



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

- checkbox \$ 55 Full
checkbox \$ 33 Concession (please include photocopy proof)
checkbox \$ 220 Institution

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

- checkbox 23-24 February Introduction to Digital Photography
checkbox 15-16 March The Digital Negative
checkbox 05-06 April The Digital Print
checkbox 26-27 April Beyond Basic Photoshop™
checkbox 17-18 May The Digital B&W Fine Print
checkbox 07-08 June Colour Management
checkbox 14-15 June Advanced Photoshop™

SEMESTER 2

- checkbox 19-20 July Introduction to Digital Photography
checkbox 09-10 August The Digital Negative
checkbox 30-31 August The Digital Print
checkbox 20-21 September Beyond Basic Photoshop™
checkbox 11-12 October The Digital B&W Fine Print
checkbox 01-02 November Colour Management
checkbox 22-23 November Advanced Photoshop™

3. YOUR COURSE PRICE

- checkbox \$ 255 CCP Members x number of courses
checkbox \$ 310 Non-Members x number of courses

CCP MEMBERS - ENROL IN 4 OR MORE COURSES AT ONCE AND PAY ONLY \$235 PER COURSE
checkbox \$ 235 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 BEYOND BASIC PHOTOSHOP™ 26-27 APRIL 20-21 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 overview of Photoshop™ tools and techniques. Key concepts are developed with the aim of making them as accessible as possible through an emphasis on visual techniques. Topics covered include:

Navigating Photoshop™

- Prioritising Photoshop's tools
▪ Working creatively with channels, layers and masks
▪ Levels - colour and density correction fundamentals
▪ Curves - the ultimate adjustment and editing tool
▪ History - image conservation and preservation

Managing Photoshop™

- Editing in RGB colour spaces
▪ Protecting image quality
▪ Choosing the right colour space and bit depth
▪ Working with adjustment layers and layer masks
▪ Expanding Photoshop's capabilities with third party plug-ins

Compositing Photoshop™

- Combining images from different sources
▪ Selection techniques
▪ Blending adjustment layers
▪ Advanced layer masking techniques
▪ Creative image distortion and retouching

Specialist Photoshop™ Techniques

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

The course is organised around a series of 'beyond the basics' demonstrations which present essential information and solutions to practical imaging problems. Traditional photographic techniques are updated and basic digital imaging workflows established to help you work more creatively, productively and efficiently as a Photoshop™ artist without sacrificing image quality. Detailed course notes are provided.

FIVE THE DIGITAL B&W FINE PRINT 17-18 MAY 11-12 OCTOBER

This intermediate weekend course explores the B&W fine print in the age of digital reproduction. Specialised digital photographic processes, materials and techniques combine to significantly expand the range of the B&W fine print and its creative tradition. The course addresses questions such as: Can an inkjet print rival the qualities of a fine silver gelatin print? How essential are traditional controls, such as large format negatives, to digital print quality? How do you increase the maximum density (black) in a pigment print? Can ink jet technology successfully replace traditional non-silver printing processes? Topics covered include:

Evaluating the quality of a B&W Fine Print

- Evaluating inkjet print quality against fine silver gelatin prints
▪ Optical, mechanical, chemical and digital controls in fine printing
▪ Capturing B&W images with a digital camera
▪ Creating and refining B&W printer profiles
▪ Reducing image posterisation, print banding, and metamerism failure

Selecting the Printing Process

- Narrow gamut inkjet printing: software and hardware controls
▪ Printing B&W images on digital photographic printers
▪ Printing digitally remastered halftone negatives in the darkroom
▪ Combining 19th, 20th and 21st century printing processes
▪ Printer drivers versus B&W RIPS (ImagePrint, StudioPrint, QuadTone)

B&W Ink and Paper Combinations

- Printing with black ink (only) versus dithered CMYK/CMY inksets
▪ Testing fine art and photographic papers for B&W printing
▪ Evaluating mono/duo/tri/quadtone B&W inksets
▪ Alternative inksets: Lyson, MIS, Media Street, & Piezotone
▪ Ink inconsistency, fluorescence and archival stability of B&W prints

Advanced Digital Editing and Toning

- Converting LAB, RGB and CMYK to greyscale
▪ Refining and expanding print luminosity
▪ Variable edge sharpening masks
▪ Split toning and multi-layered toning techniques
▪ Subtractive and proportional digital intensification and reduction

The course is conducted as a series of integrated studio demonstrations. The analogue and digital fine print is discussed in detail and illustrated with numerous practical examples. Its historical and philosophical traditions are developed and refined through digital technologies. Advanced processes and techniques are developed to produce stunningly beautiful B&W prints of the highest quality. Detailed course notes are provided.

SIX COLOUR MANAGEMENT 07-08 JUNE 01-02 NOVEMBER

This advanced weekend course presents a logical and comprehensive approach to accurately colour manage all aspects of digital imaging, from capture to editing and output in digital workflows. It will help you to accurately reproduce colour and increase production efficiency while reducing costs and significantly improving image quality, as well as understanding the suitability of different colour management systems, strategies, software and hardware for your own needs. 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
▪ How to work with camera, scanner, monitor and printer profiles
▪ The difference between calibration, linearisation, and profiling
▪ ICC compliant colour managed workflows

Setting up a Colour Managed Workflow

- Choosing the right Greyscale, RGB and CMYK working spaces
▪ Photoshop™/Camera RAW™/Lightroom™ errors and limitations
▪ Profile to profile conversions - scanning/capturing and printing images
▪ Working with commercial labs and prepress services
▪ Print viewing environments and softproofing strategies

Device Profiling

- Creating custom camera, scanner, monitor, and printer profiles
▪ Profile editing software - editing profiles for visual compensation
▪ Critical comparisons of available profiling software and hardware
▪ Sourcing and evaluating commercially available profiles
▪ Spectral analysis of devices, environments and colour appearance

Alternative Colour Management Strategies

- Analysing profiles for accuracy, reliability and device stability
▪ Managing the scanning of colour negatives
▪ Implementing and automating colour managed production workflows
▪ Separating into CMYK colour spaces and device link profiles
▪ The limits of ICC based colour management

The course is based around a series of practical demonstrations that demystify colour management and integrate the critical function it plays in contemporary digital imaging workflows. 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 facilities. Detailed course notes and calibration guides are provided.

SEVEN ADVANCED PHOTOSHOP™ 14-15 JUNE 22-23 NOVEMBER

This advanced course showcases sophisticated Photoshop™ editing techniques, production strategies and creative (visual) problem solving. It aims to facilitate the integrated development and/or refinement of creative, innovative and productive image editing workflows. 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. Topics covered include:

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 - Softlight, Overlay, Hardlight
▪ Layer stacking and alignment - Difference, Subtract, Add

Creative Compositing

- Photorealistic compositing - image capture and processing
▪ Advanced selection and extraction techniques
▪ HDR imaging and HDR workflows
▪ Real time editing of large image files via low resolution proxies
▪ Advanced sharpening - Darken/Lighten, Hi Pass and Find Edges

Advanced Image Masking

- Luminosity and chromaticity masks - hair and 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

Independent Tone and Colour Correction

- Editing in CMYK, RGB and CIE LAB colour spaces
▪ CIE LAB versus RGB Lobster workflows
▪ The power of luminosity and chromaticity layer adjustments
▪ Independent colour channel theory and practice
▪ Matrix transformations, quantisation errors, and post processing

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.



2008 PHOTOGRAPHY COURSES WITH LES WALKLING

INTRODUCTION

This is the fifteenth year that I have offered a weekend education program through 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 courses have traced this evolution and I hope they 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 and New Zealand, both professional and non-professional, 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 the program.

This year I am presenting seven weekend courses per semester. They cover a broad range of intermediate to advanced skills, including a comprehensive introduction to digital photography, colour management, creative image editing, fine print controls, RAW processing, and automated workflows for increased productivity. All courses have been completely revised and updated for 2008 in line with contemporary cultural and technological developments.

The program is 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. While the courses can be studied sequentially across one or two semesters, each course is also presented as a comprehensive self-contained body of knowledge that I creatively adapt to individual needs. Therefore each course is also an evolving and unique experience, while the program overall presents a comprehensive study of contemporary digital photographic practice.

My overall aim is to assist the individual not only to understand, but also to be able to work with the knowledge according to his or her own needs and aspirations. For more information, please contact me directly and/or visit my web site at www.leswalking.com.

Regards



Les Walking

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 Walking *A Moral Problem* 2007

ONE INTRODUCTION TO DIGITAL PHOTOGRAPHY

23–24 FEBRUARY
19–20 JULY

This weekend course presents a comprehensive introduction to the principles and practice 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 and Adobe Photoshop™. Each stage of digital photography is carefully investigated from basic concepts to professional working methods. The course 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
- Understanding image, screen and printer resolution
- File size versus print size: How many pixels do I need?
- JPEG, TIFF, PSD and RAW file formats: What format do I save my images in?
- Colour Profiles: What colour space do I work in?

Working with Digital SLR Cameras

- Subject versus camera dynamic range
- Aperture/shutter speed priorities
- ISO settings and white balance considerations
- Key lights, fill lights, lighting ratios and fill flash techniques
- Digital camera colour gamut comparisons

An introduction to Adobe Photoshop™

- Setting up Photoshop™
- Choosing and working with the right tools
- Basic image editing workflows
- Printing with desktop inkjet printers
- Printing with minilabs and professional digital laboratories

Setting up a Digital Imaging Facility

- The digital darkroom and studio
- Designing, buying and maintaining a computer for digital imaging
- Choosing the most appropriate printer, camera and/or scanner
- Storing and archiving digital images
- Manuals, textbooks, discussion groups and other sources of information

The course is based around practical examples and hands-on demonstrations. 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. Participants might also enrol in this course to help them decide which equipment best meets their needs, or as an introduction to my more advanced courses. Course notes and bibliography are provided.

TWO THE DIGITAL NEGATIVE

15–16 MARCH
09–10 AUGUST

This intermediate weekend course covers the photography, exposure, development and post processing of RAW images. Browsing, editing and cataloguing applications are also critically compared, selected and integrated to guarantee the efficient production of high quality images. RAW files, master files and derivatives are also edited, sorted, tagged, renamed, annotated, catalogued, and archived. The aim is to establish a comprehensive image processing workflow. Topics covered include:

Capturing Digital Negatives

- JPEG versus RAW workflows
- Calibrating a camera's dynamic range and colour gamut
- Determining correct exposure
- Lenses and digital depth of field calculations
- Calibrating studio lighting for digital capture

Developing Digital Negatives

- Comparing and selecting RAW processing software
- Editing white balance, exposure, and contrast
- Custom camera profiles, tone and colour correction curves
- Noise reduction and capture sharpening strategies
- Choosing an RGB working space

Post Processing Digital Negatives

- Correcting optical aberrations and lens distortion
- Resizing digital images - bilinear, cubic, sinc, factorial interpolation
- Identifying and reducing luminance and chrominance moire
- HDR imaging tools and workflows
- Output sharpening images for print, web and press

Archiving Digital Negatives

- Browsing (Bridge) versus cataloguing (iViewMedia) workflows
- Batch renaming and automated image processing
- File migration and open source (DNG) formats
- Working with metadata and creating image archives
- Managing, storing and cataloguing 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 and calibrating cameras for increased accuracy and productivity. Detailed course notes are provided.

THREE THE DIGITAL PRINT

05–06 APRIL
30–31 AUGUST

This intermediate weekend course concentrates on printing digital files to the highest level of perfection. The finest analogue and digital imaging processes combine to produce prints of exquisite quality. It also provides a comprehensive overview of the latest materials, techniques and artistic strategies in digital printmaking. The aim is to present, clarify and facilitate the available printing options, materials and aesthetic outcomes. Topics covered include:

Creating a Digital Print

- File size and printer resolution tests
- Softproofing and hardproofing digital prints
- Optimising printer driver settings and profile conversions
- Reducing image posterisation and print banding
- Re-defining spatial and luminosity relationships in the print

Digital and Analogue Printing Processes

- Four, six, seven, eight and ten colour dye and pigment inkjet printing
- Lightjet, Pegasus, Frontier and Lambda digital photographic prints
- Continuous tone versus 8 bit and 16 bit workflows
- Linearisation and optimising printer driver output
- Printing with third party RIPS (ImagePrint, StudioPrint, GMG, EFI, Onyx)

Ink and Paper Combinations

- Fine art, rag, baryta and RC photographic papers
- Dmax, print depth, dimensionality and presence
- Evaluating OEM inksets: density, gamut and ink inconstancy
- Metamerism failure and the exhibition/viewing/lighting of digital prints
- Archival testing of papers, inks and print coatings

Tone and Colour Correction

- Reassigning RGB working spaces
- Hue, saturation and tonal correction masks
- Controlling mid tone contrast and unsharp masking
- Identifying and correcting out-of-gamut colours
- Digital print intensification and reduction

The course is conducted as a series of integrated studio demonstrations. Digital printers, printing processes, image preparation, media and materials are discussed in detail and illustrated with numerous practical examples, applications and prints. Professional labs and specialist print services are also explored through real world case studies. Detailed course notes are provided and participants are encouraged to share and discuss their own print making and digital imaging experiences.

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.

