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Mission Statement

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

Letter from the Executive Director

Dear Friends,

I have been lonely before. Before the pandemic. But it was different than now. There was a time in India—before the Internet or international cell phones—when I sat in a bus stop troubled by the difficulties of traveling alone. I was carrying 80 pounds of gear on my non-Herculean frame. I remember wondering if anyone in the world was thinking of me that day. Sometimes during that six-month trip, a month would go by without talking to anyone from home. Another time, during one of my Central America sojourns, on assignment after a hurricane hit Blue Fields Nicaragua, I stayed in the only available hotel, which came without a roof or running water. The first night, I got bit badly enough by bugs to disfigure my face. In early morning, I took a bath from a bucket of rainwater that I found down the hall. I was very lonely those few days, on top of the heaviness I felt from witnessing the destruction around me.

There are more stories and lonely times during my quest with little money to see and tell stories around the world, but it was a loneliness that I chose for myself.

The loneliness people are feeling today is not a choice, but rather caused by this world-wide pandemic. Economics aside, we are all in the same boat. We can't be with each other and that makes us lonely. For each other. Luckily, today's technology allows our staff and board members to see each other for weekly "Zoom" meetings, but it's not the same as being at LACP together. We can't share lunch around our big kitchen table or a laugh, which is what I miss most.

I miss the activity of three classes going on at once. I miss our capacity-filled exhibit openings and other events. I miss flying



in our special guests and treating them to dinner. I miss teaching in a classroom. I miss my students. I miss our community.

LACP's community began back in 1999 when we first opened our doors, and it has grown steadily over the years. We now have more than 1,000 members, a large work-study staff, and an impressive list of instructors from across the country. This community means everything to us. It is what will keep us going. Together we will get through this pandemic and come out even stronger in the end.

Thank you all for your continued support.

With sincere gratitude,

Julia Dean, Executive Director

LACP

Los Angeles Center of Photography

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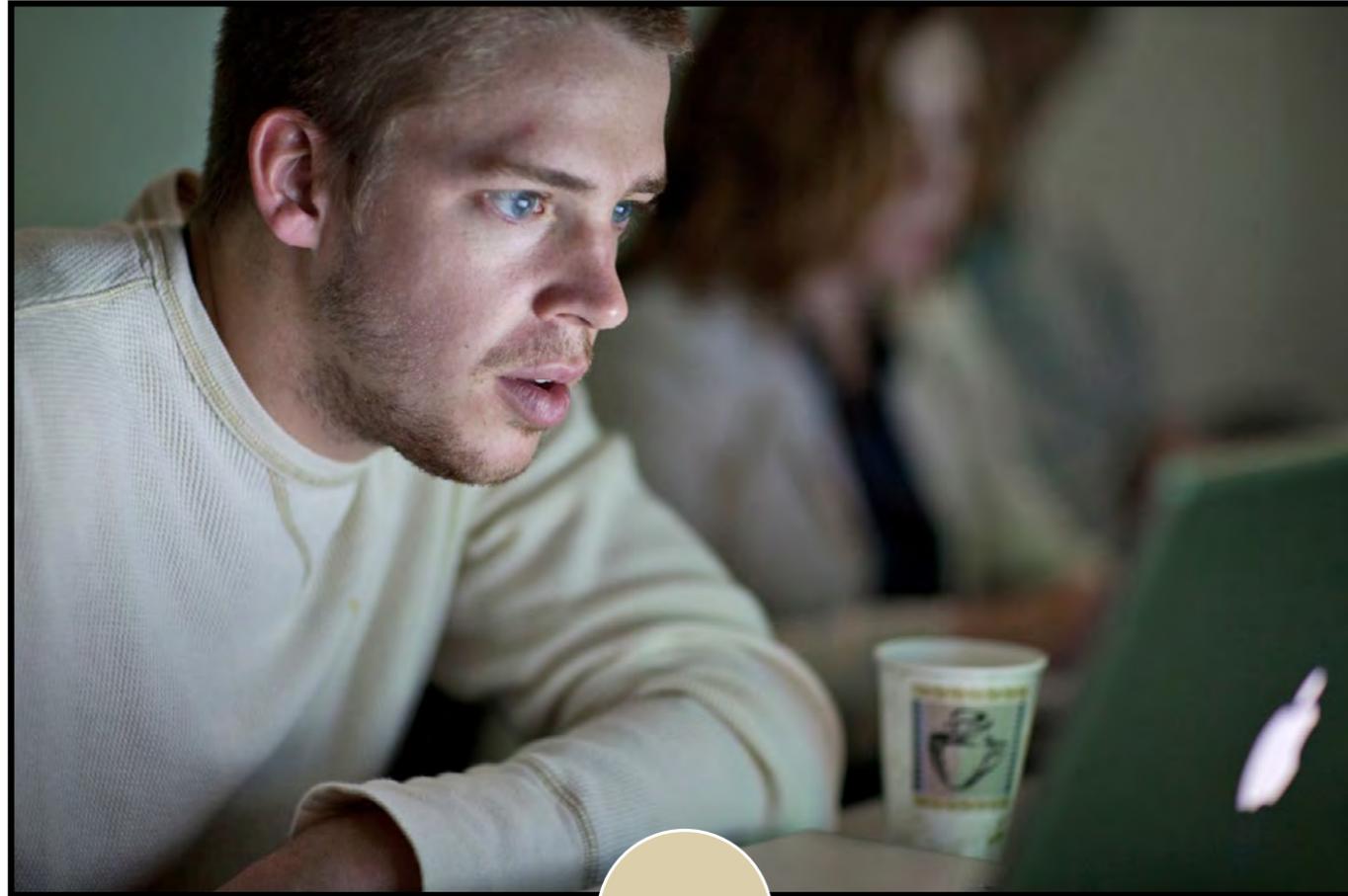
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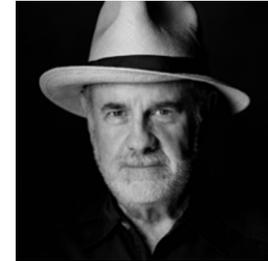
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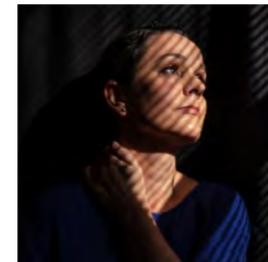
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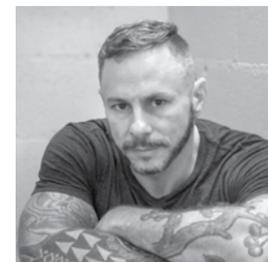
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Odetta England



Rania Matar



Richard Renaldi



Shawn Bush

For more workshop information please see pages 14-23 or visit www.lacphoto.org/event-category/master-photographers

The Intimate Portrait with Rania Matar



© Rania Matar

Staying Connected During Covid-19

In this workshop, we will think out of the box, but also simultaneously we will look inward. We will learn to seek the beauty in the intimate, personal, familial and familiar moments of daily and domestic life. We will learn to make portraits within the confinement of home, but we will also discuss how to photograph people intimately despite separations and masks. We will discuss how we can each find a way to tell our personal story and make personal portraits of that unique moment in history that we are all experiencing differently. We will discuss all the elements of what makes a good portrait and delve into the process of working with people.

We will discuss well-known artists, framing, environment, light, location, background, body language, expressions, the significance of the gaze, as well as the relationship of the photographer to the model throughout the entire process. Different aspects of portraiture will be explored, including close-up portrait, environmental portrait, documentary portrait, collaborative portrait, self-portrait, group portrait, conceptual portrait, and more.

Rania Matar (www.raniamatar.com) was born and raised in Lebanon and moved to the U.S. in 1984. As a Lebanese-born American woman and mother, her cross-cultural experience and personal narrative inform her photography. Matar's work has been widely published and exhibited in museums worldwide, including the Museum of Fine Arts, Boston, the Carnegie Museum of Art and more. She has received several grants and awards including a 2018 Guggenheim Fellowship, 2017 Mellon Foundation artist-in-residency grant at the Gund Gallery at Kenyon College, 2011 Legacy Award at the Griffin Museum of Photography, 2011 and 2007 Massachusetts Cultural Council artist fellowships. In 2008 she was a finalist for the Foster Award at the Institute of Contemporary Art/Boston, with an accompanying solo exhibition. Matar is currently associate professor of photography at the Massachusetts College of Art and Design.

Six Sessions

Date: Tuesdays, January 19-February 23, 10 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$1,675

Location: Online

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The Interpretive Portrait with Andrea Modica



© Andrea Modica

This course investigates historical and contemporary fine art as well as editorial portraiture, with an emphasis on creating a sense of personal vision. The class addresses use of narrative, aesthetics and form, covering topics such as approaching subjects, establishing a rapport, and forming a collaboration between subject and photographer that is both intuitive and spontaneous.

The Interpretive Portrait will begin with Andrea sharing her work and discussing her creative practice, in addition to reviewing each participant's work. An assignment will follow, due the following week.

The second session will include a critique of the previous week's assignment. During this session, the class will also discuss topics relating to the use of portraits in publications and exhibitions, addressing logistical, legal and ethical issues. Participants will have done a reading in advance of this session and will take part of what is sure to be a lively discussion!

The third and final session will begin with individual reviews with Andrea in the morning, followed by a group meeting in the afternoon. The afternoon's agenda is to be determined, structured by the needs of the group.

Andrea Modica (www.andreamodica.com) was born in New York City and lives in Philadelphia, where she works as a photographer and teaches in the Photography Program at Drexel University. A graduate of the Yale School of Art, she is a Guggenheim Fellow and a Fulbright Scholar. Modica exhibits nationally and internationally, and she has had solo exhibitions at the San Francisco Museum of Modern Art, the Cleveland Museum of Art, the Boulder Museum of Contemporary Art and the San Diego Museum of Photographic Arts. Her photographs are part of the permanent collections of numerous institutions, including the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the Brooklyn Museum, the Philadelphia Museum of Art, the Smithsonian American Art Museum, the International Museum of Photography and Film at the George Eastman House, and the Bibliotheque Nationale.

Three Sessions

Date: Thursdays, January 21-February 4, 10:30 am-4:30 pm PST

Enrollment limit: 4 students

Skill/Experience level: Open to all levels

Tuition: \$1,695

Location: Online

Creating Your Own Photo Zine with Jeff Phillips



© Jeff Phillips

A photo zine is most often a hand-made, self-published book that is easy and inexpensive to create. Zines offer exciting potential as a platform for creative expression and as a democratized platform that can help get your work out into the world.

Further, in the online age a photo zine can fulfill the desire to hold, feel, and sense a tangible art object. Photo zines can help artists raise awareness about their work, piercing through the daily digital noise. Making a photo zine can also help you test the waters if you plan to publish a photo book.

In this comprehensive course, creators at all skill levels will learn to design, construct, and publish a photo zine, while having a lot of fun during the process.

Jeff Phillips (www.jeffphillips.me) is a photographer living and working in Chicago. He is resident artist for CPS Lives (www.cpslives.org), documenting the lives of students in the Chicago public school system. Jeff serves on the executive board at Filter Photo, and since 2009 he's helped produce the week-long Filter Photo Festival. He is the creator of the found photography exhibition, *Lost and Found: The Search for Harry and Edna*. Jeff develops photography workshops, facilitates panel discussions and has presented work to audiences at Pecha Kucha, SPE, SXSW 2014, and other conferences and festivals.

Three Sessions

Date: Saturday and Sundays, January 30-February 6, 10 am-3 pm PST (includes a one hour lunch break from 1-2 pm)

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

15

Bookbinding for the Photographer with Shawn Bush



© Shawn Bush

Sequencing, Printing and Binding Methods

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

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

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

Eight Sessions

Date: Thursdays, February 11-April 1, 12-2 pm PST

Enrollment limit: 10 students

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

Tuition: \$575 + added materials

Location: Online

Writing Pictures Part 1 with Joanne Dugan



© Joanne Dugan

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.

Students will leave with a broad understanding of the image/text form and how it can enhance an ongoing creative practice and further their authentic voice.

Joanne Dugan (for bio see page 16)

Five Sessions

Date: Tuesdays, June 1-29, 9-11:30 am PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Writing Pictures Part 2 with Joanne Dugan



© Joanne Dugan

A Collaborative Workshop for Previous Students

This workshop is Part 2 of the workshop “Writing Pictures,” offered at LACP in 2020. This all-new class will build on the previously-presented material, encouraging students to go even deeper with the text/image form to express their authentic voice. Once again, we will spend focused time making photographs about words and writing words about photographs, using our own work as prompts, as well as responding to the work of fellow classmates. We will also examine and discuss the practices of master artists and explore books, conceptual projects and digital formats that successfully combine the image and the written word. Feedback will be plentiful and individualized. Students will leave with an even broader understanding of the image/text form and how it can continue to enhance an ongoing creative practice.

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, March 16-April 13, 9-11:30 am PST

Enrollment limit: 10 students

Skill/Experience level: Prerequisite: *Writing Pictures Part 1* or equivalent experience and instructor approval

Tuition: \$775

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 six-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.

Six Sessions

Date: Mondays and Wednesdays, March 8-24, 10 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

The Big Bang with Lori Vrba



© Lori Vrba

Creating Your Place and Finding Your Tribe in the New World of Fine Art

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

The workshop begins with a film to inspire the conversation of community connection, followed by an avant-garde look at exhibition, production, and curation. On Sunday Lori outlines her approach in the business of art including topics of the marketplace, social media, and branding.

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

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

Four Sessions

Date: Saturdays and Sundays, February 20-28, 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

The Color of Light with Arthur Meyerson



© Arthur Meyerson

Investigate Light and Color from a Personal Point of View

This renowned workshop is designed for both amateur and professional photographers who wish to strengthen their ability to see and work in color.

Through daily shooting assignments, critiques and discussions, participants acquire techniques to become more sensitive to light and its effects on color, composition, texture, pattern and design. While covering the use and quality of natural and artificial light, the main focus is on investigating color from a *personal point of view*. Arthur guides and inspires participants to help refine an individual style for creative fulfillment.

Utilizing Zoom as our platform, the workshop begins with a review of each participant's images and a discussion of personal goals. Each day the group will convene for critiques, conversations, lectures and slideshows followed by an assignment for the day. On either Tuesday, Wednesday or Thursday afternoon, Arthur will schedule one 20-minute private session with each participant to discuss their work and goals in photography.

Arthur Meyerson (www.arthurmeyerson.com) is recognized as one of America's finest color photographers. *Adweek* magazine named him Southwest Photographer of the Year on three separate occasions and *American Photo* has selected him as one of the top photographers in advertising. His awards are numerous, including gold medals from the New York Art Directors Club, the Art Directors Club of Houston, the Dallas Society of Visual Communications and the prestigious Stephen Kelly Award for his work on the Nike advertising campaign. Meyerson is a member of the Advisory Council for the Santa Fe Center for Photography as well as serving on the Board of Advisors for the Santa Fe Photographic Workshops and the Houston Center for Photography.

Five Sessions

Date: Monday-Friday, February 15-19, 9-11 am PST
+ One 20-minute private session

Enrollment limit: 9 students

Skill/Experience level: Open to all levels

Tuition: \$1,375

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, April 17-25, 9 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Playing with Pictures with Odette England



© Odette England

This course focuses on collage, the archive, collecting, and appropriation related to contemporary photography. Students will learn to 'play with pictures' in imaginative, conceptual, exploratory, and intelligent ways. This learning will happen through assignments, experimental making, readings, journal writing, film screenings, group discussions, critiques, and other activities. We will investigate the collection, curation, and juxtaposition of photographs from a wide range of sources.

We will consider how new personal, social, and political meanings can be generated from different groupings of images. This will be framed by critically reviewing the work of contemporary visual artists who use archives, collecting, and/or appropriation in their practice. We will use found photographs and snapshots and bend them, cut them, reposition them, manipulate them.

Odette England (www.odetteengland.com) uses photography, performance, writing, and the archive to explore themes of autobiography, gender, and ritual. England is an Artist-in-Residence at Amherst College in Massachusetts. She is also a resident artist of the Elizabeth Foundation for the Arts Studio Program in New York. Her work has shown in more than 100 solo, two-person, and group exhibitions worldwide. Additionally, England has received fellowships to attend residencies in Australia, Greece, Hungary, Iceland, Spain, and the United States. She received a four-year fully-funded Research Training Program Scholarship to complete her PhD at the Australian National University in 2018. She also has an MFA in Photography with Honors from the Rhode Island School of Design and an MA in Communication, Culture and Language from the University of South Australia. England is a permanent US resident and lives and works in Providence, Rhode Island and New York City. Her work is represented in the US (east coast only) by Klompching Gallery.

Six Sessions

Date: Tuesdays and Thursdays, May 18-June 3, 9-11 am PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Seeing Pink with Richard Renaldi



© Richard Renaldi

The Queer Perspective in Photography

In this six-week workshop, students will be challenged to approach their image-making with an LGBTQ oriented theme in mind. Topics include but are not limited to: interior emotional content, upheaval and personal events, gender identity, politics, and desire—all as they relate to our queer lives. The instructor will make suggestions and provide tools to help build a strong final body of work.

The class will be composed of critiques, slide presentations (of both renowned and lesser know photographic artists), lectures, discussions, individual meetings, and visits from renowned LGBTQ artists. Students are expected to develop a critical dialogue to support their work as well as develop and refine skills to engage in discussion with others.

Richard Renaldi (www.renaldi.com) was born in Chicago in 1968. He received a BFA in photography from New York University in 1990. He is represented by Benrubi Gallery in New York and Robert Morat Galerie in Berlin. Five monographs of his work have been published, including *Richard Renaldi: Figure and Ground* (Aperture, 2006); *Fall River Boys* (Charles Lane Press, 2009); *Touching Strangers* (Aperture, 2014); *Manhattan Sunday* (Aperture, 2016); *I Want Your Love* (Super Labo, 2018). He was the recipient of a 2015 fellowship from the John Simon Guggenheim Memorial Foundation.

Six Sessions

Date: Tuesdays, April 6-May 11, 5-7:30 pm 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: Sundays, April 11-May 23, 1-3 pm PST (no mtg.5/9)

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Creative Still Life with Kimberly Witham



© Kimberly Witham

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

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

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

Four Sessions

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

Enrollment limit: 15 students

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

Tuition: \$575

Location: Online

The Flash Class with Bobbi Lane



© Bobbi Lane

In this two-day workshop, participants will learn how to control and modify their portable flash units. We will do demos using TTL and Manual settings and explain why to choose each, and give easy instructions for making beautiful fill flash. A variety of lighting techniques will be covered with the emphasis on understanding the three main aspects of light: direction, quality and depth.

We'll talk about hardware, including the buttons and dials for TTL and Manual. It's important to understand the modes and how to use the "+" and "-" buttons. There are two primary ways to use a flash; as a main light source when you are in a low light situation, and as a fill-flash for when you are trying to lighten the shadows from the existing ambient light. Most speedlights have a harsh quality without a modifier, so we will demonstrate various light modifiers including Rogue Flash Benders and grids, the Mag Mod system, soft boxes and umbrellas, Westcott Rapid Box and the Profoto A1x system.

We'll also demonstrate flash off-camera, which provides a much greater opportunity to control the direction and quality of light. This requires the use of radio remotes, either built into the camera/flash system (if your camera has it) or using a combo of transmitters and receivers. Dragging the shutter, or balancing strobe and ambient light, is covered in great detail with a variety of methods explained.

Bobbi Lane (www.bobbilane.com) is an award-winning commercial photographer specializing in creative portraits on location and in the studio. Lane's multi-faceted approach to photography incorporates over 35 years of technical experience with innovative artistic interpretation. As a dedicated photo educator, she brings insight and enthusiasm to her students in workshops held worldwide. Bobbi is known for teaching lighting techniques for portraits: natural, studio strobes and speedlights. She teaches at ICP, Santa Fe, Maine Media, and the Center of Photography in Woodstock. *Photo District News* named Bobbi one of 13 of the Top Workshop Instructors.

Two Sessions

Date: Saturday and Sunday, June 26-27, 9 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: \$675 + \$150 equipment, model and location fee

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

TBA with Lynsey Weatherspoon

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, February 20-28, 9 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Long-Term Projects with Brad Temkin



© Brad Temkin

The Journey of Making Long-Term Projects

Successful long-term projects are able to inform a subject without support of the written word, while effective images define the narrative. But first, the process begins with the desire to learn about the subject. In its final form, a well conceived project consists of compelling, authentic images within a larger body of work that supports the subject.

Join Brad Temkin in this workshop designed to help photographers craft impactful projects that helps develop and shape a long-term photographic project, and produce a body of work that best reflects their visual and conceptual capabilities. Drawing upon his extensive experience, Brad will reveal the importance of truly connecting with your subject, and help students expand their skills in seeing, editing and problem solving, as well as formulate a personal viewpoint while addressing the social, environmental and visual concerns.

Brad Temkin (www.bradtemkin.com) is perhaps best known for his photographs of contemporary landscape. His work is held in numerous collections, including The Art Institute of Chicago; Milwaukee Art Museum; Museum of Fine Arts, Houston; Akron Art Museum; Amon Carter Museum of American Art; and Museum of Contemporary Photography, Chicago, among others. His images have appeared in such publications as *Aperture*, *Black & White Magazine*, *TIME Magazine* and *European Photography*. He has been awarded numerous grants and fellowships including an Illinois Arts Council Fellowship in 2007 and a Guggenheim Fellowship in 2017. Temkin has been an adjunct professor at Columbia College in Chicago since 1984.

Five Sessions

Date: Fridays, May 7-June 4, 10 am-12:30 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Photoshop Layering Unbound with Maggie Taylor



© Maggie Taylor

Creating Digital Collages

Spend four weeks expanding the boundaries of your digital collages with Maggie Taylor as your guide. This online workshop will focus on Photoshop layering techniques to create cohesive and compelling images.

Maggie will share her thoughts on the progress of an image and demonstrate shading and coloring techniques. After each session participants will download the demo images and build them on their own. Intermediate-advanced Photoshop users will benefit from demos, creative talks and advice from this renowned artist. Students should be comfortable with using layers in a complex Photoshop file and familiar with layer masks, adjustment layers, clipping groups and layer groups.

Maggie Taylor (www.maggietailor.com) received her BA in philosophy from Yale University and her MFA in photography from the University of Florida. She spent ten years making color still-life photographs before transitioning to digital imaging in 1997. Taylor's whimsical and poetic images have been collected by numerous museums. Her books include *Through the Looking Glass* (Moth House Press, 2018); *No Ordinary Days* (distributed by University Press of Florida, Gainesville, 2013); *Alice's Adventures in Wonderland by Lewis Carroll*, Modernbook Editions, 2008. *Adobe Photoshop Master Class: Maggie Taylor's Landscape of Dreams*, Peachpit Press, 2005. She lives in Gainesville, Florida.

Eight Sessions

Date: Tuesdays and Thursdays, April 6-29, 9-10:30 am PST

Enrollment limit: 10 students

Skill/Experience level: Intermediate to Advanced Photoshop users only

Tuition: \$1,175

Location: Online

Street Photography Around the World with Julia Dean



© Julia Dean

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

This is an online learning street photography class, designed so that people from anywhere in the world can take part. We will meet in the "virtual" classroom, where lectures and critiques will be conducted. Students will need to shoot on their, in their own city.

Participants will be expected to produce a book or slideshow of their work by the end of class.

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. For the past 20 years, Julia has concentrated on street photography around the world. In 2015, her work was selected for a book published by *Acuity Press* and *PDN* magazine featuring 20 street shooters around the world. Julia and her work was also featured in *Digital Photo Pro* and *Black & White Magazine UK* in 2017. Her extensive teaching experience includes 38 years at various colleges, universities and educational institutions including the University of Nebraska, Santa Monica College, the Santa Fe Workshops, the Maine Photographic Workshops, and Oxford University. Julia received a Bachelor of Science degree in photography at the Rochester Institute of Technology and a Master of Arts degree in journalism at the University of Nebraska.

Eight Sessions

Date: Tuesdays and Thursdays, April 27-May 20, 10 am-12 pm PST

Enrollment limit: 15 students

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

Tuition: \$675

Location: Online



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LACP For more information:
Los Angeles Center of Photography 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, March 10, 12-6 pm PST
- Thursday, March 11, 5:30 am-6 pm PST
- Friday, March 12, 5:30 am-6 pm PST
- Saturday, March 13, 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

Building a WordPress Website for Artists
with John D. Russell



Learn How to Build a WordPress 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 LACP instructor, John D. Russell as he builds a photography website using WordPress. You'll have an opportunity to follow along and ask questions. At the end of this class, you will have your own website (if you choose to follow along), learn some Search Engine Optimization (SEO) best practices so you can actually be found online, and see how easy it is to sell your work to your adoring fans.

John D. Russell (for bio see right column)

One session

Date: Saturday, April 17, 11 am-4 pm PST (includes a one hour break from 1-2 pm)

Enrollment limit: 20 students

Skill/Experience level: Open to all levels

Tuition: \$195

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, March 6, 11 am-4 pm PST (includes a one hour break from 1-2 pm)

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 Ill and Carnegie Art Museum.

Offered two times

Date: Saturday and Sunday, January 23-24, 9-11 am PST

Date: Wednesday and Thursday, April 28-29, 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)

Offered two times

Date: Saturday and Sunday, February 27-28, 9-11 am PST

Date: Wednesday and Thursday, May 26-27, 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)

Offered two times

Date: Saturday and Sunday, March 27-28, 9-11 am PST

Date: Wednesday and Thursday, June 23-24, 6-8 pm PST

Enrollment limit: 10 students

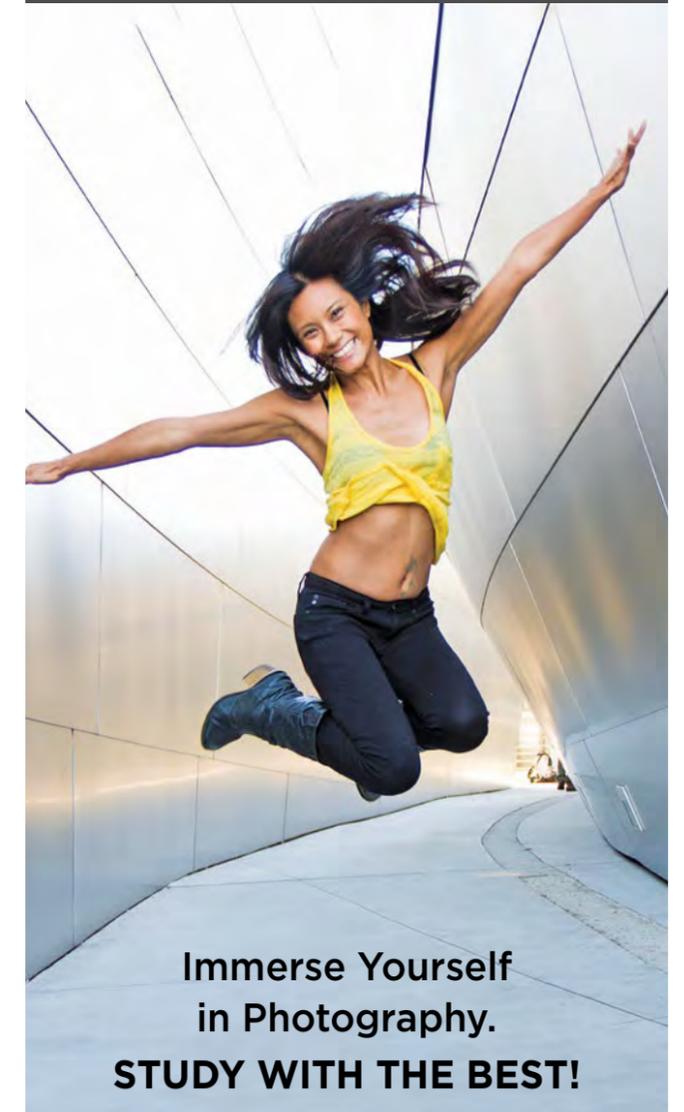
Skill/Experience level: Open to visual, performing and literary artists of all levels

Tuition: \$295

Location: Online

29

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[www.lacphoto.org/programs-services/
one-year-professional-program](http://www.lacphoto.org/programs-services/one-year-professional-program)

©Judy Wang

Beginning Photography



© Stephen Jess

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



© Vanessa Charlot

Online Learning (12 sessions offered three times)

Date: Mondays and Wednesdays, January 25-March 3, 6:30-8 pm PST with **Rebecca Truskowski** (for bio see below)

Date: Mondays and Thursdays, March 8-April 15, 6:30-8 pm PST with **Rollence Patugan** (for bio see page 33)

Date: Tuesdays and Thursdays, May 25-July 1, 6:30-8 pm PST with **Julia Dean** (for bio see page 42)

Tuition: \$415

Location: Online

In-Person Learning (six sessions offered once)

Date: Mondays, May 17-June 28 (no mtg. 5/31), 7-10 pm PST with **Peter Bennett** (for bio see below)

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.

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

Intermediate Photography with Rollence Patugan



© Jason Kerzinski

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*.

Rollence Patugan (for bio see page 33)

12 Sessions

Date: Mondays and Thursdays, April 26-June 7, 6:30-8 pm PST (no mtg. 5/31)

Enrollment limit: 15 students

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

Tuition: \$415
Location: Online

Advanced Photography with Rollence Patugan



© Stephen Jess

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.

Rollence Patugan (for bio see page 33)

12 Sessions

Date: Mondays Thursdays, June 14-July 26, 6:30-8 pm PST (no mtg. 7/5)

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 on focused on the genres of photography

Offered via Online Learning

Street Photography
with Julia Dean
Friday, February 12, 3 pm PST

Still Life
with Ann Elliott Cutting
Friday, March 12, 3 pm PST

Landscape
with Michael E. Gordon
Friday, April 9, 3 pm PST

Documentary
with Mark Edward Harris
Friday, May 14, 3 pm PST

LACP
Los Angeles Center of Photography

For details visit
www.lacphoto.org

Composition 101 with Kevin Weinstein



© Kevin Weinstein

A course in photographic design.

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

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

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

Six Sessions

Date: Wednesdays, May 19-June 23, 6-9 pm PST

Enrollment limit: 15 students

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

Tuition: \$415

Location: Online

32

Developing Your Photo Book with Douglas Stockdale



© Douglas Stockdale

A photographic book is a both a physical object as well as a creative medium to extend your photographic vision by expressing it as a unique and personal narrative. It is an opportunity to have a gallery without walls and reach a much larger community with your photographic work.

In this workshop, join photographer and book-designer/reviewer Douglas Stockdale as he delves into the nuances of book publishing. Participants will learn the essentials of editing a large body of work to distill their vision into a more cohesive body of work and the importance of sequencing that work to create a narrative. Time will be allocated for individual critiques on projects that students wish to turn into book form. Each photographer's vision, mission and objectives for the publication of a photographic project will be discussed.

Douglas Stockdale (www.douglasstockdale.com/index) is an artist/photographer, book author and educator who creates narratives and stories that explore memory, aging, family histories and American culture. He is the influential Editor and Publisher of *Photo Book Journal*, the contemporary photobook magazine, which has continually ranked the #1 for photobook reviews. Stockdale is a submission reviewer for *LensCulture*. He frequently curates and serves on juries for international photographic exhibitions and photobook competitions. His work is in the permanent collection of the Museo d'Art Contemporanea di Roma (MACRO), Beinecke Rare Book & Manuscript Library (Yale University), Reminders Photography Stronghold (Tokyo) and other photobook archives. He has self-published five books and two artist books, *Pine Lake* and *Bluewater Shore*, were Best Photographic Books of 2014 and 2017 respectively.

Four Sessions

Date: Saturdays and Sundays, March 13-21, 9 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Students should have a body of work that they are looking to translate to book form

Tuition: \$475

Location: Online

33

Photo Book Design and Publishing with Lightroom with Rollence Patugan



© Rollence Patugan

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

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

Rollence Patugan (www.rollence.com) left the corporate world, or shall we say it left him in 2001. He decided to pursue his dream of becoming an actor while freelancing as an IT professional. At some point during this journey, he stepped behind the lens bringing his knowledge and experience with theatre. Ever since then, he has been in the pursuit of capturing through photography, those fleeting moments with people. Rollence 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.

Four Sessions

Date: Wednesdays, June 16-30, 6-9 pm PST

+ July 14, 6-9 pm PST

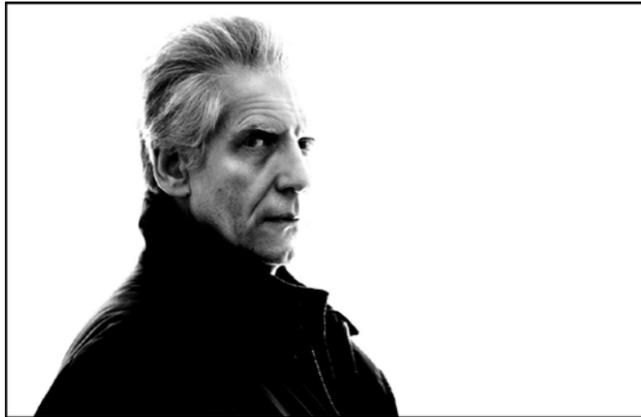
Enrollment limit: 15 students

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

Tuition: \$315

Location: Online

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, May 22, 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

Portrait Location Lighting with Ian Spanier



©Ian Spanier

Join photographer Ian Spanier in this two-day workshop as he teaches students how to effectively light portraits on location using natural and artificial light.

The workshop meets on Saturday, directly on location (TBD). We discuss equipment and the basics of light control in an outdoor environment. We will learn how to combine strobes with daylight, using them both as key and fill light. Working with models and the instructor, students will utilize a variety of light shaping tools and modifiers in order to capture quality photographs. Critique and review of images will take place on Sunday back in the LACP studio, followed by Q&A.

The goal of this class is to provide students the basic knowledge and skills needed to successfully light portraits on location.

Born in Connecticut and raised in Westchester, New York, **Ian Spanier** (www.ianspanier.com) has had a lifelong interest in photography—since age six, to be specific, when his parents gave him his first camera: a Kodak Disc. He is a member of the Lowe Professionals Team, a Westcott ambassador as well as Hoodman USA and Platypod ambassador, and appears on Imagenomic's featured photographer list. Ian is a regular award recipient of major photo competitions, including Communication Arts, American Photography, SPD, The International Color Awards, The International Black & White Spider Awards, PDN's World in Focus, Best of ASMP, Planet Magazine, and Seeing the Light, to name a few. He loves to share his experiences as a lecturer for Canon, Westcott, PPA and the NY Photo Expo, B&H, The Santa Fe Photographic Workshops and The Fashion Institute of Technology in NYC.

Two Sessions

Date: Saturday, June 5, 10 am-6 pm PST

+ Sunday, June 6, 1-4 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 + \$100 model, equipment and location permit fee

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

Beginning 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) 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

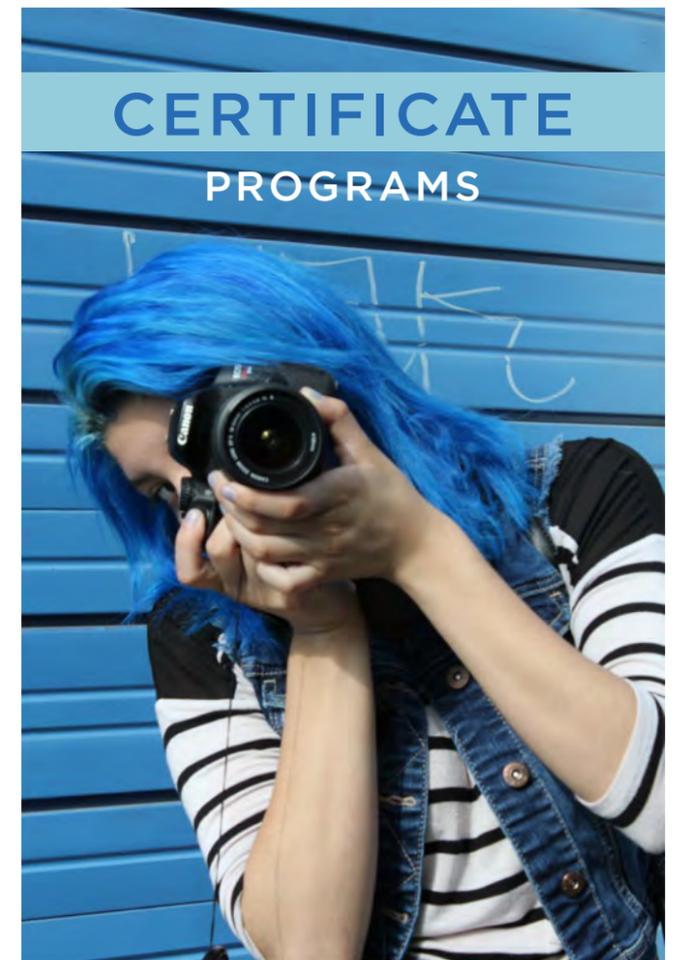
Date: Wednesdays, May 19-June 23, 7-10 pm PST

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



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Shooting with Intention with Aline Smithson



©Aline Smithson

Today's fine art photography market asks for more than beautifully, well crafted images. Curators, gallerists and editors are looking for work created with intention and/or work focused around an idea or concept. In addition, they are looking for photographers who can not only articulate their images, but interpret the world with intelligence and thoughtful analysis, whether it be work made close to home or in regions undiscovered.

Join Aline Smithson in a six-session workshop designed to help photographers create significance in their imagery. Participants will be exposed to genres of contemporary photography, projects created around ideas, and projects that tell personal stories. Aline will offer exercises so that students can identify a personal vision or a subject worth exploring, including photographing in the surrounding area. Work will be examined and critiqued thoroughly, offering students invaluable feedback as they reexamine the intention behind their photographs. She is not looking for technical expertise as much as the thought behind the photographs. Weekly assignments will be given and participation is a critical part of the learning curve.

Ultimately, the workshop will inspire participants to reconsider how they make work, how they interpret their lives and their world, and by bringing depth and meaning to their efforts. Designed for all levels of fine art photographers.

Aline Smithson (for bio see right column)

Six Sessions

Date: Wednesdays, January 27-March 3, 9 am-12 pm PST

Enrollment limit: 10 students

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

Tuition: \$625

Location: Online

The Master Class with Aline Smithson



©Aline Smithson

Brining Projects to Completion

This invitational four-month **Master Class** will include four in-class sessions and two half-hour one-on-one sessions. Photographers who have a deeply considered potential series or significant projects underway are encouraged to apply so that they can bring the work to fruition with focused intention. Research, writing, editing, sequencing, artist presentations and ideas for installation will all be discussed and class participation will be required.

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

Six Sessions

Date: Tuesdays, January 12; January 19; February 16; March 9; April 6; April 13; 9 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Advanced. Must apply for acceptance.

Tuition: \$875

Location: Online

The Photographer's Eye—Part 1 with Thomas Alleman



©Thomas Alleman

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

How does a photographer cope with the loss of an entire dimension? How does a photographer resolve the iron-clad restrictions that the frame places of his point-of-view? Students in “The Photographer's Eye” will become aware of the challenges posed by cameras and lenses, and they'll learn about the solutions that photographers have developed over 150 years of time and trial.

Through lectures and discussions, exercises and assignments, this class will explore the specifics of camera vision in such areas as motion, time, and focus, and we'll look at hundreds of pictures in order to better understand the frame itself, and the compositional strategies used by other photographers to resolve the demands of those edges and corners.

Thomas Alleman (for bio see right column)

Six Sessions

Date: Thursdays, February 18-March 25, 6-9 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$415

Location: Online

The Photographer's Eye—Part 2 with Thomas Alleman



©Thomas Alleman

In the first part of this course, we scrutinized the essence of “camera vision”. We discussed the mechanics of that vision—the particular attributes of the machine that makes photographs, and how it is similar to but different than the operations of our human optic system, as well as the unique perceptual testimony offered by the resulting photograph, which is a two-dimensional document quite separate from the “real world” it represents. The aim, then as now, was to increase students' awareness of the photographic process, so they can better control and direct its outcomes.

In this second class, we'll continue exploring the obstacles and limitations imposed by cameras, lenses, and “film”, and we'll use lectures, presentations and assignments to learn techniques that overcome and exploit those troublesome realities. On the schedule are discussions of color, abstraction, foreground and background, “the democratic frame”, nominal subject, the qualities of light, ambiguity and misdirection, the power of black, and “the radiant vision”.

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

Six Sessions

Date: Thursdays, April 8-May 13, 6-9 pm PST

Enrollment limit: 10 students

Skill/Experience level: Prerequisite: *The Photographer's Eye—Part 1*, or equivalent experience and instructor approval.

Tuition: \$415

Location: Online

Creative Portraiture with Ken Merfeld



© Ken Merfeld

This six-week workshop will begin to explore the world of portraiture, the basics of natural and artificial lighting, and the psychology of dealing with people in front of your camera. Lighting equipment and light-altering tools will be discussed and demonstrated, with weekly assignments given and critiqued, and student portfolios reviewed. Visual interpretation of subject matter is stressed as a creative approach to shooting people. Further emphasis will be on body language, interesting backgrounds and shooting environments, as well as paying attention to visual design, overall composition, and eye movement within the frame.

This workshop is open to beginning and intermediate levels with the goals of becoming more aware of light, gaining confidence with your subject, eliciting an emotional response from your viewers, and creating memorable images from your portrait sessions. Digital or film, black & white or color are accepted. Assignment prints are due each class session.

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

Six Sessions

Date: Wednesdays, February 10-March 17, 6-9 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$415

Location: Online

Experimental Projects with Ken Merfeld



© Ken Merfeld

"The enemy of photography is convention, the fixed rules of how-to-do. The salvation of photography comes from the experiment."

Join educator and photographer Ken Merfeld in a course structured to enable students to go beyond technique and into personal expression and creativity. This class provides a foundation to develop confidence in one's ability to "create", to discover the inherent artist in each of us, and to expand our abilities to explore.

Students will push their creative envelope, delving deep in their psyche. Weekly assignments followed by insightful discussion and critique will be provided. Participants will study work from historical and contemporary experimental artists as well as Merfeld's personal work.

Ken Merfeld (for bio see left column)

Six Sessions

Date: Wednesdays, April 7-May 12, 6-9 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$415

Location: Online

Conceptual Photography with Ann Elliott Cutting



© Ann Elliott Cutting

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

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

The course will include a lecture to inspire, formulation of concepts, and critique of students' work.

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

One Session

Date: Saturday, February 20, 11 am-4 pm PST
(includes a one hour lunch break from 1-2 pm)

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$195

Location: Online

Creating Personal Breakthroughs with Ibarionex Perello



© Ibarionex Perello

This online learning course provides insight into the mindset, principles and tools you can use to further your development as a photographer. It will provide the means to move from merely taking photographs to making photographs.

Led by photographer and educator, Ibarionex Perello who brings over 25 years in the photographic industry, the course will breakdown how to thoughtfully assess where you are and where you need to go in terms of seeing, creating and showcasing your photographs.

Highlights include:

- Understanding the different between wanting and needing to make photographs
- Learning to evaluate your images graphically
- Understanding the strengths and weakness of your photographic process
- Discovering tools for assessing your best photographs
- Culling and collecting images to produce bodies of work from your current and future photographs
- The role and the differences between the roles of the creator vs the editor
- Walkthrough using Adobe Lightroom Classic for culling, editing and organizing bodies of work

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.

Six Sessions

Date: Wednesday, January 20-February 24, 6-9 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$415

Location: Online

Cyanotypes and Anthotypes: Historic Processes at Home with Sean Blocklin



© Sean Blocklin

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, February 28-March 28, 11 am-2 pm

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, May 16-June 20, 11 am-2 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$345

Location: Online

Still Life Lighting Basics with Ann Elliott Cutting



© Ann Elliott Cutting

Join us for an all-day, hands-on-learning of the basics of still life while staying safe in your own home.

We will meet in the morning on Zoom for an introduction, lecture and demo on line. The demo will cover lighting with natural light, creative methods of lighting at home and color temperature of light. During the day you will create images in your home, trying some of the new techniques, while checking in as needed to our Zoom classroom for questions, guidance and critique. There will be several prompts for you to respond to during the class as you create your imagery.

The last two hours of the day students will share the work in a class critique on Zoom.

This class will be structured as follows:

10 am-11 am: Lecture with lighting demo

11 am-4 pm: Students shoot in their homes, can ask questions thru Zoom

4 pm-6 pm: Critique

A list of simple props will be sent out a few weeks prior to class.

Ann Elliott Cutting (for bio see page 39)

One Session

Date: Saturday, May 15, 10 am-6 pm PST

Enrollment limit: 8 students

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

Tuition: \$365

Location: Online

Environmental Portraiture with Mark Edward Harris



© Mark Edward Harris

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

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

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

One Session

Date: Saturday, April 24, 11 am-5 pm PST

Enrollment limit: 15 students

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

Tuition: \$195

Location: Online

On the Streets in LA with Julia Dean



© Julia Dean

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

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

Six Months (11 sessions)

Date: Mondays, February 8; March 8; April 5; May 3; June 7; June 28; 6-9 pm + Saturdays, February 13, 11 am-2 pm (Broadway, Fashion District, Toy District, 7th Street)
March 13, 2-5 pm (Hollywood Blvd., sunset at 7:17 pm)
April 10, 5:30-8:30 am (DTLA Flower District, sunrise is 6:02 am)

May 8, 9 am-12 noon
(DTLA, Union Station, Olvera St., Chinatown)
June 12, 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: Online Learning (Mondays)
+ On the Street (Saturdays)

The Los Angeles Street Collective with Julia Dean



© Julia Dean

WHAT IS THE LOS ANGELES STREET COLLECTIVE?

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

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

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

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

HOW TO APPLY

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

Julia Dean (for bio see page 19)

Six Months (ten sessions)

Date: Mondays, February 1; March 15; April 26; June 14, 6-9 pm PST + Saturdays, February 20; March 6; March 27; April 17; May 15; June 5, times TBA

Enrollment limit: 20 students

Skill/Experience level: Advanced.
By application only or instructor approval.

Tuition: \$370

Location: Online Learning (Mondays)
+ On the Street (Saturdays)

The Long-Term Documentary Project with Kevin Weinstein



© Kevin Weinstein

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.

Kevin Weinstein (for bio see page 32)

Six Months (six sessions)

Date: Mondays, January 25; February 22; March 22; April 19; May 17; June 14, 6-9 pm PST

Enrollment limit: 15 students

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

Tuition: \$415

Location: Online

Photography for Social Change with John D. Russell



© John D. Russell

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

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

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

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

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

Six Months (six sessions)

Date: Mondays, January 11; February 8; March 8; April 5; May 3; June 7; 6-9 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$415

Location: Online

Beginning Lightroom Classic
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.

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

12 Sessions (offered twice)

Date: Tuesdays and Thursdays,
January 19-February 25, 6:30-8 pm PST
with Michael e. Stern

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

Date: Mondays and Wednesdays,
April 12-May 19, 6:30-8 pm PST
with Michael Pliskin

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

Enrollment limit: 15 students

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

Tuition: \$415

Location: Online

Beginning Photoshop
with F. Scott Schafer/David Calicchio



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

Photoshop Interface and Tools Overview

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

Cropping, Resizing, Saving

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

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

12 Sessions (offered twice)

Date: Mondays and Wednesdays,
February 1-March 10, 7:30-9 pm PST
with F. Scott Schafer

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

Date: Tuesdays and Thursdays,
May 4-June 10, 6:30-8 pm PST
with David Calicchio

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

Enrollment limit: 15 students

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

Tuition: \$415

Location: Online

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, May 15-16, 10 am-6 pm PST

Six Sessions (offered once)

Date: Tuesdays and Thursdays, June 15-July 1, 7-10 pm PST

Enrollment limit: 12 students

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

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

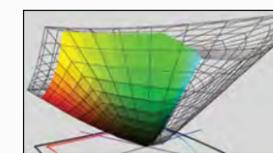
Location: Los Angeles Center of Photography,
5566 W. Washington Blvd., Los Angeles, CA 90016

Take the Stress Out of
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Now is the time to take total control of your digital printing process and leave the stress behind! Whether you are a photo educator looking to redo your print lab or a photo enthusiast wanting to take total control of your printing process, we can show you how to outfit your digital printing workspace efficiently, effectively and for less cost than you think.



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- 2 Select your paper and have a custom profile created so that your printer is printing color accurately and you are printing the maximum amount of colors with maximum shadow detail.



- 3 Get a perfect print EVERYTIME by taking total control of the process!

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Beginning Photography with Phones with Ford Lowcock



©Ford Lowcock

In this class, students will learn about the cameras in their phones or tablets and about basic camera operation, including image enhancements on their devices. Discussions include the technical side of how to use the camera apps and settings. Photographic concepts including composition, light and controlling focus and exposure will be stressed. We'll study capture apps and why/how they differ from our built-in, native cameras. Other topics covered include how to properly hold the device, differences between optical and digital zooming and add-on accessories to enhance our photographic experiences.

Digital camera technology will be covered thoroughly, such as how to adjust the camera's white balance, how to view and delete images, when to shoot RAW versus JPEG 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 camera phone properly and with the confidence and ability to shoot in all available lighting situations.

Ford Lowcock taught photography full-time for 23 years at Santa Monica College, where he is still teaching part-time. He fell in love with the iPhone camera when he started making 11x17" prints from its files. Ford has taught for Adobe Systems, because of his passion for mobile and Adobe products. Ford not only will bring a wealth of knowledge and insight into this workshop, but also his passion for image making and photography in general, that is hopefully contagious. His fine art work has included extended projects on Barton Creek, Austin, Texas, Los Angeles River and The Klamath River in Northern California. Ford's work has been collected by the Gernsheim Collection, Austin, Texas, Austin History Center, Citibank Corporation and numerous private collectors.

12 Sessions

Date: Mondays and Wednesdays,
March 22-April 28, 6:30-8 pm PST

Enrollment limit: 15 students

Skill/Experience level: Beginning

Tuition: \$415

Location: Online

iPhone Photography with Hugh Kretschmer



©Hugh Kretschmer

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

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

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

This class is open to iPhone users only (no Androids).

Hugh Kretschmer (for bio see page 35)

Four Sessions

Date: Thursdays, June 10- July 1, 6-9 pm PST

Enrollment limit: 15 students

Skill/Experience level: iPhone users of all levels

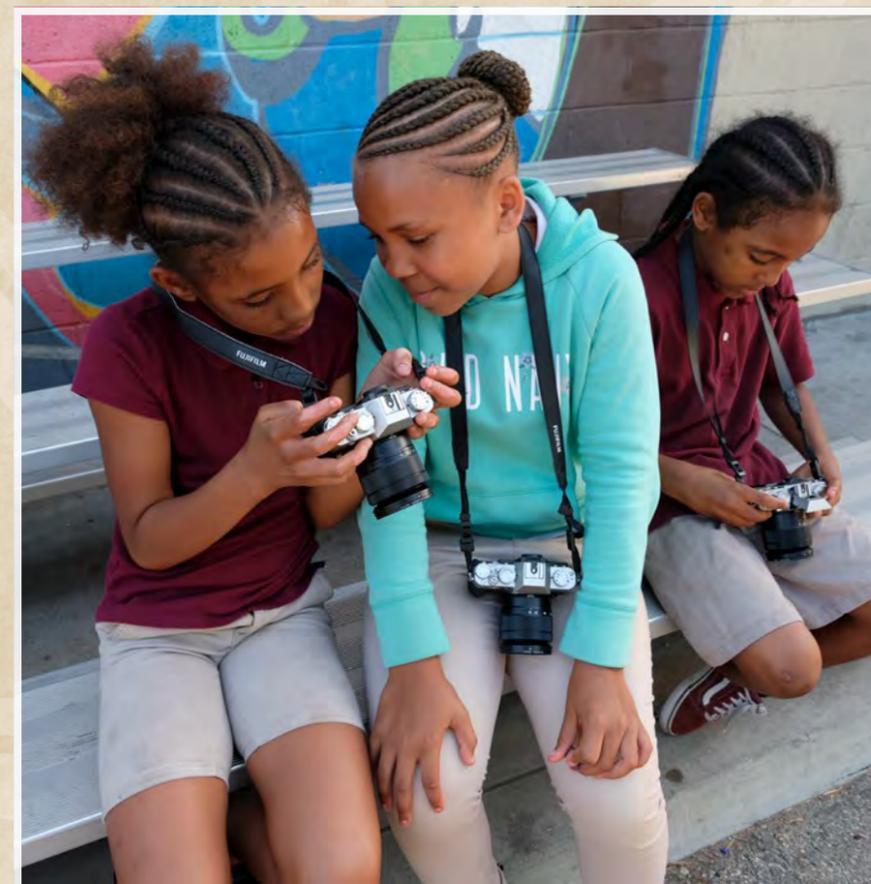
Tuition: \$315

Location: Online



Classes for Teens

Summer 2021 and Fall 2021
(AGES 12-18)



LACP

Los Angeles Center of Photography

For details please visit
www.lacphoto.org/programs-services/youth-program
or call 323-464-0909.

Clockwise from top left:
© Maureen Bond, © Aimee Venzor, © Stella Kalinina

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.

PARTNERS

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Icon Photo Lab
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www.melpiercecamera.com

Arcana: Books on the Arts
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www.arcanabooks.com

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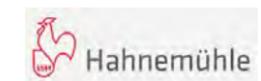
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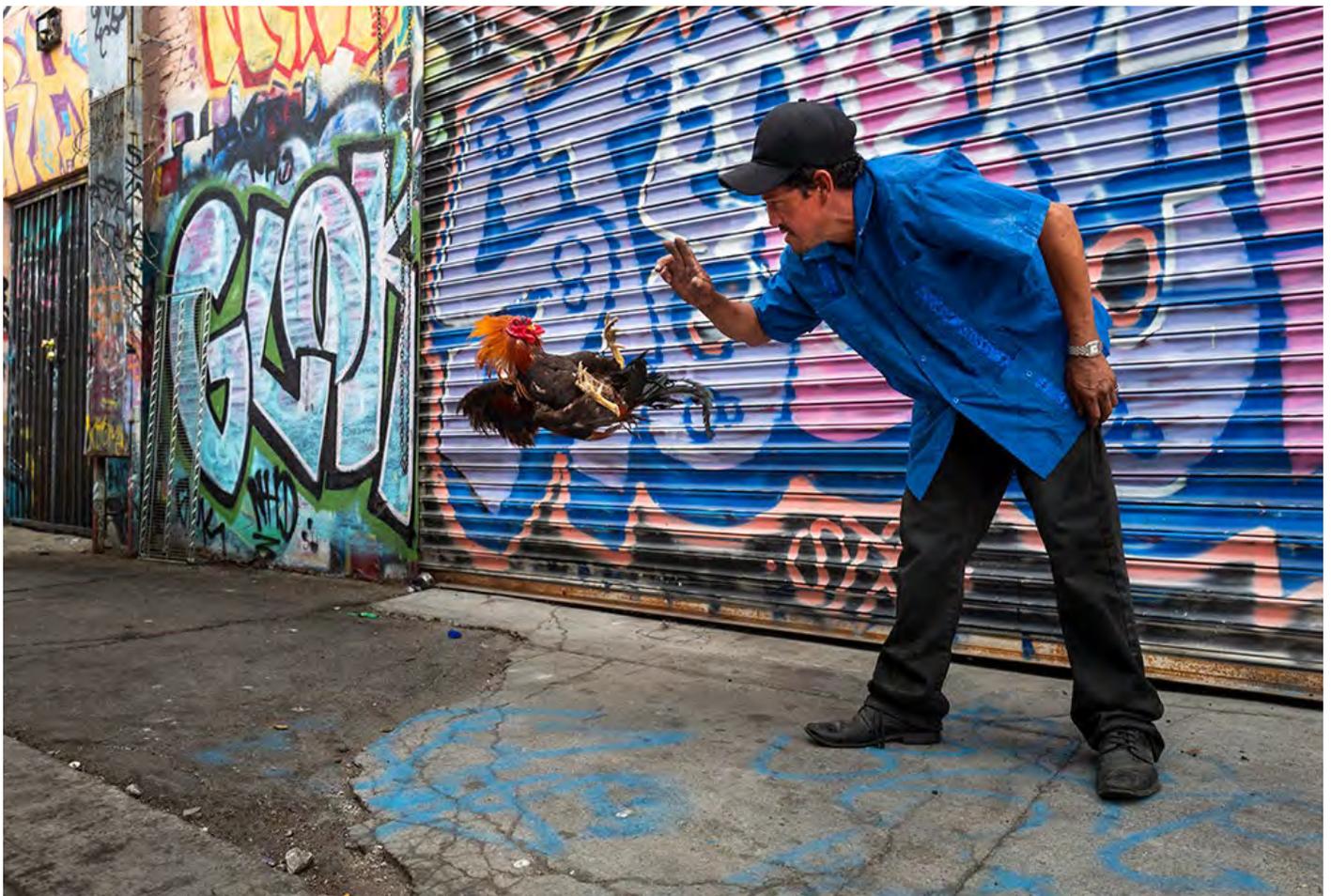
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LACP

Los Angeles Center of Photography

Los Angeles Center of Photography
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Los Angeles, CA 90016



Downtown Los Angeles, 2020

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