



ONLINE PAYMENT AND BOOKING FACILITIES AVAILABLE AT www.ccp.org.au

RETURN BOOKING FORM WITH PAYMENT TO Centre for Contemporary Photography 404 George St Fitzroy VIC 3065 Australia

1. CCP MEMBERSHIP

Please tick to become a CCP Member

- Full \$55
Concession (please include photocopy proof) \$33

2. PLEASE TICK THE COURSE(S) YOU WISH TO ATTEND SEMESTER 1

- 20-21 February Introduction to Digital Photography
13-14 March The Digital Negative
27-28 March Beyond Basic Photoshop
10-11 April The Digital Print
24-25 April Advanced Camera Craft
15-16 May Colour Management
29-30 May Advancing Photoshop
12-13 June Introduction to Digital Photography

SEMESTER 2

- 24-25 July Introduction to Digital Photography
21-22 August The Digital Negative
04-05 September Beyond Basic Photoshop
18-19 September The Digital Print
09-10 October Advanced Camera Craft
30-31 October Colour Management
13-14 November Advancing Photoshop
20-21 November Introduction to Digital Photography

3. YOUR COURSE PRICE

- \$285 CCP Members x number of courses
\$340 Non-Members x number of courses

CCP MEMBERS - ENROL IN 4 OR MORE COURSES AT ONCE AND PAY ONLY \$265 PER COURSE
\$265 CCP Members multiple course x number of courses (min 4)

4. TOTAL AMOUNT (including CCP membership and courses)

\$

ALL PRICES ARE INCLUSIVE OF GST.

FOUR THE DIGITAL PRINT 10-11 APRIL 18-19 SEPTEMBER

This intermediate weekend course concentrates on printing digital files to the highest level of perfection. Specialised printing processes, materials and techniques combine to significantly expand the range of the fine print and its creative tradition. The aim is to promote, demystify, and facilitate the production of prints of exquisite quality. It also provides a comprehensive overview and analysis of the latest printers, media and inksets. Topics covered include:

Creating a Digital Print

- Re-defining spatial and luminosity relationships in the print
Optimising printer driver settings
Linearising and profiling printers, inksets and media
Softproofing and hardproofing digital images
Output sharpening strategies and techniques

Digital and Analogue Printing Processes

- Epson, HP and Canon wide gamut pigment inkjet printing
Lightjet, Lambda and Pegasus digital photographic prints
Continuous tone versus 8 bit and 16 bit workflows
File size (ppi) and printer resolution (dpi) testing
Printing with third party RIPS (MegaRIP, ImagePrint, QuadTone, EFI)

Ink and Paper Combinations

- Fine art, rag, baryta and resin-coated papers
Aesthetic considerations: Depth, dimensionality and presence
Evaluating inksets: Density, gamut and ink inconstancy
Metamerism failure: Lighting and viewing digital prints
Archival testing: Media, inksets and print coatings

The Digital B&W Fine Print

- Converting RGB, CMYK and LAB images to greyscale
Refining and expanding print luminosity
Split toning and multi-layered toning techniques
Digital intensification and reduction
Evaluating quality: pigment inkjet versus silver gelatin prints

The course is conducted as a series of integrated studio demonstrations and discussions. Print making equipment, processes and materials are critically analysed and illustrated with numerous case-studies and finished prints. Professional labs, specialist printing services and artist's studios provide real-world examples, while histories and theories of visual art are incorporated to expand creative practices and aesthetic outcomes. Detailed course notes are provided.

FIVE ADVANCED CAMERA CRAFT 24-25 APRIL 09-10 OCTOBER

This advanced weekend course presents a comprehensive overview of contemporary digital camera craft in the field and studio. It is intended for those who are already familiar with DSLR cameras and digital capture and want to significantly extend their understanding and practice. A 'hands on' approach emphasises learning through experimentation where the aim is to promote an engagement with photography and its craft as creative expression. Topics covered include:

Understanding Digital Capture

- Dynamic range: Subject versus camera
Bit depth: 8-bit, 16-bit, and 32-bit processes
Sensors, Bayer filter arrays, electron wells and drains
Metadata corrections and distortions
Managing and reducing dark current noise

Lighting Digital Capture

- The nature of light, shade, and shadow
Measuring and interpreting light: Reflected/incident/spot
Composition: The elements and principles of pictorial design
Creative exposure and pre-visualisation
Calibrating and profiling digital cameras

Lenses for Digital Capture

- Resolution and interpreting MTF curves
Diffraction and Nyquist frequency limitations
Longitudinal and lateral chromatic aberration
Digital depth of field calculations and problems
The subjective properties of lenses

Special Purpose Equipment and Techniques

- HDR: High Dynamic Range tools and techniques
Extending depth of focus and depth of field
Hyperfocal distance and zone focusing
Perspective controls: Shift, tilt and swing lenses
Scanning backs and panoramic solutions

The workshop is based around a series of practical demonstrations integrated with analytical and reflective sessions. While it is not essential for each participant to own a digital SLR camera, those who do are encouraged to bring it to the workshop. Medium and 35mm formats are catered for, including custom camera calibration and profiling. The course will also inform the selection, evaluation, and acquisition of new equipment. Detailed course notes are provided.

SIX COLOUR MANAGEMENT 15-16 MAY 30-31 OCTOBER

Colour management is at the heart of every contemporary digital photographic process and practice. This advanced weekend workshop presents a logical and comprehensive approach to accurately colour managing all aspects of digital imaging, from capture, to display, editing, printing and publishing. The aim is to establish the essential skills needed to increase productivity, reduce costs and significantly improve image quality and colour fidelity. Topics covered include:

The Principles and Practice of Colour Management

- Understanding colour reproduction in digital workflows
The relationship between an image and its colour space
What are device profiles and where are they stored?
The difference between calibration and profiling
Assigning and converting profiles

Setting up a Colour Managed Workflow

- Working with appropriate software and hardware
Choosing the right RGB, CMYK and Greyscale working spaces
Print viewing environments and softproofing solutions
Collaborating with designers, labs and prepress services
Matching a screen image to its printed image

Device Profiling

- Creating custom camera, scanner, monitor, and printer profiles
Comparing and testing profiling software and hardware
Sourcing and evaluating commercially available profiles
Spectral analysis of devices, materials and environments
Editing profiles for visual compensation

Alternative Colour Management Strategies

- Analysing profiles for accuracy, reliability and device stability
Implementing and automating colour managed workflows
Separating into CMYK colour spaces and device link profiles
The limits of ICC based colour management
DIY colour management on a budget

The course is based around a series of practical demonstrations that demystify colour management and integrate its critical functions into contemporary digital imaging practice. Real-world examples are used to illustrate how to accurately implement colour management in everyday production, including collaborating with service providers and working with non-colour managed equipment and applications. Detailed course notes and calibration guides are provided.

SEVEN ADVANCING PHOTOSHOP™ 29-30 MAY 13-14 NOVEMBER

This advanced course showcases sophisticated Photoshop™ editing techniques, production strategies and visual problem solving. It is designed for professional photographers, artists and advanced non-professionals who want to extend their appreciation, understanding, and imaginative application of Photoshop™ to profoundly enhance their imaging outcomes. The aim is to inspire creative, innovative and inventive image editing solutions. Topics covered include:

Independent Tone and Colour Correction

- RGB colour: Editing errors and curves that don't work
The problems of working in CIELAB
Dividing and conquering Photoshop™
Separating luminosity and chromaticity solutions
Minimising quantisation errors

Blending Mode Power Editing

- Understanding Photoshop's Blending Modes
Intensification and reduction - Lighten, Darken, Screen, Multiply
Editing tone and colour - Color, Hue, Saturation, Luminosity
Variable contrast controls - Soft Light, Overlay, Hard Light
Layer stacking and alignment - Difference, Subtract, Add

Creative Image Editing

- Making it believable - illusions and lies
Photorealistic compositing - image capture and extraction
Advanced selection and processing techniques
Advanced sharpening - Darken/Lighten, Hi Pass and Find Edges
Real time editing of large image files via low resolution proxies

Advanced Image Masking

- Luminosity and chromaticity masks - fine detail masking
Layer Styles masks - split luminosity masking
Blending Mode masks - tonal equalisation masking
Photographic masks - subtractive and additive masking
Calculations/Apply Image masks - colour contrast masking

The course is presented through a series of practical applications, analytical demonstrations and critical observations of advanced Photoshop™ techniques and processes. Therefore a working knowledge of Photoshop™ is assumed. While the course focuses on the production advantages of the most recent version of Photoshop™, the knowledge, techniques and distinctions can also be successfully applied to earlier versions. Detailed course notes are provided.



2010 PHOTOGRAPHY COURSES WITH LES WALKLING



INTRODUCTION

This is the seventeenth year that I have offered a weekend education program through the Centre for Contemporary Photography. Over this time a great many cultural and technological changes have taken place in the field of fine art and commercial photography. My research has contributed to this evolution and I hope that my courses continue to constructively help others integrate these momentous changes into their own theory and practice.

Artists, photographers, designers, curators and others from all over Australia, New Zealand and Asia, both professional and nonprofessional, attend my courses. Many people take and/or repeat the courses over a number of years, not only to update or extend their skills and knowledge, but also to benefit from the friendships, collaborations and networks that naturally develop out of this program.

The courses are delivered through studio-based demonstrations, analytical investigations, practical applications, interaction and hands-on experimentation in a focused but entertaining manner. I actively facilitate discussion and analysis of the material being covered, with aspects of photographic and cultural history and theory also related to the work as critical practice.

This year I am presenting eight weekend courses each semester comprising two introductory courses, three intermediate courses and three advanced courses. Together they cover a broad range of skills, including exposure and lighting, RAW processing, creative image editing, digital printing, pictorial design, colour management, and advanced camera craft. All courses have been completely revised and updated for 2010, and due to overwhelming demand, my Introduction to Digital Photography course is now scheduled four times a year.

While the courses can be studied sequentially across one or two semesters, each course is also presented as a focused, self-contained body of knowledge that I then creatively adapt to individual needs. Each course is therefore a unique experience, that evolves from year to year, while the program overall is a comprehensive study of contemporary digital photographic practice.

For more information, please consult my FAQ page at www.leswalkling.com or contact me directly at les@leswalkling.com

Regards

Les Walkling

CONDITIONS OF ENROLMENT

A 50% deposit is required at time of bookings. Full payment is due at least 4 working days before the course commences. If full payment is not received prior, attendance will not be permitted.

Refunds can only be given for withdrawals made at least 4 working days prior to the course commencement and a \$100 withdrawal fee will apply. For withdrawals with less than 4 working days notice, refunds will not be issued under any circumstances.

Transfers between courses require at least 4 working days notice before the course commences. There is a 12 month limit on transfers and a maximum of 2 transfers are permitted within that time. Please note that transfers are subject to course price increases. A \$30 transfer fee will apply for each transfer.

In the event that a course is cancelled, a full refund will be given. **Please note that courses run from 10am to 4:30pm Saturdays and Sundays.**

If you have any further enquiries contact us:

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image: Les Walkling *Days, hours, weeks, years* 2009 (detail), pigment print, 764 × 1018 mm

ONE INTRODUCTION TO DIGITAL PHOTOGRAPHY 20–21 FEB 12–13 JUNE 24–25 JULY 20–21 NOV

This **introductory** weekend course presents a comprehensive overview of the practice and principles of digital photography. It is specifically designed for photographers and artists relatively new to the world of digital imaging, who want a comprehensive introduction to working with digital SLR cameras. The course details each stage of digital production, and provides a sophisticated guide to what is involved, what is possible and what is required. Topics covered include:

The First Principles of Digital Photography

- The digital transformation of continuous tone and resolution
- Working with JPEG, TIFF, PSD and RAW file formats
- Understanding image, screen and printer resolution
- File size versus print size: How many pixels do I need?
- Colour profiles: What colour space do I work in?

Working with Digital SLR Cameras

- Aperture and shutter speed priorities
- ISO settings and white balance considerations
- Subject versus camera contrast
- Artificial lighting and fill flash techniques
- JPEG versus RAW workflows

Image Processing

- Which application is right for you?
- Adobe Photoshop™ versus Adobe Lightroom™
- Basic image editing workflows
- Slide shows and online image galleries
- Printing with desktop inkjet printers

Setting up a Digital Imaging Facility

- The digital darkroom and studio
- Selecting, buying and maintaining digital imaging equipment
- Minilabs and professional digital laboratories
- Storing and archiving digital images
- Manuals, textbooks, forums and other sources of information

The course is based on practical explanations and 'hands-on' demonstrations, from image capture and processing to digital printing and web galleries. While it is not essential for each participant to own a digital SLR camera, those who do are encouraged to bring it with them. Participants might also enrol in this course to help them decide which equipment best meets their needs, and/or as an introduction to my more advanced courses. Detailed course notes are provided.

TWO THE DIGITAL NEGATIVE 13–14 MARCH 21–22 AUGUST

This **intermediate** weekend course covers the exposure, development and post processing of digital camera RAW files. Workflow centric applications such as Adobe Lightroom™ and Aperture™ are featured, compared and evaluated against applications such as Adobe Photoshop™ and Capture One™. Browsing, cataloguing and archiving applications are also critically examined and integrated to guarantee the efficient production of high quality images. The overall aim is to establish a comprehensive image processing workflow. Topics covered include:

Capturing Digital Negatives

- What is correct exposure?
- Establishing a camera's dynamic range
- Comparing DSLR colour gamuts
- Key lights, fill lights, and lighting ratios
- Decisive moments and effective compositions

Developing Digital Negatives

- Comparing and selecting RAW processing software
- Calibrating digital capture
- Editing white balance, exposure, and contrast
- Noise reduction and capture sharpening strategies
- Choosing an RGB working space

Post Processing Digital Negatives

- Correcting lens aberrations, vignetting and distortion
- Resizing digital images – cubic, spline, sinc, factorial interpolation
- Identifying and reducing luminance and chrominance moire
- Automated panoramic stitching and compositing
- Introduction to HDR imaging tools and workflows

Archiving Digital Negatives

- Browsing (Bridge™) versus cataloguing (Lightroom™) workflows
- Batch renaming and automated image processing
- Working with IPTC metadata, templates and search engines
- File migration and open source (DNG) formats
- Managing, cataloguing and storing digital negatives

The course is based around a series of structured investigations and practical demonstrations of the capture, processing, and storage of digital images. Examples are drawn from a wide variety of photographic applications with an emphasis on practical solutions to real world imaging problems, such as extending dynamic range, calibrating cameras for accurate colour, and automating workflows for efficiency and productivity. Detailed course notes are provided.

THREE BEYOND BASIC PHOTOSHOP™ 27–28 MARCH 04–05 SEPTEMBER

This **intermediate** weekend course is designed for photographers and artists already proficient with basic applications of Photoshop™ who now want to significantly extend their skills and knowledge. It provides a detailed visual investigation of Photoshop's unique tools and techniques, where the aim is to help you to work more confidently, creatively, and efficiently as a Photoshop™ artist. Topics covered include:

Editing Photoshop™

- Prioritising Photoshop's tools
- Levels: Colour and density correction fundamentals
- Curves: The ultimate adjustment and editing tool
- Smart Objects: Image conservation and preservation
- Expanding Photoshop's capabilities with third party plug-ins

Managing Photoshop™

- Customising Photoshop™ settings
- Choosing the right colour space and bit depth
- Working creatively with channels and layers
- Organising adjustment layers
- Navigating layer masks

Compositing Photoshop™

- Combining images from different sources
- Selection techniques
- Layer blending modes
- Luminosity masking
- Creative image distortion and retouching

Specialist Photoshop™ Techniques

- Eliminating digital artefacts
- Superior B&W images from colour originals
- Smoothing skin tones, hand colouring and cross processing
- Batch processing with Photoshop™ actions
- Designing image editing workflows

The course is organised around a series of 'beyond the basics' demonstrations which present essential information and custom solutions to practical imaging problems. Traditional photographic techniques are updated and basic digital imaging workflows established, while key concepts such as nondestructive editing and Photoshop™ specific techniques significantly extend the practice of creative digital production. Detailed course notes are provided.

ENROLMENT FORM

TAX INVOICE ABN 14 081 414 273

Name

Address

Suburb State

P/code Telephone

Mobile

Email

Payment

Cash in person at CCP → \$

Cheque → I enclose a cheque made payable to

Centre for Contemporary Photography for \$

Credit Card → Please debit my credit card for \$

Card type → (circle) VISA MC Expiry date → |

Card number →

.....

Cardholder's name

Signature

When completed this form is a Tax Invoice. Please make a copy for your records. Course confirmation will be sent via email or post upon receipt of enrolment form.

