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CONTENTS

General Information

- Mission Statement.....2
- Letter from Julia Dean, Executive Director.....2
- Board of Directors, Officers and Advisors.....3
- Charter Members, Circle Donors and Donors.....3
- Donate.....4
- Become a Member.....5
- One-Year Professional Program.....6, 29
- Certificate Programs.....7, 45
- Online Learning Calendar.....8-9
- In-Person Learning Calendar.....10
- Webinar Calendar.....11
- The Master Series.....12
- Youth Program.....24-25
- Mentorship Program.....47
- Registration, Policies & Information.....48
- Sponsors & Partners.....Inside Back Cover

Classes and Workshops

- Special Guests/Master Photographers.....13-23
- Website & SEO Optimization.....27
- Grant Writing.....28-29
- Photography Fundamentals.....30-31
- History of Photography.....32
- Composition.....32
- Photo Book Design & Publication.....33
- Lighting & Portraiture.....34
- iPhone.....35
- Fine Art & Creativity.....36-37
- Film, Analog & Alternative Processes.....39
- Street Photography & Documentary.....40-41
- Specialized Photography.....42-43
- Photoshop & Lightroom.....44-45
- Printmaking.....46
- Travel Workshops.....26

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Mission Statement

The Los Angeles Center of Photography's (LACP) mission is 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.

Letter from the Executive Director

Dear Friends,

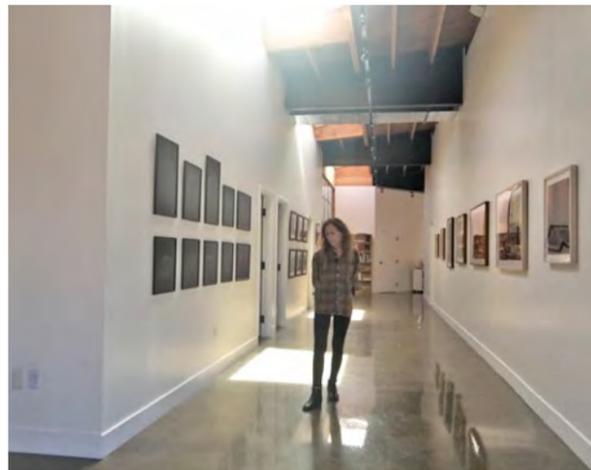
Imagine the entire world's population in the same boat, a visual metaphor perfect for this past pandemic year.

Each person in that boat has a different story, a different struggle. With so many COVID-19 deaths around the globe, it seems insignificant to voice a hardship of my own, so, rather, I would like to reflect back, with gratitude, as well as look ahead, with hope.

Our motto at the Los Angeles Center of Photography during this challenging year has been "Survive to Thrive," and we have, so far, thanks to our board of directors, grants, donors, members, friends, and a now fully-developed online program produced practically overnight by our staff and faculty. Like everyone, we've learned many lessons that only a pandemic could teach. Thanks to today's technology, which saved us and many others, we learned that we can communicate around the world in the universal language of photography. Over the past year, we have had people from afar take online classes, teach for us, present guest lectures, produce webinars, take part in our virtual exhibits and in panel discussions on important social topics such as Black Lives Matter.

It is with gratitude that I look back at all the people who helped LACP survive to thrive.

It is with hope that I look toward the future. For now, we are tiptoeing back into a near-normal post pandemic world by offering a few teen classes this summer at LACP. (Our official "opening" date is Monday, July 5.) Come September, there



will be a vast array of classes at LACP again, along with our many online classes, events, and weekly webinars. Our programming will not only double in size, but it will reach around the world.

This is exciting for us at LACP. Along with the rest of our country, we'd like to "Build Back Better."

I have missed seeing our photography community under our roof. It's been lonely at LACP by myself for the past year. I look forward to seeing you again.

Thank you so much for your support.

Julia Dean, Executive Director

LACP

Los Angeles Center of Photography

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Executive Director

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JUNE

- 6/1-29: Writing Pictures: An Exploration of Text and Image—Part 1 with Joanne Dugan—**Special Guest/Master Photographer** (Five sessions) (lacphoto.org)
- 6/10-7/1: iPhone Photography with Hugh Kretschmer (Four sessions) (lacphoto.org)
- 6/12-26: Creative Still Life with Kimberly Witham—**Special Guest/Master Photographer** (Four sessions) (lacphoto.org)
- 6/14-7/26: Advanced Photography with Rollence Patugan (12 sessions) (lacphoto.org)
- 6/16-30: Photo Book Design and Publishing with Lighthroom with Rollence Patugan (Four sessions) (lacphoto.org)
- 6/23-24: Collaborating with Nonprofits with Linda Vallejo (Two sessions) (lacphoto.org)
- 6/26: The Art of Travel Photography with Mark Edward Harris (One session)..... 42
- 6/26-27: The Flash Class with Bobbi Lane—**Special Guest/Master Photographer** (Two sessions) (lacphoto.org)

JULY

- 7/10-18: Narrative Possibilities with Amani Willett—**Special Guest/Master Photographer** (Four sessions)..... 13
- 7/10-8/14: Mining the Archive: Collage as Documentary Practice with David O. Alexhuogie—**Special Guest/Master Photographer** (Six sessions)..... 13
- 7/12-8/18: Beginning Photography with Rebecca Truskowski (12 sessions) 30
- 7/13-8/19: Introduction to Adobe Lightroom Classic with Michael e. Stern (12 sessions) 44
- 7/13-8/24: Contemporary Fine Art Photography: Discovering Your Voice with Susan Burnstine (Six sessions)..... 36
- 7/19-29: Text and Image: Writing with Your Photography with Betsy Schneider—**Special Guest/Master Photographer** (Four sessions)..... 14
- 7/19-1/3: The Long-Term Documentary Project with Julia Dean (Six sessions)..... 41
- 7/20: The History of Photography: Photojournalism with Thomas Alleman (One session)..... 32
- 7/24-25: The Artist's Essential Toolkit with Linda Vallejo (Two sessions) 28
- 7/31-8/8: The Portrait with Brian Ulrich—**Special Guest/Master Photographer** (Four sessions) 14

AUGUST

- 8/1-29: Cyanotypes and Anthotypes: Historic Processes at Home with Sean Blocklin (Five sessions) (39)
- 8/9-9/20: Introduction to Adobe Photoshop with F. Scott Schafer (12 sessions)..... 44
- 8/17: The History of Photography: Fine Art with TBA (One session)..... 32
- 8/21-29: Finding a Language for Your Art with Camilla Brown—**Special Guest/Master Photographer** (Four sessions)..... 15
- 8/28-29: A to Z Grant Writing with Linda Vallejo (Two sessions)..... 28

SEPTEMBER

- 9/7-10/5: Writing Pictures: An Exploration of Text and Image—Part 1 with Joanne Dugan—**Special Guest/Master Photographer** (Five sessions) 15
- 9/13-10/20: Intermediate Photography with Rebecca Truskowski (12 sessions)..... 31
- 9/18: How to Effectively Use Your iPhone Camera with Ford Lowcock (One session)..... 35
- 9/18: SEO Optimization for Artists with John D. Russell (One session) 27
- 9/18-26: Self Publish & Design Your Own Photo Book with Elizabeth Avedon—**Special Guest/Master Photographer** (Four sessions)..... 16
- 9/20-29: Breaking from Convention: Crafting Compelling Narratives from Your Personal Photographic Archive with Daniel Coburn—**Special Guest/Master Photographer** (Six sessions) 16

- 9/20-2/7: Portfolio Development Workshop with Susan Burnstine (Six sessions) 36
- 9/22-10/27: The Art of Photography with Ken Merfeld (Six sessions)..... 37
- 9/23-10/21: Photographing with a Purpose with Greg Miller—**Special Guest/Master Photographer** (Five sessions)..... 17
- 9/23-10/28: Photographing in the Social Landscape with Thomas Alleman (Six sessions) 37
- 9/25-26: Collaborating with Nonprofits with Linda Vallejo (Two sessions) 29

OCTOBER

- 10/3-11/7: Building a Personal Project from the Ground Up with Lynsey Weatherspoon—**Special Guest/Master Photographer** (Six sessions)..... 17
- 10/6-11/10: Our Inner Monologue with Jason Lanager—**Special Guest/Master Photographer** (Six sessions)..... 18
- 10/8-11/12: Social Justice X The Media with Lauri Lyons—**Special Guest/Master Photographer** (Six sessions) (18)
- 10/9-10: Building a Squarespace Website for Artists with John D. Russell (Two sessions)..... 27
- 10/9-11/13: Artist as Subject: Strategies of Self-Portraiture with Jennifer McClure—**Special Guest/Master Photographer** (Six sessions)..... 19
- 10/11-11/17: Introduction to Adobe Lightroom Classic with Michael Pliskin (12 sessions)..... 44
- 10/12-11/23: Publishing a Photo Book with Harvey Stein—**Special Guest/Master Photographer** (Seven sessions) 19
- 10/16: Cool Camera Phone Applications for Inspiration (iPhone) with Ford Lowcock (One session)..... 35
- 10/16-24: Photography as Language: The Art of Visual Storytelling with David Hilliard—**Special Guest/Master Photographer** (Four sessions) 20
- 10/19: The History of Photography: Portraiture with Mark Edward Harris (One session) 32
- 10/20-21: The Artist's Essential Toolkit with Linda Vallejo (Two sessions) 28
- 10/30-11/20: Finding Your Voice with Michael Crouser—**Special Guest/Master Photographer** (Four sessions)..... 21

NOVEMBER

- 11/1-12/12: Night Photography with Peter Bennett (Six sessions)..... 43
- 11/1-12/15: Advanced Photography with Rebecca Truskowski (12 sessions) 31
- 11/2-12/16: Introduction to Adobe Photoshop with David Calicchio (12 sessions)..... 44
- 11/2-12/16: Beginning Photography with Peter Bennett (12 sessions)..... 30
- 11/3-12/15: Composition 101: A Course in Photographic Design with Kevin Weinstein (Six sessions) 32
- 11/13: Creative Natural Lighting for Family and ... Flowers? (iPhone) with Ford Lowcock (One session) 35
- 11/4-12/16: The Lyrical Photograph with Sal Taylor Kydd—**Special Guest/Master Photographer** (Six sessions)..... 21
- 11/6-13: The Poignant Photo Book with Caleb Cain Marcus (Two sessions)..... 33
- 11/7-12/12: Platinum/Palladium Printing at Home with Sean Blocklin (Five sessions) 39
- 11/16: The History of Photography: Fashion with Andrew Southam (One session)..... 32
- 11/17-18: A to Z Grant Writing with Linda Vallejo (Two sessions)..... 28
- 11/20: Nature and Landscape Photography with Michael E. Gordon (One session) 43

DECEMBER

- 12/4-5: Photo Book Development: From Project Conception to Marketing with McNair Evans (Two sessions)..... 33
- 12/4-12: The Photo Book as Art with Susan Kae Grant—**Special Guest/Master Photographer** (Four sessions)..... 23
- 12/11: Making Your iPhone Imagery Sing An Aria with Ford Lowcock (One session)..... 35
- 12/14: The History of Photography: Nude with Ann Elliott Cutting (One session)..... 32
- 12/15-16: Collaborating with Nonprofits with Linda Vallejo (Two sessions) 29

JUNE

- 6/5-6: Portrait Location Lighting with Ian Spanier (Two sessions) (lacphoto.org)
- 6/15-7/1: The Fine Art of Digital Printmaking with Eric Joseph (Six sessions) (lacphoto.org)
- 6/26-27: The Flash Class with Bobbi Lane—**Special Guest/Master Photographer** (Two sessions) (lacphoto.org)

JULY

- 7/12-16: Beginning Photography for Teens (ages 12-18) with Amy Tierney (Five sessions).....24-25
- 7/13-8/17: Beginning Photography with Rollence Patugan (Six sessions).....30
- 7/19-23: Old School Photography: Experimenting with Alternative Processes (ages 12-18) with Sean Blocklin (Five sessions) 24-25
- 7/26-30: Beginning Photography for Teens (ages 12-18) with Julia Dean (Five sessions)..... 24-25

AUGUST

- 8/2-6: Street Photography for Teens (ages 12-18) with Julia Dean (Five sessions) 24-25

SEPTEMBER

- 9/13-2/7: On the Streets in LA with Julia Dean (11 sessions) 40
- 9/15-10/6: Introduction to Adobe Lightroom Classic with Rollence Patugan (Six sessions) 44
- 9/18: Masking in Photoshop with Ed Freeman (One session) 45
- 9/20-12/20: The Los Angeles Street Collective with Julia Dean (10 sessions) 40
- 9/25-26: The Fine Art of Digital Printmaking with Eric Joseph (Two sessions).....46

OCTOBER

- 10/13-11/17: Beginning Photography with Julia Dean (Six sessions)30
- 10/14-11/18: Introduction to Studio Lighting with Hugh Kretschmer (Six sessions).....34
- 10/16: Portrait Studio Lighting: A One-Day Workshop with Kevin Scanlon (One session).....34
- 10/17: Architecture on Location with Stephen Schafer (One session) 42
- 10/22-24: Encaustic with Photographs with Amanda Smith & Kevin Tully—**Special Guest/Master Photographer** (Three sessions).....20

NOVEMBER

- 11/5-7: Studio Lighting and Photo Montage with Richard Tuschman—**Special Guest/Master Photographer** (Three sessions)..... 22
- 11/13-14: Working the Streets: A Weekend of Street Photography with Ibarionex Perello (Two sessions) 41
- 11/19-21: Crafting Compelling Visual Stories with Ami Vitale—**Special Guest/Master Photographer** (Three sessions)..... 22
- 11/29-12/15: The Fine Art of Digital Printmaking with Eric Joseph (Six sessions)46
- 11/30-12/16: Introduction to Adobe Photoshop with Ed Freeman (Six sessions) 44

DECEMBER

- 12/3-5: Sharpening Your Photographic Vision with Sam Abell—**Special Guest/Master Photographer** (Three sessions)..... 23
- 12/15-18: Death Valley National Park with Michael E. Gordon (Four sessions).....26

JUNE

- 6/5: Challenging Reality with a Photo Montage with Fran Forman (One session)
- 6/12: Storytelling through Pictures with Jim Richardson (One session)
- 6/19: Discovered Treasures: Making Art with Found Photo Archives with Kelly Webeck (One session)
- 6/26: Now What? Creative Solutions for Mid-Career Photographers with Aline Smithson (One session)

JULY

- 7/10: How to Build a Career through Beauty Photography with Matthew Jordan Smith (One session)
- 7/17: Stories of Women of Color Working within the Corporate Space with Endia Beal (One session)
- 7/24: Pricing Your Photographs and Inventory Management with Juli Lowe (One session)
- 7/31: Balancing Act: Sustaining a Hybrid Practice with Raphael Soldi (One session)

AUGUST

- 8/7: Making Portraits with the View Camera in the Digital Age with Andrea Modica (One session)
- 8/14: Squarespace or WordPress? Choosing the Right Website Template for You with John D. Russell (One session)
- 8/21: Alchemical: The Rise of the Fine Art Photography Market and What We're Seeing Today with Jennifer Stoots (One session)
- 8/28: The Practice of Enchantment with Keith Carter (One session)

SEPTEMBER

- 9/18: Finding Your Audience: An Introduction to Marketing Your Photographs with Mary Virginia Swanson (One session)
- 9/25: From the Personal to Collective: The Photography of Rania Matar with Rania Matar (One session)

OCTOBER

- 10/9: Gallerists and Dealers: What You Need to Do to Impress Them or How to Make it Without Them with Sasha Wolf (One session)
- 10/16: Photographing Unique California Sunsets with Thaddeus B. Kubis (One session)
- 10/23: Self-Promtion and Leave Behinds with Jeanine Michna-Bales (One session)
- 10/30: How to Write an Artist Statement with Liz Sales (One session)

NOVEMBER

- 11/6: Artist Books and Photography: A Perfect Pairing with Zoe Marks-Strauss (One session)
- 11/13: Both Sides of the Lens: The Art of the Self-Portrait with Kat Kiernan (One session)
- 11/20: Documents of the Imagination with Lois Greenfield (One session)

DECEMBER

- 12/4: TBA (One session)
- 12.11: TBA (One session)

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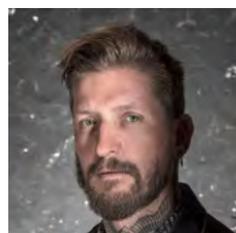
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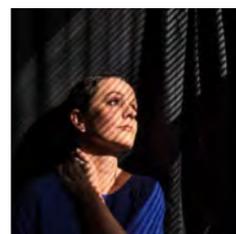
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Jennifer McClure



Joanne Dugan



Laurie Lyons



Lynsey Weatherspoon



Michael Crouser



Richard Tuschman



Sal Taylor Kydd

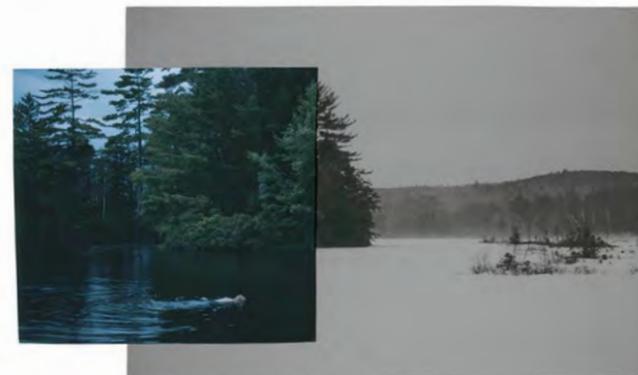


Sam Abell



Susan Kae Grant

Narrative Possibilities with Amani Willett



© Amani Willett

Images are discrete moments frozen in time. How do we take these disparate moments and create larger narratives using multiple photographs?

In this class we will investigate photography’s strengths and limitations for creating narratives and harness that knowledge to create evocative, enigmatic and powerful statements. We will learn how photographic narratives have evolved over time and how the internet era has increased our visual literacy, allowing us to see connections between images that we might have before overlooked. Over our time together we will examine linear narratives, fractured narratives, diaristic narratives and anti-narratives. We will also explore sequencing strategies such as color, image content, gesture, graphic elements and the relationship between image and text.

This class is open to photographers who have long-term projects they would like to take to the next level through dynamic sequencing as well as photographers who simply want to begin to explore the potent ways images can be activated through creative arrangement. Students will construct a sequence of images by referencing lectures and examples discussed in class.

Amani Willett (www.amaniwillett.com) is a Brooklyn and Boston-based photographer whose practice is driven by conceptual ideas surrounding family, history, memory, and the social environment. Working primarily with the book form, his three monographs have been published to widespread critical acclaim. *Disquiet* (Damiani, 2013) and *The Disappearance of Joseph Plummer* (Overlapse, 2017) and *A Parallel Road* (Overlapse 2020) were selected by Photo-Eye as “best books” of the year and have been highlighted in over 70 publications. Amani completed an MFA in Photography, Video and Related Media from the School of Visual Arts, NY in 2012 and a BA from Wesleyan University in 1997. In addition to his artistic practice, Amani is an Assistant Professor of Photography at the Massachusetts College of Art and Design in Boston.

Four Sessions

Date: Saturdays and Sundays, July 10-18, 9 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Adobe In-Design experience is helpful but not required.

Tuition: \$675

Location: Online

Mining the Archive with David O. Alexhougie



© David O. Alexhougie

Collage as Documentary Practice

This workshop examines the use of the archive in contemporary photography. Our cultural memory lives in our archives. Both public and private, the way that archives are made available to us and the way we utilize them provides feedback for how culture progresses.

Over a six week period, David O. Alexhougie will help you build a conceptual framework for understanding and utilizing your archive as image-making material. Some of the questions we will ask are: How does an archive educate? What is the role of privacy in building archives? How does history and the way we understand it affect identity?

This class will be split up into three subjects that will have three accompanying assignments:

1. The art of the mixtape—series sequencing and the artist as a taste-maker
2. Historical fiction—re-enactment as an exercise in narrative story telling
3. The cut edge—deconstructing collage methodologies

Having completed this assignments, students will walk away with a greater understanding of how archives can impact their artistic approach to photography.

David Alekhuogie (www.davidalekhuogie.com) received his MFA from Yale University and post-bac BFA from the School of the Art Institute of Chicago. His work was included in Companion Pieces, the 2020 iteration of MoMA’s biannual New Photography exhibition. In 2019, he was the recipient of the Rema Hort Mann Foundation Emerging Artist Grant. With solo exhibitions across the nation, David’s work has been published in *The New Yorker*, *The New York Times*, *Time Magazine*, *Timeout*, *Chicago*, *Vice*, and the *Los Angeles Times*.

Six Sessions

Date: Saturdays, July 10-August 14, 10:30 am-12:30 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

For additional workshop information please see pages 13-23 or visit

www.lacphoto.org/event-category/master-photographers

Text and Image with Betsy Schneider



© Betsy Schneider

The Portrait with Brian Ulrich



© Brian Ulrich

Finding a Language for Your Art with Camilla Brown



© Mark Indig

Writing Pictures Part 1 with Joanne Dugan



© Joanne Dugan

Writing with Your Photography

Whether they are words in a photograph, adjacent poetry or prose, or the obligatory artist statement, understanding the relationship between text and image is essential for photographic expression. Done poorly, text with image can flatten a photograph, often subverting and robbing photographs of their power. But well done and considered, text can increase the depth and richness of a photograph or a series of photographs exponentially.

In this workshop participants will work on their own text and images. We will begin by exploring the relationship between writing and photography through reading, looking and writing. After introductions and the initial lecture and discussion, the class will consist of three critique/workshop sessions spread out over a 10 day period where participants will each work on a writing project. It can be a photo/text project, poetry or prose, or an artist statement/essay that they hope to develop in relation to a set of images.

Betsy Schneider (www.betsyschneider.com) is a photo/video artist whose work focuses on transformations of individuals and families over time and place. Her tools range from appropriated imagery and screen shots to digital video and 8x10 inch view camera film photography. Her Guggenheim Fellowship project "To Be Thirteen" was a solo exhibition of 250 still images of thirteen year olds and was accompanied by a feature length film and book published by Radius. Her work has been exhibited and published internationally for over 20 years.

Four Sessions

Date: Mondays and Thursdays, July 19-29, 9 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Portrait photographs are some of the most challenging to make. Portraits resolve our curiosities about each other and allow us to contemplate other's existence. They allow us to stare in a way that is not socially acceptable outside the realm of photography. Portraits ask the photographer to consider ethical and representational dilemmas. How does one represent another? What can we learn about a subject from an image of them? How does one resolve the power dynamic between subject and photographer? Is it possible to create a portrait that suggests the complexity of a human being and their lived experiences?

In this class we will explore the myriad ways in which contemporary and historical photographers have made portraits and discuss the underlying social and political issues that undergirds both subject and photographer. Students will share examples of past portrait projects and develop strategies for producing new work. Before the second weekend, students will be asked to produce portraits based upon discussion and lessons learned from the first weekend.

Brian Ulrich's (www.notifbutwhen.com) photographs portraying contemporary consumer culture are held by major museums and private collections such as the Art Institute of Chicago; Baltimore Museum of Art; Cleveland Museum of Art; Eastman Museum; and Getty Museum. His work has also been included in numerous group exhibitions at venues such as the Museum of Modern Art; Pier 24 San Francisco; the Walker Art Center; the Museum of Contemporary Photography; and the San Diego Museum of Art. In 2009, Ulrich was awarded a John Simon Guggenheim Memorial Fellowship. The Aperture Foundation and the Cleveland Museum of Art collaborated to publish his first major monograph, *Is This Place Great or What*, in 2011, which was later included in *The Photobook: A History Volume 3* (2014). Brian is currently an Associate Professor at the Rhode Island School of Design.

Four Sessions

Date: Saturday and Sundays, July 31-Aug 8, 9 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

If you want your work to circulate in a fine art context, it is crucial to find a language for your art. Doing this enables you to clarify and articulate your artistic vision.

As a curator and writer, Camilla Brown has over 25 years of experience working with photographers and helping them find language the best reflects their art. In this workshop, we will work to develop 150 words that summarizes your photographic practice—an "elevator pitch" of sorts. This short and concise summary will be extremely useful when applying for opportunities and publicizing your work. Camilla will share examples and provide tips to enable you to write and overcome any confidence issues. In between class sessions, students will be encouraged to send Camilla their text for critique and editing. By the end of the course, students will have a new statement to circulate in the art world.

Participants should bring a digital portfolio of their and a PDF of their current artist statement (if applicable).

Camilla Brown (www.camillaebrown.co.uk) is a curator, writer and educator on contemporary art, specializing in photography. For ten years she was Senior Curator at The Photographers' Gallery, London. Previously she was Exhibitions Curator at Tate Liverpool. She works at two UK universities teaching MA courses. Camilla's writing on contemporary photography is regularly published in books and magazines and she has written extensively on artists for various publications. She is Associate Curator at Grain Photography Hub and serves the steering group for the Format Photography Festival. Camilla is currently developing research growing from artists commissions working in rural areas in the West Midlands for a forthcoming conference and book, scheduled for 2021. She lives in Derbyshire, England.

Four Sessions

Date: Saturday and Sundays, August 21-29, 9 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

An Exploration of Text and Image

There is a long history of photographers who have used the written word to inform and enhance their image making. American documentary photographer Dorothea 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: Tuesdays, September 7-October 5, 9-11:30 am PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Design Your Own Photo Book with Elizabeth Avedon



© William Avedon

There is a rich history of self-published authors including Ernest Hemingway, Stephen King and Mark Twain. Now that artists are able to produce their own hardcover and softcover books online at a relatively low cost, self-publishing has become a popular alternative for photographers.

This workshop will cover the basic principles of designing your own photography book. Drawing on over thirty years of experience, Elizabeth Avedon will demonstrate the bones of creating a successful photography book including editing, sequencing, typography and interior and cover design. We will explore what comprises good design from bad, developing a framework for the participant to build upon with their own book project, and briefly discuss the self-publishing companies available.

Elizabeth Avedon (www.elizabethavedon.com) has a rich history in photography, collaborating with museums, publishing houses, galleries and artists. She has received awards and recognition for her photography exhibition design and publishing projects, including the retrospective exhibition and book: *Avedon: 1949-1979 for the Metropolitan Museum of Art, Dallas Museum of Fine Arts*; and *Richard Avedon: In the American West* for the Amon Carter Museum, the Corcoran Gallery of Art, and The Art Institute of Chicago, among many others. Elizabeth teaches 'Book Design + Branding' in the Masters in Digital Photography program at The School of Visual Arts, New York.

Four Sessions

Date: Saturdays and Sundays, September 18-26, 9 am-12 pm, PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Breaking from Convention with Daniel Coburn



© Daniel Coburn

Crafting Compelling Narratives from Your Personal Photographic Archive

We have all made thousands upon thousands of photos—we store them on our mobile devices, save them on hard-drives, and many are gathering dust in family albums. Some of you may have outstanding singular images that just don't seem to fit within a larger cohesive project. These types of photographs are often shelved, never to be experienced by a viewing public.

This four-session, online workshop will provide you with new strategies for constructing a compelling narrative from a seemingly disparate collection of images. Photographs are hieroglyphs—a malleable and complex collection of characters and symbols that can be carefully arranged to communicate transformative ideas. In this workshop we will edit, sequence, manipulate, and carefully arrange images from your archive to construct a powerful visual text. This exercise will help you begin to identify a powerful psychological dialogue that exists between images when viewed sequentially.

This workshop is ideal for those that are wanting to break from convention—those that are seeking out new modes of photographic expression and challenging the notion of a traditional "body of work." If you plan to publish or design a photography book in the near future, this workshop will help you rethink the way photos might be sequenced and arranged.

Daniel Coburn (www.danielwcoburn.com) was born in San Bernardino, California in 1976. His prints are held in collections at major institutions including the Museum of Contemporary Photography at Columbia College, The Marianna Kistler Beach Museum of Art, and the University of New Mexico Art Museum. He is a recipient of a 2017 John Simon Guggenheim Memorial Fellowship and was named as a finalist for the Arnold Newman Prize for New Directions in Photographic Portraiture the same year. Coburn received his MFA with distinction from the University of New Mexico in 2013.

Four Sessions

Date: Mondays and Wednesdays,
September 20-29, 9 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Photographing with a Purpose with Greg Miller



© Greg Miller

Do fears around photographing people stop you from making the pictures you want? Has the pandemic put your photography on pause like so much of our lives? If the experience of photographing people was difficult before the pandemic, now it can feel impossible, but it's not.

Greg Miller's unique teaching method works to connect your purpose with daily picture making while giving you the technical tools needed to make memorable photographs. Through class assignments, critiques and detailed instruction, Greg guides students to find what is most important to them at this moment in time and build strategies for making pictures happen on a regular basis by overcoming common fears (and following CDC guidelines to protect yourself and others). Students will be encouraged to photograph people wherever they might find them—on the street, meeting friends or with family—but to use current limitations as inspiration and opportunities. A portion of class will deal directly with the fear of talking to strangers and solutions for communicating your ideas to the person you want to photograph. In this way, Greg helps students enhance their photographic intention.

This workshop will also focus on portraiture and its context within historical and contemporary photography. Additionally topics discussed will be mechanics of creating a better environmental portrait, the ethics of documentary work, and model consent forms.

Greg Miller (www.gregmiller.com) (b. 1967, Nashville, Tennessee) is an American fine art photographer and Guggenheim Fellow who uses the serendipity of chance meetings with strangers and large format street photography to build insightful, narrative photographs. Miller's work has been seen in several solo shows in Los Angeles, Barcelona and the Cheekwood Museum in Nashville, TN as well as group exhibits in New York City, including Yossi Milo, James Danziger and Sasha Wolf Galleries. His work has appeared regularly in advertising and magazines including *TIME*, *Esquire*, *Fast Company*, *LIFE* and many other publications.

Five Sessions

Date: Thursdays, September 23-October 21, 10 am-1 pm PST
(includes one-on-one meetings the week of October 4)

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Building a Personal Project from the Ground Up with Lynsey Weatherspoon



© Lynsey Weatherspoon

In this six-week workshop, students will be able to learn the beginning stages of building a successful personal project to pitch to local publications. The top goal is for students to become confident in writing, researching, and photographing for their proposed projects.

Topics include:

- Learning visual tone
- Developing a cohesive story-line
- How to pitch an idea
- Making photos from a decolonized lens
- Writing with intention

This conversation-style class will include discussions, slide presentations, videos and portfolio critiques. We will also explore successful personal projects by photographers that helped land work with national and international publications.

Students are expected to have a complete visual representation of their project by the end of the course. Conversations with fellow peers throughout the courses will help and assist students as they develop ideas for their projects.

Lynsey Weatherspoon (www.lynsseyweatherspoon.com) is a photojournalist and portrait photographer based in Atlanta and Birmingham. Using both photography and filmmaking as tools to tell stories, her work has been featured in print and online in such publications as *The New York Times*, *USA Today*, *NPR*, *Wall Street Journal*, *Washington Post*, *Time*, ESPN and ESPN-owned *The Undeclared*. As a member of a modern vanguard of photographers, she is often called on to capture heritage and history in real time. Lynsey's work has been exhibited at The African American Museum in Philadelphia and Photoville NYC. She is an awardee, *The Lit List*, 2018. Her affiliations include Diversify Photo, Authority Collective, and Women Photograph.

Six Sessions

Date: Sundays, October 3-November 7, 10 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Our Inner Monologue with Jason Langer



© Jason Langer

Most of us have a revolving tape-loop in our heads, reminding us of the daily themes that serve as our concerns and causes for our lives. If we listen well enough, we can hear two or three words that repeat incessantly. These few words are the basis for the strongest fuel for self-understanding and our art—the material that gives us our most potent creative energy and ideas and distinguishes us from other artists.

Over the course of six weeks, we will discover this “Inner Monologue” and identify those few words which will lead to a creation of images that will form the basis for our work to come in the following decades. Through a mixture of group and private instruction, your photographic work will be shaped in a way that is personal to yourself and dynamic and singular to the world.

Jason Langer (www.jasonlanger.com) is best known for his psychological and noirish visions of contemporary urban life, oftentimes using Buddhist terminology to explain his photographs. Jason has published three monographs: *Secret City* (Nazraeli), *Possession* (Nazraeli) and *Jason Langer: Twenty Years* (Radius). His work has been featured in numerous international photographic exhibitions and museum collections for over 20 years. Jason is a sought-after photography mentor, having taught photography at the Academy of Art University for 12 years and Santa Fe Workshops since 2014.

Six Sessions

Date: Wednesdays, October 6-November 10, 10 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Social Justice X The Media with Lauri Lyons



© Lauri Lyons

This course examines how media arts has been used to portray and influence contemporary American social justice movements. Topics will include media from the Southern desegregation movement, civil rights marches, Black power movement, Vietnam war footage, photojournalism, anti-war protests, LGBTQ rights, Black Lives Matter and more. We will also discuss images and messages created during the Civil Rights era—the 2021 Capitol Building riot.

In class we will view and discuss photography, films, videos and news footage related to social justice. Artists covered will include Ava DuVernay, Eddie Adams, Spike Lee, Ruddy Roye and Stephen Shames. We will also discuss the power of social media platforms and citizen documentarians like Darnella Frazier, who filmed the murder of George Floyd with her cell phone.

Outside of class, students will capture or create media that addresses social justice issues of their choice. The assignments will give students the opportunity to share their perspectives about an issue and experiment with a variety of mediums and genres. The images will be shared and critiqued during the class.

Lauri Lyons (www.laurilyons.com) was born in the Bronx, New York and traveled globally with her military family. She earned a BFA in Media Arts from the Minneapolis College of Art and Design. For many years Lauri worked as a Photo Editor for several national magazines and organizations including *Essence*, *B.E.T.*, *The Source*, and *Magnum Photos*. Lauri is the Executive Director of the Rest With Honor Project, (www.restwithhonorproject.org) a not-for-profit organization focused on social justice and cultural preservation. She is the recipient of the Sacatar Fellowship and has served as a faculty member and guest lecturer for several educational institutions such as the International Center of Photography, New School for Social Research and the Rhode Island School of Design.

Six Sessions

Date: Fridays, October 8-November 12, 9-11am PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Artist as Subject with Jennifer McClure



© Jennifer McClure

Strategies of Self-Portraiture

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: Saturdays, October 9-November 13, 1-3 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Publishing a Photo Book with Harvey Stein



© Harvey Stein

Have you thought that you'd like to publish a photo book? Maybe you have a concept in mind. Or a body of work to support your concept. Or you have only a vague idea. Or a “someday” wish to do a book but no real project yet. Harvey Stein will offer a way to shape your ideas, to conceive and explore your concept and to determine the approach that will make a publisher take notice.

This seven-week workshop is a nuts and bolts exploration of the steps necessary to successfully approach publishers and what to do when they say yes. Topics covered include: generating book ideas, writing the book proposal, identifying potential publishers for your book, publisher's criteria for evaluating proposals, what to present to the publisher (and in what form), the pros and cons of using a book agent, ways of sequencing the photographs, negotiating the contract, maximizing advances and royalties, working with printers, and book distribution and sales. Finally, the effect of the digital revolution on making books will be discussed.

Considerable time will be spent evaluating each participant's book project in the light of the information disseminated during the class. This seminar is for those who are just beginning to think about arranging their images into book form to those who have completed their projects but are not sure how to approach publishers.

Harvey Stein (www.harveysteinphoto.com) is a professional photographer, teacher, lecturer, author and curator based in New York City. He currently teaches at the International Center of Photography. Stein is a frequent lecturer on photography both in the United States and abroad. He was the Director of Photography at Umbrella Arts Gallery, located in the East Village of Manhattan, from 2009 until 2019 when it lost its lease and closed. He has also been a member of the faculty of the School of Visual Arts, New School University, Drew University, Rochester Institute of Technology and the University of Bridgeport.

Seven Sessions

Date: Tuesdays, October 12-November 23, 9 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$775

Location: Online

Photography as Language with David Hilliard



© David Hilliard

The Art of Visual Storytelling

This workshop explores photography as a universal storytelling language. From its inception, the photographic medium has been expected to prove, explain or entertain; it's very mechanical nature asks it to be precise. We concentrate on storytelling and finding clarity within what you make and how you speak about it. Your stories may be fact or fiction, staged or found, poems or novels.

This workshop will ask you to think about, shoot and edit your photographs to most effectively present your ideas and create a moving experience for both you and your audience. Students may explore text, multiple images, bookmaking, collage and even the use of audio and music as creative conduits. We look at multiple genres of photography such as portraiture, landscape and still life as a visual language with which to tell a story and create a project.

David Hilliard (www.davidhilliard.com) is a contemporary photographer known for his panoramic photographs. His photographs are usually triptychs or larger compositions, using vibrantly colored subjects. Hilliard draws upon his own tensions, fears, and conflicting emotions about his sexuality to deliver photographs that speak universally. His work is represented in the permanent collections of the Art Institute of Chicago, the Museum of Fine Arts in Boston, the Philadelphia Museum of Art, the Los Angeles County Museum, and the Whitney Museum of American Art in New York. He has been the recipient of a Fulbright Grant and a Guggenheim Foundation Fellowship. Hilliard is often a visiting lecturer at schools, including Harvard University and the Massachusetts College of Art and Design. Hilliard was born in Lowell, MA, and received a BFA from the Massachusetts College of Art, before going on to earn an MFA from Yale University.

Four Sessions

Date: Saturdays and Sundays, October 16-24, 9 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$575

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 23, 7-9 pm
+ Saturday and Sunday, October 24-25, 10 am-6 pm

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

Finding Your Voice with Michael Crouser



© Michael Crouser

Are you interested in taking your photography to a new, more personal level? Do you want to open new doors to your work, but are not sure where the doors are? In this workshop, Michael Crouser, an experienced fine art/commercial photographer and teacher, will help students progress with their personal vision.

To serve as inspiration, we will examine the work of famous and established photographers who use artistic elements in specific ways to establish their personal look and feel. Often, the works of others may influence how we approach our own work. The focus will be on honing our own aesthetic tastes in effort to make our pictures more of our own. Each session will consist of two fun and challenging assignments followed by critique and review the following week. Some of the factors we will consider while studying our photographs are composition, perspective, subject choice, light, color vs. black-and-white, image presentation, and unique setting.

The last meeting will consist of a presentation and discussion on the topic of "Homage vs. Inspiration vs. Plagiarism." Several conceptual photo exercises and follow up videos will be provided to consider on your own time. The class will encourage constructive feedback and discussion in a calm and relaxed atmosphere.

Michael Crouser (www.michaelcrouser.com) was born in Minneapolis, MN and graduated from Saint John's University in 1985. Crouser's first book, *LOS TOROS*, a fifteen-year exploration of the bullfights in Spain, Mexico and South America, took first place in the category for Fine Art Book at the 2008 International Photography Awards. His follow up book, *Dog Run*, was named a top ten photo book of the year by *PhotoDistrict News* and *Communication Arts*. In 2012, Leica Gallery of New York hosted the exhibition "Michael Crouser: A Mid-Career Retrospective" and in 2014, Crouser received the George Eastman/Power of the Image Award in Beijing, China. Michael has taught photography at the International Center of Photography, the Santa Fe Photographic Workshops, and the Minneapolis Photo Center. He lives in Minneapolis with his wife, Maria, and their son Conrad.

Four Sessions

Date: Saturdays, October 30-November 20, 9 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

The Lyrical Photograph 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.

This workshop is designed for experienced photographers looking to develop their portfolio and are interested in the themes of memory and personal history in the creation of a lyrical photograph.

Sal Taylor Kydd (www.saltaylorkydd.com) Originally from the UK, photographer and artist Sal Taylor Kydd 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, November 4-December 16, 10 am-12 pm, PST
(no mtg. 11/25)

Enrollment limit: 15 students

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

Tuition: \$575

Location: Online

Studio Lighting and 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 6, 7-9 pm

+ Saturday and Sunday, November 7-8, 10 am-6 pm

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.

During the weekend, you document a short story and edit it into a cohesive whole. This workshop is about producing real reportage, getting honest feedback and, ultimately, getting your visual story out there and published.

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 20, 7-9 pm

+ 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: \$1,075

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

Sharpening Your Photographic Vision with Sam Abell



© Sam Abell

When we talk about a photographer's personal vision, we refer not only to the present and how one can photograph with a more refined way of seeing—we must also encompass the complete experiences and ambitions of the photographer, fully embracing one's past work and future projects. Only by editing and understanding one's past work, sharpening and refining current work, and devoting oneself to future projects will the photographer truly develop and realize a unique photographic vision.

Join *National Geographic* photographer Sam Abell as he guides photographers along their journey, conducting a weekend divided amongst shooting assignments, portfolio reviews, and discussions all with one purpose: creating images that have more clarity while simultaneously developing a true, unique personal vision. Sam will discuss his technique of seeing in layers, the importance of seeing well, and how to see with more discriminating power. The goal of this workshop is to help each participant discover where they are now and where their work can take them.

Sam Abell's (www.samabell.com) thirty-year career has been dedicated to achieving artistic expression through documentary photography. He has pursued his goals primarily through his lengthy, in-depth coverage for *National Geographic* magazine and its Book Division. At the same time, he has maintained a career as an artist, teacher and author. His numerous book credits include *The Life of a Photographer*, *Seeing Gardens* and *The Photographic Life*. His most recent book, *Amazonia*, was published in January 2010 to coincide with a traveling exhibition of images organized by the University of Oregon Art Museum. He is currently at work on a sixteen-volume set of books titled *Life and Still Life: The Sam Abell Library*.

Weekend-Intensive (three sessions)

Date: Friday, December 3, 7-9 pm

+ Saturday and Sunday, December 4-5, 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.

Tuition: \$1,275

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

The Photo Book as Art with Susan kae Grant



© Susan Kae Grant

This workshop introduces participants to the practice of creating handmade limited edition photographic artists' books that balance form, content and materials in innovative ways. Through brainstorming techniques and written exercises, we concentrate on using the subconscious to inspire the content, design and execution of book works.

Visual presentations and examples of original book works inspire discussions addressing diverse topics such as design strategies, content, structure, imaging techniques, materials, and sources needed for production. Class lectures include a variety of ways to physically incorporate images and text into photo books and demonstrations include the DASS image transfer process as well as the technical execution of one binding style. Under the guidance of the instructor, participants will produce a sample book of their own utilizing the binding style and techniques demonstrated.

Susan kae Grant (www.susankaegrant.com) is an inventive and influential artist, educator, and early proponent of photographic book arts. Her innovative studio practice and distinct personal vision represent one of the mediums more sustained and recognizable contributions to fabricated photography and book art. She has conducted workshops, lectured and exhibited her work throughout the United States, Canada, Europe, Spain, Australia, British Columbia, Africa and Japan. Public collections representing her photographs and book-works include George Eastman Museum; J. Paul Getty Museum; Minneapolis Institute of Art; Tokyo Photographic Museum; Victoria & Albert National Art Library; Center for Creative Photography; and the Museum of Fine Arts, Houston.

Four Sessions

Date: Saturdays and Sundays, December 4-12, 9 am-4 pm PST
(includes a one hour lunch break)

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online



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For more information:
323.494.0909
info@lacphoto.org

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 (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.

Four sessions

- Date: Wednesday, December 15, 12-6 pm PST
- Thursday, December 16, 5:30 am-6 pm PST
- Friday, December 17, 5:30 am-6 pm PST
- Saturday, December 18, 5:30 am-12 pm PST

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

Squarespace Website for Artists
with John D. Russell



Learn How to Build a Squarespace Website to Showcase Your Portfolio and Sell Your Work

Have you ever wanted to learn how to build your own website to showcase your portfolio to the world? How about selling your own fine art prints or print products? Join professional photographer and instructor John D. Russell as he helps students build their own websites using Squarespace.

Squarespace is a leading website building and hosting company that provides software as a service. It allows users to use pre-build website templates and drag-and-drop elements to create and modify webpages. It's easy-to-use interface has been quickly adopted from users of all experience levels looking to build a website quickly and efficiently.

This class will provide students the necessary skills to start their own websites using this robust software. The course will also discuss Search Engine Optimization (SEO) best practices so you can actually be found online and discover how easy it is to sell your work to your prospective clients.

John D. Russell (for bio see right column)

Two sessions

Date: Saturday and Sunday, October 9-10, 9 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$295

Location: Online

SEO Optimization for Artists
with John D. Russell



Learn to Leverage Search Engine Optimization (SEO) to Attract More Clients

Do you want to learn how to better optimize your website to attract more visitors and potential clients?

Join Professional Photographer and LACP instructor, John D. Russell as he takes you on a deep dive into Search Engine Optimization (SEO) for your photography website. At the end of this four-hour intensive, you will have the skills to start achieving better page rankings for your desired keyword terms. If you're serious about gaining more visibility and achieving higher page rankings you don't want to miss this class.

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. He 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. A few times a year John runs bespoke photography and philanthropic adventures (www.johndrussell.com/prspctv) to far-flung destinations around the globe including Africa, India, Asia, Europe, and South America. John is also the Founder of the South Bay Photography Group which caters to beginner and amateur photographers. His love for teaching and his passion for photography are often described as palpable and inspirational. John donates a considerable amount of time to a handful of non-profits in the Greater Los Angeles area and around the globe.

One session

Date: Saturday, September 18, 9 am-2 pm PST (includes a one-hour break)

Enrollment limit: 20 students

Skill/Experience level: Open to all levels

Tuition: \$195

Location: Online

The Artist's Essential Toolkit with Linda Vallejo



Learn how to create a “digital toolkit” presentation package aimed at expanding exhibition, press, and publication opportunities. Artists will learn how to use this toolkit coupled with a series of outreach and communication tools and tactics to successfully approach and develop working relationships with galleries, museums, curators, critics, and scholars.

Session 1

- Study the elements of a complete artist presentation package including CV/resume, bio, artist statement, and work samples
- Engage in a discussion about how to set artistic goals and create an exhibition project plan
- Review a sample set of artist goals and exhibition project plan

Session 2

- Engage in a discussion about how to write an interesting and effective artist statement
- Learn tools and tactics about how to use the artist digital toolkit to advance exhibition, press, and publication opportunities
- Learn tools and tactics about how to reach out, communicate with, and develop working relationships with gallerists, museum directors, curators, critics, and scholars.

Participants will receive:

- Specially designed Workshop Manual with including all topics, samples, and tools

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 numerous art galleries and museums, including the Museum of Sonoma County, Santa Rosa, CA, Museo del Barrio, New York, NY, National Museum of Mexican Art, Chicago III and Carnegie Art Museum.

Two Sessions (offered twice)

Date: Saturday and Sunday, July 24-25, 9-11 am PST

Date: Wednesday and Thursday, October 20-21, 6-8 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to visual, performing and literary artists of all levels

Tuition: \$295

Location: Online

28

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.

Session 1

- Review workshop topics in a specifically designed Workshop Manual
- Study the elements of a complete proposal package including CV/resume, bio, artist statement, work samples, and budget
- Engage in a discussion about how to set artistic goals and create project plans for proposal packages

Session 2

- Engage in a discussion about how to write an interesting and effective artist statement for proposal packages
- Study sample Artist Fellowship and Residency Application(s)
- Learn how proposal package elements can also advance opportunities for exhibition and publication

Participants 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 (for bio see left column)

Two Sessions (offered twice)

Date: Saturday and Sunday, August 28-29, 9-11 am PST

Date: Wednesday and Thursday, November 17-18, 6-8 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to visual, performing and literary artists of all levels

Tuition: \$295

Location: Online

Collaborating with Nonprofits with Linda Vallejo



Learn how to collaborate with nonprofit organizations and institutions to raise the funds needed to present exhibitions, classes, and special projects. Artists will learn the steps nonprofit organizations use in applying for grants and how to become a “member of the team” to raise funds for new programs and projects. Artists will also learn how to communicate with and develop positive collaborative relationships with nonprofit organizations.

Session 1

- Review nonprofit grant writing steps including:
- Researching for “good match” potential funders
- Organizing funder research
- The chronology of the grant writing process
- Communications with funding sources
- Elements of the complete proposal package

Session 2

- Review sample Letters of Inquiry and Letter of Request
- Learn how to approach nonprofit organizations for collaborative exhibition and teaching opportunities
- Learn how an artist can affiliate with a like-minded organization and use its 501(C)3 nonprofit status to submit grants to potential funding sources.
- Q&Z about opportunities and possible projects

Participants will receive:

- Specially designed Workshop Manual with including all topics, samples, and tools

Linda Vallejo (for bio see page 28)

Two Sessions (offered twice)

Date: Saturday and Sunday, September 25-26, 9-11 am PST

Date: Wednesday and Thursday, December 15-16, 6-8 pm PST

Enrollment limit: 10 students

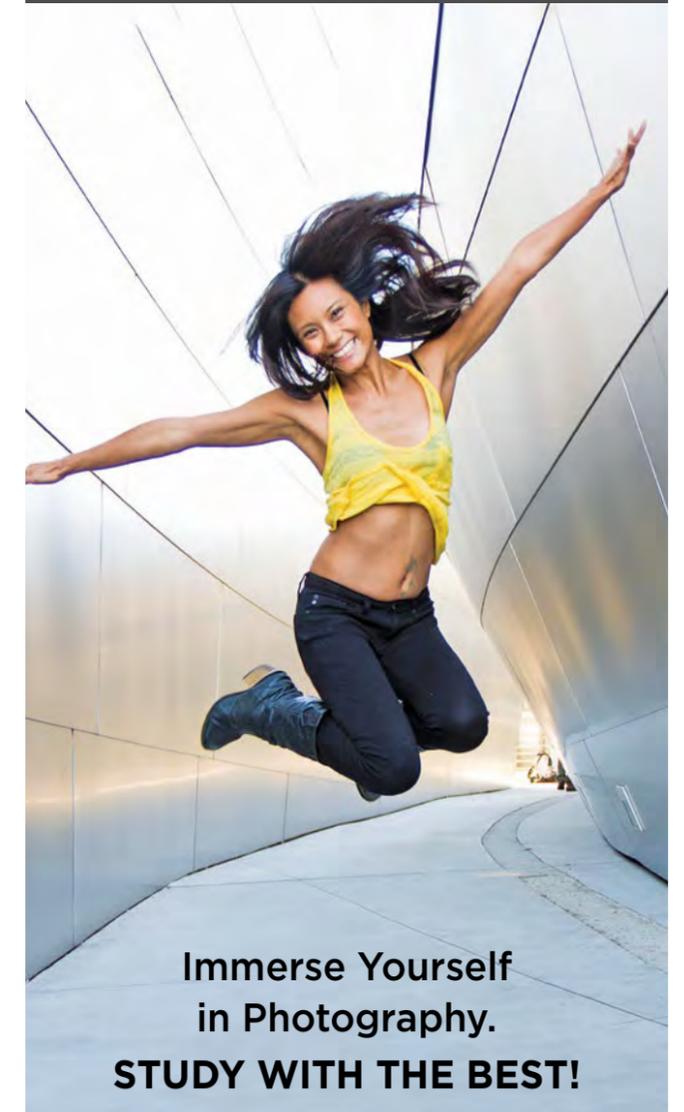
Skill/Experience level: Open to visual, performing and literary artists of all levels

Tuition: \$295

Location: Online

29

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©Judy Wang

Beginning Photography



© Constance Brinkley

In this beginning workshop, students will learn all the controls and functions on their digital Single Lens Reflex (SLR) 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 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 Single Lens Reflex (DSLR) or Mirrorless camera.

Students are encouraged to continue their studies by enrolling in the sequential class, *Intermediate Photography*.

Enrollment limit: 15 students
Skill/Experience level: Beginning



© Jon Wollenhaupt

Online Learning (12 sessions offered twice)

Date: Mondays and Wednesdays, July 12-August 18, 6:30-8 pm PST with **Rebecca Truskowski** (for bio see below)

Date: Tuesdays and Thursdays, November 2-December 16, 6:30-8 pm PST (no mtgs. 11/23 & 11/25) with **Peter Bennett** (for bio see page 43)

Tuition: \$415

Location: Online

In-Person Learning (six sessions offered twice)

Date: Tuesdays, July 13-August 17, 7-10 pm PST with **Rollence Patugan** (for bio see below)

Date: Wednesdays, October 13-November 17, 7-10 pm PST with **Julia Dean** (for bio see page 40)

Tuition: \$465

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

Rebecca Truskowski (www.rebeccatruskowski.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. 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. She is a Michigan native and graduated with honors from the prestigious Rochester Institute of Technology in New York.

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.

Intermediate Photography with Rebecca Truskowski



© Greg Goyo Vargas

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 (DSLR) 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 Single Lens Reflex (DSLR) or Mirrorless camera.

Students are encouraged to continue their studies by enrolling in the sequential class, *Advanced Photography*.

Rebecca Truskowski (for bio see page 30)

12 Sessions

Date: Mondays and Wednesdays, September 13-October 20, 6:30-8 pm PST

Enrollment limit: 15 students

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

Tuition: \$415

Location: Online

Advanced Photography with Rebecca Truskowski



© Thouly Dosis

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.

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.

Open to students who own a Digital Single Lens Reflex (DSLR) or Mirrorless camera.

Rebecca Truskowski (for bio see page 30)

12 Sessions

Date: Mondays and Wednesdays, November 1-December 15, 6:30-8 pm, PST (not mtgs. 11/24 & 11/29)

Enrollment limit: 15 students

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

Tuition: \$415

Location: Online

The History of Photography

An on-going series focused on the genres of photography

Offered via Online Learning

Photojournalism
with Thomas Alleman
Tuesday, July 20, 5 pm PST

Fine Art
with TBA
Tuesday, August 17, 5 pm PST

Portraiture
with Mark Edward Harris
Tuesday, October 19, 5 pm PST

Fashion
with Andrew Southam
Tuesday, November 16, 5 pm PST

Nude
with Ann Elliott Cutting
Tuesday, December 14, 5 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: Wednesdays, November 3-December 15, 6-9 pm PST
(no mtg. 11/24)

Enrollment limit: 15 students

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

Tuition: \$415

Location: Online

The Poignant Photo Book with Caleb Cain Marcus



© *Remember the South* by Frank Frances, published by Monolith Editions, designed by Caleb Cain Marcus

The book is the primary format for photographers to present their narrative and ideas with complete autonomy. This class will discuss how to edit and sequence images, the relationship between page spreads and rhythm, how to think about text and titles, the book as an object, finding an audience, marketing, pricing and distribution, self-publishing vs publisher, what to look for in a publisher. Participants will gain insights into developing and publishing a photo book and the tools needed to create a book that is fluid, complex and conceptually sound. Participating photographers should have 20-30 images that will be shared with the group in the second class.

Caleb Cain Marcus (www.calebcaimmarcus.com) runs the Brooklyn design studio Luminosity Lab (www.Luminositylab.com) in NYC. His photographs are in the collections of the Metropolitan Museum of Art and the Getty Museum among others. He has an MFA from Columbia University.

Two Sessions

Date: Saturdays, November 6-13, 9 am-12 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: \$295

Location: Online

Photo Book Development with McNair Evans



© McNair Evans

From Project Conception to Marketing

This two-day practical workshop is designed for photographers at all levels who are striving to make their work more intentional and personally driven. Award-winning photographer McNair Evans will use his sold-out monograph project published in 2014, *Confessions for A Son*, as a case study for participant exercises.

Photographers will learn how to develop a long-term personal project and then build an audience for that project. Over two days, the workshop will discuss ways to identify a project purpose, write a project statement, understand points of audience engagement, and different strategies to share your work. The first session will focus on project development and the second session will focus on audience identification and engagement. This workshop is intended to be interactive and conversational. Group discussions will include personal feedback and helpful resources such as portfolio reviews, applying for grants, producing promotional materials, and more.

McNair Evans (www.mcnairevans.com) grew up in a small farming town in North Carolina. He discovered photography as an anthropology student at Davidson College (BA, 2001) while recording the oral history for an Appalachian family in Madison County, NC. His photographs are held in major public and private collections, including the San Francisco Museum of Modern Art, and his work has been featured in numerous exhibition settings and editorial publications including *Harper's Magazine*, *The New Yorker*, and *CA Sunday Magazine*. McNair is a nationally exhibited artist, 2016 Guggenheim Fellow, an active guest lecturer at universities and institutions nationwide, and currently represented by galleries in San Francisco, CA and Asheville, NC.

Two Sessions

Date: Saturday and Sunday, December 4-5, 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$295

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 Jimmy Eat World album artwork. More recently, portraiture for editorial and advertising has been his concentration.

One Session

Date: Saturday, October 16, 10 am-6 pm PST

Enrollment limit: 15 students

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

Introduction to Studio Lighting with Hugh Kretschmer



© Hugh Kretschmer

Mastering the tools of lighting is the key to mastering studio photography. In this 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 ([/www.hughkretschmer.net](http://www.hughkretschmer.net)) set his sights on a career in photography at the age of 13, when his father taught him how to print his very first photograph in the family darkroom. Since then, he has never looked back, receiving a BFA from Art Center College of Design, and launching his career as a photo-illustrator in the editorial and advertising arenas. His fanciful yet provocative photographs balance between art and commerce, and have brought him critical acclaim through numerous national and international awards, and have been the subject of many articles and industry blog posts. Kretschmer is currently an adjunct professor and part-time instructor at both Santa Monica College and UCLA Extension.

Six Sessions

Date: Thursdays, October 14-November 18, 7-10 pm PST

Enrollment limit: 15 students

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

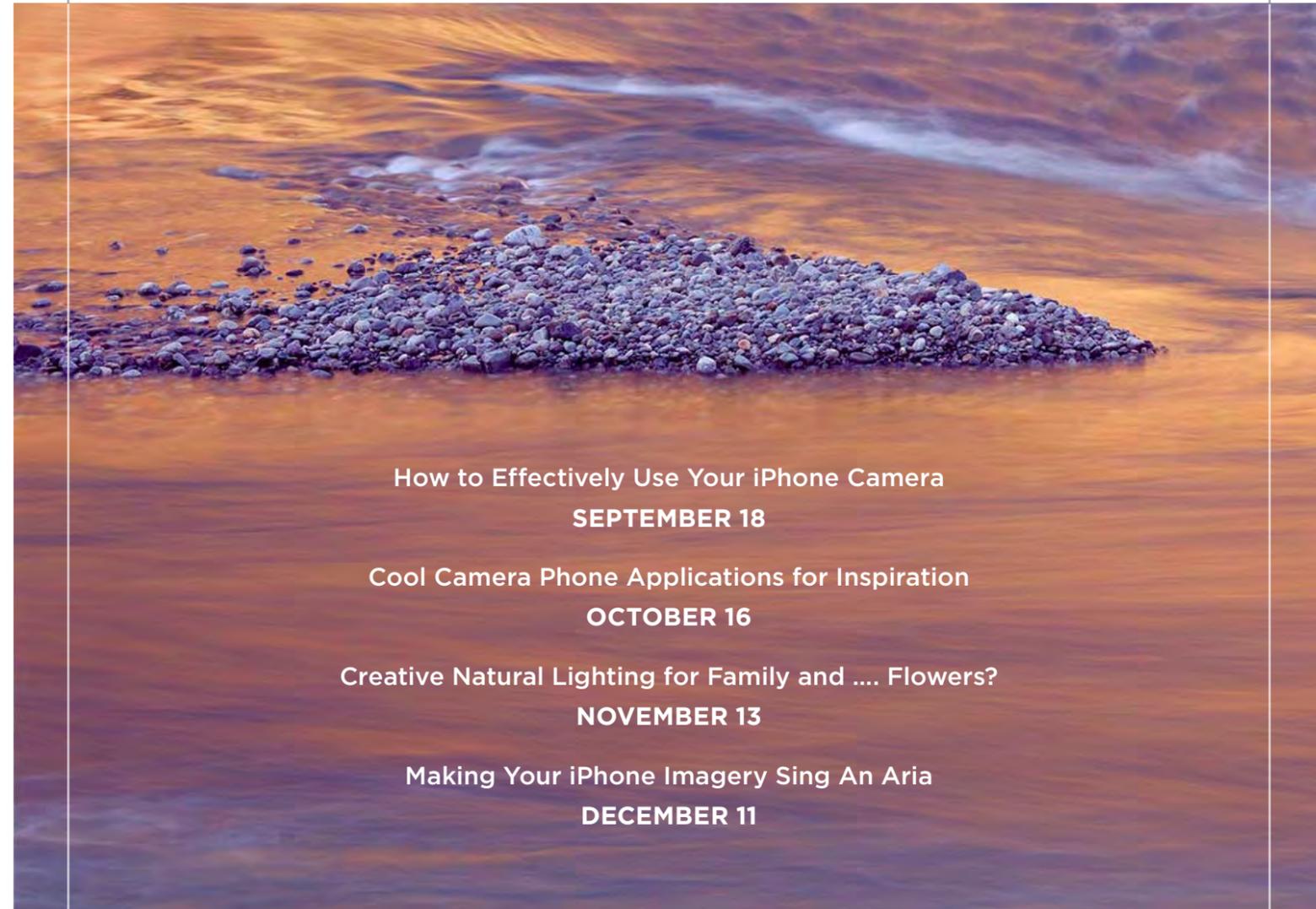
Tuition: \$465 + \$75 model and equipment fee

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



iPhone Photography

A new series of two-hour classes with Ford Lowcock



How to Effectively Use Your iPhone Camera

SEPTEMBER 18

Cool Camera Phone Applications for Inspiration

OCTOBER 16

Creative Natural Lighting for Family and Flowers?

NOVEMBER 13

Making Your iPhone Imagery Sing An Aria

DECEMBER 11

FOR INFORMATION VISIT:

www.lacphoto.org/events/iphone-series-with-ford-lowcock-2021

Contemporary Fine Art Photography with Susan Burnstine



©Susan Burnstine

Discovering Your Voice

Contemporary fine art photography transforms ideas into images, and images into a voice. The photographer acts as a channel to which this progression can evolve. This six-session course will investigate this process and use of photography as a tool for individual expression, not just in terms of innovative composition and interesting camera techniques, but more importantly, as an exploration into the fundamental principles of contemporary visual art.

We begin by examining the works of prominent fine art photographers, thereby developing an aesthetic vocabulary and a working knowledge of the medium. Additionally, we will study how classic styles of photography have informed contemporary photographs created in the past ten years. Through weekly assignments, students will be encouraged to survey various different compositional and technical approaches to consider which would best exemplify the power of their own visual voice. Guest speakers/photographers may be invited to offer personal perspectives and insights into the fine art world.

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. Susan is represented in galleries across the globe and widely published throughout the world. 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). Additionally, she teaches workshops across North America and is a regular portfolio reviewer at events across the country.

Six Sessions

Date: Tuesdays, July 13-August 24, 9:45 am-12:15 pm PST
(no mtg. 7/27)

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

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 left column)

Six Months (six sessions)

Date: Mondays, September 20; October 18; November 15;
December 13; January 10 (2022); February 7 (2022),
9:30 am-12:30 pm PST

Enrollment limit: 8 students

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

Tuition: \$1,075

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, unsullied 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 unsullied, 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.

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.

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*.

Six Sessions

Date: Thursdays, September 23-October 28, 6-9 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$415

Location: Online

The Art of Photography with Ken Merfeld



©Ken Merfeld

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.

Ken Merfeld (www.merfeldphotography.com) (www.merfeldcollodion.com) is a Los Angeles-based commercial and fine art photographer. 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. His current body of collodion work has been exhibited in Los Angeles, Santa Fe and Mexico City. Ken teaches photography part-time at Art Center College of Design in Pasadena, California.

Six Sessions

Date: Wednesdays, September 22-October 27, 6-9 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$415

Location: Online



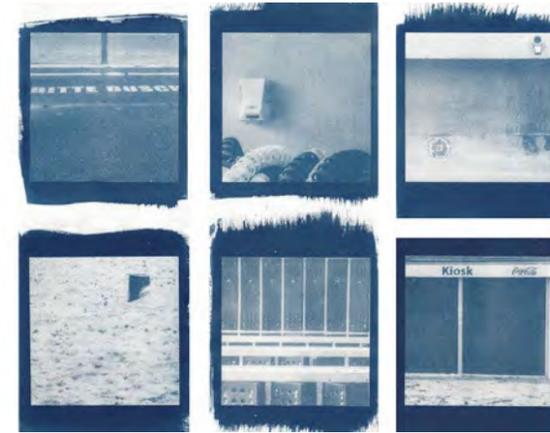
Now Offering Classes Online

Enjoy our excellent instructors and programming from the comfort of your home. All you need is a device, internet access, enthusiasm for learning, and passion for photography.

Visit: www.lacphoto.org/event-category/online-learning

BE SAFE, BE WELL, AND WE LOOK FORWARD TO SEEING YOU ONLINE!

Cyanotypes and Anthotypes with Sean Blocklin



© Nicole Ott, past student

Historic Processes at Home

For anyone missing hands-on photographic processes, cyanotypes and anthotypes are fun, safe and easy way to print at home. This class will give you the knowledge and confidence to start making prints with minimal space and resources.

Classes will start with a history and explanation of the process followed by demonstrations and time to work. Finally, considerations are made for taking prints to the next level including layering, toning and alternate substrates.

Students will leave with the ability to make beautiful prints whether in an at-home or studio environment.

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.

Five Sessions

Date: Sundays, August 1-29, 11 am-2 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$345

Location: Online

Platinum/Palladium Printing at Home with Sean Blocklin



© Sean Blocklin

Platinum and Palladium prints are considered the zenith of alternative process printing. Two of the most precious metals on earth combine to produce images of gorgeous tonal value. This class will give you the knowledge and confidence to start making Pt/Pd prints in your own home.

Classes will start with a history and explanation of the process followed by safety and environmental considerations. Time will be given to make prints during class, ask questions and experiment. Finally, considerations are made for taking prints to the next level including contrast control, layering, and over-printing.

Students will leave with the ability to make beautiful prints whether in an at-home or studio environment.

Sean Blocklin (for bio see left column)

Five Sessions

Date: Sundays, November 7-December 12, 11 am-2 pm PST (no mtg. 11/28)

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$345

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.

Julia Dean (for bio see page 41)

Six Months (11 sessions)

Date: Mondays, September 13; October 11; November 8; December 13; January 10 (2022); February 7 (2022), 7-10 pm

+ Saturdays, September 18, 11 am-2 pm

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

October 16, 2-5 pm (Hollywood Blvd., sunset at 7:17 pm)

November 13, 5:30-8:30 am

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

December 18, 9 am-12 noon

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

January 15 (2022), 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

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, visit: www.lacphoto.org/events/the-los-angeles-street-collective-with-julia-dean-2021

Julia Dean (for bio see page 41)

Four Months (ten sessions)

Date: Mondays, September 20; October 18; November 15; December 20; 7-10 pm + Saturdays, September 25; October 9; October 23; November 6; November 20; December 4, 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

The Long-Term Documentary Project with Julia Dean



© Julia Dean

For a documentary photographer—for any photographer who is interested in making deep, emotional connections through their work—few things are more fulfilling than working on a long-term project. In building a body of work over an arc of time, and in creating and developing relationships with their subjects, photographers learn to develop narrative structure, to become immersed in creating a body of work, to explore nuance and metaphor, and to develop a critical eye as an editor.

This workshop focuses on how to produce a long-term documentary project, giving participants the skills needed to create images that are stylistically and thematically unified. The class will explore documentary versus more personal or artistic projects, as well as how to convey a point of view, how to edit work, and how to establish a market. The class begins with a discussion on topic selection and the importance of writing a project proposal. During the monthly group sessions, student work will be critiqued, giving participants the opportunity to learn and study other photographers' projects. The goal is to complete a substantial body of work over a six-month time frame.

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.

Six Months (six sessions)

Date: Mondays, July 19; August 23; September 27; October 25; November 22; January 3 (2022), 6-9 pm PST

Enrollment limit: 15 students

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

Tuition: \$415

Location: Online

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 13-14, 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.

Tuition: \$435

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

The Art of Travel Photography with Mark Edward Harris



© Mark Edward Harris

Learn the concepts and techniques to consistently create powerful and compelling travel images. Whether you enjoy shooting wildlife, landscape, people or any other kind of travel photography, instructor Mark Edward Harris will explain what goes into making great pictures—from a complete digital workflow solution to finding and shaping your personal artistic voice.

The workshop will place heavy emphasis on creating images with “purpose”. We will look at how you approach your image making and the basic elements of a successful photograph. Split into three parts, the day begins with a presentation on creating emotionally compelling images. Additionally, Mark will demonstrate his travel photography workflow, including post-production in Lightroom and Photoshop. Part two focuses on portfolio reviews of everyone’s work. Learning how to critically analyze work is an indispensable skill for a photographer to have. In the end, it’s about finding your vision and voice. Discussion and Q & A finish the day. Topics may include the creative process, the travel story arc (what to shoot and how to shoot it), equipment selection, image processing, the current markets available for travel work (fine art, commercial, book publishers, websites), how to optimize travel shooting to take advantage of different markets, and more.

Whether you are a novice or a pro, this workshop will have you generating more compelling images, giving you the structure and understanding to refine your skills. *Please bring 20 of your favorite images saved as JPEGs (2,000 pixels on the long side).*

Mark Edward Harris (www.markedwardharris.com) editorial work has appeared in publications such as *Vanity Fair*, *Life*, *Conde Nast Traveler*, *GEO*, *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*.

One Session

Date: Saturday, June 26, 9 am-3 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$195

Location: Online

42

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. We will visit diverse places, discuss how to problem-solve, and plan for the best photographs. The day ends with a real-time twilight “HERO” shoot with Lightroom post-production. The class includes discussion of 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’s (www.habsphoto.com) thirty-year career has been dedicated to achieving artistic expression through documentary photography. He has pursued his goals primarily through his lengthy, in-depth coverage for *National Geographic* magazine and its Book Division. Schaf has combined his training and talent to build a reputation for fine commercial, product, corporate and architectural image making, over a 30-year full-time career in professional photography. He now specializes in architectural photography and large format film photography of historic sites which is transmitted to the HABS/HAER collections at the Library of Congress.

One Session

Date: Sunday, October 17, 12-8 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 a wide lens are required.

Tuition: \$295

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

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 with either software 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.

Michael E. Gordon (www.michael-gordon.com) (www.michaelgordon.com) is an award-winning fine art landscape photographer of unusual and overlooked natural landscapes of California and beyond. A lifelong student of nature and wilderness, Michael’s intimate relationship with the landscape yields photographs of great depth and clarity. 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.

One Session

Date: Saturday, November 20, 9 am-2 pm, PST
(includes a one-hour break)

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$195

Location: Online

43

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) has been a successful travel and environmental photographer for over 25 years. From 1998 to 2014 he owned and ran Ambient Images, a photo agency specializing in New York, California and environmental imagery and represented the work of over thirty photographers including his own. In 2015 he formed Citizen of the Planet, LLC, devoted exclusively to the distribution of his stories and work that focus on environmental subjects such as fracking, drought, green construction, alternative energies, urban farming and water and air quality issues.

Six Sessions

Date: Mondays, November 1-December 12, 6-9 pm PST
(no mtg. 11/29)

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: \$415

Location: Online

Introduction to Adobe Lightroom
with Michael e. Stern/Michael Pliskin



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.

Online Learning (12 sessions offered twice)

Date: Tuesdays and Thursdays, July 13-August 19,
6:30-8 pm PST

with **Michael e. Stern**

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

Date: Mondays and Wednesdays,
October 11-November 17, 6:30-8 pm PST

with **Michael Pliskin**

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

Enrollment limit: 15 students

Tuition: \$415

Location: Online

In-Person Learning (Six sessions offered once)

Date: Mondays and Wednesdays,
September 15-October 6, 7-10 pm PST (no mtg. 9/20)
with **Rolence Patugan** (for bio see page 30)

Enrollment limit: 10 students

Tuition: \$465

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

Introduction to Adobe Photoshop
with F. Scott Schafer/David Calicchio



Introduction to Adobe 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.

Online Learning (12 sessions offered twice)

Date: Mondays and Wednesdays,
August 9-September 20, 6:30-8 pm PST

with **F. Scott Schafer**

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

Date: Tuesdays and Thursdays, November 2-December 16,
6:30-8 pm PST (no meeting 11/23 & 11/25)

with **David Calicchio**

(for bio see www.lacphoto.org/people/david-calicchio)

Enrollment limit: 15 students

Tuition: \$415

Location: Online

In-Person Learning (Six sessions offered once)

Date: Tuesdays and Thursdays,
November 30-December 16, 7-10 pm PST
with **Ed Freeman** (for bio see page 45)

Enrollment limit: 10 students

Tuition: \$465

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

Masking in Photoshop
with Ed Freeman



©Ed Freeman

Simply put, masking is the heart and soul of Photoshop. Masking allows you to make incredibly subtle and complex selections with ease, which in turn opens up a world of image correction, retouching and compositing.

One of the principle functions of Photoshop is to adjust images. Adjustments are relatively easy to learn; knowing where and how to apply them is a function of masking. Compositing is a technique that is basic to Photoshop; the way into the world of compositing is masking. Masking does nothing in itself, but it makes everything else possible.

We'll spend class time working with a variety of pictures and masking techniques. Students should come away with a whole new understanding of the near-limitless power and possibilities of Photoshop.

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.

One Session

Date: Saturday, September 18, 10 am- 6 pm
(includes a one hour break)

Enrollment limit: 10 students

Skill/Experience level: Students should be comfortable working with the Macintosh OS X operating system and have basic Photoshop experience.

Tuition: \$315

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

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GENERAL COURSE OF STUDY

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LACP

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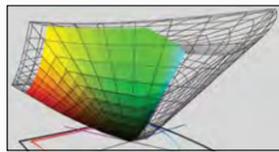
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The Fine Art of Digital Printmaking with Eric Joseph



© 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 once)

Date: Saturday and Sunday, September 25-26, 10 am-6 pm PST

Six Sessions (offered once)

Date: Mondays and Wednesdays, November 29-December 15, 7-10 pm PST

Enrollment limit: 10 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: \$525 +\$50 paper and ink fee

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

LACP's Mentorship Program



Take your photography to the next level.



Mentor with A Master.
www.lacphoto.org/programs-services/mentorship-program



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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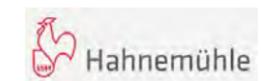
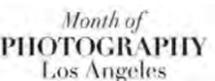
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Los Angeles Center of Photography

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



Downtown Los Angeles, 2021

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