

## Introduction

You'll find course descriptions of one-on-one digital printmaking workshops offered at my studio located in Fort Greene, Brooklyn. Specifically addressing the needs of black and white photographers, the workshops are geared towards mastery of digital darkroom processes and the production of exhibition-quality prints. I'm a fine art photographer and have been involved with digital imaging since 1998. I'm only the second print maker nationwide to be designated as a Certified Piezography Printer by Cone Editions Press (developers of PiezoTone inks and software).

Collectively these three workshops show you how to use digital technology to go from an exposed negative to the fine print. You may take an individual course, or all three as a package scheduled during consecutive weeks.

I strongly believe in the value of one-on-one workshops. Software, scanners, and other digital tools are just that—tools, to carry your personal vision through to the finished print. No two photographer's aesthetics are the same, and people come with varying degrees of experience in the digital realm. I can provide a curriculum that is specifically tailored to your needs, and proceeds at your own pace. I also offer on-site instruction in the New York City area. Please feel free to email me with questions or scheduling requests at [workshops@diallophotography.com](mailto:workshops@diallophotography.com) or call at 347.231.6652.

Amadou Diallo  
New York City

# Scanning 101

**Course Length** 4 hours

**Requirements** A basic familiarity with Macintosh or Windows operating system  
Three negatives or slides from 35mm up to 8 x 10

**Lab equipment** Dual processor G5 and G4, 21" calibrated Eizo monitor, Wacom drawing tablet, Howtek 4500 drum scanner, Epson 1680 flatbed scanner, Epson 7500 and 9000 wide format printers, StudioPrint RIP and PiezoTone inks.

**Overview** A great digital print begins with a great scan. This course is designed for professional and amateur photographers seeking to maximize the quality of their image files. The focus is on the unique challenges facing single channel or greyscale images. I'll guide you through the various hardware and software options that play crucial roles in the amount and quality of information captured from your film. We'll compare output from \$15k drum scanners with more affordable CCD models, discussing the merits of each. I'll show you how to evaluate scanned images and recognize issues that will affect print output. You'll learn the benefits of 16 bit capture and how to preserve data integrity through each step of the image editing process. I'll discuss the roles of scanner and monitor calibration and profiling in developing a more consistent digital workflow.

Whether you send out for drum scans or operate a scanner of your own, you'll leave this course with a practical understanding of the effects that scanner settings and adjustments, and editing workflow have on the image file.

**Cost** \$275

# Adobe Photoshop™ in Black and White

**Course Length** 8 hours with lunch provided

**Requirements** A basic familiarity with Macintosh or Windows operating system  
One negative from 35mm up to 8 x 10  
*or* a scanned greyscale image at least 25MB in file size

**Lab equipment** Dual processor G5 and G4, 21" calibrated Eizo monitor, Wacom drawing tablet, Howtek 4500 drum scanner, Epson 1680 flatbed scanner, Epson 7500 and 9000 wide format printers, StudioPrint RIP and PiezoTone inks.

**Overview** This course is designed for both professional and advanced amateur photographers working in b/w. The aim is to incorporate Photoshop as a replacement for traditional darkroom post-exposure manipulation. Learn to combine Zone System methodology and aesthetics with the precision, flexibility and consistency of a digital workflow.

The first half of the course introduces tools and techniques in Photoshop for both global and selective image modification. The second half is a supervised session in which you apply these techniques on your own image, carrying through your personal vision from camera exposure to corrected digital file. This culminates with production of a fine print up to 20 x 24 using archival inks and paper.

\*Special effects, collage, and compositing are not addressed in this workshop.

**Cost** \$500

# Darkroom to Digital

**Course Length** 8 hours with lunch provided

**Requirements** A basic familiarity with Macintosh or Windows operating system  
One negative from 35mm up to 8 x 10  
*or* a scanned greyscale image at least 25MB in file size

**Lab equipment** Dual processor G5 and G4, 21" calibrated Eizo monitor, Wacom drawing tablet, Howtek 4500 drum scanner, Epson 1680 flatbed scanner, Epson 7500 and 9000 wide format printers, StudioPrint RIP and PiezoTone inks.

**Overview** This workshop is designed for photographers migrating from the chemical darkroom to digital tools and processes. We'll explore Zone System methodology and aesthetics within a digital workflow and incorporate Adobe Photoshop™ as a replacement for traditional darkroom post-exposure manipulation. While the equipment and terminology may seem quite new, our goal in working digitally will be refreshingly familiar. To produce exhibition-quality prints that express your photographic vision. You will leave with a drum scan of your film and a print up to 20 x 24 using archival inks and paper.

The first half of the course introduces tools and techniques in Photoshop for both global and selective image modification. The second half is a supervised session in which you apply these techniques on your own image, carrying through your personal vision from camera exposure to corrected digital file. This culminates with production of a fine print up to 20 x 24 using archival inks and paper.

\*Special effects, collage, and compositing are not addressed in this workshop.

**Cost** \$500

# The Fine Art Digital Print

**Course Length** 6 hours with lunch provided

**Requirements** • A working knowledge of Photoshop™. Specifically, global and selective contrast control through levels and curves, use of adjustment layers, and masking. *These skills can be acquired in our Adobe Photoshop™ in Black and White workshop.*

- Three negatives from 35mm up to 8 x 10  
*or* scanned greyscale images *captured* in 16 bit raw mode, at least 60MB each in file size
- Portfolio of 5-10 images typical of your work, to facilitate discussion of ink, paper, and hardware options applicable to your aesthetic needs.

**Lab equipment** Dual processor G5 and G4, 21" calibrated Eizo monitor, Wacom drawing tablet, Howtek 4500 drum scanner, Epson 1680 flatbed scanner, Epson 7500 and 9000 wide format printers, StudioPrint RIP and PiezoTone inks.

**Overview** This course is designed for professional photographers ready to invest in digital output equipment to produce archival exhibition-quality prints. Quadtone inksets, and RIPs dedicated to their use have now made the digital fine art print a reality. We'll discuss current trends in digital print making technology with an emphasis on the various hardware and software options, media and ink compatibilities, and print studio setup.

The bulk of the workshop involves optimum scanning principles and careful image editing to take full advantage of a quadtone printing workflow. I'll also explore monitor calibration, media profiling, printer maintenance and limited edition printing. You will acquire a practical knowledge of some of the technology underlying image capture and output, along with the ability to target specific hardware/software combinations to best fit your current and future needs.

**Cost** \$350