

Neil Rennie
Assistant Professor of Art
Department of Art and Art History
Arts, Literature and Theatre Collegium
New England College
Faculty Box 47 (Simon Center)
Henniker, New Hampshire 03242

Office: SB118A
Faculty Box 47 (Simon Center)
E-mail: nrennie@nec.edu
Phone: 603.428.2471/617.875.4781
Office Hours: MTWR 8:30-9:15AM
or W 1-4 in SB118A or lab
Class Site: www.naerct.org

COURSE: AR4730 – PROFESSIONAL PHOTOGRAPHY
Spring 2012 Science Building 113C/Tower 20 Photo Studio
TR 1:20-3:30

COURSE DESCRIPTION:

Although the basic categories of professional photography have not changed, digital photography has changed how imagery is used and presented. This class introduces these commercial fields and the techniques used for studio and location work. We will learn to use professional image management software and integrate its use with previously adopted software. Students will perform assignments apropos to the specific field studied. The culmination of this study will be a book/portfolio, which may be used for possible internships and employment. Several area photographers will show their work during class and we will visit an advertising photography studio.

COURSE OBJECTIVES:

The class is intended to acquaint experienced photographers with the world of professional photography. We will learn how to use image management software and the basic techniques and practices for several different fields within professional photography. The imagery produced during this class should culminate in a creative portfolio.

COURSE REQUIREMENTS:

Students are responsible for the contents of the lectures, discussions and handouts, completing all assignments, and a final portfolio in a timely manner. Attendance is required at all classes. More than five unexcused absences may result in a failing grade for the course.

COURSE OUTLINE: Attached

EVALUATION:

Students are evaluated on the quality and completeness of assignments and classroom contributions (50%), a midterm exam (10%), and a final project to be presented at the final class with an oral introduction, a written artist statement, and a CD which documents all of their work for this class (40%).

Studio Photography visit to Boston—TBA

Commercial photographers to speak on the business of photography--TBA

If you have a documented learning need that will require accommodations for this class, you should see Anna Carlson in the Disability Services Office, CEI 210. She will help you determine possible accommodations for this class. Once you have completed the Needs Assessment Form with Ms. Carlson, we can meet to decide how I can best help you overcome any barriers to your academic success. Please be aware that you must be able to demonstrate competency in this class. This means that with accommodations, you can meet all the educational objectives of the course. For more information, see the Policy on Accommodations listed on the NEC website under Disability Services.

PROFESSIONAL PHOTOGRAPHY AR4730

Introductions

Student introductions, supplies & requirements
Lecture: An overview of the marketplace for photography. Professional image management- intro to Lightroom. Promotional production skills- custom business cards
*Assignment-1 page of business cards, view LL-LR3 series

Professional Studio-Product & Still Life

Studio Demonstration: Table-top Photography SAFETY and use of stroboscopic lighting. Light Modifiers: soft boxes, umbrellas, parabolic reflectors, reflectors, and key lights.
Students need to shoot in pairs, and must bring a small and a medium sized product to class.
Assignment: Shoot both sized objects or still life. 50 poses each with at least two major variations of each, 2 prints each.

Pro Studio 2-Close-up, Macro, & Micro

Working close-up with bellows, extension rings and macro lenses for small subjects. Students must sketch and add layout and bring a product to shoot and illustrate for an ad. Shoot in class and as homework and present tear sheet mock-up of four poses of subject.

Documentary and Journalistic Photography.

The event. Scheduling, contacts, equipment and output. Using on-camera and portable, off-camera flash. Covering an event.
**Assignment-photograph an event on campus

Professional image processing and output.

The importance of a database. Working through the modules in LR. Camera calibration.
*Assignment-shoot and show corrected calibration preset, and key worded imagery from the event shoot inside LR

Indoor Location Photography.

Working with on-camera and wireless lighting. Using the web for proofing and personalizing output.
**Assignment-photograph a scheduled indoor event, send proofs and custom output painted CD and prints

Portraits. Studio lighting techniques.

Purpose of portraits. Clothing, makeup, retouching, etc. Informal portraiture.
**Assignment-Photograph portraits of a friend in the studio, provide proofs and client output.

Formal portraits.

Different approach in lighting and meaning. Revealing a personality and a relationship with the subject. **Assignment-Portrait of a faculty at least 20 years your senior, provide proofs and client output.

Midterm review

Midterm exam
Possible date for Boston studio visit.
*Assignment-slide show with music from LR3

Final Projects

Constructing a work portfolio. The use of creative and commercial imagery. Books, boxes binding and printing. What do potential clients want to see? All work for this class must be presented in book form
Assignment: Design a portfolio book for your final project. Projects must be focused on portraits or still life/products shot in the studio, or event photography showing multiple events and using portable flash. Shoot 100 images and produce 4 prints each week for discussion.

Final projects will be presented to classmates at the final class of the semester. All assignment and Final Project work must also be presented at that time on a painted DVD.