

DIGITAL CAPTURE GETTING MORE FROM RAW

19 MARCH 2011

Level - Basic to Intermediate

This workshop is designed for photographers who want to extend their understanding of the underlying principles of digital photography to enhance creativity, and to establish effective workflows for managing and processing their RAW camera files into exhibition quality prints.

THE DIGITAL CAMERA & DIGITAL CAPTURE

The workshop starts with a tethered shooting session using a variety of digital cameras to allow direct comparison of image characteristics and quality for each camera class:

- Point and shoot
- Micro 4/3rds
- DSLR
- Medium format

The resulting images will be analysed to show the effect of exposure, ISO rating and lighting on image quality. Techniques will be presented to demonstrate how to create atmosphere and mood while shooting and for further enhancement through RAW image processing.

PROCESSING RAW FILES

- Discuss the differences between RAW and JPEG file formats
- Quality implications of these differences
- Review of the leading RAW image processing software
- Demonstration of RAW processing techniques for image enhancement

ESTABLISHING A RAW WORKFLOW

Digital photography has the potential to produce thousands of RAW files over time, and each RAW file may be used to produce multiple versions for a range of different purposes. A systematic workflow is essential to be able to manage and preserve your digital files against equipment failure. This module presents a digital workflow that may be used with any RAW processing software.

- Image downloading and file naming
- Rating and editing files
- Folder structures for easy retrieval
- Image processing settings
- Colour Management settings

FINE ART PRINTING MASTERCLASS

2 APRIL 2011

Level - Advanced

This workshop reveals how to get the very best results in digital printing using the latest pigment ink jet or photographic (C Type) printing technology.

'Fine Art Printing Masterclass' is equally relevant for photographers who produce their own prints, or those who prefer to work with technical professionals, such as the Colour Factory staff, to produce prints for them. The content of the workshop is as much about the conceptual and aesthetic aspects of digital printing as it is about the technical.

Tim Handfield and the workshop participants will review a selection of images and jointly make decisions about how they are to be printed. Tim will demonstrate how those aesthetic decisions can be carried out using RAW processing software and advanced Photoshop techniques. Through the day the selected images will progress from: on screen representation, to print tests and through to finished exhibition prints.

IMAGE PROCESSING AND EDITING

- Translating the RAW image
- Creating atmosphere
- Total tone control
- Total colour control

INKJET MEDIA & PROCESSES

- Resin coated papers
- Baryta coated papers
- Fine art rag papers

C TYPE MEDIA & PROCESSES

- Lustre surfaces - N and E
- Gloss surfaces - F, Metallic, Flex

MOUNTING & PRESENTATION

- Mounting
- Scale and materials
- Framing
- Lighting

All steps will be demonstrated, explained and discussed with the workshop participants. Participants will then have the opportunity to view and critique the finished prints, and discuss how they might apply the day's insights in their own work.

TIM HANDFIELD

digital photography workshops



Tim Handfield, Sheno Prison Portrait 2009

2011 PROGRAM

2011 COURSE PROGRAM

HOW TO BOOK

Phone 03 9419 8756

Email linsey@colourfactory.com.au

WORKSHOP DATES

19 March Digital Capture - Getting More from RAW

2 April Fine Art Printing Masterclass

4 June Introduction to Photoshop Masters

6 August Advanced Photoshop Masters

LOCATION & TIME DETAILS

All of the workshops are held at the Colour Factory. Tea, coffee and light lunch is provided. Places are limited to ensure the best experience for participants, so please book early to avoid disappointment.

Location Colour Factory,
409-429 Gore Street,
Fitzroy VIC, 3065
Melways Map Ref 44 G5

Time 10.00 am to 4.00 pm

Price \$175.00 (inc GST) per workshop

ABOUT TIM HANDFIELD

Tim is a fine art photographer of thirty years experience, with twenty years in digital photography. He is also an acknowledged master printer (analogue and digital) having printed for many of Australia's leading fine art and commercial photographers.

In these digital photography workshops Tim draws on his experience to enable participants to gain new insights and develop their skills in digital photography and image processing to produce superb print ready files.

Tim's work has been exhibited widely and is represented in many public and private collections, including:

- National Gallery of Australia, Canberra, ACT
- National Gallery of Victoria, Melbourne, VIC
- Museum of Photographic Art, San Diego, CA
- Australian Parliament House Collection, Canberra ACT
- Horsham Regional Art Gallery, Horsham, VIC
- Artbank, Sydney, NSW

INTRODUCTION TO PHOTOSHOP MASTERS

4 JUNE 2011

Level - Intermediate

Gain ultimate control over Photoshop's most advanced features to produce compelling prints from your digital files. This workshop provides a step-by-step introduction to the concept of non-destructive image editing using Photoshop's Layers and Blend Modes.

The overall aim of the workshop is to start with a basic digital image, either scanned from film or from a digital camera, to visualise how that image may be fine tuned or altered to achieve your aesthetic aims, then to apply those changes as a series of layers. The result is a master file optimised for your chosen print process able to be output to a variety of sizes and uses.

This is more than a series of techniques but rather the foundation for a sophisticated approach to digital photography that will open new horizons for creative expression. Your ability to work with images in a completely intuitive way will feed back into the choices you make when photographing.

PREVISUALISATION & ACHIEVING AESTHETIC AIMS

- Assessing digital image quality and potential
- Independent control of tone and colour
- Creating mood and atmosphere
- Transforming colour to black and white

WORKING WITH ADJUSTMENT LAYERS

- Non destructive image editing
- Infinite control using fill and transparency settings
- Local or global adjustments with layer masks
- Layer grouping

PHOTOSHOP BLENDING MODES

- Explanation of Photoshop blending modes
- Practical application of blending modes to achieve effects
- Advanced sharpening techniques
- Using blending modes to create light and colour effects

THE PHOTOSHOP MASTER FILE

By the end of the workshop we will have completed several Photoshop master files incorporating previsualisation, adjustment layers and blending modes. The final step will demonstrate how the master file can be used to generate different flattened versions for output to print, projection or the Internet. Step-by-step notes and sample files will be provided so you can reproduce the workshop examples at home.

ADVANCED PHOTOSHOP MASTERS

6 AUGUST 2011

Level - Advanced

This workshop follows on from the 'Introduction to Photoshop Masters' course held on 4 June 2011. Attendance at the introductory course is recommended but not a pre-requisite for attendance at the advanced course. Attendees are presumed to have at least a basic understanding of Photoshop's layer adjustments, layer masks and blending modes.

The concept of a Photoshop Master File is to build the ultimate version of your digital image from its RAW source (scan or digital photo) using Photoshop's layer adjustments, layer masks and blending modes. The overall process is non-destructive in the sense that the original version of the file is contained within the layers and is never altered. But the techniques can involve dramatic transformations from the original.

- Independent control of luminosity and colour
- Local smoothing and sharpening
- Colour to black and white transformations
- Atmospheric effects
- Global and local contrast control

The Photoshop Master File can then be used to output flattened versions of the image for any printing process incorporating scaling, colour management and print specific sharpening.

I use this method for all of my work for exhibition or publication. The techniques can be very subtle and often the creation of the Photoshop Master File takes many hours. To reveal this process the workshop will commence with the layer by layer deconstruction of some of my own Photoshop Master Files back to their RAW source.

During the deconstruction we will discuss and explore the rationale behind the decisions that led to the Master File.

The second part of the workshop will be an opportunity to work with files provided by the participants. As a group we will discuss the potential of the images for refinement and choose which images to work on.

We will then progress through to a finished Photoshop Master for as many originals as time allows. These finished Master Files will then be printed by Colour Factory staff and reviewed by the group.

Attendees whose files are chosen for printing will be given the resulting prints. All attendees will receive a voucher that may be redeemed at the Colour Factory for a digital print up to A3 on Kodak Ultra N (C Type) paper.