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CONTENTS

General Information





Letter from Julia Dean, Executive Director.....	2
Mission Statement.....	2
Staff, Board of Directors, Officers & Advisors.....	3
Charter Members, Circle Donors & Donors.....	3
Donate.....	4
Become a Member.....	5
Certificate Programs.....	6
One-Year Professional Program.....	7
Project 2020 Exhibition Winner.....	8-9
Class/Workshop Calendar for Online Learning.....	10-11
Class/Workshop Calendar for LACP.....	12
Webinar Calendar.....	14
The Master Series.....	15
Fundraising Gala.....	28-29
Registration, Policies & Information.....	56
Sponsors & Partners.....	Inside Back Cover

Classes and Workshops

Special Guests/Master Photographers.....	16-21
Business & Practical.....	23
Photography Fundamentals.....	24-25
Composition.....	26
Photo Book Design & Publication.....	27
Lighting & Portraiture.....	30-33
Fine Art & Creativity.....	34-37
Film, Analog & Alternative Processes.....	38-40
Social Change.....	41
Street Photography.....	42-43
Specialized Photography.....	44-47
Photoshop & Lightroom.....	48-49
Digital Printmaking.....	50
Filmmaking & Video.....	51
Fall Classes for Teens.....	52-55

Travel Workshops

Death Valley National Park.....	22
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From left: Janis McGavin, *Operations Manager*; Julia Dean, *Executive Director*; Kevin Weinstein, *Education Manager*; Jason Woolfolk, *Facilities Manager*; Sarah Hadley, *Director of Marketing*; Brandon Gannon, *Director of Operations and Education*

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Mission Statement

The Los Angeles Center of Photography (LACP) strives to build a community of dedicated photographers and to strengthen the importance of photography as an art form by providing education, events, exhibitions, portfolio reviews and public programs focused on under-served youth including the Boys & Girls Cubs of Los Angeles County, currently reaching more than 100 children.

Letter from the Executive Director

Dear Friends,

I am sorry for each and every one of the individual struggles that you are going through during this world crisis. I hope you are safe.

Our motto at the Los Angeles Center of Photography has become "Survive to Thrive." With the help of donations, grant aid, a dedicated board of directors, and staff, our goal is to not only survive, but to thrive as a photography community. Thank you so much for your support.

In mid-March, when the world shut down, LACP had six employees, the most ever. From the start and for many years, it was just me, with one assistant or a part-time manager. There have been nearly 20 part-time people who have come and gone over the years, but the praise here is reserved for our current team, those who have worked around the clock to help get us through this crisis—Brandon Gannon, Sarah Hadley, Kevin Weinstein, Janis McGavin, and Jason Woolfolk.

Brandon Gannon, our Director of Operations & Education, was hired on a sunny afternoon in September of 2006. That was my lucky day. I soon handed over the role of running day-to-day operations to Brandon and he has been in charge ever since. If you know him, you know of his importance to LACP. What you might not know about him is that he is also a talented writer, particularly in the screenwriting genre, as well as a Vikings fan and an all-around easy-going Irish bloke.

Sarah Hadley started with LACP by organizing our annual portfolio reviews and came on as our director of marketing in July of 2017. Along with her regular duties, she also teaches, writes grants, and curates exhibits. Both Brandon and I did a "happy dance," when we were able to hire Sarah. If you know her, you know of her importance to LACP. What you might not know about Sarah is that she grew up in a museum in Boston, and has a recently published book, "Lost Venice" available for purchase.

Kevin Weinstein—who came on board just two months after Sarah—also plays several important roles for us: Education Manager, Photographer, Teacher. Kevin is such a benefit to LACP. If you know him, you know of his importance to LACP. What you might not know about Kevin is that he is from San Francisco and has been studying Spanish several hours a day over the past few months, determined to be able to speak the language with people he meets on the streets of L.A. (and around the world).

Janis McGavin, Operations Manager, worked with us in the office in our work-study program for two years, before we were able to hire her part time in June of 2019 following our successful fundraiser last year. She was already a family member before her first official



© Andy House

day, and we are delighted to have her with us. If you know her, you know of her importance to LACP. What you might not know about Janis is that she is from Australia and is not only a funny gal, but a professionally experienced comedian and actor.

When we moved into our new facility in December, **Jason Woolfolk** became our part-time Facilities Manager, which he will resume once we are back in action. In the meantime, he is helping Janis and Kevin with our online programs and training. If you know Jason, you know to look above everyone's heads in a room to find him. What you might not know about Jason is that he, too, is a photographer and is currently working on a project of stay-at-home portraits through the subjects' windows.

This team is a dream. Not only are they extremely hard workers, but they are wonderful people whom I miss seeing every day. I greatly look forward to the day we can all come together at LACP once again.

Our staff's dedication to LACP, along with our loyal board of directors, members, donors and friends is what will keep us strong and positive throughout this world crisis.

I would like to thank you all for your support of LACP.

We will SURVIVE so that we can THRIVE.

Stay safe and healthy.

Warmly,

Julia Dean, Executive Director

LACP

Los Angeles Center of Photography

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Julia Dean
Executive Director

Brandon Gannon
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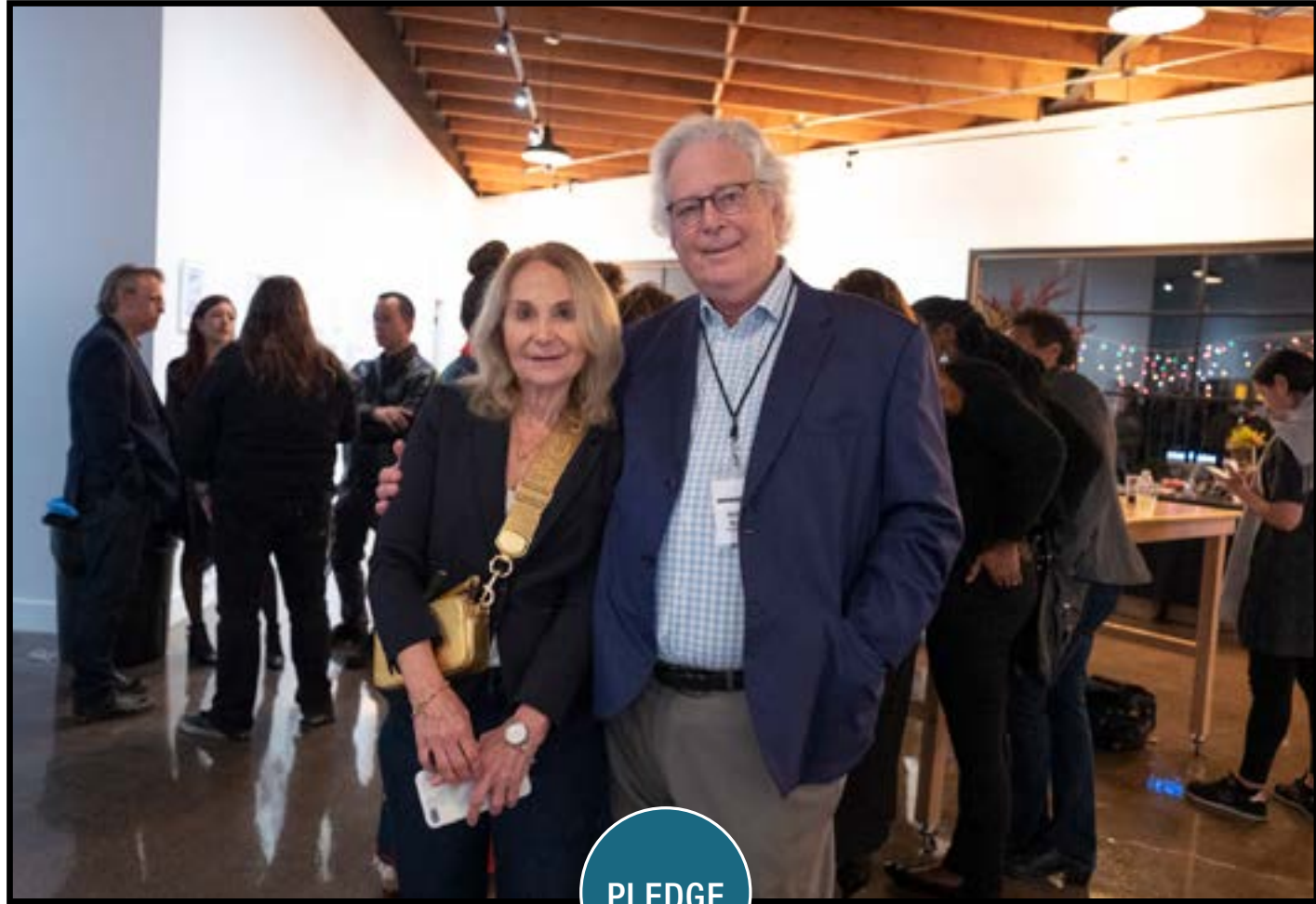
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TRACY L. CHANDLER is a photographic artist based in Los Angeles, CA. Her work explores fringe communities and addresses themes of seeing and being seen. Tracy was raised in Palm Springs, CA and attended college in Seattle, WA, where she informally studied photography and filmmaking. After a decade pursuing a successful production career in New York City, she returned to the west coast to focus solely on photography. She has extensive experience photographing skateboarding and cycling culture and her work has been featured widely in journals and publications, including being named top photo story by *Outside Magazine* in 2018. Her fine art work explores peripheral communities and her own personal story reflected through portraiture and narrative and has been exhibited in galleries and institutions in the United States and abroad. Tracy is included in the 2019 Critical Mass Top 50 and is currently an MFA candidate in the Hartford Art School Limited Residency Program. www.tracylchandler.com

EDGE DWELLERS // ARTIST STATEMENT

A man stands before us, his black-and-white beard blending seamlessly into the thick tail fur of the wolf skin that rests upon his head. The animal eyes of the headdress are closed in contrast to his intense stare back at us. Both of his hands are ringed with silver jewelry and resting upon his cane as he stands outdoors in what vaguely looks like the beach behind him. The light is soft and natural, the tail-end of the day.

This photograph is one of many portraits in the series titled, *Edge Dwellers*. The name is derived from many different “edges”. There is the literal edge of the location: the Southern California coast is the edge of the country, the edge of the state, the edge of the city, the edge of land where the vastness of the sea takes over. There is also the figurative edge of the subjects: whether by choice or circumstance the community portrayed here lives outside of the norms of our society. A band of travelers and squatters, some are more transient while others are decades-long fixtures in their community. They have their own rules and routines, sources of comfort and pain. Most of them may be “houseless” but in many instances they have found some sense of home here.

I live in Los Angeles and walk along the beaches and bluffs almost daily. These individuals and their extraordinary habitats are engrained in my regular routine. As I walk and visit, we discuss everything from the petty dramas of everyday existence to the profound mysteries of the cosmos. In some cases, these interactions have turned into artistic collaboration. I have chosen to make work within this community as a way to bear witness, not just to them but to myself as well. As I choose to slow down and see the other as they are, I too feel seen. We, together are in every photograph.

Using a large format view camera, I not only need permission but engagement. The process is greatly slowed down, giving the subject and I time to play and to consider our intent. The resolution of the film allows for great detail and large print size, a way to bring the viewer into our shared experience. The consistent but vague background hints at this coastal location but does not distract from the focus on the individual. As you view the series as a whole, you get a sense of the larger community.

In the photographs of the dwellings, the subject and I work together on the same side of the camera to craft their living space as a sculpture, their belongings are arranged just as they like to present them. I kept the frame in portrait orientation as way to communicate that these are not landscapes or still lifes but indeed a continuation of the portrait series, an extension of their personhood.

My intent with this work is not to objectively portray any one group of people but to share my own personal experience of artistic play and to ask the question “What happens when we slow down and just be with the other?” In the past I have used photography as preservation of memory, but in this case there seems to be an evolution of that impulse to freeze a moment in time. By being fully with another, the experience itself becomes the reward. And the resulting photograph is just my souvenir.

Congratulations to Tracy L. Chandler

PROJECT 2020 Exhibition Winner



Umbrella Dwelling with Palm,
2019, Archival Pigment Print, 40" x 50", NFS



Lone Wolf, 2018, Archival Pigment Print, 40" x 50", NFS



Dwelling with BMX,
2019, Archival Pigment Print, 40" x 50", NFS



James, 2018, Archival Pigment Print, 40" x 50", NFS



Tawn, 2019, Archival Pigment Print, 40" x 50", NFS



Quepid, 2018, Archival Pigment Print, 40" x 50", NFS

SEPTEMBER

9/3: Inside Photography: Six Evenings with Contemporary Photographers with Brandon Thibodeaux (One session).....35

9/8-10/27: The Next Step 1 with Aline Smithson (Six sessions).....35

9/11: The History of Photography – Overall History with Thomas Alleman (One session).....26

9/12-13: A to Z Grant Writing with Linda Vallejo (Two sessions)23

9/12-20: Scene + Herd with Lori Vrba – **Special Guest/Master Photographer** (Four sessions).....18

9/12-26: Beginning Photography for Teens: Part 1 (ages 12-18) with Rebecca Truskowski (Five sessions)52

9/12-26: Composition 101: A Course in Photographic Design for Teens (ages 12-18) with Kevin Weinstein (Five sessions)54

9/12-27: Beginning Photography with Joaquin Palting (Six sessions).....24

9/14-10/5: Beginning Lighroom Classic with Michael Pliskin (Six sessions)48

9/14-2/1: The Unguarded Moment: Photographing Friends and Family with Thomas Alleman (Six months).....44

9/14-2/8: Portfolio Development Workshop with Susan Burnstine (Six months).....34

9/15-10/1: Beginning Photoshop with F. Scott Schafer (Six sessions).....49

9/15-10/20: Conceptual Photography with Ann Elliott Cutting (Six sessions).....37

9/16-10/21: The Portrait Series with Ken Merfeld (Six sessions).....32

9/21-2/8: Photography for Social Change with John D. Russell (Six months).....41

9/22-10/27: Beginning Photography with Rollence Patugan (Six sessions).....24

9/23-10/28: Advanced Photography with Rebecca Truskowski (Six sessions).....25

9/23-10/28: Artist as Subject: Strategies of Self-Portraiture with Jennifer McClure – **Special Guest/Master Photographer** (Six sessions).....18

9/24-10/29: Photographing in the Social Landscape with Thomas Alleman (Six sessions)36

9/24-10/29: The Full Story: Fundamentals of Storytelling using a Video DSLR with Clay Haskell (Six sessions).....51

9/26: Drone Photography with Tim Baur (One session).....45

9/26: Collaborative Remote Portraits with Johanna Siegmann (One session).....33

OCTOBER

10/1: Inside Photography: Six Evenings with Contemporary Photographers with Raymond Thompson, Jr. (One session).....19

10/2-11/20: Bookbinding for the Photographer with Shawn Bush – **Special Guest/Master Photographer** (Eight sessions).....19

10/3: Portraiture for Social Change with Dana Gluckstein (One session)33

10/3: Environmental Portraiture with Mark Edward Harris (One session)33

10/3-11: The Art of Seeing with Stephen Wilkes – **Special Guest/Master Photographer** (Four sessions)19

10/9: The History of Photography – Portraiture with Ken Merfeld (One session).....26

10/10-24: Beginning Photography for Teens: Part 2 (ages 12-18) with Joaquin Palting (Five sessions).....52

10/10-24: Introduction to Portraiture for Teens (ages 12-18) with Kat Bawden (Five sessions)54

10/10-25: Beginning Lighroom Classic with Rollence Patugan (Six sessions).....48

10/10-25: Beginning Photoshop with Michael e. Stern (Six sessions).....48

10/11: Creating Your Photo Business with Stephen Schafer (One session).....23

10/13-29: Intermediate Photoshop with F. Scott Schafer (Six sessions).....24

10/17-11/1: Beginning Photography with Peter Bennett (Six sessions).....24

10/17-25: Creative Still Life with Kimberly Witham – **Special Guest/Master Photographer** (Four sessions).....20

10/19-11/16: Writing Pictures: An Exploration of Text and Image with Joanne Dugan – **Special Guest/Master Photographer** (Five sessions).....20

10/19-2/8: On the Streets Around the World with Julia Dean (Five months).....42

10/24-11/19: Photo Book Design and Publishing with Lighroom with Rollence Patugan (Four sessions).....27

10/26-31: Beginning Photography with Julia Dean (Six sessions).....24

10/29-12/10: The Lyrical Photography with Sal Taylor Kydd (Six sessions).....34

NOVEMBER

11/1-22: Bringing Ideas to Life: Crafting Personal Projects with Brandon Thibodeaux – **Special Guest/Master Photographer** (Four sessions).....21

11/1-12/13: Still Life Photography with Ann Elliott Cutting (Six sessions).....37

11/2-7: Intermediate Photography with Peter Bennett (Six sessions).....25

11/2-18: Beginning Lightroom Classic with Rollence Patugan (Six sessions).....48

11/4-12/16: Beginning Photography with Rebecca Truskowski (Six sessions)24

11/4-12/16: The Art of Photography with Ken Merfeld (Six sessions).....35

11/5: Inside Photography: Six Evenings with Contemporary Photographers with Shawn Theodore (One session)

11/5-12/17: Composition 101: A Course in Photographic Design with Kevin Weinstein (Six sessions)26

11/5-12/17: Beginning & Intermediate Photoshop with Ed Freeman (Twelve sessions)49

11/7-14: The Photo Book with Caleb Cain Marcus (Two sessions)27

11/7-21: Intermediate Photography for Teens: Part 1 (ages 12-18) with Amy Tierney (Five sessions)53

11/7-21: Introduction to Lightroom and Photoshop for Teens (ages 12-18) with Amy Tierney (Five sessions)55

11/8-12/20: Shooting Film 101 with Joaquin Palting (Six sessions).....40

11/9-14: Advanced Photography with Peter Bennett (Six sessions).....25

11/10-12/1: Defining the Personal Narrative with Susan Burnstine – **Special Guest/Master Photographer** (Four sessions).....21

11/10-12/15: Intermediate Photography with Rollence Patugan (Six sessions).....25

11/10-12/15: The Photographer’s Eye – Part 1 with Thomas Alleman (Six sessions)36

11/12: Inside Photography: Six Evenings with Contemporary Photographers with Julia Dean (One session)

11/13: The History of Photography – Fashion with Andrew Southam (One session).....26

11/14: Nature and Landscape Photography with Michael E. Gordon (One session).....46

11/15: 4x5 Crash Course for Artists with Stephen Schafer (One session).....40

11/16-12/21: Night Photography with Peter Bennett (Six sessions).....47

11/18-12/16: iPhone Photography with Hugh Kretschmer (Four sessions).....45

11/21: Photo Essay – The Picture Driven Story with Mark Edward Harris (One session).....44

11/21: Creating Compelling Travel Photography: The Art of the Travel Story with Brent Winebrenner (One session)46

11/21-12/13: Intermediate Lightroom Classic with Rollence Patugan (Six sessions).....48

11/30-12/16: Intermediate Lightroom Classic with Rollence Patugan (Six sessions).....48

DECEMBER

12/5-13: Hyper Local Storytelling with Ed Kashi – **Special Guest/Master Photographer** (Four sessions)22

12/5-19: Intermediate Photography for Teens: Part 2 (ages 12-18) with Julia Dean (Five sessions)53

12/5-19: The Art of Photographic Capture for Teens: Part 2 (ages 12-18) with Todd Felderstein (Five sessions).....55

12/7-12: Beginning Photography with Julia Dean (Six sessions)24

12/10: Inside Photography: Six Evenings with Contemporary Photographers with Joanne Dugan (One session)

12/11: The History of Photography – Nude with Ann Elliott Cutting (One session)26

12/13: Architecture on Location with Stephen Schafer (One session).....47

SEPTEMBER

9/15-10/20: Beginning Studio Lighting with Hugh Kretschmer (Six sessions)30
 9/17-10/22: Beginning Studio Lighting with Hugh Kretschmer (Six sessions).....30
 9/24-2/1: On the Streets in LA with Julia Dean (Six months).....42

OCTOBER

10/10: Portrait Studio Lighting: A One-Day Workshop with Kevin Scanlon (One session).....32
 10/3-4: The Fine Art of Digital Printmaking with Eric Joseph (Two sessions).....50
 10/5-2/15: The Los Angeles Street Collective with Julia Dean (Six months).....43
 10/17-11/1: Beginning Location Lighting with Jennifer Emery (Six sessions).....31
 10/21-11/18: Mastering Your Flash with Julia Dean (Six sessions).....31

NOVEMBER

11/5-12/17: Intermediate Studio Lighting with David Calicchio (Six sessions)30
 11/7-8: The Fine Art of Digital Printmaking with Eric Joseph (Two sessions).....50
 11/21-22: Working the Streets with Ibarionex Perello (Two sessions).....43
 11/30-12/16: The Fine Art of Digital Printmaking with Eric Joseph (Six sessions).....50

DECEMBER

12/10-13: Death Valley National Park with Michael E. Gordon (Death Valley – Four sessions).....22

JANUARY, 2021

1/9-10: The Wet Plate Collodion Workshop with Allan Barnes (Santa Monica College – Two sessions).....38
 1/16-17: The Art of the 4x5 View Camera with Sean Blocklin (Santa Monica College – Two sessions).....38
 1/23-24: Platinum/Palladium Printing with Joseph Rheume (Santa Monica College – Two sessions).....39
 1/30-31: The Alternative Process Weekend with Joseph Rheume (Santa Monica College – Two sessions).....39

FEBRUARY, 2021

2/6-7: The Wet Plate Collodion Workshop with Allan Barnes (Santa Monica College – Two sessions).....38

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JUNE

- 6/6: Tips for Portraits with Ian Spanier (One session)
 6/13: Contracts with Barry Schwartz (One session)
 6/20: Now What? Creative Solutions for Mid-Career Photographers with Aline Smithson (One session)
 6/27: Understanding the Business of Editorial & Commercial Photography with Manuello Paganelli (One session)

JULY

- 7/11: Professional Development for Artists with Kristine Schomaker (One session)
 7/18: Connecting with Your Subject with Ian Spanier (One session)
 7/25: Raw and Photoshop Straight and True with Stephen Johnson (One session)

AUGUST

- 8/1: The Power of Pleasure: Decoding the Art of Visual Seduction with Matthew Rolston (One session)
 8/8: Composite Imaging with Ann Mitchell (One session)
 8/15: Narrative Videos for the Storytelling Photographer with David H. Wells (One session)
 8/22: How to Build a Website to Showcase Your Portfolio and Sell Your Work with John D. Russell (One session)
 8/29: How Come Mine Don't Look Like That? with Eddie Soloway (One session)

SEPTEMBER

- 9/12: Mastering the Art of Presenting with Mike O'Connor (One session)
 9/19: Negotiating with Barry Schwartz (One session)
 9/26: The Singular Vision (Ways of Seeing) with Andrew Southam (One session)

OCTOBER

- 10/3: Black & White Conversion using Lighting with Rollence Patugan (One session)
 10/10: The 7.5 Things I Love about My Camera Phone with Ford Lowcock (One session)
 10/17: Concept Aware: A Beginner's Guide with Sybylla Smith (One session)
 10/24: Street Photography Essentials with Ibarionex Perello (One session)
 10/31: Beyond Luminosity Masking with Lee Varis (One session)

NOVEMBER

- 11/7: Photo Book Development: From Project Conception to Marketing with McNair Evans (One session)
 11/14: From Shutter Release to Paycheck with Peter Bennett (One session)
 11/21: Lighting, the Dramatic Portrait, and Beyond with Michael Grecco (One session)

DECEMBER

- 12/5: What Sells and Where? with Sarah Hadley (One session)
 12/12: Marketing with Barry Schwartz (One session)

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ED KASHI



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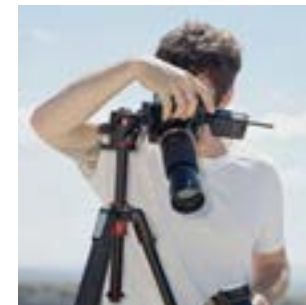
JOANNE DUGAN



KIMBERLY WITHAM



LORI VRBA



SHAWN BUSH



STEPHEN WILKES



SUSAN BURNSTINE

Scene + Herd with Lori Vrba



© Lori Vrba

Finding your place and tribe in the new landscape of a sustainable creative life.

Lori Vrba leads this workshop with big ideas for expanding how we think about and pursue viable careers in the photographic arts. Examine her radical shift from the traditional notions of fine art success to what is now considered a guerrilla movement in the exhibition, curatorial, and marketing arenas.

The workshop begins with a film to inspire the conversation of community connection, “Why Tribe Matters.” On Saturday we’ll delve into “The Art Jungle”—examining your work in a new landscape with an avant-garde look at exhibition, production, and curation followed by participant portfolios. On Sunday Lori outlines her guerrilla approach in the business of art including topics of the marketplace, social media, and branding.

Re-imagine your work and creative life by exploring alternative exhibition venues, connections to your local and global community, and innovative business thinking for the art marketplace. If you’ve got a fire in your belly and the fierce spirit to be audacious in today’s art world, this course is for you.

Lori Vrba (www.lorivrba.com) is a self-taught, photo-based artist with a home studio in Chapel Hill, North Carolina. Her imagery and assemblage is rooted in themes of memory, illusion, loss, and revival with the southern sensibilities of storytelling. Her work is held in permanent and private collections through out the world. Vrba has curated several exhibitions including *Tribe* for the Fox Talbot Museum in 2018. Her first monograph *The Moth Wing Diaries* was named one of the top ten photo books of 2015 by *American Photo Magazine*. She is co-founder of Pigs Fly Retreats.

Four Sessions

Date: Saturdays and Sundays, September 12-20,
9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Self-Portraiture with Jennifer McClure



© Jennifer McClure

How do we make an image of ourselves that moves beyond simple description? What elevates a self-portrait into the realm of narrative or universal? How can we use our own bodies to illustrate a concept or an idea? This class will help students answer these questions and more by studying the history and techniques of self-portraiture, shooting at home, and reviewing photos together.

We all have a story to tell, ideas and identities that are uniquely our own. Whether we are telling the story of one or many, we are our most accessible and agreeable subjects. The only requirement is a willingness to be vulnerable. This class is for those who are new to self-portraiture, as well as those who might need a push with current self portrait projects.

Jennifer McClure (www.jennifermcclure.com) is a fine art photographer based in New York City. She uses the camera to ask and answer questions. Her work is about solitude and a poignant, ambivalent yearning for connection. She was a 2019 and 2017 Critical Mass Top 50 finalist and twice received the Arthur Griffin Legacy Award from the Griffin Museum of Photography’s annual juried exhibitions. Jennifer has taught workshops for Leica, PDN’s PhotoPlus Expo, the Maine Media Workshops, The Griffin Museum, and Fotofusion. Her work has been featured in publications such as *Vogue*, *GUP*, *The New Republic*, *Lenscratch*, *Feature Shoot*, *L’Oeil de la Photographie*, *The Photo Review*, *Dwell*, and *PDN*. She also founded the Women’s Photo Alliance in 2015.

Six Sessions

Date: Wednesdays, September 23-October 28, 5-7 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Bookbinding for the Photographer with Shawn Bush



© Shawn Bush

Sequencing, Printing and Binding Methods

Over the past decade, photography books have seen a resurgence within the art world, this time transcending their original use as survey or catalog to become ideal spaces and platforms to experience and disseminate work.

Through class discussions, demonstrations and individual research, students will form a personal vision of what their images mean in the book form. Our focus will be equally on content, concept, production and technique. The workshop will culminate in each student having designed, sequenced, edited and produced a fully resolved and realized photography book, which are constructed to impress potential clients and gain exposure.

Lens-based artist **Shawn Bush** (www.shawnbush.com) grew up in Detroit MI, a city whose civic history and geographic location has profoundly influenced the way he thinks about space within the American sociopolitical landscape. He is interested in over-built systems, failing icons and crumbled mythologies. Bush earned an MFA in Photography from the Rhode Island School of Design and BA in Photography from Columbia College Chicago. He is the recipient of the 2016 T.C Colley grant for excellence in lens-based media and the 2017 Lenscratch Student Prize winner. His debut artist book *A Golden State* won first prize in the handmade category at the 2016 Lucie Photobook Prize in New York City and is included in several noted collections, including the Griffin Museum of Photography in Boston, MA and Benaki Museum in Athens, Greece. *A Golden State* was published by Skylark Editions in 2018. Bush is the founder of Dais Books and Associate Professor of Photography at Casper College. His upcoming monograph *Between Gods and Animals* will be published by Void (Athens, Greece) in Fall 2020.

Eight Sessions

Date: Fridays, October 2-November 20, 10 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Students must possess skills needed to print digitally.

Tuition: \$575 + added materials

Location: Online

The Art of Seeing with Stephen Wilkes



© Stephen Wilkes

In a world where the act of looking has become endangered human experience, Stephen Wilkes will focus an entire workshop on the Art of seeing. This workshop will be a deep meditation on elevating each of the student’s ability to take the time to see, enabling each student to explore a deeper and more personal vision through photographing.

Seeing will be inspired through group lectures and critiques, where we explore things together. The act of photographing can open one’s ability to recognize how differently each of us actually see. Stephen will share his inspirations to look, from his recent documentary Titled: “Jay Myself,”. Throughout the workshop Stephen will be sharing a multitude of influences that continue to inspire him.

This class isn’t about technique, but about how to look, to see in a way that will begin to open your mind, allowing what Ansel Adams once described as “Seeing into the mind’s eye, the act of visualization”.

Since opening his studio in New York City in 1983, photographer **Stephen Wilkes** (www.stephenwilkes.com) has built an unprecedented body of work and a reputation as one of America’s most iconic photographers, widely recognized for his fine art, editorial and commercial work. Wilkes’ early career interpretations of Mainland China, California’s Highway One, and impressionistic “Burned Objects” set the tone for a series of career-defining projects that catapulted him to the top of the photographic landscape. His work documenting the ravages of Hurricanes Katrina and Sandy has brought heightened awareness to the realities of global climate change. Wilkes’ was commissioned by the Annenberg Space for Photography to revisit New Orleans in 2013 after documenting Hurricane Katrina for the World Monuments Fund. His images were exhibited with his photographs on Hurricane Sandy in the 2014 *Sink or Swim, Designing for a Sea of Change* exhibition.

Four Sessions

Date: Saturdays and Sundays, October 3-11, 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera and the ability to shoot in manual mode.

Tuition: \$675

Location: Online

Creative Still Life with Kimberly Witham



© Kimberly Witham

Join photographer Kimberly Witham for a two-weekend remote workshop developing and refining your still life photography skills. The first weekend will begin with a discussion of historical and contemporary still life. From there, Kimberly will explain her studio process from arrangement to final print.

The workshop will include demonstrations and hands-on assignments as well as feedback on work produced. The course will focus on manipulating daylight but will also cover strobe and continuous light for interested students. Arranging and composing still life images, selecting objects to photograph and final considerations for printing and presentation will also be presented at length. Students will become confident in controlling the light in their still life imagery and understand how to depict certain moods through lighting. The class will explore various still life objects such as glass, food, flowers and fabric. Special attention will be given to photographing for meaning and with intention.

Kimberly Witham (www.kimberlywitham.com) an award-winning fine-art photographer and teacher. Her photographs are strongly influenced by her studies in art history and her interest in the natural world. Her work has been featured in *Color Magazine*, *PHOTO+*, *BLOW Photo*, *FOTO Magazine*, *The Photo Review*, and *Wired* (online), in addition to being used as cover illustrations for books internationally. Her awards and honors include a fellowship at the Center for Emerging Visual Artists, the Feature Shoot Emerging Photography Award, and the Lindback Distinguished Teaching Award. She is represented by Klompching Gallery in New York, Soren Christensen Gallery in New Orleans and Gallery Kayafas in Boston.

Four Sessions

Date: Saturdays and Sundays, October 17-25, 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera and the ability to shoot in manual mode.

Tuition: \$575

Location: Online

Writing Pictures with Joanne Dugan



© Joanne Dugan

There is there is a long history of photographers who have used the written word to inform and enhance their image making. American documentary photographer Dorthea Lange said, "All photographs—not only those that are so called 'documentary'... can be fortified by words." More and more contemporary artists are exploring the form to find new means of expression, both in analog and digital platforms.

This highly collaborative workshop will encourage and inspire students to combine text and image to tell their stories in a visual way. We will spend focused time using experimental prompts to spontaneously make photographs about words and write words about photographs, using our own work, as well as responding to the work of others. We will also examine and discuss the practices of master artists and will review examples of books, conceptual projects, and digital formats that successfully combine the image and the written word.

Joanne Dugan (www.joannedugan.com) is a visual artist, author and editor who lives and works in New York City. Her ongoing fine art practice involves the use of traditional silver-based analog photographic materials to explore photography as a physical medium. Her work has been exhibited in the United States, Germany, London, Amsterdam and Japan and featured in the *Harvard Review* and the *New York Times T Magazine*, among others. As an author, Joanne's image/text pairings have been published in seven books, including two photographic children's books published by Abrams Books and two fine-art monographs. Joanne is a faculty member of the International Center of Photography in New York City and the Fine Arts Work Center in Provincetown, MA.

Five Sessions

Date: Mondays, October 19 – November 16, 9-11:30 am PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Bringing Ideas to Life with Brandon Thibodeaux



© Brandon Thibodeaux

Crafting Personal Projects

Personal projects are essential to defining your identity as a photographer. Whether portrait series, photojournalism, or conceptual pieces, they express your passion and, if done well, inspire that same passion in others.

Maybe you've just started a new project. Maybe you're stranded in the middle of one. Or maybe you've been working on something for years and just need that last push. Regardless of where you are in your process, Brandon Thibodeaux will show you how to take your idea and mold it into a finished body of work. Come prepared to put your vision to work, drumming up new ideas or fleshing out old ones, as we spend a weekend working together. Ideas will be put into practice with incremental shooting assignments, before and after class. We'll overcome our obstacles, bring continuity to our stories, and ultimately bring our projects to life.

The workshop concludes with a group discussion about what lies ahead for our projects, including numerous resources and outlets such as book publishing, gallery representation, or even a commissioned assignment. Whether it's for a curator, book publisher, or magazine editor, you'll walk away with the know-how to harness your personal project's potential and get it in front of the right audience.

Brandon Thibodeaux (www.brandonthibodeaux.com) is a member of the New York-based photography collective MJR. He holds a Bachelor of Arts in Photojournalism from the University of North Texas with a specialization in International Development. He currently resides in Dallas, TX, where he works for clients like Shell Oil International, *Smithsonian Magazine*, *Mother Jones*, *Monocle*, *FT Weekend Magazine*, *The New York Times*, and *The Wall Street Journal*, among others, and is also a guest instructor with the Santa Fe and Maine Media Workshops.

Four Sessions

Date: Sundays, November 1-22, 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Defining the Personal Narrative with Susan Burnstine



© Susan Burnstine

Join acclaimed photographer Susan Burnstine for a rich exploration of the self that focuses on exploring, realizing and defining personal narratives through the power of the still image. Using metaphor, symbolism and individual stories, participants will learn to articulate and refine their vision in any genre of the medium, whether that be landscapes, portraits, still life, nature, abstract, photojournalism, self-portrait or documentary.

As photographers, our images are deeply rooted in personal emotion despite being self-created or found scenarios. The aim of this workshop is to guide photographers to become emotionally connected to each image they create, and to convey their vision in a meaningful, honest and consistent manner.

Participants will explore their own personal narratives, aesthetics and psychology in image making. Through group presentations and discussions, creative exercises, shooting assignments, artist talks and portfolio reviews, photographers will leave the workshop encouraged and inspired to reach the next level of their creative potential. Additional topics will include, artist statements, long-term project development, editing portfolios and sequencing.

Susan Burnstine (www.susanburnstine.com) is an award-winning professional fine art and commercial photographer who builds homemade cameras and lenses using plastic, vintage camera parts, and random household objects. She frequently curates and serves on juries for exhibitions and has written for several photography magazines, including a monthly column for *Black & White Photography* (UK). Susan teaches workshops across North America and is a regular portfolio reviewer at events across the country. Her first monograph, *Within Shadows*, earned the Gold Award for PX3 Prix De La Photographie, Paris (Px3) in the Professional Fine Art Books category. Her second monograph, *Absence of Being*, was published by Damiani Editore in Fall 2016 and has earned much critical praise.

Four Sessions

Date: Tuesdays, November 10-December 1, 9:45 am-12:45 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Hyper Local Storytelling with Ed Kashi



© Ed Kashi

This workshop is unique in that it addresses the pandemic moment we are all living through and provides guidelines to work safely and effectively in the current environment. Through an intimate setting, students will learn how to find ideas within their locality, city or state. Working hyper local is the perfect approach for just this moment.

Designed for amateurs and professionals alike, the workshop will help photographers grow and develop their work, including exploring options for publication online or in books, exhibitions and websites. As with most of Ed Kashi's work, the ultimate goal is to find a subject you are passionate about and document it in a compelling and unique visual voice. We will look at photographs, multimedia and short films to consider the range of opportunities out there at the moment. We'll talk about how to gain access and approach subjects, effective use of visual storytelling, best practices for social media, and how to develop a personal style and approach for achieving greater authorship in your work.

Students will have a week of shooting and multiple review sessions, plus a group critique of each student's portfolio/essays during the workshop. Some of the class discussions will focus on composition, editing and narrative development.

Ed Kashi (www.edkashi.com) is a photojournalist, filmmaker and educator dedicated to documenting the social and political issues that define our times. A sensitive eye and an intimate relationship to his subjects are signatures of his work. As a member of VII Photo Agency, Kashi has been recognized for his complex imagery and its compelling rendering of the human condition. Through his photography and filmmaking, along with his work as a mentor, teacher and lecturer, Kashi is a leading voice in the photojournalism and visual storytelling community.

Four Sessions

Date: Saturdays and Sundays, December 5-13, 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Encaustic with Photographs with Amanda Smith & Kevin Tully



© Amanda Smith

Encaustic in its most basic interpretation means hot melted wax applied to an absorbent surface. Encaustic is typically bees wax mixed with damar resin and pigments. It has been used as a painting medium since Greek and Roman times. It was used to decorate warships, marble statues and eventually as a fine art medium for painting portraits on wooden panels. Painting with encaustic has continued through the ages and has relatively recently been discovered by photographers.

This workshop explores the application of encaustic to digital pigment prints, transcending the photographic process by adding depth, luminescence and providing the opportunity for greater artistic expression. This workshop will cover:

- History of encaustic and view examples of work
- Preparing digital images for printing
- Preparation of boards
- Application of encaustic
- Introduction to hand coloring on wax
- Incising in the wax with various tools
- Image transfer onto the wax with inkjet copies
- Layering of images with tissue paper
- Application of cold wax
- Various techniques to add texture to wax
- Dipping
- Finishing the sides of the boards and proper hanging techniques
- Care of encaustic art

Amanda Smith & Kevin Tully are the Directors of A Smith Gallery in Johnson City, Texas. (www.asmithgallery.com) Amanda started the gallery in 2010. Kevin came on board two years later. A Smith Gallery is a Fine Art Gallery with a portion of the gallery emphasizing alternative processes. The gallery is a champion of the creative potential of the photographic process through exhibitions and workshops.

Weekend-Intensive (three sessions)

Date: Friday, October 22, 7-9 pm

+ Saturday and Sunday, October 23-24, 10 am-6 pm PST, 2021

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$975

Location: Los Angeles Center of Photography
5566 W. Washington Blvd., Los Angeles, CA 90016

Studio Lighting & Photo Montage with Richard Tuschman



© Richard Tuschman

The digital revolution has made it possible for both commercial and fine art photographers to now seamlessly integrate figures photographed in the studio with either pre-existing or separately photographed backgrounds. The practical and creative advantages of such an approach are many. In this workshop we will explore both aspects of this process: photographing live models in the controlled lighting environment of the studio, and then seamlessly blending these images into our own pre-existing backplates in Photoshop.

Day one will be spent photographing models in the studio with strobe lighting. We will explore the fundamentals of how light reveals form, and thus creates mood. We learn how to create both hard and soft light using various modifiers and techniques, taking into account shape, direction, and distance. We will pay special attention to accurately matching the light in pre-existing images.

Day two will be spent in the computer lab working in Photoshop, where we will integrate our photographs of the models into our own background images. We will learn techniques for selection and masking, while properly integrating aspects such as color, luminance, point of view, depth of field, and grain with the underlying image. Students are encouraged to bring their own personal background images for use in the montages.

Richard Tuschman's (www.richardtuschman.com) work has been exhibited at galleries and museums nationally and internationally, including the Museum of Contemporary Art in Krakow, Poland, AIPAD in NYC, and the Prix de la Photographie, Paris. His photographs have been published in numerous online magazines/journals including *Slate*, *LensCulture*, *The Guardian*, *Huffington Post*, and *der Spiegel*. Tuschman's projects have twice been selected to the Photolucida Critical Mass Top 50. He was named a New York Foundation for the Arts Fellow in Photography in 2016.

Weekend-Intensive (three sessions)

Date: Friday, November 5, 7-9 pm

+ Saturday and Sunday, November 6-7, 10 am-6 pm PST, 2021

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$775 + \$75 model and equipment fee

Location: Los Angeles Center of Photography
5566 W. Washington Blvd., Los Angeles, CA 90016

Crafting Compelling Visual Stories with Ami Vitale



© Ami Vitale

There is a true craft to creating and editing photographic projects, and then translating them into meaningful and powerful expressions. Strong stories must be clearly conceptualized, effectively captured and astutely edited.

In this hands-on workshop, designed to provide a broad overview of multimedia techniques, we move through the full course of crafting compelling visual stories. To illustrate the possibilities of photography as a source of inspiration and communicative power, Ami shares examples of her own personal projects. She then analyzes and critiques participant's portfolios, and discusses the art of finding a storyline, gaining access to subjects, and finally, editing the work into a cohesive story. Ami will also discuss the business aspects of creating a career in photography. Our discussions cover topics such as writing proposals, understanding copyright, securing clean contracts and model releases, and the business of selling your work.

Nikon Ambassador and *National Geographic* magazine photographer **Ami Vitale** (www.amivitale.com) has traveled to more than 100 countries, bearing witness not only to violence and conflict, but also to surreal beauty and the enduring power of the human spirit. She has been named Magazine Photographer of the Year in the International Photographer of the Year prize, received the Daniel Pearl Award for Outstanding Reporting and named Magazine Photographer of the Year by the National Press Photographers Association, among others. Her photographs have been commissioned by nearly every international publication and exhibited around the world in museums and galleries.

Weekend-Intensive (three sessions)

Date: Friday, November 19, 7-9 pm

+ Saturday and Sunday, November 20-21, 10 am-6 pm PST, 2021

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera and the ability to shoot in manual mode.

Tuition: \$1,075

Location: Los Angeles Center of Photography,
5566 W. Washington Blvd., Los Angeles, California, 90016

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Julia Dean

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- Zagreb, Croatia

LACP For more information:
Los Angeles Center of Photography 323.494.0909
info@lacphoto.org

© Julia Dean

Death Valley National Park
with **Michael E. Gordon**



©Michael E. Gordon

Death Valley National Park is a desert wonderland of immense scale, beauty and power. Its 3.3 million acres, the vast majority of which are roadless wilderness, encompass a staggering array of landscapes, unique geologic formations and colorful vistas. The largest National Park in the contiguous United States, Death Valley is both beautiful to behold and rich in history, mood and mystique. Its towering sand dunes, seasonally snow-capped mountains, warm springs and vast empty valleys offer endless opportunity for exploration and ample subject matter for the creative artist. *There's no place on Earth quite like it.*

Internationally acclaimed landscape photographer Michael E. Gordon has carefully selected some of the park's most photogenic locations for this workshop, where outstanding photographic opportunities will be joined with inspirational, creative, and technical discussions. Michael works individually with all students to address their technical and creative challenges. This will be an intensive adventure! Expect pre-dawn starts, late finishes, outstanding locations, and great fun and camaraderie.

Michael E. Gordon (for bio see page 46)

Four sessions

Date: Thursday, December 10, 12-6 pm; Friday-Saturday, December 11-12, 5:30 am-6 pm; Sunday, December 13, 5:30 am-12 pm

Enrollment limit: 11 students

Skill/Experience level: This workshop is designed to accommodate all camera formats and all skill levels.

Tuition: \$795

Location: Death Valley National Park

Creating Your Photo Business
with **Stephen Schafer**



©Stephen Schafer

Are you starting to charge for your work? What does it take to start a photography business or take your hobby to the next step? Are you reaching the people who need to see your work?

Stephen Schafer wrote the book about becoming a professional photographer. Join him for a day as he shares 30+ years of experience in this candid seminar that focuses on what the class wants to know. We'll cover branding and marketing; websites and social; pricing and invoicing; copyright and releases; insurance and contracts, and any questions you may have about being a professional photographer and creating your own photo business.

If you're beginning to make money with your camera or you're considering photography as a career full-time, part-time or as a side hustle, avoid years of pitfalls and unnecessary expense as you take this important step in your photographic evolution. Open to all experience levels.

Stephen "Schaf" Schafer (www.schafphoto.com) is an award-winning Southern California commercial photographer who has been successfully producing product, people, and location photographs in the US, Asia, Central America the Middle East, and Europe. An architectural specialist, Schaf has photographed nationwide for clients, magazines, books and artworks. In addition to his commercial success, he has been enamored with black and white infrared for all his personal fine art work since shooting his first roll in 1987. He exhibits his infrared fine art extensively in museums and galleries. Schaf is a member of the Freestyle Board of Advisors and has extensively tested their line of IR films.

One Session

Date: Sunday, October 11, 11 am-4 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$195

Location: Online

A to Z Grant Writing
with **Linda Vallejo**



For emerging and established artists who want to advance their careers through fellowships and residency opportunities. This class will give artists the knowledge and tools to create a complete artist proposal package that will also be useful in many aspects of their career. We will go over the details of the package and engage in a meaningful conversation about how to write an artist statement and artist proposed project statement.

Artists will receive:

- A to Z Artist Workshop Manual
- Links to regional, state, national and international artist grants, fellowships, and residencies
- Sample Artist Fellowship Proposal Package

Linda Vallejo (www.lindavallejo.com) consolidates multiple, international influences gained from a life of study and travel throughout Europe, the United States and Mexico to create works that investigate contemporary cultural and socio-political issues. Her work is in the permanent collections of the Museum of Sonoma County, Santa Rosa, CA, Museo del Barrio, New York, NY, East Los Angeles College Vincent Price Museum, Los Angeles CA, National Museum of Mexican Art, Chicago Ill, Carnegie Art Museum, Natural History Museum of Los Angeles County, CA, UC Santa Barbara, California Ethnic and Multicultural Archives (CEMA), Santa Barbara, CA, UCLA Chicano Study Research Center (CSRC), Los Angeles, CA, California Digital Library, Arizona State University Library Archives.

Two Sessions

Date: Saturday and Sunday, September 12-13, 9-11 am PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$295

Location: Online

Beginning Photography



©Diana Lundin, LACP Member

In this beginning workshop, students will learn all the controls and functions on their digital Single Lens Reflex (SLR) or mirrorless cameras, basic camera operation (including f-stop, shutter speed and ISO), fundamental concepts of photography, and how to control the photograph's final look. Discussions include composition and light, how to get the background in or out of focus, how to stop or blur motion, why to use one ISO over another, when to use a tripod, and how to use the camera's light meter to provide the best exposure. Other topics covered include using the appropriate lens for a desired effect (the difference between a prime lens and a zoom lens), how to hold the focus on a subject if changing camera positions (exploring auto focus modes and manual focus), and how to properly hold the camera.

Digital camera technology will be covered thoroughly, such as how to adjust the camera's white balance, how to view and delete images, the difference between shooting RAW and JPEG, choosing the appropriate memory card, and how to transfer the image from the camera to a computer. The goal is to provide each participant with the technical information needed to operate his or her digital SLR or mirrorless camera properly and with the confidence and ability to shoot consistently in manual mode.

Students will work in both black-and-white and color while learning how to "see" in the chosen mode. Weekly assignments will be given followed by critiques during the next class session. Open to students who own a digital SLR or mirrorless camera capable of manual control settings. Students are encouraged to continue their studies by enrolling in *Intermediate Photography*.

Enrollment limit: 15 students

Skill/Experience level: Beginning

Tuition: \$395

Location: Online



©Diana Lundin, LACP Member

One-Week (six sessions-offered twice)

Date: Monday-Saturday, October 26-31, 9 am-12 pm PST
with **Julia Dean** (for bio see page 42)

Date: Monday-Saturday, December 7-12, 9 am-12 pm PST
with **Julia Dean** (for bio see page 42)

Six Sessions (four times)

Date: Saturdays and Sundays, September 12-27,
9 am-12 pm PST
with **Joaquin Palting** (for bio see page 40)

Date: Tuesdays, September 22-October 27, 5-8 pm PST
with **Rollence Patugan** (for bio see below)

Date: Saturdays and Sundays, October 17-November 1,
9 am-12 pm PST
with **Peter Bennett** (for bio see page 47)

Date: Wednesdays, November 4-December 16, 6-9 pm PST
(no mtg. 11/25)
with **Rebecca Truszkowski** (for bio see below)

Rollence Patugan (www.rollence.com) is a commercial as well as a fine-art photographer who has been a recurring exhibitor for Month of Photography Los Angeles, Smashbox Studios, and City of Brea Art Gallery. He uses both digital and analog formats while taking advantage of today's technologies by incorporating them into his photography. Rollence is a faculty member of the Santa Monica College Photography Department and is very happy to share his creative and technical skills to students at the Los Angeles Center of Photography.

Rebecca Truszkowski (www.rebeccatruszkowski.com) is an award-winning portrait and documentary photographer based in Los Angeles. She built her career shooting both national and international projects for clients and agencies including Kraft, *Ventiquattro* magazine, *New Beauty* magazine, Sabian Cymbals, and the Feminist Majority Foundation. Rebecca has been developing a variety of personal projects on topics ranging from community relations to women's issues. She is a Michigan native and graduated with honors from the prestigious Rochester Institute of Technology in New York. Her love for art, photography, and the people she documents continue to be major influences in her life, guiding a particular affinity for humanitarian issues. In recent years, this passion has expanded to encompass teaching, including involvement with non-profit organizations and student exhibit development.

Intermediate Photography



©Jenna Mulhall-Brereton, LACP Member

In this sequential class to *Beginning Photography*, students will receive reinforcement in the concepts learned from the previous class and push toward the next level of photographic expression. Emphasis will be on image capture while practicing sound technical fundamentals, including camera settings, metering techniques, and white balance selection.

While learning proper use of their camera, students will be exposed to the major genres of photography, including portraiture, landscape, still life and documentary. Students will study and be given examples of how other photographers have approached these genres. Genre-specific lectures and exercises will be administered along with weekly critique and feedback for each individual student.

The goal of the class is to have students continue mastering their digital Single Lens Reflex (SLR) or mirrorless camera with predictable and repeatable results, understand and appreciate the different genres of photography, and to begin to communicate through their photographs instead of taking snap-shots. Open to students who own a digital SLR or mirrorless camera capable of manual control settings. Students are encouraged to take the continuation class, *Advanced Photography*.

One-Week (six sessions)

Date: Monday-Saturday, November 2-7, 9 am-12 pm PST
with **Peter Bennett** (for bio see page 47)

Six Sessions

Date: Tuesdays, November 10-December 15, 5-8 pm PST
with **Rollence Patugan** (for bio see page 24)

Enrollment limit: 15 students

Skill/Experience level: Prerequisite: *Beginning Photography*, or equivalent experience and instructor approval.

Tuition: \$395

Location: Online

Advanced Photography



©Jenna Mulhall-Brereton, LACP Member

In this course, a logical continuation for students who have completed both *Beginning Photography* and *Intermediate Photography*, students will continue to learn basic camera operation and photography fundamentals while practicing and refining their process for achieving a unique photographic vision.

The class focuses on personal projects—a series of images with a common theme and style—within the genres of photography (or any combination thereof). Assignments will guide students towards the creation and execution of their personal projects. Students will be encouraged to study works from classic and contemporary photographers, as well as schedule visits to museums and galleries outside of class time (pending the current situation with the pandemic).

The goal of the course is to have students fully understand the importance of creating a series of images that are thematically and stylistically unified, and to work toward completion of his or her project.

Six Sessions

Date: Wednesdays, September 23-October 28, 6-9 pm PST
with **Rebecca Truszkowski** (for bio see page 24)

One-Week (six sessions)

Date: Monday-Saturday, November 9-14, 9 am-12 pm PST
with **Peter Bennett** (for bio see page 47)

Enrollment limit: 15 students

Skill/Experience level: Prerequisite: *Intermediate Photography*, or equivalent experience and instructor approval.

Tuition: \$395

Location: Online

The History of Photography

A new four-part genre series offered each season.

Offered via Online Learning

Overall History

with Thomas Alleman

Friday, September 11, 3 pm PST

Portraiture

with Ken Merfeld

Friday, October 9, 3 pm PST

Fashion

with Andrew Southam

Friday, November 13, 3 pm PST

Nude

with Ann Elliott Cutting

Friday, December 11, 3 pm PST

LACP

Los Angeles Center of Photography

For details visit
www.lacphoto.org

Composition 101 with Kevin Weinstein



© Kevin Weinstein

A course in photographic design.

Ever wonder how two people can stand in the same spot, point their camera at the same subject but return with completely different ways of interpreting the identical scene? Building and making a photograph is like piecing together a puzzle. Creating an image in-camera is making a series of decisions and choices. The goal is to build a strong enough composition to guide the viewer's eye to the most important elements of your image.

This course, devoted entirely to composition and photographic design, is intended to help you develop the way you see and pre-visualize your images so the tools and ingredients can help you achieve more compelling, meaningful images. We will focus on dissecting topics such as how to arrange images vertically and horizontally, color vs. black and white, color theory and how color adds emotion to an image, and how to arrange an image within the rule of thirds. We will discuss important composition topics such as unity, balance, movement, rhythm, focus, contrast, pattern, proportion, color and light. Further, we will study and compare the compositional elements of different styles of photography from documentary to still life.

Kevin Weinstein (www.kevinweinstein.com) combines the worlds of photojournalism and artistic photography to capture memories, moods, split-second moments, and momentous events. Before founding Kevin Weinstein Photography in 2001, Kevin spent 12 years in newspaper and magazine journalism. His magazine credits include *US Weekly*, *People*, *Hollywood Reporter* and *Mother Jones*. He has photographed high-profile private parties and special events in Los Angeles, New York, and exotic and cosmopolitan destinations around the globe.

Six Sessions

Date: Thursdays, November 5-December 17, 5-8 pm PST
(no mtg. 11/26)

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera.

Tuition: \$395

Location: Online

Photo Book Design and Publishing with Lightroom with Rollence Patugan



© Rollence Patugan

In this new, four-session workshop, students will learn all about the Lightroom Classic Book Module from the start to the published book. The course will go over creating and managing a book collection, cover design, page layout, making adjustments for print, proofing and ordering the finalized book via Lightroom's interface with Blurb.com. The class will also cover the entire book ordering process, allowing students to show their physical photo books in a final class meeting for analysis and critique.

This course is recommended for photographers who have taken LACP's *Beginning Lightroom Classic* class or have basic knowledge of Lightroom Classic. It is also encouraged that students have an existing body of work (series or portfolio) they wish to present in a photo book format.

Rollence Patugan (for bio see page 24)

Four Sessions

Date: Wednesdays, October 14-28, 5-8 pm PST
+ Thursday, November 19, 5-8 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students need to have taken *Beginning Lightroom Classic* or have basic knowledge of Lightroom Classic

Tuition: \$315

Location: Online

The Photo Book with Caleb Cain Marcus



© Douglas Stockdale

A poignant photo book conveys the story and concept of the artist through design, acting as a mirror for the photographer showing the strength and limitations of the photographs, story, concept and emotional tenor. It is a self-contained expression of a moment in a photographer's journey and each book influences the photographer's future.

This workshop will discuss concept, editing, sequencing, design, publishing, distribution and press. It will draw from case studies that demonstrate the process and relate them to the participant's own aspirations. Students will gain insights and knowledge about developing and publishing a photo book and acquire an understanding of the tools needed to create a book that is fluid, complex and conceptually sound. After the first meeting everyone will share a series of photographs that will be the center of discussion for the second class.

Caleb Cain Marcus is a Roving Acquisitions Editor for Damiani and is the founder of Luminosity Lab in NYC, where he designs photo books. Damiani has published six books of his own photography. Caleb's photographic works are in the collections of the Metropolitan Museum of Art, and the Getty Museum, among others.

Two Sessions

Date: Saturdays, November 7-14, 11 am-2 pm PST

Enrollment limit: 15 students

Skill/Experience level: To gain most from the workshop, students should have a body of work that they are looking to translate to book form.

Tuition: \$195

Location: Online



Los Angeles Center of Photography's Fifth Annual **FUNDRAISING GALA**

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the COVID-19 pandemic

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Photos by Kevin Weinstein and Yulia Morris



Beginning Studio Lighting with Hugh Kretschmer



©Hugh Kretschmer

Mastering the tools of lighting is the key to mastering studio photography. In this six-week workshop, students will gain a solid foundation of studio lighting and practical knowledge of light. Working hands-on with the equipment, participants will learn how to select the proper light source for their subjects whether shooting portraits, still life or product.

The class will start out with basic lighting setups and move into more detail with studio strobes, reflectors, fill flash, soft boxes, umbrellas, scrims, grids, snoots, flags, gobos and the use of light meters for better exposure. Students will learn about the quality, color and contrast of light to enhance their subject, and create dimension and depth. Each class will be a combination of lecture and hands-on time for each student to shoot using the equipment. Exercises will include photographing models, still life and product in order to develop a well-rounded knowledge of using studio strobes for various purposes. Students will leave the workshop with a practical and confident understanding of studio lighting and how to control it.

Hugh Kretschmer (for bio see page 45)

Six Sessions (offered two times)

Date: Tuesdays, September 15-October 20, 7-10 pm PST

Date: Thursdays, September 17-October 22, 7-10 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera and the ability to shoot in manual mode.

Tuition: \$465 + \$75 model and equipment fee

Location: Los Angeles Center of Photography,
5566 W. Washington Blvd., Los Angeles, CA 90016

Intermediate Studio Lighting with David Calicchio



© David Calicchio

Developing one's own lighting style is the key to creating truly dynamic photographic images. Designed for students having completed *Beginning Studio Lighting*, this workshop will help students create their own sense of lighting design using advanced lighting techniques and specialized equipment. Further, students will progress towards fully understanding how to modify and control the quality of the light in order to create drama and mood in their imagery.

Each class will start with a lecture followed by hands-on exercises using the lighting equipment. Multiple-light setup demonstrations will cover the effective use of speedlights (portable flash), Tungsten/hot lights and Kino Flo lighting. Participants will begin to develop their own style of lighting by learning to enhance mood and atmosphere, separate visual planes, reveal character and texture, and direct attention to provide more visual focus. Using models and still life, students will create their own light scenarios using their newly learned techniques and the equipment demonstrated in class. On the final evening, students will present their work in a group wrap-up, critique session.

David Calicchio (www.david-calicchio.squarespace.com) is a photographer living and working in Southern California specializing in fashion. A graduate of Otis College of Art and Design, his work has been published nationally and internationally. David was the lead photographer for BCBG Max Azria Group and then at bebe Stores Inc. He is currently Photo Studio Manager at Hot Topic Inc. He oversees the photography for Hot Topic, Torrid, and Black Heart Lingerie. In addition to his commercial work, David enjoys giving back what he has learned by teaching lighting and digital photography classes at his Alma Mater.

Six Sessions

Date: Thursdays, November 5- December 17, 7-10 pm PST
(no mtg. 11/26)

Enrollment limit: 15 students

Skill/Experience level: Prerequisite: *Beginning Studio Lighting*, or equivalent experience and instructor approval.

Tuition: \$465 + \$100 model and equipment fee

Location: Los Angeles Center of Photography,
5566 W. Washington Blvd., Los Angeles, CA 90016

Beginning Location Lighting with Jennifer Emery



© Jennifer Emery

Mastering the skill of lighting on location takes planning in addition to technical savvy. Photographers must be capable of scouting an appropriate location, assessing how time of day will affect the outcome, and determining what quality of light will best facilitate the mood of the picture. Will it be a blend of ambient and artificial light, or does the strobe dominate? Do we use direct or indirect light, hard or diffuse light? How do we adapt to organic changes in the physical environment? This workshop is designed to help answer these questions.

The class begins with a little tech talk on basic physics of light, practical understanding that directly applies to photography and be will put to use throughout the workshop. We will move on to discussing and working with subtleties of natural light and then the integration of artificial light. Students will discover how equipment choice can affect the mood of an image by experimenting with various light sources and modifiers such as bounces, diffusion material, umbrellas, soft boxes and grids. Basic as well as more complex lighting setups will be demonstrated and discussed. Emphasis will be placed upon utilizing the surrounding environment to the photographer's advantage.

Jennifer (Zivolich) Emery (www.jenniferemery.photo) is an award-winning photographer, educator, and published author. She specializes in commercial, fashion, and lifestyle portrait photography and is an adjunct photography professor at Santa Monica College. She conducts various photography workshops and speaking engagements across the nation and is also an actor and indie-producer/director. Jennifer is the author of the instructional photography book, *Lighting Design for Commercial Portrait Photography*, available on Amazon.

Six Sessions

Date: Saturdays and Sundays, October 17-November 1,
1-4 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera and the ability to shoot in manual mode.

Tuition: \$465 + \$125 model, equipment and location permit fee

Location: Los Angeles Center of Photography,
5566 W. Washington Blvd., Los Angeles, CA 90016

Mastering Your Flash with Julia Dean



© Ann Donahue, past student participant

If you feel confident with a camera but less so with a flash and would like to master portable lights, this class is for you. The goal of this six-week class is to learn how to use a flash so well that the outcome looks like beautiful ambient light. The technology today makes this easier than ever before.

Students will work in various lighting situations, using the flash as both the main source of light and as a fill light. Each week, there will be lectures and demonstrations which include how to use a flash in both TTL and manual mode, on camera and off, how to determine exposure, how to control the light output of the flash, how to diffuse the flash, and how and why to include or exclude ambient light. Demonstrations using stands and umbrellas will be given showing bounce modes and multiple strobe use. Students will be given assignments each week to complete and bring in to the next class. This class is guaranteed to make you a master of your flash.

Please bring camera/lens, flash unit(s), manuals, memory cards, extra batteries (for camera and flash) and a jump drive (for transferring your images for critique). Please bring plenty of extra batteries for your flash units.

Optional: TTL cord or TTL wireless transmitters, diffuser (such as the Omni Bounce, Gary Fong, Honl Diffusers.)

Julia Dean (for bio see page 40)

Six Sessions

Date: Wednesdays, October 21-November 18, 7-10 pm PST
+ Sunday, November 15, 12-5 pm PST

Enrollment limit: 15 students

Skill/Experience level: No prior experience working with flash technology is necessary. Students should have a working knowledge of their camera and the ability to shoot in manual mode.

Tuition: \$465 + \$75 model and equipment fee

Location: Los Angeles Center of Photography,
5566 W. Washington Blvd., Los Angeles, CA 90016

The Portrait Series with Ken Merfeld



©Ken Merfeld

In this workshop we will discuss all aspects of creating a poignant, meaningful portrait series, including the importance of communication skills, the psychology of dealing with people, design continuity of your work, and the element of trust within the artistic exchange. In working within the structure of a “theme related” body of work, an artist not only gains deeper insight into his or her subject matter but also learns more about him/herself as a producing artist.

This course stresses the importance of developing a conscientious work ethic and challenging yourself on a regular basis to produce new bodies of work within specific periods of time. With 25 years of commercial and fine art photography experience, instructor Ken Merfeld will offer careful guidance for class participants as they develop an outline for creative organization, execution, and completion of their personal projects. Lighting and “technique” applied to subject matter is emphasized, analyzed, and fine-tuned. Print quality and presentation of work is also addressed. All students will choose and produce a personal portrait series with a minimum of six images. These projects will be discussed and critiqued during class, defining a course of action to continue and/or apply to other subject matter for future portfolio enhancement.

Ken Merfeld (www.merfeldcollodion.com, www.merfeldphotography.com) is a Los Angeles-based commercial and fine art photographer. He owns and operates a photography studio in Culver City, California, where he photographs fashion, advertising, portrait and celebrity. During his 25 years of commercial and fine art photography, he has explored the worlds of autistic children, people with their pets, parent and child, tattooed people, bikers, identical twins, transvestites, “little people,” erotica and more. Ken teaches photography part-time at Art Center College of Design in Pasadena, California.

Six Sessions

Date: Wednesdays, September 16-October 21, 5-8 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$395

Location: Online

Portrait Studio Lighting with Kevin Scanlon



©Kevin Scanlon

This one-day studio lighting course is designed as a basic introduction to lighting portraits in a controlled studio environment. In addition to learning technical use of equipment, participants will explore why great lighting, composition and styling are important elements in the creation of a successful portrait, as well as delving into other techniques that will help the photographer in connecting to the essence of the subject.

The day begins with a discussion and demonstration examining the details of light quality. What makes a light source soft versus hard, and which quality is appropriate for portraiture? There will be discussion on lighting for skin tones, eyes and hair and ways of dealing with those attributes. Participants will experiment with assignments throughout the day, learning how to create and manipulate a wide range of light qualities. Basic light modifiers, including soft boxes, umbrellas, beauty dishes, and grids will be employed, with the strengths and weaknesses of each being discussed. The role of light in a photograph to create mood, depth, dimension, and texture will also be examined. Examples of successful portraits by legendary and contemporary photographers will be analyzed, serving as a source of inspiration.

Kevin Scanlon (www.kevinscanlon.com) is an award-winning freelance portrait photographer. In 2001, he quit his day-job in Arizona as a database administrator to become a professional photographer, before moving to Los Angeles in 2003. His clients include *LA Weekly*, *New York Times*, Darko Entertainment, Merck, and Warner Brothers Records. His early work consisted of music photography, and his images appeared on Weezer t-shirts and in Jimmy Eat World album artwork.

One Session

Date: Saturday, October 10, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera and the ability to shoot in manual mode. No lighting experience is necessary.

Tuition: \$295 + \$50 model and equipment fee

Location: Los Angeles Center of Photography, 5566 W. Washington Blvd., Los Angeles, CA 90016

Collaborative Remote Portraits with Johanna Siegmann



©Johanna Siegmann

The pandemic has dampened everyone’s spirits, especially those of us who specialize in portrait photography. This new class will teach you a way to take fun, memorable portraits remotely (Remote Photography) from the comforts home. All you need is Zoom, and a laptop!

We will cover some basic topics when working with subjects, including posing, light sources, props, etc. Students will discover how to tailor their communication when working their subjects to get the shot they want. Technical issues will be addressed as well, although we’ll largely be using natural, available light. During an extended break, participants will get a chance to practice, virtually, with other members of the class. The class ends with a critique and examination of our newly created “Remote Portraits.”

Johanna Siegmann (www.johannasiegmann.com) is a multi-creative person, with an eclectic background in theater (as a director, actress, singer, writer, producer); painting; jewelry design; and published author (“The Tao of Tango”). For this class Johanna is sharing her knowledge from over 30 years of experience directing theater, and working with a wide range of people and temperaments. A professional photographer for eight years, she specializes in portraiture and works almost exclusively with people who hate to be in front of the camera, and with celebrities, who don’t.

One Session

Date: Saturday, September 26, 11 am-4 pm PST
(includes a one hour break from 1-2 pm)

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$195

Location: Online

Environmental Portraiture with Mark Edward Harris



©Mark Edward Harris

Photographing people in their natural environment can produce images that evoke a true sense of their character. But to properly capture and convey this information, the photographer must have both the technical skills and the flexibility to work in ever-changing environments. This one-day online workshop on environmental portraiture in the context of photo essays as well as in stand alone images will give participants the necessary confidence and foundation for photographing people in their environments that relate to them to tell the larger story.

The day begins with examples of successful environmental portraits then continues with basic lighting demonstrations with an emphasis on available, natural light and the use of properly color-balanced flash. And while lighting is one important element in the creation of a successful portrait, students will be encouraged to venture further into techniques that will help them connect to the essence of the subject before their lens. During an extended lunch break students can attempt then send in an environmental self-portrait as well as three of their own environmental portraits from their archives for an afternoon critique.

Mark Edward Harris’ (www.markedwardharris.com) editorial work has appeared in publications such as *Vanity Fair*, *Life*, *GEO*, *Condé Nast Traveler*, *Islands*, *Vogue*, *Harpers Bazaar*, *Playboy* and the *Los Angeles Times Sunday Magazine*. His commercial clients range from The Gap to Coca-Cola to Mexicana Airlines. His books include *Faces of the Twentieth Century: Master Photographers and Their Work*, *The Way of the Japanese Bath*, *Wanderlust*, *North Korea*, *South Korea*, and *Inside Iran*. He is the recipient of numerous awards including a CLIO, ACE, Aurora Gold, IPA and Photographer of the Year at the Black & White Spider Awards.

One Session

Date: Saturday, October 3, 11 am-5 pm PST
(includes a two hour break from 1-3 pm)

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera and the ability to shoot in manual mode.

Tuition: \$195

Location: Online

Portfolio Development Workshop with Susan Burnstine



© Susan Burnstine

This workshop, designed specifically for fine art photographers, focuses on developing artists' portfolios over a six-month period of time. Working together as a group and individually, we'll develop the very best presentation that meets each student's own sensibilities and target audience, such as gallerists, designers or fine art curators.

In addition to monthly critiques and editing/sequencing sessions, the class will cover individual branding, artist statements, and portfolio presentation. Each class will start with an in-depth discussion on one of the aforementioned subjects, followed by a viewing of student work, establishing desired objectives, and setting monthly goals. We will exploit the class environment by involving each student in every critique, giving all participants the opportunity to work together in a supportive and encouraging environment. Through this process, students will gain invaluable experience talking about their work before a group, and learn how to benefit from constructive criticism. Monthly assignments will be given to help students in their portfolio development process.

In more cases than not, a photographer's portfolio is their ONLY voice when introducing themselves to potential clients. By the conclusion of this class, students will walk away with a portfolio that is consistent, individual, and something to behold and be proud of.

Susan Burnstine (for bio see page 19)

Six Months (six sessions)

Date: Mondays, September 14; October 12; November 9;
December 7; January 11 (2021);
February 8 (2021), 6:45-9:45 pm PST

Enrollment limit: 8 students

Skill/Experience level: Open to all levels
of fine art photographers

Tuition: \$775

Location: Online

The Lyrical Photography with Sal Taylor Kydd



© Sal Taylor Kydd

Our memories are part of what forms us and helps us understand who we are. They are embedded in the landscape, our relationships and even the objects we surround ourselves with. How does an object or particular landscape convey its history and suggest that echo of past experience? How do we use the tools we have as photographers, to help us transform what we see, into a lyrical and transcendental image?

Join photographer/writer Sal Taylor Kydd as you explore your personal narrative through the lens of memory. Through written exercises and photographic cues you will explore connections to the landscape and the natural world to your own personal narratives; through symbolism, myth and metaphor.

Together we will discuss the motivations behind your work and the personal vision you want to create, with a view to developing your portfolio. We will begin by sharing previous work to understand your interests and goals. Meeting once a week over six sessions, classes will be divided between lectures and class critique, with time allocated for individual meetings with Sal.

Originally from the UK, photographer and artist **Sal Taylor Kydd** (www.saltaylorkydd.com) earned her BA in Modern Languages from Manchester University in the UK and has an MFA in Photography from Maine Media College. Her fine art photographs have been exhibited throughout the country and internationally, including Barcelona, San Miguel De Allende, Portland, Boston and Los Angeles.

Six Sessions

Date: Thursdays, October 29-December 10,
10 am-12 pm PST (no mtg. 11/26)

Enrollment limit: 15 students

Skill/Experience level: Designed for experienced photographers
looking to develop their portfolio.

Tuition: \$395

Location: Online

The Next Step 1 with Aline Smithson



© Aline Smithson

This class instructs the emerging photographer on how to present work to the fine art and documentary markets. It also provides an insight into the world of photography and helps photographers package themselves and their work in a professional manner.

Throughout the course new work will be encouraged and portfolios will be shaped and edited. Participants will learn how to build and write a résumé, how to construct a bio, and how to title and write personal statements about their work. Students will enter photography competitions, submit to publications and prepare work for exhibition. Information about grants, portfolio reviews and exhibition proposals are also covered. The work of a new and established fine art photographers are studied so that participants will understand what makes a successful series. Furthermore, guest photographers will be invited to share their journeys.

Aline Smithson (www.alinesmithson.com) discovered the family Rolleiflex after a career as a New York Fashion Editor and working alongside the greats of fashion photography. Now represented by galleries in the U.S. and Europe and published throughout the world, Aline continues to create her award-winning photography with humor, compassion, and a 50-year old camera. She has exhibited widely including and in 2012, received the Rising Star Award from the Griffin Museum for her writing and teaching. She also received Honorable Mention in Center's 2012 Excellence in Teaching Award. Aline founded and writes the blogzine, *Lenscratch*, has written book reviews for photoeye, and has been curating and juroring exhibitions for a number of galleries and on-line magazines.

Six Sessions

Date: Tuesdays, September 8-October 27, 5-8 pm PST
(no mtg. 9/15 and 10/13)

Enrollment limit: 12 students

Skill/Experience level: Students MUST be either
working on or have completed a body of work in the
fine art genre. Prints may be called upon by
instructor for review and acceptance into the class.

Tuition: \$615

Location: Online

The Art of Photography with Ken Merfeld



© Ken Merfeld

Your Creative Approach.

This class is designed to help you expand your approach to photography, to question the "how" and "why" of your technique, and to challenge and understand your creative process. Do you have a creative palette? Where do your ideas come from? What makes you who you are as an artist? Do you constantly repeat yourself? Are you lost in "tradition"? Are you conceptually "frozen"? Do you ever break rules? The answers to these questions just might open doors to creativity and change how you approach your work.

Beginning with the structure, design, and content of your portfolio, Ken Merfeld's critical eye for detail and his passionate heart for this medium will challenge your communication and technical skills, the overall design sense and flow of your work, the emotional response expected from your viewer, and your personal work ethic. Ken has critiqued, edited, and reviewed thousands of commercial and fine art portfolios and brings an abundance of information, suggestions, and insight as to how approach and present work. Equipment and technology may change every six months but one must remain steadfast in their approach to art and commerce. This class will broaden your creative horizons, question your creative process, and examine where you are going with your work and how it is presented.

Weekly assignments will be given to enhance your current portfolio and/or develop new bodies of work. Open to all levels. *Please bring portfolios to first class meeting.*

Ken Merfeld (for bio see page 32)

Six Sessions

Date: Wednesdays, November 4-December 16, 5-8 pm PST
(no mtg. 11/25)

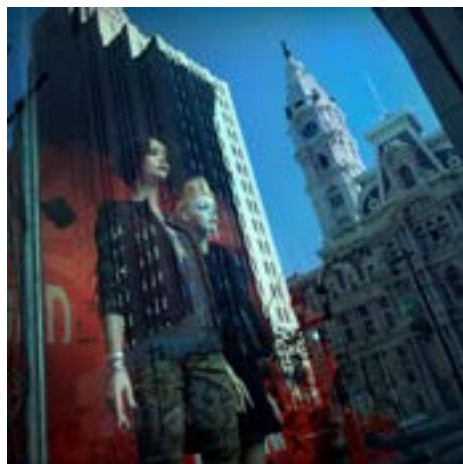
Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$395

Location: Online

The Photographer's Eye—Part 1 with Thomas Alleman



© Thomas Alleman

Photography's essential artifact—the picture that's created by a camera and printed on paper or viewed on a screen—is usually said to represent “the real world” faithfully, and with great precision. But those images are only representations; they're separate from that real world in several very fundamental ways. The way lenses see depth and space; the way cameras understand time and motion; the way two-dimensional prints and screens impose edges and corners on what the camera sees—all that is truly different than our everyday experience of a three-dimensional world that brims with noise and aroma and a multitude of sensations.

How does a photographer cope with the loss of an entire dimension? How does a photographer resolve the iron-clad restrictions that the frame places of his point-of-view? Students in “The Photographer's Eye” will become aware of the challenges posed by cameras and lenses, learn about the solutions that photographers have developed over 150 years of time and trial, explore the specifics of camera vision in such areas as motion, time, and focus, and examine hundreds of pictures in order to better understand the frame itself.

Thomas Alleman (www.allemanphoto.com) is a commercial, editorial and fine art photographer living and working in Los Angeles. During a 15-year newspaper career, Tom was a frequent winner of distinctions from the National Press Photographer's Association, as well as being named California Newspaper Photographer of the Year in 1995 and Los Angeles Newspaper Photographer of the Year in 1996. As a magazine freelancer, his pictures have been published regularly in *Time*, *People*, *Business Week*, *Barrons*, *Smithsonian*, *National Geographic Traveler*, and *US News & World Report*, and have also appeared in *Brandweek*, *Sunset*, *Harper's* and *Travel Holiday*.

Six Sessions

Date: Tuesdays, November 10-December 15, 5-8 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$395

Location: Online

Photographing in the Social Landscape with Thomas Alleman



© Thomas Alleman

The photographs of “natural landscapes” with which we're most familiar—Ansel Adams' pictures of Yosemite, perhaps, or those National Geographic series on icebergs or rainforests, in fantastic color—all show the world we would encounter if we could travel to those special, faraway places. A pristine view, un sullied by man's presence, is usually preferred, but sometimes we welcome a noble lighthouse or a picturesque old barn tucked into the corner of one of these images.

Our “social landscape,” on the other hand, is neither faraway nor un sullied, and it's right outside your door. That social landscape includes taxicabs and telephone poles, beer signs, graffiti, political billboards, mom-and-pop corner shops and people, most of all. In the Social Landscape, people interact with one another and with the vast public spaces that surround and welcome them all—parks and boulevards and plazas—and they negotiate the more organized venues that they and others have chosen to share: stadiums, theaters, bars, clubs and buses. Signage guides participants and pedestrians in direct language, but it also shouts slogans and promises with cleverness and neon. The infrastructure of that built environment must be navigated: streets, bridges, walls, wires, and boxes. Rules, codes and conventions are often unwritten, but they're in the air for all to feel and follow, or not.

Through lectures and discussions, exercises and assignments, this class will explore the Social Landscape as other photographers have seen it over that last hundred years. Students will learn more about their own responses to the Social Landscape and the challenges they must overcome and embrace in order to communicate their experience in photographs that reveal, edify and engage. *The course will include one field trip shooting assignment.*

Thomas Alleman (for bio see left column)

Six Sessions

Date: Thursdays, September 24-October 29, 5-8 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$395

Location: Online

Still Life Photography with Ann Elliott Cutting



© Ann Elliott Cutting

This six-session workshop will explore and create the many genres of still life photography through concept, lighting, styling and editing. The topics covered include product, white on white, black on black, chrome, nature and botanical, narrative, and an introduction to food photography. We will look at planning a successful shoot from idea to sketch to production and final edit. Lighting with tungsten hot lights, strobes and natural light will be covered, followed by demonstration and hands-on practice. Professional and fine art uses of still imagery will also be discussed. This class will allow you to explore and stretch your creative potential and help evolve your unique style and approach to shooting still life images.

Classes will include lectures, critiques and weekly assignments. There will be lighting demos and some class shoots. Assignments can be handed in on a flash drive or as a print. For the first class, please bring some images (digital) of your work or a website link.

Ann Elliott Cutting (www.cutting.com) is an award-winning editorial, conceptual advertising and fine art photographer. Ann's images have appeared on the covers of *Time*, *USNWR*, *Washington Post*, *Kiplinger*, *Science* and on many album covers and book covers. Her client list includes Nike, Nikon, Lexus, Target, Lee, Pioneer, Kenwood, and Ashworth Golf. Her images have been published in *Photo District News*, *Black and White Magazine*, *Communication Arts*, *Graphis*, *Rangefinder* and *Nikon World*. Ann received a BA in Biochemistry and cell biology from UCSD and a BA in photography from Art Center College of design where she is currently on the faculty. Ann loves working with all formats, from Diana cameras to 8x10 and any lighting situation.

Six Sessions

Date: Sundays, November 1-December 13, 11 am-2 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$395

Location: Online

Conceptual Photography with Ann Elliott Cutting



© Ann Elliott Cutting

What is the meaning behind your imagery? Can the viewer connect to your photograph in a conceptual way? Is it an emotional connection, or a clever idea, or does the viewer feel the “aha” experience when viewing your work? Do you share a narrative or tell a story with your work?

In this six-week conceptual photography course students will learn to develop their ideas and think before shooting. Concepts will be discussed, critiqued and communicated among class members to brainstorm the best way to convey an idea. Students will be given weekly assignments to inspire clever visualization, as well as sketching thumbnails in order to learn about planning and pre-production. The goal of the class is provide students a new workflow that cultivates developing concepts and planning creative work, laying the foundation to create a series of conceptual images.

Each class will include a lecture to inspire, formulation of concepts, and critique of the previous week's work. Assignments will be due weekly. For the first class, please bring some images (digital) of your work or a website link and a pencil & notebook for sketching ideas. No sketching experience necessary.

Ann Elliott Cutting (for bio see left column)

Six Sessions

Date: Tuesdays, September 15-October 20, 5-8 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$395

Location: Online

The Wet Plate Collodion Workshop with Allan Barnes



©Allan Barnes

In efforts to advance photography in the mid-19th century, Fredrick Scott Archer, an English sculptor and photographer, experimented with collodion in the hope of producing a photographic negative on ordinary glass plates. The process was perfected in 1851. This two-day workshop serves as a hands-on introduction to this demanding but beautiful photographic process.

Participants will use large format period-correct cameras to explore the craftsmanship of tintypes and ambrotypes. After a brief historical discussion of the process, students will be trained in the coating, exposure, development and preservation of the photographic plate. The goal is to provide a taste of how the process works, with each participant walking away with 3-4 plates. We will be making photographs at/around the location of the workshop. Participants are invited to bring their own props, old costumes, etc.

All chemistry, media and cameras will be provided, in addition to information on purchasing one's own WPC equipment. Please bring disposable latex or nitrile gloves, aprons and work clothing (materials used can easily stain skin and clothing).

Allan Barnes (www.allanbarnes.com) is a former photojournalist currently specializing in fashion and portraiture using antique photographic processes. His work has been exhibited widely in numerous locations and his client list includes the *New York Times*, *Detroit Free Press*, *Spin* and *Metropolis Magazine*. He holds a Master of Arts Degree in Photography from Ohio University and has taught photo classes at Santa Monica College, Citrus College and Washtenaw Community College in Ann Arbor, MI. Allan has been teaching the Wet Plate Collodion class at LACP since December, 2007.

Two Sessions (offered twice)

Date: Saturday and Sunday, January 9-10 (2021), 10 am-4 pm

Date: Saturday and Sunday, February 6-7 (2021), 10 am-4 pm

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$395 + \$100 media, darkroom usage and on-site technician fee at Santa Monica College

Location: Santa Monica College, Drescher Hall, 1900 Pico Blvd. Santa Monica, CA

The Art of the 4x5 View Camera with Sean Blocklin



©Sean Blocklin

Through classroom demonstration and hands-on experimentation, this course will instruct students on the use of the 4x5 view camera and help them become proficient in every aspect of image creation. Assignments within genres will be given, including natural light portraiture, still life, architecture and landscape. Examples of view camera work (books, negatives, prints) and its history will be touched upon. Students will have time to work on their own with close instructor supervision.

The goal of the class is for students to gain a solid understanding of how they can use a 4x5 view camera to further their own photography, both technically and artistically.

View cameras will be provided, but students are welcome to bring their own. For the purposes of this class, we will be using Ilford Direct Positive paper to get more immediate results. Students are encouraged to bring props/costumes for portraits and still-life images.

Sean Blocklin is a photographer and lab manager, who moved from Jersey City to sunny California to spend more time in a darkroom. He studied at Pratt, beginning with a focus on film and video, before shifting to photography, as he found he preferred to tell a story in a single frame. While in college, he began working for Chuck Kelton (master printer, Kelton Labs), whom he assisted for 6 years, having the privilege to print for Lou Stettner, Mary Ellen Mark, Danny Lyon, and many more. He also assisted the artist Hale Gurland, doing small to large format photography and sculpture. Now working at Santa Monica College as the Studio and Lab Manager, Sean enjoys combining his passions for photography and mentoring to guide burgeoning artists.

Two Sessions

Date: Saturday and Sunday, January 16-17 (2021), 10 am-4 pm

Enrollment limit: 12 students

Skill/Experience level: An understanding of photographic basics (ISO, shutter speed, aperture) is required.

Tuition: \$395 + \$100 media, darkroom usage and on-site technician fee at Santa Monica College

Location: Santa Monica College, Drescher Hall, 1900 Pico Blvd., Santa Monica, CA

Platinum/Palladium Printing with Joseph Rheume



© Joseph Rheume

Platinum/Palladium Printing is an incredibly beautiful, tactile, and archival process. If you've looked at your prints and crave more depth and beauty than your inkjet printer can deliver, then explore the wonderful world of Platinum/Palladium Printing.

This workshop, with an emphasis on digital negative creation and Platinum/Palladium printing, is designed so that you will leave with a solid understanding and foundation of the process. You will gain the knowledge and confidence needed to start making your very own Platinum/Palladium prints at home and the digital negatives needed to print them (create digital negatives and their prints from scans, camera files, or even iPhone photographs). You will learn the techniques and subtleties involved in making digital negatives, an introduction to the chemicals and equipment needed, how to mix the chemicals, what kinds of paper to use, and exposure techniques using the sun (not required) and UV exposure units. The workshop also explores paper coating with brushes.

Not only will you become proficient with the processes, you will communicate your experience with like-minded photographers who share your desire to make beautiful, velvety, elegant prints. No experience necessary, just bring your desire to learn new things.

Joseph A. Rheume (for bio see right column)

Two Sessions

Date: Saturday, January 23, 10 am-3 pm
+ Sunday, January 24, 10 am-6 pm

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$395 + \$100 media, darkroom usage and on-site technician fee at Santa Monica College

Location: Saturday: Los Angeles Center of Photography, 5566 W. Washington Blvd., Los Angeles, CA 90016;

Sunday: Santa Monica College, Drescher Hall, 1900 Pico Blvd., Santa Monica, CA

The Alternative Processes Weekend with Joseph Rheume



©Joseph Rheume

In this unique, hands-on workshop we will experience the beauty and joy of interpreting our images through 19th century photographic printing processes of Cyanotype, Salted Paper and Platinum and Palladium.

Students will learn the techniques and gain the skills needed to make enlarged digital negatives from digital files for each alt-process, coat the alt-process solutions onto fine art papers used for each process, and gain valuable experience working with each of the alt-processes. This one and a half-day hands-on workshop will also introduce participants to some of the oldest photographic processes. Participants will gain the skills required to create prints on their own including making enlarged digital negatives.

A brief historical and technical discussion of each process will be presented. The goal is to provide each participant with an opportunity to experience the subtleties of each process and walk away with 4-6 prints and negatives.

Joseph A. Rheume (www.josephrheume.wordpress.com) is a fine art photographer and educator from the western U.S. An active career in music gave way to his educational endeavors in 1996 when he began his studies at Arizona State University. By 2003 he had earned degrees in Engineering (BS) with an emphasis in Graphic Communications, Technology (MS) with an emphasis in Printing, and finally Fine Art (MFA) with an emphasis in Photography. Currently, Joseph holds the position of Program Coordinator for Digital Projects at the Center for Creative Photography (CCP) at the University of Arizona in Tucson where he manages the Digital Imaging operations for the CCP.

Two Sessions

Date: Saturday, January 30 (2021), 10 am-3 pm
+ Sunday, January 31 (2021), 10 am-6 pm

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$395 + \$100 media, darkroom usage and on-site technician fee at Santa Monica College

Location: Saturday: Los Angeles Center of Photography, 5566 W. Washington Blvd., Los Angeles, CA 90016;

Sunday: Santa Monica College, Drescher Hall, 1900 Pico Blvd., Santa Monica, CA

Shooting Film 101 with Joaquin Palting



© Joaquin Palting

Ever wanted to try photographing with film? Get started the right way with this in-depth workshop. We will learn the advantages/disadvantages of different camera formats including: 35mm, medium format, and large format. Then we will dive into the different film types: black and white vs. color, and negative vs. slide film. After learning about the equipment and terminology, we will then discuss the importance of metering, as well as options for developing and printing the film that you have taken.

In addition to all of the film camera specifics, this class will also be an introduction to the fundamentals of photography. The course work will cover camera settings such as aperture, shutter speed, and ISO. We will talk about how to create creative compositions and use light to your advantage, lens types, and how to select lenses for particular effects and situations.

Joaquin Palting (www.joaquinpalting.com) is a contemporary visual artist based in Los Angeles. He is known primarily for his conceptual photographic storytelling, which straddles the line between documentary and the constructed image. His work has been exhibited internationally, and his photographs have appeared in numerous publications including: *The New Yorker*, *Rolling Stone*, and *The New York Times*. Joaquin is currently a M.F.A. Candidate at the University of California, Irvine.

Six Sessions

Date: Sundays, November 8-December 20, 9 am-12 pm PST
(no mtg. 11/29)

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$395

Location: Online

4x5 Crash Course for Artists with Stephen Schafer



© Stephen Schafer

An Introduction to Large Format Camera Techniques

Swing! Shift! Tilt! The view camera remains one of the most thoughtful ways to create artistic imagery in a world of frames per second, zoom lenses and WiFi tethering. In this new hybrid lecture and mentorship/private lesson online workshop, we will slow down the image making rhythm and explore the artistic control that can be achieved using large format cameras. This class is designed for those who have never used a view camera or those who want to reacquire themselves with large format basics.

This course will introduce a unique process and methodical approach that can produce images of extreme sharpness or pictorialist abstractions depending on your artistic vision. Learn best practices from choosing and loading film to using view camera's creative movements for correcting architecture, controlling sharpness or selective distortions. Large format camera sizes and formats will be discussed along with lens choices, metering, movements, traveling and packing to avoid trial and error causing expensive mistakes.

The class will begin with a Zoom webinar, presentation, and Q and A, after which each student will schedule two virtual, private meetings with the instructor. The first private lesson will be roughly two hours and will entail image-making with the view camera. The second private lesson lasts about one hour, after processing of the film, to discuss outcomes and expectations.

Stephen Schafer (for bio see page 47)

One Session + Three Hours Private Lessons

Date: Sunday, November 15, 10 am-1 pm PST

Enrollment limit: 8 students

Skill/Experience level: Open to all levels

Tuition: \$595 (includes three hours of private lessons)

Location: Online

Photography for Social Change with John D. Russell



© John D. Russell

This class is about finding ways to create change locally by shooting in an artful and empowering documentary way. At the same time, the class will demand each student learn and follow the ethics that go along with the profession of social documentary work.

Over six-months, students will get the opportunity to connect with local NGOs that they feel especially connected to in the Los Angeles area through a placement program and on their own. John D. Russell will also assist with establishing contact for those non-profits who may not be in the placement program. Possible issues may include global warming, homelessness, health, immigration, child labor, inequality, poverty, and how gentrification affects those being pushed out of their own communities.

Additionally, John will guide the class on how to organize your portfolio, come up with a story idea, how to pitch and gain access to non-profits and NGO's, how to develop a content marketing strategy, how do develop a subject's trust, how to tell a compelling story through photographs, and how to ultimately publish the work to help bring about change.

Open to all level of photographers interested in making a difference in today's society.

John D. Russell (www.johndrussell.com) is a professional photographer and educator based in Manhattan Beach, CA. He has traveled to over 30 countries on assignment and is internationally published. John has worked with some of the biggest companies and celebrities on the planet and is highly sought after for his style of photography which can be described as intuitive, artistic, and impactful. The Founder of the South Bay Photography Group, John donates a considerable amount of time to a handful of non-profits in the Greater Los Angeles area and around the globe.

Six Months (six sessions)

Date: Mondays, September 21; October 26; November 16;
December 21; January 11 (2021); February 8 (2021), 5-8 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$395

Location: Online

Portraiture for Social Change with Dana Gluckstein



© Dana Gluckstein

This one-day workshop teaches students how to create photography associated with a campaign for social change using portraiture as the primary vehicle for expression.

For the first hour, we will discuss how to select a subject matter that one feels impassioned about and is relevant; how to develop the work with intellectual, emotional and artistic content; how to develop an advocacy campaign associated with the images; how to attract media attention; how to work with nonprofit organizations; how to exhibit the work; and how to raise funds for projects.

Then the course will break into one-on-one portfolio reviews for each individual student, 20 minutes in length. Dana will review each student's portfolio, provide feedback, and develop a personalized strategy.

Dana Gluckstein (www.danagluckstein.com) has photographed iconic figures including Nelson Mandela, Desmond Tutu, Mikhail Gorbachev, and Muhammad Ali, as well as award-winning advertising campaigns for clients such as Apple and Toyota. Her portraits are held in the permanent collections of the Los Angeles County Museum of Art, the Santa Barbara Museum of Art, and the Smithsonian National Museum of African American History and Culture. Gluckstein is a three-time winner of the International Photography Awards.

One Session

Date: Saturday, October 3, 11 am-5 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should have a working portfolio within the genre.

Tuition: \$195

Location: Online

On the Streets in LA with Julia Dean



© Julia Dean

This six-month class is intended to teach students how to shoot candidly on the street, not only from practical experience, but also from studying historic and contemporary street photographers. We will meet once a month on Monday evenings, for lecture and critique, and once a month on Saturdays for a shooting session. (As a bonus, Julia also offers extra shooting dates each month, advocating the more you shoot, the better you will get.)

Topics covered in class include: what is good content and composition, how to capture a mood or a moment, and how to see light. Additional topics covered included the laws and ethics of shooting on the street, how to shoot candidly, how to capture the "decisive moment," how to anticipate the future, how to approach people, how to shoot from the hip, equipment choices, lens selection, seeing in 3D, seeing in black & white, and how to be brave, but careful.

Six Months (11 sessions)

Date: Mondays, September 21; October 12; November 9; December 7; January 4 (2021); February 1 (2021), 7-10 pm + Saturdays, September 26, 11 am-2 pm

(Broadway, Fashion District, Toy District, 7th Street);

October 17, 2-5 pm (Hollywood Blvd., sunset at 7:17 pm);

November 14, 5:30-8:30 am

(DTLA Flower District, sunrise is 6:02 am);

December 19, 9 am-12 noon

(DTLA, Union Station, Olvera St., Chinatown);

January 9 (2021), 10 am-1 pm (Venice Beach)

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera.

Tuition: \$795

Location: Los Angeles Center of Photography, 5566 W. Washington Blvd., Los Angeles, CA 90016

On the Streets Around the World with Julia Dean



© Julia Dean

This five-month class is intended to teach students how to shoot candidly on the street, not only from practical experience, but also from studying historic and contemporary street photographers. Topics covered in class include: how to see light, how to find great backgrounds, the laws and ethics of shooting on the street, how to shoot candidly, how to capture the "decisive moment," how to anticipate the future, how to approach people, how to work a situation, how to shoot from the hip, equipment choices, lens selection, seeing in 3D, seeing in black & white, how to tell a story with a single image, and how to be brave, but careful.

Julia Dean (www.juliadean.com) is a photographer, educator, writer, and executive director/founder of the Los Angeles Center of Photography. She began her career as an apprentice to pioneering photographer Berenice Abbott. Later, Julia was a photo editor for the Associated Press in New York. She has traveled to more than 45 countries while freelancing for numerous relief groups and magazines. Her extensive teaching experience includes 38 years at various colleges, universities and educational institutions including the University of Nebraska, Los Angeles Valley College, Los Angeles Southwest College, Santa Monica College, the Santa Fe Workshops, the Maine Photographic Workshops, Oxford University and the Los Angeles Center of Photography.

For the past 20 years, Julia has concentrated on street photography around the world. For the past 10 years, street shooting in downtown Los Angeles has been her primary focus. In 2015, her work was selected for a book published by Acuity Press and PDN magazine featuring 20 street shooters around the world. Julia and her work was also featured in *Digital Photo Pro* and *Black & White Magazine UK* in 2017. Two additional articles were published in 2019 about Julia and her work in *Street Photography Magazine*.

Five Months (five sessions)

Date: Mondays, October 19; November 16; December 14; January 18 (2021); February 8 (2021); 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera.

Tuition: \$355

Location: Online

The Los Angeles Street Collective with Julia Dean



© Julia Dean

WHAT IS THE LOS ANGELES STREET COLLECTIVE?

The Los Angeles Street Collective is a collective group of people who are serious about photographing on the streets of LA, rather than a photography class at the Los Angeles Center of Photography. The group is sponsored by LACP and offers several outstanding opportunities for Los Angeles street photographers to show their work.

The idea behind the Los Angeles Street Collective is to give serious Los Angeles street photographers a forum to meet, photograph, show work, and get inspired. If photographers from around the world do a web search on Los Angeles street photography, the Los Angeles Street Collective website will come up. We want to show off the best street photography in LA, therefore we have recently designed a new application process to insure that our group represents those photographers who are seriously dedicated to building their body of work and honing their ways of seeing on the street.

IS THERE A PRE-REQUISITE TO APPLYING TO THE LOS ANGELES STREET COLLECTIVE?

There is no pre-requisite, but it is strongly recommended that you take Julia Dean's six-month "On the Streets," class and/or Ibarionex Perello's two-day "Working the Streets" class (at least once) before applying to the Los Angeles Street Collective.

HOW TO APPLY

For instructions, please visit: www.lacphoto.org/events/the-los-angeles-street-collective-with-julia-dean-oct-2020

Julia Dean (for bio see page 42)

Six Months (ten sessions)

Date: Mondays, October 5; November 2; December 21; February 15 7-10 pm + Saturdays, October 10; October 31; November 7; December 5; January 23; February 6, times TBA

Enrollment limit: 20 students

Skill/Experience level: Advanced.

By application only or instructor approval.

Tuition: \$370

Location: Los Angeles Center of Photography, 5566 W. Washington Blvd., Los Angeles, CA 90016

Working the Streets with Ibarionex Perello



© Ibarionex Perello

This intensive two-day course on street photography is designed for intermediate and experienced photographers. Using his decades of experience of photographing the streets, Ibarionex will walk students through the process of seeing and capturing great photographs while exploring the city. These skills will help each photographer develop his or her personal approach for street and travel photography.

The course will feature lectures, critiques and plenty of hands-on time photographing in the streets of Hollywood and Downtown Los Angeles.

The course will also cover:

- Core camera features and controls for quality photographs
- Developing an awareness of light and shadow
- Tips and techniques for creating clean and strong composition
- Increase familiarity with a variety of street photography images
- Becoming comfortable with photographing strangers
- Culling and editing photographs using Adobe Lightroom
- Increased understanding of how to evaluate photographs

Please bring five images (saved as JPEG) of your best work to the first class session. For both class sessions, please bring a laptop, card reader and USB memory stick.

Ibarionex Perello is a photographer, writer and educator. He is the host and producer of the Candid Frame (www.thecandidframe.com) photography podcast which features conversation with the world's best established and emerging photographers. Ibarionex is the author of *Chasing the Light: Improving Your Photography Using Available Light* and is an instructor of photography at www.BetterPhoto.com and an adjunct professor at Art center college of Design in Pasadena, California.

Two Sessions

Date: Saturday and Sunday, November 21-22, 10 am-6 pm

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera and the ability to shoot in manual mode.

Tuition: \$435

Location: Los Angeles Center of Photography, 5566 W. Washington Blvd., Los Angeles, CA 90016

The Unguarded Moment with Thomas Alleman



© Thomas Alleman

Photographing Friends and Family

Photographers have always had interest in the interactions between people who know each other well. Brassai worked in bars and bistros in Paris in the 20s, while Dorothea Lange shot working people at home in the 1930s and Helen Levitt photographed children at play in New York's tenement neighborhoods in the 1940s. With few exceptions, however, the intimate sanctity of everyday family life has resisted most intrusions by outside, "professional" photographers. Candid, revealing family pictures are most often made, it seems, by members of the clan, who are onsite day and night, sometimes, and who have established trusting relationships with their subjects.

This course is taught by Thomas Alleman, whose own family history, *The Unwinding*, covers ten years in the life of his parents and brothers in Detroit in the 1980s. Tom will discuss that book-length project, and will introduce students to the best examples of the genre: Larry Sultan's *Pictures from Home*, Sally Mann's *Immediate Family*, Nick Walington's *Living Room*, Mark and Dan Jury's *Gramp*, Eugene Richard's *Exploding Into Life*, Elinor Carucci's *Mother*, Nan Goldin's *The Ballad of Sexual Dependency*, and many more.

The main focus of this workshop will be the development of portfolios by each student, using as their subjects their own families and friends. Students will regularly show photographs from ongoing projects, receiving input and criticism from the class; strategies for further growth and deeper connection will be discussed. Completion of their portfolios will not be expected of students—family projects often take years and decades—but a better understanding of each student's particular challenge will be gained, and a way forward charted.

Thomas Alleman (for bio see page 36)

Six Months (six sessions)

Date: Mondays, September 14; October 12; November 2; November 30; January 4 (2021); February 1 (2021), 5-8 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$395

Location: Online

Photo Essay: The Picture-Driven Story with Mark Edward Harris



© Mark Edward Harris

If a single picture is worth a thousand words, imagine the value of a well planned and executed photo essay. This workshop explores the creation and sequencing of images in the tradition of the great photo essayists from W. Gene Smith and Gordon Parks to Mary Ellen Mark and Sebastiao Salgado.

Designed for professionals and nonprofessionals alike, this hands-on course gives participants an in-depth look at both the creative methods and practical aspects for creating a photo essay. Students will develop skills to produce extended photographic narratives, exploring the process of producing sets of imagery that conveys a story or idea having little written narrative support. Photographs will be analyzed not only for their stand-alone creative content but also for their ability to introduce dynamic sequential transitions and conclude a picture story with maximum visual effect.

Course topics will include defining a point of view, key images in a photo essay, learning how to edit one's own work, photographic ethics and creative and technical support. Marketing photo essays and self-book publishing—completing the project—will also be discussed.

Mark Edward Harris (for bio see page 33)

One Session

Date: Saturday, November 21, 11 am-5 pm PST
(includes a two-hour break from 1-3 pm)

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$195

Location: Online

iPhone Photography with Hugh Kretschmer



© Hugh Kretschmer

The capabilities of the iPhone to take great photographs are largely unknown to most. While DSLR cameras are technically superior, the quality of a photo mostly depends on the photographer's intent and creative vision. The iPhone, like any other type of camera, is simply another tool for your photographic vision.

This four-session class will teach you how to realize your vision by making quality photographs with the iPhone. The class will entail getting started with your iPhone (basic tools) and move forward to image making and photo editing. The course will also cover photo apps and accessories for the iPhone. Assignments will be given within certain genres, including landscape, portrait and street photography.

Great photographs can be achieved with the iPhone. What may be standing in your way is a misconception that a photographer can't be taken seriously using this common device. This course will dispel that notion and empower you with the knowledge and confidence to produce breathtaking imagery—iPhone style!

Hugh Kretschmer's (www.hughkretschmer.net) fanciful yet provocative photographs balance between art and commerce and have brought him critical acclaim through numerous national and international awards. His work has been the subject of many articles and industry blog posts, most recently in Juxtapoz and Huffington Post, Italy. Represented by Fathom Gallery in Los Angeles and Fotografenwerk, Dusseldorf, Hugh's commercial side has garnered him a long client list that includes Old Spice, Huggies, Honda, Toyota, Kohler, Evian, *New York Times Magazine*, *Time*, *Vanity Fair*, and *Oprah Magazine*. He is currently an adjunct professor and part-time instructor at both Santa Monica College and UCLA.

Four Sessions

Date: Wednesdays, November 18-December 16, 5-8 pm PST
(no mtg. 11/25)

Enrollment limit: 15 students

Skill/Experience level: Beginning

Tuition: \$315

Location: Online

Drone Photography with Tim Baur



© Charles Hopkins

Drone photography has quickly grown in popularity due to the remarkable imagery that can be captured by aerial robotics. Industry professionals including real estate agents, farmers and law enforcement have readily adopted the technology to meet their needs. But learning how to control these little gadgets and properly implement the technology can be difficult to master.

Join professional photographer and seasoned drone pilot Timothy Baur in a workshop designed to take your photography to new heights—literally! A combination of lecture and demonstration (through video) this class will teach you the basic skills needed for taking and processing still photos with a drone. We'll talk about the best tools for beginners and see demonstrations of the sophisticated gear used by the most in-demand professional photographers and filmmakers. Students will learn essential skills for controlling a drone—basic flight controls, necessary equipment for successful shooting, planning and lining up the perfect shots, flight prep and safety, waypoint navigation and more. There will also be brief discussion on production and post-production techniques unique and essential to aerial photography.

Timothy Baur's (www.baurfilms.com) love of photography and film started as a teenager in Austin, Minnesota with a 35mm Vivitar camera and his passion for capturing images continues to this day. Tim has been flying RC planes and helicopters since 1983. By 990 he had his certified private pilot's license followed by his commercial license in 1992. He flies both fixed wing and helicopters along with paramotoring. In addition, he is a seasoned drone pilot and camera operator. All these skills and talents have culminated into Tim's ability to get shots on the ground or in the air.

One Session

Date: Saturday, September 26, 11 am-4 pm PST
(includes a one-hour break from 1-2 pm)

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$195

Location: Online

Nature and Landscape Photography with Michael E. Gordon



©Michael E. Gordon

Nature and landscape photographs are much more than just pretty postcards when they are made by creatively engaged photographers who understand their motivations, their subjects, and their tools. During this one-day workshop, Michael E. Gordon will provide you with the knowledge and inspiration to help advance your craft and confidence in all creative aspects of nature and landscape photography.

This workshop is suitable for beginning to intermediate photographers and offers a unique blend of photography fundamentals, philosophy, and post-production editing using Lightroom and Photoshop (participants need not have prior experience but familiarity is helpful). Topics covered will include cameras (RAW capture and other vital settings); proper tripod and filter use; exposure (ISO, Shutter Speed, and Aperture); evaluating and shooting for ideal histogram and dynamic range; focusing and depth of field; creative composition and understanding light; and editing techniques using Lightroom and Photoshop (no experience required).

Michael E. Gordon (www.michael-gordon.com) is an award-winning fine art landscape photographer of unusual and overlooked natural landscapes of California and beyond. He is best known for his black and white "Desert" series which, says *Broughton Quarterly*, portrays "stunning ethereal beauty from terrain where others see only a bleak landscape." Awards and recognition include International Photography Awards, Prix de la Photographie, Paris, and Black & White Spider Awards. Represented by art galleries in the U.S. and Europe, Michael's fine art prints are held internationally in private collections.

One Session

Date: Saturday, November 14, 10 am-4 pm PST
(Includes a two-hour break from 12-2 pm)

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$195

Location: Online

Creating Compelling Travel Photography with Brent Winebrenner



©Brent Winebrenner

The Art of the Travel Story.

Discover the proven tips, techniques and strategies that will empower you to create memorable travel images that convey an authentic sense of place. This class is designed to push your creative vision before you even begin shooting.

The workshop begins with a discussion of creativity and proven steps that you can employ to increase your personal creativity. We'll talk about gear for a bit, then launch into the importance of research. (Serendipity is great, but we want to increase the odds of it happening to us on any given day.) We'll spend the bulk of our time exploring a wide-ranging inventory of proven strategies and techniques that you can begin to use immediately to improve your results. Finally, we'll wrap up with a brief presentation illustrating the power of simple multi-media pieces that can be easily shared with others, multiplying the power of your work.

Brent Winebrenner (www.winebrennertravels.com) has worked in more than 70 countries, shooting for a variety of editorial and corporate clients, including Rizzoli Publications, Kendall Jackson and Lonely Planet. His work has appeared in *National Geographic Adventure and Traveler*, *Islands*, *Newsweek*, *Santa Barbara Magazine*, and *The Washington Post*. He was the principle photographer on the *Splendor of Cuba*, a Rizzoli coffee table book that was recognized as one of the ten best photo books of 2011. Brent recently completed a feature length documentary film, "Guatemala: On the Edge of Discovery." His stock images and video clips are represented by Getty Images and DVArchives.

One Session

Date: Saturday, November 21, 11 am-5 pm PST
(Includes a two-hour break from 1-3 pm)

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$195

Location: Online

Night Photography with Peter Bennett



© Peter Bennett

When the sun sets and the street lights slowly start to glow, a whole world of light, shadow, color and mystery awakens. When others pack up their gear and go home, the more adventurous know this a time to explore, to seek images that are not so evident, not so visible, but there to be captured and made into beautiful and dramatic photographs.

Critical to successful night shooting is training the eye to see in an environment it is not used to photographing in, and learning what conditions will make for a successful photo and what will not. Utilizing tools and techniques such as long time exposures, balancing ambient light with artificial light sources, working with low and high ISOs and bracketing will be covered as well as post-production techniques to bring your images to their full potential.

This is a six-session workshop that is designed to help students get started exploring and photographing this extraordinary nocturnal landscape. Zoom classroom sessions will spent discussing the tools and equipment for photographing at night. Shooting assignments will be provided to be completed outside of class. Critique and breaking down the components of students' images and will be a big part of the class and an opportunity to learn from each other.

Peter Bennett (www.citizenoftheplanet.com) is the owner of Ambient images, a photo and stock agency specializing in New York, California and environmental images, and has been shooting commercially for over twenty-five years. He has survived by adapting to changing markets and constantly seeking out new and timely subjects to shoot. Peter's books include: *New York City: A Photographic Portrait*, *Our San Diego* and *Only in Los Angeles*.

Six Sessions

Date: Mondays, November 16-December 21, 5-8 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera and the ability to shoot in manual mode.

A tripod and cable release are required for this class.

Tuition: \$395

Location: Online

Architecture on Location with Stephen Schafer



©Stephen Schafer

Mastering architecture photography and location is a complex yet rewarding process. Like people, buildings have their best side, and choosing your perspective, composition and camera placement for both interiors and exteriors will be a focus. In this workshop we will examine the intricate relationship between architectural design, natural light and the weather, and explain approaches to artificial and natural lighting.

The class begins with a step-by-step dissection of Stephen Schafer's assignment work, an examination of famous architectural photographers, and Q&A. Discussion includes equipment choices and techniques from wide and tilt-shift lenses to keystone correction via software, as well as aesthetic decisions such as styling, lighting, filters, HDR, and post-processing software. On the business side, topics include: deliverables, licensing, access, releases, pricing and marketing.

Stephen "Schaf" Schafer (www.schafphoto.com) is an award-winning Southern California commercial photographer who has been successfully producing product, people, and location photographs in the US, Asia, Central America the Middle East, and Europe. An architectural specialist, Schaf has photographed nationwide for clients, magazines, books and artworks. In addition to his commercial success, he has been enamored with black and white infrared for all his personal fine art work since shooting his first roll in 1987. He exhibits his infrared fine art extensively in museums and galleries.

One Session

Date: Sunday, December 13, 11 am-4 pm PST
(Includes a one-hour break from 1-2 pm)

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$195

Location: Online

Beginning Lightroom Classic
with Michael Pliskin/Rollence Patugan



This workshop focuses on the most essential workflow and developing features of Adobe Lightroom Classic with the needs of the photographer in mind. Students will learn how to import, sort, organize and enhance their digital images, as well as batch process groups of images, quickly and efficiently.

In addition to the software's new developing capabilities, participants will learn how to take advantage of Lightroom Classic's local adjustment tools for retouching and correction. Other processing utilities such as white balance, black and white conversion, sharpening, noise reduction, and merging HDR and Panoramic images will be covered in this workshop. Further, the class will be instructed on how to export images in various formats such as JPEGs for emails and websites or high-resolution files such as DNGs, PSDs, and TIFFs.

The instructor will provide raw images for students so they can learn how to import, organize and edit the photos. Students will also have the opportunity to edit some of their own images and get input and feedback from the instructor and fellow students on the best ways to approach editing their images in the Lightroom Develop module. Upon completion of this course, students are encouraged to learn more advanced features of Lightroom Classic by taking the follow-up class, *Intermediate Lightroom Classic*.

Six Sessions (offered three times)

Date: Mondays and Wednesdays, September 14-October 5, 5-8 pm PST (no mtg. 9/28)

with **Michael Pliskin**

(for bio see www.lacphoto.org/people/michael-pliskin)

Date: Saturdays and Sundays, October 10-25, 9 am-12 pm PST with **Rollence Patugan** (for bio see page 24)

Date: Mondays and Wednesdays, November 2-18, 5-8 pm PST

with **Rollence Patugan** (for bio see page 24)

Enrollment limit: 15 students

Skill/Experience level: Students should be comfortable working with the Macintosh OS X operating system.

Tuition: \$395

Location: Online

Intermediate Lightroom Classic
with Rollence Patugan



© Rollence Patugan

This *Intermediate Lightroom Classic* course continues where the *Beginning Lightroom Classic* class left off. Using Adobe Lightroom Classic, we will explore, in depth, some of the topics we already covered and learn new techniques as well.

In the first sessions we will review importing and how to make metadata presets to add personalized contact, copyright, and shoot session subject info to photos as they are imported. We will also learn how to create Import Module presets that can be used to streamline the importing process.

In the Develop module, we will cover range masking with local adjustment brushes, as well as creating custom brush presets for retouching. We will also learn how to make color profiles for our cameras (requires the purchase of the X-Rite Passport Color Checker system—which sells for around \$100). Through homework assignments, students will shoot RAW photos for processing in class including learning how to make a series of bracketed exposures that Lightroom Classic can blend into a single High Dynamic Range (HDR) image with extraordinary detail in the highlights and in the shadows. We will also learn how to blend a series of overlapping images into a wide panorama!

We will also cover Lightroom Classic's Book module to learn how to make a great book from both photos and text, right within Lightroom. Students can then upload their finished book directly from Lightroom Classic to the Blurb online print site and have their finished book returned to them in a few days.

If time permits, we will also learn how to make a slideshow, complete with a music soundtrack using Lightroom Classic's Slideshow module.

Rollence Patugan (for bio see page 24)

Six Sessions (offered twice)

Date: Saturdays and Sundays, November 21-December 13, 9 am-12 pm PST (no mtg. 11/28 & 11/29)

Date: Mondays and Wednesdays, November 30-December 16, 5-8 pm PST

Enrollment limit: 15 students

Skill/Experience level: Prerequisite: *Beginning Lightroom Classic*, or equivalent experience and instructor approval.

Tuition: \$395

Location: Online

Beginning Photoshop
with Michael e. Stern / F. Scott Schafer



Beginning Photoshop is a core fundamental class for photographers. Using Adobe Photoshop CC, the course teaches the most important tools, composition and basic image optimization, helping students to understand the process behind simple photo correction. The class will cover:

Photoshop Interface and Tools Overview

- a. Preferences
- b. Color settings
- c. Basic tools
- d. Panels & layout preferences for work space

Cropping, Resizing, Saving

- a. Crop tool
- b. Image size dialog
- c. Resolution, pixels, file size
- d. File formats

Adobe Camera Raw

- a. Basic overview
- b. Camera Raw workflow

Photoshop Adjustments

- a. Pixel layers — white & black points
- b. Adjustment layers
- c. History panel

The goal of the course is to develop each student's ability to work with Adobe Photoshop CC while having fun in the process. Students are encouraged to learn more of Adobe Photoshop's tools and capabilities by enrolling in *Intermediate Photoshop* (offered through Online Learning).

Six Sessions (offered twice)

Date: Tuesdays and Thursdays, September 15-October 1, 5-8 pm PST

with **F. Scott Schafer**

(for bio see www.lacphoto.org/people/f-scott-schafer)

Date: Saturday and Sundays, October 10-25, 1-4pm PST

with **Michael e. Stern**

(for bio see www.lacphoto.org/people/michael-e-stern)

Enrollment limit: 15 students

Skill/Experience level: Students should be comfortable working with the Macintosh OS X operating system.

Tuition: \$395

Location: Online

Beginning & Intermediate Photoshop
with Ed Freeman



© Ed Freeman

This 12-session class combines all material covered in *Beginning Photoshop* and then pushes forward into an in-depth exploration of masking—the heart and soul of Photoshop—and the key to complete mastery of image quality. Topics include:

Photoshop Selections and Masks

- a. Selection tools
- b. Creating selections with multiple techniques
- c. Quick mask mode
- d. Refine edge
- e. Transform selections
- f. Layer masks
- g. Refining mask properties

Photoshop Layers

- a. Making layers
- b. Moving layers
- c. Adjustment layers
- d. Layer groups
- e. Retouch layers

Selective Adjustments

- a. Adjustment layers & masks
- b. Layer blend modes
- c. Blending options
- d. Dode and burn layers

Basic Retouching

- a. Retouching Tools
- b. Spot Removal
- c. Skin retouching
- d. Figure shaping

Ed Freeman (www.edfreeman.com) is an educator and award-winning fine art and commercial photographer. He uses Photoshop as his primary creative tool, creating unique images from ordinary photographs. He has exhibited widely in the United States and Europe and has hundreds of articles and magazine covers to his credit. A book of his erotic nudes, *Work*, was published in 2000 by Bruno Gmunder in Germany. His first book of computer enhanced landscapes, *Desert Realty*, was published in spring 2007 by Chronicle Books. Equally at home in the studio and on location, Ed is a committed generalist. He is represented by Getty Images.

Twelve Sessions

Date: Tuesdays and Thursdays, November 5-December 17, 5-8 pm PST (no mtg. 11/26)

Enrollment limit: 15 students

Skill/Experience level: Students should be comfortable working with the Macintosh OS X operating system.

Tuition: \$790

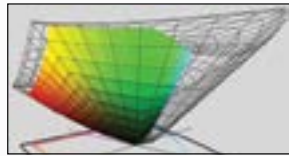
Location: Online

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The Fine Art of Digital Printmaking with Eric Joseph



© Eric Joseph

More than just a technical class on Photoshop and Lightroom, this course will emphasize the digital print as a unique art form in which the choice of inkjet paper to print on makes the difference between an ordinary photo and an extraordinary piece of artwork.

Instructor Eric Joseph will cover all of the technical jargon and vocabulary of inkjet papers and introduce you to the full range of inkjet media available on the market from standard Resin Coated Photograde papers up to handmade Japanese Washi papers. This course emphasizes the creative benefits of understanding and controlling your digital print results through hands-on printmaking sessions. Topics covered will include proper camera settings, color management, monitor and printer calibration, what type of printer to use and why, downloading and applying ICC profiles, preparing files for printing and everything else you ever wanted to know about digital printing. Eric will make sure the information is taught in an easily digestible and accessible format.

Eric Joseph graduated from California State University, Northridge in 1985 with a BA degree in Art, Specializing in Photography. His career at Freestyle Photographic Supplies started in 1986 starting as sales person in the retail store working his way up to his current position as Senior Vice President of New Business and Product Development. As a respected industry insider Eric has established a solid reputation as a technical and creative resource in photographic processes, both darkroom and digital.

Two Sessions (offered twice)

Date: Saturday and Sunday, October 3-4, 10 am-6 pm
Date: Saturday and Sunday, November 7-8, 10 am-6 pm

Six Sessions

Date: Mondays and Wednesdays,
November 30-December 16, 7-10 pm

Enrollment limit: 12 students

Skill/Experience level: Experience working with Photoshop and Lightroom is helpful but not required. Students should be comfortable working with the Macintosh OS X operating system.

Tuition: \$515 + \$50 paper and ink fee

Location: Los Angeles Center of Photography,
5566 W. Washington Blvd., Los Angeles, CA 90016

The Full Story with Clay Haskell



© Clay Haskell

Fundamentals of Storytelling using a Video DSLR

Modern DSLR cameras offer photographers the chance to capture motion pictures as well as stills, and it has resulted in an explosion of video content. The technology itself is impressive, but the motion picture medium demands good storytelling in order to maximize its potential. How can we use these amazing DSLRs to tell good, clear stories which resonate with an audience?

This class is designed for participants to examine and practice the fundamentals of good storytelling. Building on technical and visual skills already developed for still photography, we will focus on story, structure, character and plot in the unscripted narrative documentary category. To begin, we will study multiple styles of documentary filmmaking and assess the benefits and pitfalls of each. Discussion topics include shooting verite footage, using stills, creating and finding alternate imagery, and finding and using 3rd party materials and music. We will have a clear discussion on relevant copyright laws and best practices.

Each participant will then find a story that can be told in a short documentary form, and pitch it to the workshop. After discussion on the strengths and possibilities of each proposal, participants will use the collective feedback to craft a short documentary story for the screen. Multiple rounds of workshop will help each film progress until the finished films can be distributed online.

Clay Haskell (www.clayhaskell.com) is an award-winning photographer, director and cinematographer. His work has been broadcast globally and seen on Showtime, Netflix, BBC, CBC, CBS, PBS, NHK, Amazon Prime and AppleTV+. After attending the American Film Institute, Clay began teaching filmmaking at Colorado College. There, he built the college program into a nationally recognized school for filmmaking. Clay attended Johns Hopkins University in Baltimore and was awarded a Fulbright Fellowship for his photography.

Six Sessions

Date: Thursdays, September 24-October 29 5-8 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their video-capable DSLR camera.

Tuition: \$395

Location: Online

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© Judy Wang

Beginning Photography 1 for Teens (ages 12-18)

with **Rebecca Truskowski**



©Amy Gaskin

In this beginning "Part 1" class, technical information is covered, such as ISO, shutter speed and aperture, exposure modes, lenses, focus, and white balance. The course also covers how to compose a photograph, how to see light, and how to think in color and/or in black & white.

Students will be given daily assignments. Each assignment will enhance the students' understanding of ISOs, F/stops, shutter speeds, and lenses. Each day, the student will work with a different Exposure Mode: Program, Aperture Priority, Shutter Speed Priority and Manual, to understand why to use one over another.

Open to students who own a digital Single Lens Reflex (SLR) or digital mirrorless camera capable of manual control settings. No point-and-shoot cameras are permitted.

IMPORTANT NOTE: Our *Beginning Photography for Teens* class at LACP is twice as long as the online version, which is why we offer a continuation class *Beginning Photography 2 for Teens* online. Together, the two classes cover our signature *Beginning Photography for Teens* class at LACP. We highly recommend that students take both *Beginning Photography 1* (online) and *Beginning Photography 2* (online) to ensure learning everything we teach in our signature beginning class at LACP.

Rebecca Truskowski (for bio see page 24)

Five Sessions

Date: Saturdays and Sundays, September 12-26,
10-11:30 am PST

Enrollment limit: 15 students

Skill/Experience level: Beginning

Tuition: \$195

Location: Online

Beginning Photography 2 for Teens (ages 12-18)

with **Joaquin Palting**



©Kelly Fogel

This class is the continuation of *Beginning Photography 1 for Teens*. By the end of both classes, students will understand the difference between DSLR, Mirrorless and Rangefinder cameras, and about basic camera operation, including F/stop, shutter speed and ISO. Students will learn how to get the background in or out of focus, how to stop or blur motion, why to use one ISO over another, when to use a tripod, and how to use the camera's light meter to provide the best exposure. They will understand how to use the appropriate lens for a desired effect, how to hold the focus on a subject if changing camera positions, and how to properly hold the camera.

Digital camera technology will be covered thoroughly, such as how to adjust the camera's white balance, how to view and delete images, when to shoot RAW versus JPEG, how to choose the appropriate memory card, and how to transfer the image from the camera to a computer. Daily assignments and critiques will be provided. The goal is to provide each participant with the technical information needed to operate his or her camera properly and with the confidence and ability to shoot in all exposure modes: Program, Aperture Priority, Shutter Speed Priority and Manual.

Students are encouraged to continue their studies by enrolling in *Intermediate Photography for Teens*. Open to students who own a digital Single Lens Reflex (SLR) or digital mirrorless camera capable of manual control settings. No point-and-shoot cameras are permitted.

Joaquin Palting (for bio see page 40)

Five Sessions

Date: Saturdays and Sundays, October 10-24, 10-11:30 am PST

Enrollment limit: 15 students

Skill/Experience level: *Beginning Photography 1 for Teens*,
or equivalent experience and instructor approval

Tuition: \$195

Location: Online

Intermediate Photography 1 for Teens (ages 12-18)

with **Amy Tierney**



©Stella Kalinina

Intermediate Photography 1 and *Intermediate Photography 2* is one continuous class. The purpose of this class is to inspire the students with exciting and challenging assignments, while also teaching the historic genres of photography. The first day of *Intermediate Photography 1* will be a review of the camera basics, plus a demonstration on how to edit photos in Adobe Bridge. This demonstration is meant to teach students how to label photos, make selects, crop, enhance contrast, lighten or darken an image, or change a photo to black & white.

Throughout the remainder of both *Intermediate Photography 1* and *Intermediate Photography 2*, each day's topic is divided by genres. Not only will the students be inspired by photographs of pioneering photographers, but also from images that will be shown of contemporary photographers working in the same genre. Assignments will be given based on the lectures.

Instructor Amy Tierney will teach *Intermediate Photography 1* and these genres:

- Still Life
- Portraits
- Landscape
- Fine Art
- Abstract

At the conclusion of this continuous class, students will have a portfolio that represents the historic genres of photography.

Amy Tierney (for bio see page 55)

Five Sessions

Date: Saturdays and Sundays, November 7-21, 10-11:30 am PST

Enrollment limit: 15 students

Skill/Experience level: Prerequisite: *Beginning Photography 2 for Teens* or equivalent experience and instructor approval.

Tuition: \$195

Location: Online

Intermediate Photography 2 for Teens (ages 12-18)

with **Julia Dean**



©Amy Gaskin

Intermediate Photography 1 and *Intermediate Photography 2* is one continuous class. The purpose of this class is to inspire the students with exciting and challenging assignments, while also teaching the historic genres of photography. The first day of *Intermediate Photography 1* will be a review of the camera basics, plus a demonstration on how to edit photos in Adobe Bridge. This demonstration is meant to teach students how to label photos, make selects, crop, enhance contrast, lighten or darken an image, or change a photo to black & white.

Throughout the remainder of both *Intermediate Photography 1* and *Intermediate Photography 2*, each day's topic is divided by genres. Not only will the students be inspired by photographs of pioneering photographers, but also from images that will be shown of contemporary photographers working in the same genre. Assignments will be given based on the lectures.

Instructor Julia Dean will teach *Intermediate Photography 2* and these genres:

- Documentary
- Street Photography
- Photojournalism
- Self-Portraits

At the conclusion of this continuous class, students will have a portfolio that represents the historic genres of photography.

Julia Dean (for bio see page 42)

Five Sessions

Date: Saturdays and Sundays, December 5-19, 10-11:30 am PST

Enrollment limit: 15 students

Skill/Experience level: Prerequisite: *Intermediate Photography 1 for Teens* or equivalent experience and instructor approval.

Tuition: \$195

Location: Online

Composition 101 for Teens
(ages 12-18)
with **Kevin Weinstein**



© Ryan Cheney

A course in photographic design.

Ever wonder how two people can stand in the same spot, point their camera at the same subject but return with completely different ways of interpreting the identical scene? Building and making a photograph is like piecing together a puzzle. Creating an image in-camera is making a series of decisions and choices. The goal is to build a strong enough composition to guide the viewer's eye to the most important elements of your image.

This course, devoted entirely to composition and photographic design, will help you develop the way you see and pre-visualize your images so the tools and ingredients can help you achieve more compelling, meaningful images. We will focus on dissecting topics such as the elements of design and how to arrange objects in the camera vertically and horizontally, using color vs. black and white, color theory discuss how color adds emotion to an image, and how to arrange an image within the rule of thirds. We will discuss important composition topics such as unity, balance, movement, rhythm, focus, contrast, pattern, proportion, color and light. Further, we will study and compare the compositional elements of different styles of photography from documentary to still life.

Expect to dabble in street photography, portraiture, landscape and still life using the tools you learn in this class to apply to a variety of photographic specialties. How you see, approach and build an image is what will set you apart from the person standing next to you. A well-constructed photo does not happen by accident. This class will empower you toward making a great photograph, rather than *taking* one.

Kevin Weinstein (for bio see page 26)

Five Sessions

Date: Saturdays and Sunday, September 12-26, 1-2:30 pm PST

Enrollment limit: 15 students

Skill/Experience level: Beginning

Tuition: \$195

Location: Online

Introduction to Portrait Photography
for Teens (ages 12-18)
with **Kat Bawden**



© Kay Erickson

Do you enjoy photographing your friends and family, or have you wanted to start? Do you want to take compelling photos of people? Do you like taking pictures and want to step up your skills to make beautiful images? Then this class is for you. Together in this workshop, we will explore different approaches to photographing people. We'll study composition, light, style, and technique. Students will develop their artistic styles and technical skills in order to make portraits that capture a mood and tell a story.

We'll study all areas of portraiture, including fashion, street photography, editorial, and photojournalism. In this enthusiastic environment, the course's framework will be strengthened through assignments, group critiques, and one-on-one guidance from the instructor. Develop confidence and immerse yourself in a week of portraiture while perfecting artistic skills to continue your journey as a talented photographer.

Kat Bawden (www.katbawden.com) is a photographer and teaching artist whose work explores the duality of our internal and external lives. Her work has appeared in *The Los Angeles Times*, *The Huffington Post*, *NME*, and *F-Stop Magazine*, among other publications, and has been exhibited across the country. She was born and raised in the Chicago area but now calls Los Angeles home. Before a career in art, Kat was a community organizer and teacher.

Five Sessions

Date: Saturdays and Sundays, October 10-24, 1-2:30 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera. A basic understanding of photography fundamentals is encouraged.

Tuition: \$195

Location: Online

Introduction to Lightroom and Photoshop
for Teens (ages 12-18)
with **Amy Tierney**



© Amy Tierney

This course for teens (ages 12-18) is designed to introduce students to the fundamental operations, techniques, and critical vocabulary of the two standard photographic imaging softwares: Adobe Lightroom & Adobe Photoshop. The class will cover technical information such as cataloging workflow, syncing your Lightroom catalog across all devices, file sizes, color balance, the develop module, layer masks, compositing, camera raw processing, and retouching.

Your laptop or desktop computer will need to be loaded with the latest versions of Adobe Lightroom Classic CC and Adobe Photoshop 2020. Your computer specs should be the following in order to successfully run these applications: 3GHz or faster processor, at least 12GB of RAM, minimum 5GB hard drive (or cloud space). With a computer like that, and applications like these you're bound to have fun!

Amy Tierney (www.thriveimages.com) is a commercial portrait and entertainment event photographer. Via her company Thrive Images she collaborates with entertainment and female focused brands. She is an ambassador photographer for SanDisk, and also serves on the Board of Directors, American Society of Media Photographers' LA chapter. Her photographs have been published in *Elle*, *Vanity Fair*, *Variety*, *LA Times*, *NY Times Magazine*, *Entertainment Weekly*, *The Hollywood Reporter*, *US Weekly*, *LA Magazine*, *PDN*, *Rolling Stone*, *InStyle*, *W*, *LA Confidential*, *Angeleno*, and broadcast on ABC, BET, CBS, HBO, KCET, MTV, NBC, Showtime, and VH1. Near and dear to Amy's heart is a program she co-crafted with nationally recognized non-profit Step Up Women's Network: "Photojournalism for Girls ... The I Dream To Project". The program ran for five years, and taught over 400 underserved teen girls in LA, New York and Chicago the tools of photojournalism as the skills to meet with the very women they dreamed to be.

Five Sessions

Date: Saturdays and Sundays, November 7-21, 1-2:30 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students are required to have a desktop or laptop computer loaded with the latest versions of Adobe Lightroom Classic CC and Adobe Photoshop 2020.

Tuition: \$195

Location: Online

The Art of Photographic Capture
for Teens (ages 12-18)
with **Todd Felderstein**



© Ryan Cheney

Photography is the art of looking at the same world as everyone else, but challenging yourself to see something new. This class will consider pre-existing ideas about photographs and push students to think about using images to not just record reality, but to present it as a unique experience.

Designed to take the advanced beginning photographer to the next level of expression, the course focuses on analyzing and practicing the basic technical capture of photographs and using cameras to interpret the world around them. The class will weigh technology and creativity equally and begin to solidify the students' understanding of the histogram, deliberate exposure for output, understanding of depth of field and how to simplify or complicate subjects through its use, and how shutter speed can lengthen or compress the representation of time in a single photograph. Students will be given examples of how photographers have met these concerns in the past and conceptual projects will be assigned using the methods learned. In order to create a proven method for success, students will draw on their own personal interests and histories and will keep a visual journal of their progress to track their creative process.

Born in Rochester, NY, the home of Eastman Kodak, **Todd Felderstein** (www.ToddFelderstein.com) claims that with these roots he was destined for a career in photography and the visual arts. First introduced to the camera at a very young age via the Pentax Spotmatic, Todd continues to shoot professionally (with current equipment!) in tandem with his career as a director in film and theatre. Clients through the years include PR and advertising agencies, Mattel, *The Los Angeles Times* and many others. Today, Todd likes to focus his lens on portraits, musicians, commercial and street photography, a close relative to his work in documentary filmmaking.

Five Sessions

Date: Saturdays and Sundays, December 5-19, 1-2:30 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera. A basic understanding of photography fundamentals is encouraged.

Tuition: \$195

Location: Online

Location

The Los Angeles Center of Photography is located near Culver City at 5566 W. Washington Blvd., Los Angeles, CA 90016.

Hours of Operation

Administrative hours are (PST): Tuesday-Sunday, 10 am-5 pm; Mondays-CLOSED. Office is closed on all major holidays.

How to Enroll

Enroll Online: www.lacphoto.org. All major credit cards and PayPal payments are accepted.

Enroll by Phone: Please call 323-464-0909. All major credit cards are accepted.

Enroll In-Person: You may elect to pay via cash or check by visiting the Los Angeles Center of Photography.

Payment

Payment is due in full at the time of enrollment.

Note: Travel Workshops carry different payment policies. Please refer to the "Travel Workshop Deposit, Payment and Refund Policy" section.

Receipt of Payment

For all online enrollments a receipt of payment will be generated and sent automatically to the student's email account. For phone or in-person enrollments, a receipt of payment will be generated and sent to the student's email account within 24 hours of receiving payment. About one week prior to the class start date each student will receive a separate "Details" email that will include a welcome letter from the instructor, parking information, and what to bring to class.

Refund Policy

A \$25 administrative fee will be charged on all refund requests*. The request must arrive greater than one week prior to the class start date. No refunds will be provided for requests arriving one week or less prior to the class start date. **All refund requests must be submitted in writing via email to info@lacphoto.org.**

***Note:** Master Photographer Workshops and Travel Workshops carry different refund policies. Please refer to "Master Photographer Workshop Refund Policy" and "Travel Workshop Deposit, Payment and Refund Policy" sections.

Upon receipt of a refund request, students will be provided the option of receiving credit toward the purchase of another class or workshop. If a student elects to receive credit, a voucher for the amount of the applicable fee will be sent to the student's email address. The voucher will be good for two years from date of issue. Students are encouraged to keep credit vouchers on file for future reference. To redeem credits issued as vouchers, please contact the Los Angeles Center of Photography at info@lacphoto.org or call 323-464-0909. **No administrative fee will be charged for students electing to receive credit.**

Refund Policy for Rare Circumstances

In light of the recent COVID-19 pandemic, we are revising our refund policy for "Rare Circumstances." These circumstances may include, but are not limited to, pandemic outbreaks, natural disasters, and economic collapse/depressions. During troubling times such as these, refunds are not permitted. Instead, students will be given credit good for three years from date of issue. Credits are good toward any class or workshop, except travel.

Credits

Credit vouchers may not be redeemed for refunds or cash back. Further, credit vouchers may not be applied toward travel workshops or private lessons. A student's decision to receive credit in lieu of a refund is final and may not be changed at a future date.

Transfers

Students may elect to transfer applicable class fees toward the purchase of another class or workshop, limit of one transfer per class. All transfer requests must adhere to the refund policy noted above and/or in conjunction with "Master Photographer Workshop Refund Policy" and "Travel Workshop Refund Policy" noted below.

Cancellations

On occasion a class or workshop may cancel due to low enrollment or unforeseen instructor conflicts. If such a case occurs students will be refunded in full. **The Los Angeles Center of Photography does not take responsibility for non-refundable airline tickets, hotel expenses, or any other costs that may be attributable toward enrolling in a class or workshop.**

Master Photography Workshop Refund Policy

A \$75 administrative fee will be charged on all refund requests arriving 61 days or greater before the course start date. If the request arrives 31-60 days prior to the course start date, 50 percent of the applicable workshop fee will be retained. No refunds are provided for requests arriving 0-30 days prior to the course start date. **All refund requests must be submitted in writing via email to info@lacphoto.org.**

Travel Workshop Deposit, Payment and Refund Policy

The deposit, payment and refund policies for travel workshops to domestic and international locations will vary. Please visit the specific travel workshop website link found online at www.lacphoto.org or contact the Los Angeles Center of Photography.

Parking

There is an abundance of street parking and neighborhood parking near the facility.

Studio and Gallery Rental

The Los Angeles Center of Photography's space may be rented for studio shoots and/or art gallery exhibitions. The space is equipped with air conditioning, Wi-Fi, sound and digital projection capability. Cement floors covered with a protective sealant contribute to the space's industrial flavor. Please visit www.lacphoto.org/programs-services/the-center or call 323-464-0909 for details.

Private Lessons

Private photography lessons are available upon request. To request a private lesson or to obtain further information, please call us at 323-464-0909 or email info@lacphoto.org.

Online Learning

Classes offered online will be programmed using Zoom software/application. Students are not required to create an account with Zoom. However, it is recommended that the Zoom application/software be installed and tested prior to class. A web camera and audio is required to participate. Instead of mobile devices, it is recommended that students use a desktop or laptop for online learning.

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LACP

Los Angeles Center of Photography

Los Angeles Center of Photography
5566 W. Washington Blvd.
Los Angeles, CA 90016



Downtown Los Angeles, 2019

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