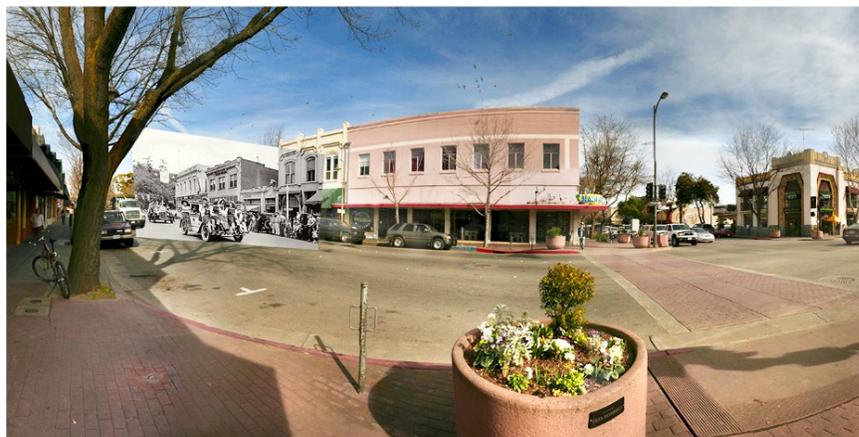
Left: Henry Weatherbee Henshaw, c. 1893. Cañon-Rancho Chico. From Annie Bidwell's personal album, titled in her own hand.
 Right: April 8, 2006. High water on Big Chico Creek. Near Salmon Hole, Upper Bidwell Park, Chico, Ca.

2. CONTINUING THE TIMELINE



Mark Klett and Byron Wolfe, 2007. Sixty-six years after Edward Weston's "Storm, Arizona" From Marble Canyon Trading Post.
 Left: Edward Weston, 1941, Storm, Arizona. (Courtesy of the Center for Creative Photography, Tucson, AZ).

3. PUTTING IT IN CONTEXT



Chris Heidel, 2008. Parade on Broadway, Chico, CA: 1941 and 2008

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For next Thursday

If possible, please attend my talk on Wednesday, April 17, in Holt 170 from 7:30 - 8:30

Bring your camera to class on Thursday - we'll make a few pictures as practice for the project.

Please read chapter three (go all the way through page 162) in *The Elements of Photography*.
Be prepared to thoughtfully discuss the following:

What are the four elements cited in the the text as being "the grammar of photography"?
How do picture planes affect photographs?

Please browse <http://www.klettandwolfe.com>

For the following Tuesday

Conduct research and come up with at least two options for your rephotograph. Make a work prints and take them out to your site to make some preliminary pictures. We will work on your files in class.

Deadlines and evaluation

I anticipate this project taking approximately three weeks and I will set goals and deadlines as we go.

We'll work on a number of techniques including how to make a multiple-image panorama and how to further process RAW images.

We'll also work on interpreting your images with adjustment layers, making multi-layer layouts, rough drafts, and final large-format prints.

After our rough draft critiques, you'll likely need to reshoot and go through it all again, then we'll work toward final exhibition prints on the medium format printer. In the end, you'll be responsible for making two prints; a large one for display in the lab and a smaller version that will be accessioned into the library's collection.

The elements you and I will evaluate at the conclusion are below.

	WEAK	NEUTRAL	STRONG
rephotographic accuracy			
exposure effectiveness			
image and print quality / contrast and color			
caption use			
interpretation (use of frames, borders, and other techniques)			
inventiveness			
degree of difficulty involved in finding the site			
follow-through and attentiveness to deadlines			