

WINTER/SPRING 2022

LACP

Los Angeles Center of Photography

Serving the photo community since 1999



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IMAGINE... THE POWER OF A PHOTOGRAPH

STREET
WEEK
IN LA
2022

April
4-10

STREET WEEK INCLUDES:

- All “Call for Entries” for our annual “Street Photography Around the World” exhibition (\$1,000 cash prize)
- Opening reception for “Street Photography Around the World” exhibition
- Presentations by inspiring street photographers
- Five half-day street photography workshops
- Webinar with New York City street photographer Harvey Stein
- Two-day workshop with London street photographer Nick Turpin
- One-week workshop with Los Angeles street photographer Craig Semetko

Photos: © Mark Indig

STREET WEEK IN LA 2022

FOR DETAILS VISIT:

www.lacphoto.org/happenings/street-week-in-la-2022



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Courtesy Edwynn Houk Gallery, New York

LACP
Los Angeles Center of Photography

Los Angeles, CA | 323-464-0909
info@lacphoto.org | www.lacphoto.org

Catalog design: Swell Design



Mission Statement

The Los Angeles Center of Photography’s (LACP) mission is to build a community of dedicated photographers and to strengthen the importance of photography as an art form by providing education, events, exhibitions, portfolio reviews, and public programs.

STAFF



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Pictured (L to R): Kevin Weinstein, Education Manager Sarah Hadley, Director of Marketing Brandon Gannon, Director of Operations and Education Janis McGavin, Social Media Coordinator and Operations Manager Matthew Finley, Administrative Assistant and Webinar Producer and Jason Woolfolk, Facilities Manager and Online Event Producer

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Immerse yourself in a one-year program of study. Learn from master photographers such as Susan Burnstine, Joanne Dugan, Greg Gorman, Rania Matar, Arno Rafael Minkinen, Josephine Sacabo, Aline Smithson, Maggie Taylor, David H. Wells and more.

www.lacphoto.org/programs-services/one-year-professional-program

In-Person

LEARNING CALENDAR

WINTER/SPRING 2022

JANUARY

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| 4/7-5/12: | The Photographer’s Eye – Part 2 with Thomas Alleman (Six sessions)..... | 44 |
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MAY

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JUNE

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| 6/4-6/5: | A to Z Grant Writing with Linda Vallejo (Two sessions)..... | 32 |
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Webinar

LEARNING CALENDAR

WINTER/SPRING 2022

JANUARY

- 1/15: iPhone Artistry: Fine Art Photography in Your Pocket with Dan Burkholder (One session)
- 1/22: Gallery Representation for the Photographer with Darren Ching (One session)

FEBRUARY

- 2/5: TBD
- 2/12: Location, Location, Location: The Making of Environmental Portraits with Lauri Lyons (One session)
- 2/19: The Story in the Sequence with Laurent B. Chevalier (One session)
- 2/26: TBD

MARCH

- 3/5: Pushing Boundaries with Gerald Slota (One session)
- 3/12: Inside the Collector's Mind with Alice Zimet (One session)
- 3/19: TBD
- 3/26: How to Choose Yourself as an Artist with Michael Foley (One session)

APRIL

- 4/2: Create Expensive-Looking Images on the Cheap with Alex Stoddard (One session)
- 4/9: Street Photography: Making Order Out of Chaos with Harvey Stein (One session)
- 4/23: Branding to Sell Your Fine Art Work with Brooke Shaden (One session)
- 4/30: MFA in Photography? Why? Where? How? What Else? with Betsy Schneider (One session)

MAY

- 5/7: The Inner-Workings of Long-Term Projects with Cheryle St. Onge (One session)
- 5/14: Text and Image with Aline Smithson (One session)
- 5/21: Personal History: Working with an Archive with Priya Suresh Kambli (One session)

JUNE

- 6/4: Challenging Reality with Photo Montage with Fran Forman (One session)
- 6/18: Pixels, Paint, Paste and Pencil: Altering Images with Kate Breakey (One session)
- 6/25: Pushing Your Work Forward with Jonathan Blaustein (One session)

LACP's Mentorship Program



TAKE YOUR
PHOTOGRAPHY
TO THE NEXT LEVEL.

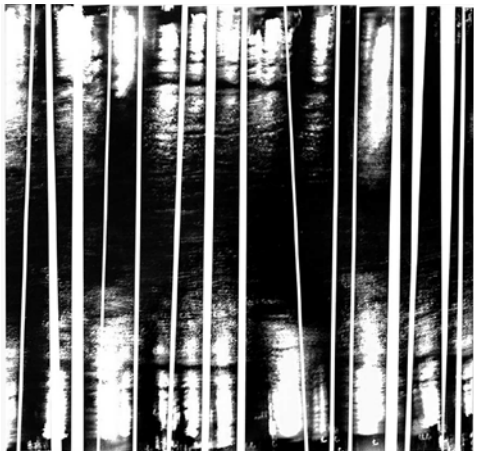


Mentor with A Master.

www.lacphoto.org/programs-services/mentorship-program



Owning Your Truth with Joanne Dugan



© Joanne Dugan

Experiments in Creativity

This highly-experimental class encourages participants to use images and text to spontaneously channel a unique, authentic voice. Using a series of unconventional, quick, prompt assignments, the work is fast, intuitive and helpful for anyone interested in deepening and enhancing the sources of their creative expression.

Students will use improvisation and mindfulness techniques in a supportive group atmosphere and will explore what inspires them to make work that truly reflects their own vision. We will also look at the creative rituals of master photographers, artists and writers to help open up new ways of responding and making. Students will leave the class creatively recharged and ready to see their existing art practice in a new way. Class feedback is individualized for students of all levels.

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 unique-image experimental abstract works utilize hand-cutting techniques, chemical alterations, vintage materials and repetition to explore and pay homage to the physical limitations and opportunities found in historic analog methods.

Three Sessions

Date: Friday, February 4, 7-9 pm

+ Saturday and Sunday, February 5-6, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$875

Location: Los Angeles Center of Photography

Eyes Wide Open with Eddie Soloway



© Eddie Soloway

Close your eyes and think about memorable photographs—images that made you take notice, perhaps even changed you. With today’s avalanche of new cameras and software releases, all making you think they are prerequisites to being a photographer, we can easily forget that people make photographs. Lasting images are created from a delightful and precious dance between what you see, and how you think and feel.

Join Eddie Soloway in a unique workshop experience designed to push your seeing from what is in front of your eyes into the world of abstractions, reflections, layers, movement, and then deeper into the realm of concepts and imagination. On Friday, Eddie will stir the pot of creativity with an evening of discovery and learning. On the weekend days that follow he will blend hands-on outdoor sessions with indoor presentations, bringing ideas into the concrete.

Eddie Soloway (www.eddiesoloway.com) is a photographer, teacher, and storyteller committed to opening our eyes to the natural world. He has taught photography and creativity for leading photographic institutions and schools around the world. The Santa Fe Center for Photographic Arts (now CENTER) awarded Eddie the Excellence in Photographic Teaching Award, and recently *Photo District News* named Eddie one of America’s best photography workshop teachers. His book, *One Thousand Moons*, was published in 2004, the dvd, *A Natural Eye Workshop*, in 2009, *A Natural Eye* video series in 2015, and *SEE THINK DO Photo Cards* in 2017.

Three Sessions

Date: Friday, February 18, 7-9 pm

+ Saturday and Sunday, February 19-20, 10 am-6 pm PST

Enrollment limit: 15 students

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

Tuition: \$875

Location: Los Angeles Center of Photography

Gorman on Portraiture with Greg Gorman



© Greg Gorman

Join photographer Greg Gorman in this hands-on, weekend workshop as he shares his portrait lighting techniques both in the studio and on location. Greg will discuss how he approaches people and how he analyzes a face, as well as his use of different camera angles, lens choices and background choices to create good images. He will also discuss and demonstrate how he works in natural light with reflectors, scrims, and artificial light. Students will have time to shoot, putting Greg’s techniques and their own into practice, followed by group critiques. Some Photoshop and processing will also be covered as it relates to portrait photography, but emphasis will be placed on the original capture.

Friday evening’s session and Saturday’s studio shoot will be held at the Los Angeles Center of Photography. Sunday’s shoot will be on location at a private residence, TBD.

Greg Gorman (www.gormanphotography.com) work documents that peculiar obsession of the 20th century celebrity. Each shot, a testament to the individual character, gives a picture of human nature in its infinite range. For me a photograph is most successful when it doesn’t answer all the questions, says Gorman, and it leaves something to be desired. For over three decades, Greg Gorman has continued to master the art of photography. From personality portraits and advertising campaigns to magazine layouts and fine art work, Greg has developed and showcased a discriminating and unique style in his profession.

Three Sessions

Date: Friday, February 25, 7-9 pm

+ Saturday and Sunday, February 26-27, 10 am-6 pm PST

Enrollment limit: 12 students

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

Tuition: \$975 + \$300 model, equipment, location fee

Location: Los Angeles Center of Photography

Reimagining Your Creative Self with Joyce Tenneson



© Joyce Tenneson

Joyce Tenneson returns to the Los Angeles Center of Photography to deliver a new and exciting workshop experience. Designed for photographers of all levels, this workshop will inspire participants to connect with their deeper dreams, reimagining their creative self.

Joyce’s signature teaching style will guide students to imagine their next steps and a more artful approach to image-making. Joyce will impart practical photographic knowledge with lessons learned from her personal investigation of creativity and the relationship between artistic expression and the human spirit as revealed in her published books. The workshop will include visual presentations, one-on-one mentoring, discussions, and exercises intended to nurture creativity and developing strategic plans for future work based on student’s individual interests.

Give yourself the gift of this fun and inspiring creative journey with one of the most sought-after photography instructors teaching today. Students will leave with a toolbox filled with new ideas and invigorated to move forward with a plan for fulfilling their own creative potential.

Joyce Tenneson (www.tenneson.com) Haunting, ethereal, mystical—all of these words describe the photographic style of Joyce Tenneson. Her photos command a complex and intense emotional response from the viewer. Tenneson’s images are a mysterious alchemy of sensuality and spirituality lit in an almost otherworldly glow. Internationally lauded as one of the leading photographers of her generation, Tenneson’s work has been published in books and major magazines, and exhibited in museums and galleries worldwide.

Three Sessions

Date: Friday, March 4, 7-9 pm

+ Saturday and Sunday, March 5-6, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$875

Location: Los Angeles Center of Photography

Going the Distance with Arno Rafael Minkkinen



© Arno Rafael Minkkinen

Given the speed with which images made with a camera come into being in comparison to most art forms, the plethora of projects photography churns out isn't surprising. But do such projects necessarily reach the broader audiences their creators may be seeking for the work? If we're always starting with something new, who can keep up with us? Something more than a great project is necessary.

Call it identity. It would seem that a series of photographs or projects that are hinged to a singular voice and philosophy of vision have a better chance of communicating, inspiring, and motivating us because memorability steps in; we already recognize the imagery and hunger for what's next. The message remains, the means finds new pathways to getting there.

Discovering that kind of unity is built on a simple dictum: make it different, keep it the same. The methodology is called the Power of Three. In this workshop we will build a framework for a cohesive vision capable of handling variance and freshness, a vision that can continue for months, years, even decades ahead.

Arno Rafael Minkkinen (www.arnorafaelminkkine.com) is a Finnish American photographer and Emeritus Professor of Art at the University of Massachusetts Lowell and Docent at the Aalto University School of Art, Design, and Architecture in Helsinki. Minkkinen's writings, teaching stints, academic and curatorial endeavors are extensive and international in scope as well. Workshops, in particular, have been held China, Brazil, Guatemala, Russia, Finland, Norway, Germany, Switzerland, France, Spain, and Italy not to mention in America in Florida, California, Maine, New Mexico, Colorado, and North Carolina.

Three Sessions

Date: Friday, March 11, 7-9 pm PST
+ Saturday and Sunday, March 12-13, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$875

Location: Los Angeles Center of Photography

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) Odette England 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. She has received fellowships to attend residencies in Australia, Greece, Hungary, Iceland, Spain, and the United States including the invitation-only Robert Rauschenberg Foundation residency working with Guggenheim Fellow, Jennifer Garza-Cuen.

England 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.

Three Sessions

Date: Friday, March 18, 7-9 pm PST
+ Saturday and Sunday, March 19-20, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$875

Location: Los Angeles Center of Photography

Words and Pictures with Sara Terry



© Sara Terry

The Art of Writing Project Statements, Grant Proposals (and Editing and Photos that Go With Them)

In this weekend workshop, documentary photographer and filmmaker Sara Terry will explain what makes a strong proposal, including writing tips and how to sequence photos, share resources on grants and grant writing and give insights into funders' thinking from her perspective as a funder with her non profit, The Aftermath Project. Each student will receive personal feedback on their project statements and on how to sequence their photos for a grant proposal, as well as suggestions (when applicable) for grants to apply for. There will also be at least two impromptu writing exercises during the workshop, which students will share and discuss.

Each student is expected to bring a project statement and a wide selection of 30 to 40 images to the workshop.

Documentary photographer and filmmaker **Sara Terry** (www.saraterry.com) is a Guggenheim Fellow in Photography, a Sundance Documentary Fellow, and a member of VII Photo Agency. She has written successful grant proposals totaling nearly \$2 million. As the founder and artistic director of The Aftermath Project, with more than a decade of grant-making experience, she also knows what funders are looking for. In addition to her own visual practice, Terry consults as a grant writer and story consultant with filmmakers and photographers.

Three Sessions

Date: Friday, March 25, 7-9 pm PST
+ Saturday and Sunday, March 26-27, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Los Angeles Center of Photography

Hollywood Lighting in the Hurrell Style with Bobbi Lane & Lee Varis



© Bobbi Lane

Join the dynamic duo of Bobbi Lane and Lee Varis to explore the world of Hollywood glamour, and learn the photographic style of George Hurrell. Bobbi and Lee will teach you how to achieve the look of the classic Hollywood glamour images of the 1930's & 40's using modern lighting tools and digital retouching techniques.

George Hurrell spent the last 12 years of his life shooting in Bobbi's studio, during which he experienced a revival of popularity for his classic style. You will be learning from her first-hand experience with George's creative approach to lighting, styling, and posing! After hands-on shooting, Lee Varis will teach Lightroom and Photoshop retouching techniques that allow you to replicate Hurrell's classic creamy B&W tones and smooth skin, without the hours of tedious re-illustration that George was famous for. In addition, we will have special guest, Richard Settle, George Hurrell's personal photographic assistant for the last 10 years of his life. Richard will share his insights into George's creative process at our Friday evening introduction. Don't miss this exclusive opportunity to learn from the masters!

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.

Lee Varis (www.varis.com) is a photo-illustrator working in Hollywood and is the owner and founder of Varis PhotoMedia. He has been involved in commercial photography for over 40 years, working with computer imaging for over 20 years. His work has been featured on movie posters, video box covers, CD covers, and numerous brochures, catalogs and magazine articles.

Three Sessions

Date: Friday, April 1, 7-9 pm PST
+ Saturday and Sunday, April 2-3, 9 am-6 pm PST

Enrollment limit: 12 students

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

Tuition: \$875 + \$100 model and equipment fee

Location: Los Angeles Center of Photography

Practices for the Analog Photographer
with Greg Miller



© Greg Miller

For those who still love and embrace analog photography, converting your analog negatives to a digital file has become an increasingly popular workflow. But how to get the best possible print out of an analog negative, from 35mm to 8x10, can still be quite frustrating. Scanning negatives the right way allows you move to a digital workflow and have complete control over your image using the full range of tools available in Photoshop. All of this to get reliably beautiful color or black-and-white prints from digital inkjet technology.

This class will begin with the “how-to’s” and best practices of scanning negatives, including wet scanning of large format negatives on a flatbed scanner. After scanning their negatives, students will discover the best workflow from analog to digital, using Lightroom, as well as techniques for problem solving in Photoshop. We will also demystify color correction. The class presents the material in a step-by-step way in a friendly atmosphere.

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

Three Sessions

Date: Friday, April 22, 7-9 pm PST

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

Enrollment limit: 15 students

Skill/Experience level: Experience working with Photoshop and Lightroom is helpful but not required.

Students should be comfortable working with the Macintosh OSX operating system.

Tuition: \$775 + \$25 Equipment Fee

Location: Los Angeles Center of Photography

Seeing Like a Camera, Editing Like a Master
with David H. Wells



© David H. Wells

The two hardest things about photography are learning to see like a camera and learning how to select which are the best images after you have been photographing. These two skills are ones that the best photographers consciously (or unconsciously) have already mastered. They are the difference between a beginner’s occasional “lucky shot” vs the consistently strong images of a master photographer.

In this weekend-intensive workshop, we will spend the first day learning to “see like a camera.” In order to see like a camera students need to 1) learn NOT to over-think their compositions by including content that is intellectually important to them but adds little to the viewer’s experience of the photograph, 2) learn how to use the monitor on the back of their cameras to evaluate the difference between what they saw in their mind’s eye and what the camera actually recorded and 3) understand that seeing like a camera is a skill like any other skill, one that requires a grounding in the proper techniques followed by hours of practice.

David H. Wells (www.davidhwells.com) is documentary photographer/filmmaker and award-winning photography educator who divides his time between Providence, Rhode Island and Bangalore, India. One day you can find him creating still and moving images for clients, such as Edible Rhody and the Providence Preservation Society on the unique local culture of America’s smallest state. Other days he may be working on personal/grant funded projects on the beautiful Narragansett Bay with the support of Rhode Island’s Council for Humanities and State Council on the Arts.

Three Sessions

Date: Friday, April 29, 7-9 pm PST

+ Saturday and Sunday, April 30-May 1, 10 am-6 pm PST

Enrollment limit: 15 students

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

Tuition: \$775

Location: Los Angeles Center of Photography

The Journey of Making Long-Term Projects
with Brad Temkin



© Brad Temkin

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 hands-on 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.

Class sessions will entail collaborative group critiques and constructive feedback that will help clarify student ideas and to help participants speak and write about their work. The course will include at least one field session, likely on Saturday morning, for practice. This will be a full-experience workshop that will incorporate work that has been done with new work to come, keeping in mind the final presentation and print interpretation.

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; Museum of Fine Arts, Houston; Akron Art Museum; and Amon Carter Museum of American Art, 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.

Three Sessions

Date: Friday, May 20 7-9 pm PST

+ Saturday and Sunday, May 21-22, 10 am-6 pm PST

Enrollment limit: 12 students

Skill/Experience level: Students should come prepared with a work-in-progress or a series they are interested in pursuing.

Tuition: \$875

Location: Los Angeles Center of Photography

The Allure of Photography
with Laura Letinsky



© Laura Letinsky

What a photograph “means” is not necessarily what it shows. How we understand an image is also determined by its form, its materiality including process, and the contexts of viewing and of making. Various aspects of the photograph such as its mimeticism and its ubiquity make it seem true, its monocular lens that sets up a perspectival depiction that seems authoritative and absolute.

In this workshop, you will explore strategies to understand and experiment with the authority of the photograph, considering how elements of a photograph other than its subject determine its meaning, and then investigating possibilities for developing a meaning that embraces a complexity that goes beyond the mainstream. Working from three prompts, you will consider how to communicate nuanced ideas through images. Beginning with your choice of and use of camera to the print and its display, you will work to expand your understanding of the visual tools of photography in relation to subject matter, and how to communicate more fully. What do you know/think/see that if you didn’t picture it, it would not get seen? Over 350 million photos are uploaded daily to Facebook: when everyone is a photographer and everything’s been pictured, why more pictures? Is their allure a revelation or repetition?

Laura Letinsky (www.lauraletinsky.com) has a BFA from the University of Manitoba, Winnipeg, Canada, and her MFA in Photography from Yale University’s School of Art. Letinsky has been a Professor at the University of Chicago since 1994. She shows with Yancey Richardson Gallery, NYC, and Document, Chicago, and exhibits internationally including PhotoEspana, Madrid, the Israeli International Photography Festival, Mumbai Photography Festival, Mumbai, India, MIT, Cambridge, MA, Basel Design, The Photographers Gallery, London, and Denver Art Museum, CO.

Three Sessions

Date: Friday, June 3, 7-9 pm PST

+ Saturday and Sunday, June 4-5, 10 am-6 pm PST

Enrollment limit: 15 students

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

Tuition: \$775

Location: Los Angeles Center of Photography

Lighting, the Dramatic Portrait,
and Beyond
with Michael Grecco



© Michael Grecco

There is a noticeable difference between an ordinary portrait and a dramatic portrait. The dramatic portrait establishes a connection to the soul of the subject and the photographer's execution in capturing that connection. The near mystical play of dark and light, the angle that is just right, or the suggestive spread of a shadow to accent an expression can elevate a photo to a much higher creative plane.

In this studio and location lighting workshop, join photographer Michael Grecco, recognized as a "lighting master" by *Photo District News*, as he teaches students how to create a dramatic portrait. Using his own work as reference, Michael will explain his techniques for creating light and shadow and will demonstrate how he creates his stylistic and dramatic images. He will explain his specialty lighting, and show you the setups he used to create the striking signature looks of notable celebrities. Michael will help participants to break out of the box of ordinary portraiture and lighting into a new, higher realm of portrait photography. Participants will be challenged to re-invent how he or she sees light and shadow and how to add touches of both to construct a technically and artistically striking image.

Michael Grecco (www.grecco.com) is a director and one of the top photographers in the world who has created iconic portraits of the most recognized entertainment stars, recently Steven Spielberg, Martin Scorsese, Will Ferrell, Penelope Cruz and Teri Hatcher. His award-winning still images are seen in trendsetting magazines such as *Esquire*, *Time*, *Entertainment Weekly* and *Maxim*. An accomplished lecturer and teacher, Michael is the author of the best-selling photographer's guide *Lighting and the Dramatic Portrait: The Art of Celebrity and Editorial Photography*. He lives and works in Santa Monica, California.

Three Sessions

Date: Friday, June 10, 7-9 pm PST
+ Saturday and Sunday, June 11-12, 10 am-6 pm PST

Enrollment limit: 12 students

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

Tuition: \$975 + \$300 model, equipment, studio and location permit fee

Location: Los Angeles Center of Photography

Poetry in Pictures
with Josephine Sacabo



© Josephine Sacabo

Based on this poets' belief that there is a unity between the arts, this workshop is designed for those photographers whose inspiration is found in literature and art. Whether you are currently developing a photographic series based on a poem or look to illustrate your dreams, this class will explore the technical and stylistic means needed to express visually what holds meaning for you.

Each participant will be asked to bring a poem or piece of writing that is particularly meaningful to him or her. We will read from our written selections and talk about—to the best of our ability—why it is important to us. After sharing passages and portfolios, each participant will be given the opportunity to produce a visual correspondent—whether it is a single image, the beginning of a new series, or the completion of a creative journey. On-location we will make new pictures and discussions will cover both the stylistic and technical tools needed to illustrate our vision—including how to best use the characteristics of different lenses, f-stops, focus, and shutter speed.

The challenges and opportunities of the dialogue sparked between poetry and photography will be celebrated together as we make new work and illuminate what we hold within our heart, hands, and spirit. This class is open to all photographers working in any genre with any format.

Josephine Sacabo (www.josephinesacabo.com) lives and works mostly in New Orleans where she has been strongly influenced by the unique ambience of the city. Previous to coming to New Orleans, she lived and worked extensively in France and England. Her earlier work was in the photojournalist tradition, influenced by Robert Frank, Josef Koudelka, and Henri Cartier-Bresson. Josephine uses poetry as the genesis of her work and lists poets as her most important influences.

Three Sessions

Date: Friday, June 17, 7-9 pm PST
+ Saturday and Sunday, June 18-19, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$875

Location: Los Angeles Center of Photography

Creating the Digital Montage
with Fran Forman



© Fran Forman

Just as a photograph can record fragments of reality, it can also be created out of fragments. This is what a photo montage does. It juxtaposes and melds seemingly disparate objects into a cohesive whole, fragments from many sources, to present a different reality, in the way a dream might present fragments from different times and places.

Blurring the line between photography and painting, a composited photo can invite the viewer to enter into a world of magic or mystery, of whimsy or the unconscious. It asks us: what realities exist beyond the traditional limits of gravity, linear time, and social convention? It can create an imaginary world, outside of the conventional, into the world of dreams and imagination and fantasy. It permits us to create extraordinary images out of ordinary things.

In this weekend workshop, we will use the tools of Photoshop to create composited images from our own found, taken, and scanned images. We will consider not only the technical issues but also what makes the image work as a piece of art. To create a sense of magic realism or the possibility of a new reality, we will practice making the disparate elements meld seamlessly. In doing so, we will consider masking, edge treatments, color space, shadows and highlights, texture, perspective, depth of field, harmony, symmetry, and of course composition and narrative, all in the service of creating a cohesive image.

Fran Forman's (www.franforman.com) photo paintings have been exhibited widely, both locally and internationally, and are in many private collections as well the permanent collections of the Smithsonian National Air and Space Museum (Washington, DC) and the Museum of Fine Arts (Houston, TX), among others. She is an Affiliated Scholar at the Women's Studies Research Center at Brandeis University. Fran received a MFA from Boston University and currently resides in the New England area.

Three Sessions

Date: Friday, June 24, 7-9 pm PST
+ Saturday and Sunday, June 25-26, 10 am-6 pm PST

Enrollment limit: 12 students

Skill/Experience level: Students must be experienced working with Photoshop and the software's tools and interface.

Tuition: \$775

Location: Los Angeles Center of Photography

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© Judy Wang

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.maggietaylor.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, Modern-book 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,
January 11- February 3, 9-10:30 am PST

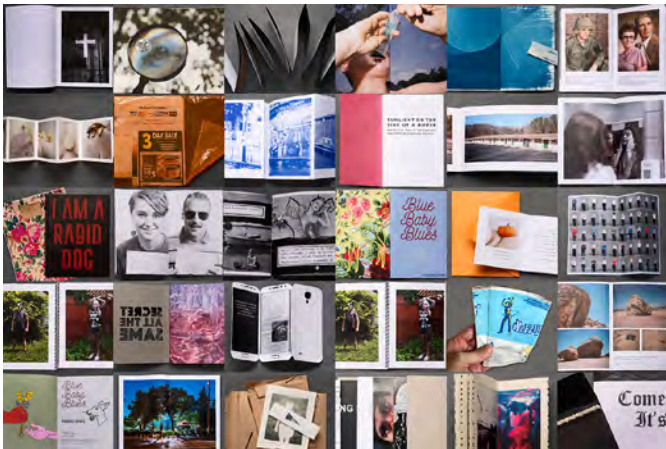
Enrollment limit: 10 students

Skill/Experience level: Intermediate to
Advanced Photoshop users only.

Tuition: \$1,175

Location: Online

Creating Your Own Photo Zine with Jeff Phillips



© Jeff Phillips

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. Topics covered will include:

- Receive a tour of the zine universe, so that we can understand what's possible
- Take a deep-dive into photozine design and construction, with easy-to-follow live demonstrations
- Get hands-on experience making a small book, including folding and binding techniques
- Learn to reinvigorate your stalled or unfinished bodies of work in a contemporary style
- Revitalize older bodies of work, transforming them with a contemporary format and style
- Receive quick-start templates that will have you making photozines by the end of the first session
- Learn how to make a zine using Photoshop, InDesign or Lightroom—or using no software at all
- Explore printing and publishing options for your zine, including using your home printer or commercial service
- Learn how distribute and sell your zines, to get them out into the world

Jeff Phillips (www.jeffphillips.me) is a photographer living and working in Chicago. He is resident artist for CPS Lives, 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*.

Three Sessions

Date: Saturdays, January 15-January 29, 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$435

Location: Online

Prototype. The “Dummy” Photo Book as Proof of Concept with Paul D'Amato



© Paul D'Amato

How do you go from a body of work that often takes years to produce to an object that someday, someone you've never met will hold in their hands? The truth is that every photography book goes through a series of iterations before arriving at the published object. Each version demonstrates what's working, what's missing, what's redundant and what else, such as text and appropriated imagery, should also be considered. But they all start with that first “dummy” book that is both a proof of concept and a measure of completion.

This course will begin with looking each other's on-going bodies of work and a discussion about how to refine what the work is about through editing and sequencing. We will look at a wide range of published books—from traditional to experimental; examine a range of conceptual and visual strategies; and consider various text and image relationships. We will learn the basics of InDesign and/or the book module in Lightroom so that at the conclusion of the workshop, the student will have their first “dummy” book which will guide them to finishing a body of work and then someday to publication.

Paul D'Amato (www.pauldamato.com; IG:paul.damato) is the co-founder and co-editor of Skylark Editions, a limited edition photography publisher based in Chicago. He has also published four books of his own including *Here/Still/Now* which won the Lucie Book Prize; *Rave*; *We Shall*; *Barrio* and is currently working on his fifth monograph entitled *Midway*. He has received Fellowships from the Guggenheim Foundation, the Pollock-Krasner Foundation, the Rockefeller Foundation, the Illinois Arts Council among others. He is a professor at Columbia College in Chicago where he teaches a book making course and is represented by the Stephen Daiter Gallery. He attended Boston Latin School, Reed College and received his MFA from Yale University School of Art.

Four Sessions

Date: Mondays, January 24-February 21,
9 am-12 pm PST (no mtg 2/14)

Enrollment limit: 10 students

Skill/Experience level: Experience working
with Adobe InDesign and Adobe Lightroom's
Book Module is recommended.

Tuition: \$675

Location: Online

The Creative Portrait with Rania Matar



© Rania Matar

In this workshop, we discuss all the elements of what makes a good portrait and delve into the process of working with people. We learn through attention to detail, postures and expressions, approaching potential subjects, establishing trust and developing a relationship, working through the process and all of the details of creating a great portrait. We also 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.

We will explore different aspects of portraiture: close-up portrait, environmental portrait, documentary portrait, collaborative portrait, self-portrait, group portrait, conceptual portrait, and more. Through assignments, students will be encouraged to explore different aspects of portraiture, to truly and intimately see their subject, and find their own voice in making a beautiful, powerful, and intimate portrait.

Rania Matar (www.raniamatar.com) Rania Matar was born and raised in Lebanon and moved to the U.S. in 1984. As a Lebanese-born American artist and mother, her cross-cultural experience and personal narrative inform her photography. Her work has been widely exhibited in museums worldwide, including the Museum of Fine Arts, Boston, Carnegie Museum of Art, National Museum of Women in the Arts, and more. Rania received a 2018 Guggenheim Fellowship, 2017 Mellon Foundation artist-in-residency grant, 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.

Five Sessions

Date: Tuesdays, January 25-February 22,
9:30 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

The Poetic Documentary Landscape with Morgain Bailey and Stella Kalinina



© Morgain Bailey

This new workshop supports photographers who seek to develop new and ongoing projects that investigate and explore landscape photography through a poetic documentary lens. We will focus on the creative process in conversation with art history, inspiration and personal experience. A wide range of approaches and interpretations of poetic documentary landscape is encouraged. Projects concerning humans in the landscape are also welcome.

The six weekly meetings are designed to help participants advance in their work and artistic process. We will look at historic documentary landscape photography and artists working in the genre today. Participants will present new work and receive structured feedback from visiting instructors Morgain Bailey and Stella Kalinina. Guided learning through assignments will be offered alongside the opportunity to develop and receive feedback on personal projects.

Morgain Bailey (www.morgainbaileyphotographer.com) is a visual artist who is passionate about documentary landscape, personal poetics and environmental portraiture. Morgain has a BFA from The San Francisco Art Institute and has exhibited her work in venues across the United States. Her work is held in multiple private collections. In her spare time Morgain loves reading about photography theory and adventuring in the great outdoors.

Stella Kalinina (www.stellakalinina.com) is a Russian-Ukrainian American photographer based in Los Angeles working on contemplative stories about our connections to each other, our personal and communal histories, and the places we inhabit. Kalinina is a graduate of ArtCenter College of Design and the University of Pennsylvania and a member of Women Photograph.

Six Sessions

Date: Wednesdays, January 26-March 2, 9-11 am PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Self-Publish & Design Your Own Photo Book – Level II with Elizabeth Avedon



© "Fossils of Light + Time" Cover: Sean Perry. Spread: David J. Carol.

Let's take your book to the next level! A follow-up to LACP's "Self-Publish and Design Your Own Photo Book — Level I", this workshop is for those who are feeling stuck or need feedback on final direction. Elizabeth Avedon will review your photo books, making suggestions to refine and improve details towards a completed professional level, ready to be self-published or submitted to publishers for consideration.

Our first workshop covered the basic principles of designing your own photo book. In Level II, we will consider how you can use your self-published book as a valuable tool to submit as your book proposal to a photo-publisher or as a leave-behind promo piece.

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. Former Director of Photo-Eye Gallery, Santa Fe and Creative Director for The Gere Foundation, Elizabeth is a regular contributor to 'L'Oeil de la Photographie' profiling notable leaders in the world of Photography. Elizabeth also 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, Feb 19-27, 9 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Prerequisite: *Self-Publish & Design Your Own Photo Book – Level I* or equivalent experience and instructor approval.

Tuition: \$775

Location: Online

From Memory to Story with Molly Wizenberg



In this class for creative nonfiction writers, we will practice tapping into our memories, rebuilding scenes from the past, and writing vividly from within them.

Writing about our own lives might sound simple; you've lived it, and now you'll just write it down. But the work of a writer is not just to recount what we remember. Our job is to evoke our experiences in words, so that another person might feel what it was like—and so that we might understand why it was important, why we remember what we do.

In this online workshop, Molly Wizenberg will share an approach she's used time and again in her own writing. We will begin with a single image—the slant of a stranger's nose, the way a lover tied her shoes, the thing your father always said—and through the act of writing, we will travel back to inhabit the old scene again, get curious and poke around, ask questions of ourselves, and search for meaning in the raw material of our lives.

Alongside writing exercises and assignments, we will also read and discuss short readings from a broad swath of writers, from Jenny Erpenbeck to M. F. K. Fisher, Francis Lam, Joan Didion, Ryan Van Meter, and poet Sharon Olds. Participants will share some of the work they produce and will receive constructive feedback from the instructor and the group. No experience is necessary, and all skill levels are welcome. In fact, this workshop is for anyone with access to the Internet and a curiosity about your own life, whether or not you call yourself a 'writer.'

Molly Wizenberg (www.mollywizenberg.com) is the bestselling author of three memoirs: *The Fixed Stars*, *A Homemade Life*, and *Delancey*. Her work has appeared in *The Guardian*, *Lit Hub*, *The Washington Post*, *Bon Appétit*, and elsewhere. From 2004 to 2019, she wrote the James Beard Award-winning blog *Orangette*. Molly lives in Seattle and teaches writing around the world.

Six Sessions

Date: Mondays and Thursdays, February 28-March 17, 9-11 am PST

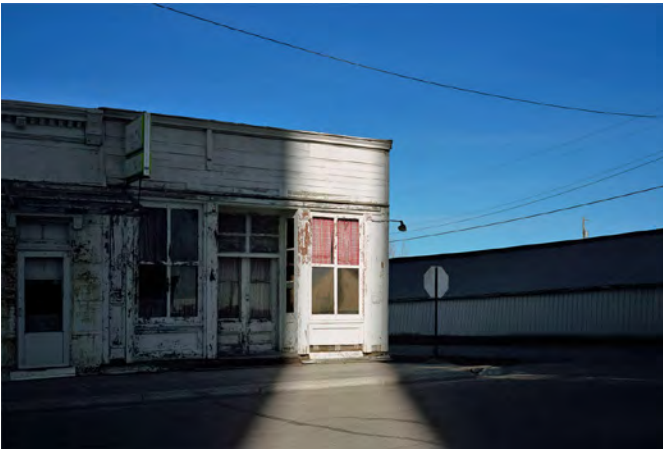
Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

The Well-Realized Book Project with Christian Patterson



© Christian Patterson

The Los Angeles Center of Photography welcomes artist Christian Patterson for a new online workshop experience focusing on photography, concept, narrative and the book form. As a class we will discover ways of combining all of these elements effectively in order to produce a well-realized book project.

Utilizing the essential steps of editing, sequence, layout and design, Patterson will share insights into the creative process behind his critically-acclaimed and influential books including *Redheaded Peckerwood* and *Bottom of the Lake*. He will also share aspects of his current work, an ambitiously large, multi-year project called *Gong Co*. Patterson will share how he has guided his projects from conception to completion, and how his ideas are realized as books that utilize various aspects of the codex and overall book form. Finally, Patterson will identify the essential steps to successful photographic bookmaking and share thoughts on best practices, and when rules should be broken. There will be time spent on group critique and feedback with individual, private sessions arranged between the instructor and each student.

Christian Patterson (www.christianpatterson.com) was born in Fond du Lac, Wisconsin and lives in New York. His conceptually grounded, narratively driven, visually layered work has been described as novelistic, subjective documentary of the historical past, and often deals with themes of the archive, authorship, memory, place and time. Patterson is a Guggenheim Fellow (2013) and winner of the Grand Prix Images Vevey (2015). His work is in the collections of the National Gallery of Art, Los Angeles County Museum of Art (LACMA) and J. Paul Getty Museum among others. He has lectured, mentored and taught widely. He is represented by Rose Gallery, Santa Monica and Robert Morat Galerie, Berlin.

Six Sessions

Date: Tuesdays, March 1-April 5, 9-11 am PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$775

Location: Online

Silver and Gold Leafing Workshop with Marcy Palmer



© Marcy Palmer

Join Marcy Palmer to learn about artwork created with silver and gold leaf, as well as the techniques to make your own silver or gold leafed artwork. The class will include an overview and history of artworks and artists that incorporate gold or silver leaf in their work, demonstrations of the techniques used to apply silver and gold leaf, and the creation and discussion of your own artworks using these techniques.

Marcy Palmer (www.marcypalmer.com) work circles around themes of home, beauty, and science. Marcy has an M.F.A. in Photography & Related Media from the School of Visual Arts and a B.S. in Studio Art from Skidmore College. Marcy’s work has been exhibited nationally and internationally at various spaces including The Griffin Museum of Photography, The Brooklyn Museum of Art, The Center for Photographic Art, The Ogden Museum of Southern Art, Colorado Photographic Art Center, The Center for Fine Art Photography, The Berlin Biennial of Fine Art and Documentary Photography (GE), The Watershed Media Centre (UK), and other venues.

Four Sessions

Date: Mondays, March 21-April 11, 9 am-10:30 am PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$435

Location: Online

Writing for Photography with Elin Spring & Suzanne Révy



© Suzanne Révy

Why write about your photography? Aren’t your pictures supposed to say it all? Ideally, but written cues can offer viewers helpful entry points into your work. If you exhibit your work, artist statements, project statements and biographies are necessities. If you are applying for an artist residency, grant or a call for entry, writing eloquently will illuminate the intention and process that sparked your imagery. The bottom line is, effective communication elevates your work.

In this workshop, we explain “best practices” for starting and maintaining successful writing habits, offer valuable tips on expressing your genuine voice, and demonstrate examples of both clear and ineffectual communication. Using these tools, each participant prepares a piece of writing to share in subsequent workshop sessions. By discussing your piece, editing, and presenting it again, as well as partaking in the same process for other members of our class, you will learn both by doing and observing. At the end of this workshop, each person will have a polished piece and a fresh approach to sharing their views on photography.

Elin Spring (www.whatwillyouremember.com) is Founder and Editor of the online photography review magazine, *What Will You Remember?* and a contributing writer to other magazines and exhibition catalogs. She regularly juries photography competitions such as Critical Mass and The FENCE and conducts portfolio reviews at national photography festivals.

Suzanne Révy (www.suzannerevy.com) a native of Los Angeles, is a fine art photographer, educator, writer, and editor. She moved east to earn her BFA in photography from the Pratt Institute in Brooklyn, where she immersed herself in black and white street photography. Following graduation, she worked as a photography editor at *U.S. News & World Report* in Washington, D.C. and later at *Yankee Magazine* in Dublin, NH.

Five Sessions

Date: Wednesdays, March 23-April 20;
1st class is 9 am-12 pm PST; all others 9:30 am-12 pm PST

Enrollment limit: 16 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

A Peak Behind the Curtain with Alice Zimet



© Alice Zimet

Conversations with the Dealers

Join this four-part virtual series as we peek behind the curtain and meet with three prominent photography dealers. During Session #1, photography collector Alice Sachs Zimet provides an introduction to the marketplace, the questions collectors ask along with questions photographers might want to discuss with a potential dealer. The following three sessions each feature a different gallery dealer –one per session –from across the United States who represent contemporary photographers. Dealers will discuss how they find new talent, the business of running a gallery, the gallery’s ‘brand identity’, the type of photographers they gravitate towards and what it takes to represent a contemporary photographer today.

Alice Sachs Zimet (www.artsandbusinesspartners.com) is President, Arts + Business Partners, a consulting boutique specializing in the fine art photography marketplace as well as corporate sponsorship. As a collector, advisor, and educator, Alice began to collect fine art photography in 1985 and has amassed a museum-quality collection of roughly 300 images from 20th Century masters to the present. She is Chair, Photography Collections Committee, Harvard Art Museums; Chair, Acquisitions Committee, International Center of Photography (ICP); board member, Magnum Foundation; and a member of the Aperture Foundation’s Artist Book Committee.

Four Sessions

Date: Tuesdays, April 5-26, 9-10:30 am PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$435

Location: Online

Everything has already been done but not by you!

This class is intended to bring your work into full focus through honest, open conversations about what makes it genuinely yours, such as what defines your own vision and style, and how to push its aesthetic envelope further as something of a ‘signature’. We will examine whatever problems might be in the way of your work’s potential and help fine-tune your photographic “handwriting.” Hellen Van Meene will provide personalized, tailored assignments based on your work, as well as individual attention during a final private one-one-one session.

The workshop asks and examines the following questions:

- What is the influence of showing your work straight on a social media platform?
- How can your work distinguish itself from others?
- Editing your own portfolio.
- What can you do when your inspiration has left you?

Helen Van Meene (www.hellenvanmeene.com) (born in Alkmaar, the Netherlands, 1972) studied photography at the Gerrit Rietveld Academie, Amsterdam. Over the last twenty years, Hellen van Meene has produced a complex body of work, offering a contemporary take on photographic portraiture. Characterized by her exquisite use of light, formal elegance, and palpable psychological tension, her depictions of girls and boys on the cusp of adulthood demonstrate a clear aesthetic lineage to seventeenth-century Dutch painting. Van Meene captures the intimacy in the photographer/subject relationship, bringing out a sense of honesty and vulnerability from within her models and highlighting the beauty of imperfection.

Six Sessions

Date: Tuesdays, April 26-May 31, 9-11 am PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

CLASSES FOR **TEENS**

AGES 12-18



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Photos clockwise from left: © Amy Tierney, © Kelley Fogel, © Devan Bean

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 was awarded CENTER's Editor's Choice by Susan White of *Vanity Fair* in 2013 and has been exhibited in numerous shows across the country. She has taught workshops for Leica, PDN's PhotoPlus Expo, the Maine Media Workshops, The Griffin Museum, and Fotofusion.

Six Sessions

Date: Mondays, May 2-June 13, 9 -11 am PST
(no mtg. 5/30)

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Our Inner Monologue with Jason Langer



© Jason Langer

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

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

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

Six Sessions

Date: Thursdays, May 5-June 9, 10 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Self-Publish & Design Your Own Photo Book – Level I with Elizabeth Avedon



© Elizabeth 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. Former Director of Photo-Eye Gallery, Santa Fe and Creative Director for The Gere Foundation, Elizabeth is a regular contributor to ‘L’Oeil de la Photographie’ profiling notable leaders in the world of Photography. Elizabeth also 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, May 14-22, 9 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

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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.

Two Sessions

Date: Saturday and Sunday, March 5-6, 9-11 am PST

Enrollment limit: 10 students

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

Tuition: \$215

Location: Online

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



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

Session 1

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

Session 2

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

Participants will receive:

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

Linda Vallejo (for bio see left column)

Two Sessions

Date: Saturday and Sunday, June 4-5, 9-11 am PST

Enrollment limit: 10 students

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

Tuition: \$215

Location: Online

Moving Your Career Forward
with **Sherrie Berger**



© Bootsy Holler

If you feel like you are flying solo, and not yet at the level you envision for your photography career, this is the workshop for you. Sherrie Berger offers practical and inspirational ideas and tools that can jump-start your thinking, your career and your photography over all.

We will ask the questions and explore solutions: where are you today and where do you want to be? In answering these questions, we will set short and long-term goals, share practical resource materials, and connect with fellow photographers who might be at a similar point in their careers. As a class we will cover self-promotion and marketing tools and come up with a clear vision of what is necessary to accelerate one’s photography career.

Individually and as a group we will delve into website effectiveness, group portfolio reviews, contests, exhibitions, book publishing, editorial vs. advertising assignments, building relationships, client lists, and diversification and copyright/licensing. We will also explore networking via helpful professional organizations and online communities.

Sherrie Berger (www.sherrieberger.com) is a photography consultant with a background in photography, art, and business. She has extensive experience in entertainment, high-end celebrity portraiture, fine art photography, production, editing, marketing and public relations. In addition to teaching and inspiring photographers, Sherrie continues to consult with private clients on photography events, such as The Lucie Awards, and PopArt Photo Show, on exhibitions, and with individual photographers on the presentation of their body of work and overall career trajectories.

Two Sessions

Date: Saturdays, May 14-21, 10 am-1 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$215

Location: Los Angeles Center of Photography

How to Bring a Photo Book from
Concept to Print
with **Caleb Cain Marcus**



© Caleb Cain Marcus

The photo book is a crucial object in the art market and the primary format for photographers to present their ideas and narrative to a wide audience. This class will look at how books go from concept to print and the collaboration that’s involved to produce a book that creates a meaningful experience. We’ll look at ways to produce, publish, finance and market a photo book and discuss self-publishing vs finding a publisher and how to go about assembling a team of collaborators.

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

Two Sessions

Date: Saturdays, March 12-19, 9 am-12 pm PST

Enrollment limit: 15 students

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

Tuition: \$275

Location: Online

Basic Photography — Part 1



© Laila Nahar

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 Relfex (DSLR) or Mirrorless camera.

Students are encouraged to continue their studies by enrolling in the sequential class, *Basic Photography – Part 2*.

Enrollment limit: 15 students
Skill/Experience level: Beginning



© Jon Norris

Online Learning (12 sessions offered twice)

Date: Mondays and Wednesdays,
January 10-February 23, 6:30-8 pm PST
with **Rebecca Truszkowski** (for bio see below)

Date: Tuesdays and Thursdays, May 24-June 30,
6:30-8 pm PST with **Peter Bennett** (for bio see page 55)

Tuition: \$415

Location: Online

In-Person Learning (Six sessions offered twice)

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

Date: Mondays, April 25-June 6, 7-10 pm PST (no mtg. 5/30)
with **Peter Bennett** (for bio see page 55)

Tuition: \$465

Location: Location: Los Angeles Center of Photography

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

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

Basic Photography — Part 2



© Emily Sims

In this sequential class to *Basic Photography–Part 1*, 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. 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.

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

Students are encouraged to continue their studies by enrolling in the sequential class, *Basic Photography – Part 3*.

Online Learning (12 sessions)

Date: Mondays and Wednesdays,
March 7-April 13, 6:30-8 pm PST
with **Rebecca Truszkowski** (for bio see page 34)

Tuition: \$415

Location: Online

In-Person Learning (Six sessions)

Date: Thursdays, March 31-May 5, 7-10 pm PST
with **Rollence Patugan** (for bio see page 34)

Tuition: \$465

Location: Los Angeles Center of Photography

Enrollment limit: 15 students

Skill/Experience level: Prerequisite: *Basic Photography–Part 1*, or equivalent experience and instructor approval.

Basic Photography — Part 3



© James Lee

In this course, a logical continuation for students who have completed both *Basic Photography – Part 1* and *Basic Photography – Part 2*, 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 Relfex (DSLR) or Mirrorless camera.

Online Learning (12 sessions)

Date: Mondays and Wednesdays,
May 16-June 27, 6:30-8 pm PST (no mtg. 5/30)
with **Rebecca Truszkowski** (for bio see page 34)

Tuition: \$415

Location: Online

In-Person Learning (Six sessions)

Date: Thursdays, May 19-June 30,
7-10 pm PST (no mtg. 6/16)
with **Rollence Patugan** (for bio see page 34)

Tuition: \$465

Location: Los Angeles Center of Photography

Enrollment limit: 15 students

Skill/Experience level: Prerequisite: *Basic Photography–Part 2*, or equivalent experience and instructor approval.

The Grammar of Photography with Mari Howells



© Mari Howells

Our eyes see the world one way; how the world is shown in a photograph is completely different. In order to make pictures that say something, a photographer needs to understand this key difference. This is the essential point of John Szarkowski's *The Photographer's Eye*.

Through class lectures, weekly shooting assignments, and in-class exercises based on the ideas in Szarkowski's book, students will dissect the elements of photographic grammar. The problem of communicating through a photograph is solved through the photographer's decisions about where to stand, when to press the shutter, what to include and exclude, and what part of the subject best speaks to a larger whole. Class exercises will refine the way students observe, take, and read images. The process results in photographs that are more personal and expressive, clearer, and made with a point of view.

Mari Howells (www.www.marihowells.com) is a visual artist and teacher based in New York. She is an adjunct professor at Pratt SCPS, NY where she teaches a class in visual literacy. She received a Master of Fine Art in photography from The Royal college of Art, London, with a distinction in research, and a Masters of Fine Art in Theatre, from Columbia University. She is a classically trained cellist, pianist and guitarist and worked with the renowned composer Rahayu Supanggah in Indonesia.

Ten Sessions

Date: Mondays, April 18-June 27, 9 am-12 pm PST
(no mtg. 5/30)

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

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 11-June 22,
9 am-12 pm PST (no mtg. 6/15)

Enrollment limit: 15 students

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

Tuition: \$415

Location: Online

iPhone Photography Made Simple with Ford Lowcock



© Ford Lowcock

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!

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. 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.

Four Sessions

Date: Tuesdays, March 1-22, 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to iPhone users only
(no Androids)

Tuition: \$315

Location: Online

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 16, 12-6 pm PST
Thursday, March 17, 5:30 am-6 pm PST
Friday, March 18, 5:30 am-6 pm PST
Saturday, March 19, 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

Introduction to Studio Lighting – Part 1



© Joaquin Palting

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.

Six Sessions (offered twice)

Date: Saturdays and Sundays,
February 5-20, 10 am-1 pm PST with **Joaquin Palting**
(for bio see www.lacphoto.org/people/joaquin-palting)

Date: Tuesdays and Thursdays, April 12-28, 7-10 pm PST
with **Hugh Kretschmer** (for bio see right column)

Enrollment limit: 12 students

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

Tuition: \$515 + \$75 model and equipment fee

Location: Los Angeles Center of Photography

Introduction to Studio Lighting – Part 2 with Hugh Kretschmer



© Hugh Kretschmer

Developing one's own lighting style is the key to creating truly dynamic photographic images. Designed for students having completed *Introduction to Studio Lighting – Part 1*, this workshop will help students create their own sense of lighting design using advanced lighting techniques and specialized equipment. Further, students will progress towards fully understanding how to modify and control the quality of the light in order to create drama and mood in their imagery.

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

Hugh Kretschmer (www.hughkretschmer.net) 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.

Six Sessions

Date: Tuesday and Thursdays, May 10-26, 7-10 pm PST

Enrollment limit: 12 students

Skill/Experience level: Prerequisite: *Introduction to Studio Lighting – Part 1*, or equivalent experience
and instructor approval.

Tuition: \$515+ \$75 model and equipment fee

Location: Los Angeles Center of Photography

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 7, 10 am-6 pm PST

Enrollment limit: 12 students

Skill/Experience level: Students should
have a working knowledge of their camera.
No lighting experience is necessary.

Tuition: \$345 + \$50 model and equipment fee

Location: Los Angeles Center of Photography

Mastering Your Flash with Jennifer Emery



© Jennifer Emery

If you feel confident with a camera but less so with a flash and would like to master external speedlight-flash technology, this class is for you. The goal of this six-session class is to learn how to use a flash so well that the outcome looks like professional lighting utilizing TTL/SB flash units on and off camera.

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

Jennifer (Zivolich) Emery (www.jenniferemery.photo) is an award winning photographer, educator, and published author. She specializes in Commercial, Fashion and Lifestyle Portrait Photography and is an Adjunct Photography Professor. She conducts various photography workshops and speaking engagements across the nation and is also an Actor and Indi Producer/Director. Find her new instructional photography book, *Lighting Design for Commercial Portrait Photography*, on Amazon. More at jenniferemery.photo.

Six Sessions

Date: Tuesdays, March 8-29, 7-10 pm PST
+ Saturdays, March 19-26, 2-5 pm PST

Enrollment limit: 12 students

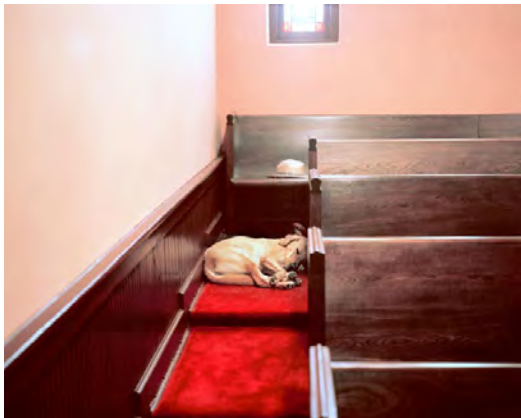
Skill/Experience level: No prior experience working
with flash technology is necessary.

Students should have a working knowledge
of their camera and the ability to shoot in manual mode.

Tuition: \$515 + \$75 model and equipment fee

Location: Los Angeles Center of Photography

Lighting Without Lights with David O. Alexhougie



©David O. Alexhougie

Naturalistic Lighting for Beginners

This six-session technical workshop focuses on methods of naturalistic lighting. Designed for beginners, we will discuss making use of natural light as well as interior available light. The history of naturalistic lighting in paintings, cinema and photography will be explored and used for inspiration.

Over three weekends, the class will delve into various topics, including exposing for naturalistic lighting, direction and texture of light, how to pose people to make use of natural light, how to use things like reflectors and negative fill, how to use back-light effectively, how to manage color temperature, and practical solutions to in-the-field lighting challenges.

Part of the class will be on-location (TBD) working with models. This course will include lectures, critiques, and projects to foster a greater understanding of how to employ naturalistic lighting effects for photographic image-making.

David O. Alexhougie (www.davidalekhuogie.com) was born in 1986, David Alekhuogie received his MFA from Yale University and post-bac BFA from the School of the Art Institute of Chicago. His work was included in Companion Pieces, the 2020 iteration of MoMA's biannual New Photography exhibition, and is currently on view in *Men of Change: Power. Triumph. Truth.* at the California African American Art Museum in Los Angeles. In 2019, he was the recipient of the Rema Hort Mann Foundation Emerging Artist Grant.

Six Sessions

Date: Saturdays and Sundays, March 12-27,
10 am-1 pm PST

Enrollment limit: 15 students

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

Tuition: \$465 + \$50 model and equipment fee

Location: Los Angeles Center of Photography

Creative Lighting with F. Scott Schafer



© F. Scott Schafer

In this experimental workshop we'll play with many lighting styles, from the basics like soft boxes and umbrellas, to more alternative methods such as using ordinary desk lamps, flash-lights and portable LED panels. We'll discuss the reasons for choosing one lighting approach over another, both as it pertains to a specific subject and environment, and also how those choices will begin to define your own personal style. In addition, students will be challenged to rethink all of their basic assumptions about lighting, and encouraged to push through whatever personal artistic boundaries they've created for themselves.

This class will cover a wide range of creative lighting approaches that are both practical and affordable. The goal of this fun and explorative workshop is to provide students with a greater awareness of creative and "alternative" methods of lighting their subjects.

F. Scott Schafer (www.fscottschafer.com) is an American Photographer based in Los Angeles. An honoree graduate of Art Center College of Design, his stylized brand of portraiture has captured the essence of prominent personalities and entertainers for the past 25 years. Scott's award-winning iconic images, which embody a unique style of concept, humor and lighting, have been produced for such clients as Intel, HBO, Showtime, Aflac, Sonos, Yahoo!, Netflix and Pepsi to name a few. He has most recently photographed President Barack Obama, Mark Zuckerberg of Facebook, gold medalist Michael Phelps, tennis champion Serena Williams, super bowl MVP Tom Brady and basketball star Lebron James.

Six Sessions

Date: Tuesdays and Thursdays, February 8-24, 7-10 pm PST

Enrollment limit: 12 students

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

Prior lighting experience is helpful but not required.

Tuition: \$515 + \$75 model and equipment fee

Location: Los Angeles Center of Photography

Product Lighting Fundamentals with James Wimberg



©James Wimberg

Having confidence with studio lighting skills is important for any product photographer. The course will give students the knowledge and techniques required to photograph a variety of products in the studio using strobe lighting with the appropriate light modifiers. Through the various assignment types, this course will focus on the fine points of lighting a basic variety of consumer goods likely to be encountered by bloggers, entry level in-house photographers and social media shooters.

The course will consist of discussions and live demonstrations in the studio using studio equipment. Course discussions will focus on current product photographs in order to deconstruct the lighting used and analyze the approach of the photographer and art director to satisfy the client's requirements. Demonstrations will be given covering a small assortment of product types which will enable students to feel confident in their ability to make excellent photographs of the products they may encounter in real world product photography situations. Students should be prepared to work in teams to solve the in-class assignments with the guidance of the instructor.

At the completion of this course, attendees should have a solid knowledge of basic studio lighting as it applies to table-top product photography. How to light for texture, different types of reflective surfaces, camera angle, lens selection and digital processing techniques for commercial clients will be covered.

James Wimberg (www.jameswimberg.com) was born and raised in Connecticut and graduated with a BFA in Printmaking from the University of Connecticut. His interest in photography began during high school with "photo safaris" around his hometown of Old Lyme. Taking pictures of collapsing barns, landscapes and interesting things in nature helped him develop his eye for light and composition. After graduation Jim moved to Los Angeles to pursue commercial photography.

Six Sessions

Date: Tuesdays and Thursdays, June 14-30, 7-10 pm PST

Enrollment limit: 15 students

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

Tuition: \$465 + \$50 model and equipment fee

Location: Los Angeles Center of Photography

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 workshop on environmental portraiture 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.

This workshop is suitable for photographers with little to advanced lighting experience and is designed to inspire participants to create powerful, meaningful images of real, everyday people.

Mark Edward Harris' (www.markedwardharris.com) editorial work has appeared in publications such as *Vanity Fair*, *Life*, *Time*, *Newsweek*, *GEO*, *National Geographic Traveler*, *Condé Nast Traveler*, *Vogue*, *Harpers Bazaar*, *The London Times Sunday Travel Magazine*, and the *Los Angeles Times Sunday Magazine*. His award-winning 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*, *The Travel Photo Essay: Describing a Journey Through Images* and his latest, *The People of the Forest*, a book about orangutans.

One Session

Date: Saturday, April 30, 10 am-6 pm PST

Enrollment limit: 15 students

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

Tuition: \$275

Location: Los Angeles Center of Photography

The Next Step with Aline Smithson



© Aline Smithson

Presenting Your Work to the Fine Art Market

Equally important to creating a stellar and deeply considered body of work are all the elements that surround it: your bio, project statement, website and the understanding where and how to place the work.

This workshop will help demystify the fine art market with lectures on editions and pricing to presentation and installation. It will also be an honest look at how the roadmap to success has changed and the importance of taking charge of your career is critical. Most importantly, we will craft elevated written materials to accompany your work.

The goal is to not only increase your knowledge of the fine art arena, but to present yourself and your work in a meaningful way. Weekly assignments will be given.

Aline Smithson (for bio see right column)

Six Sessions

Date: Mondays, January-February 7, 9 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: For photographers who have created a photographic project, ready to launch into the world.

Tuition: \$875

Location: Online

The Master Class with Aline Smithson



© Aline Smithson

Bringing Projects to Completion

This invitational four-month **Master Class** will include five in-class sessions and one private, one-on-one session. 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) is a visual artist, educator, and editor based in Los Angeles, California. Best known for her conceptual portraiture and a practice that uses humor and pathos to explore the performative potential of photography. Growing up in the shadow of Hollywood, her work is influenced by the elevated unreal. She received a BA in art from the University of California at Santa Barbara and was accepted into the College of Creative Studies, studying under artists such as William Wegman, Allen Ruppersburg, and Charles Garabian.

In 2007, Aline founded *LENSCRATCH*, a photography journal that celebrates a different contemporary photographer each day. Aline has curated and juried exhibitions for a number of galleries, organizations, and on-line magazines, including Review Santa Fe, Critical Mass, Flash Forward, and the Griffin Museum. In addition, she is a reviewer and educator at many photo festivals across the United States. Aline has been teaching at the Los Angeles Center of Photography since 2001.

Six Sessions

Date: Wednesdays, January 12; February 16; March 16; April 13; May 11; 9 am-12 pm PST
+ One private session TBD

Enrollment limit: 10 students

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

Tuition: \$1,075

Location: Online

Poetry of Abstraction with Susan Burnstine



© Susan Burnstine

Viewing the world indirectly offers us a unique opportunity to communicate ideas and emotions in ways that move beyond the usual representation of a subject. Whether our inspiration takes root in grand landscapes or the smallest of microscopic organisms, the possibilities are endless when we examine the world from diverse perspectives.

This online workshop gives participants the skills to identify key abstract elements and skills to create compositions that bear little or no resemblance to the subject at hand. As we explore how metaphor relates to nonfigurative images, we effectively uncover the best approaches for realizing our personal visions, delving into techniques such as selective focus, multiple exposure, reflection, intentional camera movement, light and shadow, and context.

Through real-time presentations, group critiques, guest artist talks, portfolio reviews and weekly assignments that can be completed anywhere that inspires; students will develop confidence to create abstract images that reach beyond conventional graphic form to achieve distinctive poetic representation.

Susan Burnstine (www.susanburnstine.com) is an award-winning professional fine art and commercial photographer who builds homemade cameras and lenses using plastic, vintage camera parts, and random household objects. Susan is represented in galleries across the globe and widely published throughout the world. Susan frequently curates and serves on juries for exhibitions and has written for several photography magazines, including a monthly column for *Black & White Photography* (UK). Additionally, she teaches workshops across North America and is a regular portfolio reviewer at events across the country.

Four Sessions

Date: Tuesdays, May 3-24, 9:30 am-12:30 pm PST

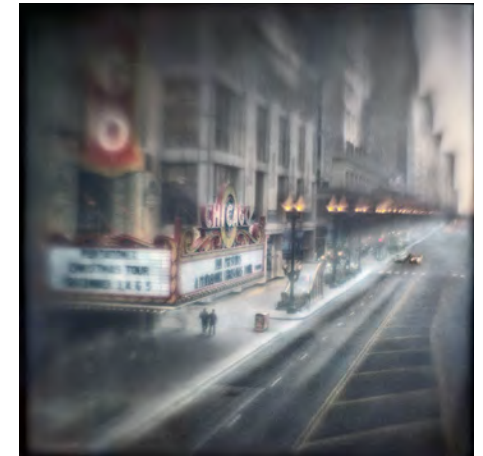
Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$775

Location: Online

Portfolio Development Workshop with Susan Burnstine



© Susan Burnstine

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

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

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

Susan Burnstine (for bio see left column)

Six Months (six sessions)

Date: Mondays, March 14; April 11; May 9; June 6; July 11; August 8, 9:30 am-12:30 pm PST

Enrollment limit: 8 students

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

Tuition: \$1,275

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 17-March 24, 9 am-12 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. Tom's series of street photographs, **Social Studies**, was exhibited widely in Southern California. *Sunshine & Noir*, his book-length collection of black-and-white urban landscapes made with Holgas in the neighborhoods of Los Angeles, won first prize in the Travel category of the prestigious Photography Book Now competition.

Six Sessions

Date: Thursdays, April 7-May 12, 9 am-12 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

Your Right Brain is Right with Joanne Calitri



© Joanne Calitri

Creativity is learning our right brain is right.

This course demystifies the concept that only certain people are creative or just born with it. This is a fun and upbeat class that will energize you. The emphasis is on defining and learning the skills of creativity and identifying your unique “edge.” Knowing how to use your creative side will empower you, your images for clients and any goal you wish.

By its structure, the class affords the students the “salon experience” that creatives have enjoyed for centuries. Utilizing “aesthetic calisthenics”, students will work out with creativity exercises and apply the concepts to a variety of photographic assignments in editorial, commercial advertising, business stock, public service and fashion. Students will present their creative portfolio works in a final class exhibit.

Core concepts in media psychology using art and design elements and mapping to demographics, make not take a photograph, creative vs clone, risk-taking, brainstorming individually and in groups, and other key factors that support creative skills will be explained. Weekly assignments will be provided and analyzed together as a team in class critiques.

Joanne Calitri (www.montecitojournal.net/author/joanne-calitri) is a freelance editorial and documentary photographer, and video post-production filmmaker. Her work for commercial and non-profit organizations have her photographing music icons, film directors, dignitaries, artists activists, local town heroes, children's projects, and our natural world. She holds a MPA from Suffolk University, a B.A. Brooks Institute of Photography and B.S. UCONN.

Six Sessions

Date: Tuesdays, March 29-May 3, 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

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.merfeldphotography.com) (www.merfeldcollodion.com) is a Los Angeles-based commercial and fine art photographer. His work has appeared in *Vogue*, *Harper's Bazaar*, *Mademoiselle*, *Angeleno*, *Zoom*, *Black & White* and *Los Angeles Magazine*. His commercial accounts include American Express, Nike, Kodak, Apple, Sony, Pacific Bell, Disney, Mattel, McDonald's and Panavision. During his 25 years of commercial and fine art photography, he has explored the worlds of autistic children, people with their pets, parent and child, tattooed people, bikers, identical twins, transvestites, “little people,” erotica and more. His current body of collodion work has been exhibited in Los Angeles, Santa Fe and Mexico City. Ken teaches photography part-time at Art Center College of Design in Pasadena, California.

Six Sessions

Date: Wednesdays, March 9-April 13, 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$415

Location: Online

Platinum/Palladium Printing
with Digital Negatives
with Joseph Rheume



© Joseph Rheume

Platinum/Palladium Printing is an incredibly beautiful, tactile, and archival process. If you've looked at your prints and crave more depth and beauty than your inkjet printer can deliver, then explore the wonderful world of Platinum / Palladium Printing. This workshop, with an emphasis on digital negative creation and Platinum/Palladium printing is designed so that you will leave with a solid understanding and foundation of the process; you will gain all the knowledge and confidence needed to start making your very own Platinum/Palladium prints at home and the digital negatives needed to print them. Create digital negatives and their prints from scans, camera files, or even iPhone photographs.

You will learn the techniques and subtleties involved in making digital negatives, an introduction to the chemicals and equipment needed, how to mix the chemicals, what kinds of paper to use, and exposure techniques using the sun (not required) and UV exposure units; the workshop also explores paper coating with brushes.

Not only will you become proficient with the processes, but you will also share your experience with like-minded photographers who share your desire to make beautiful, velvety, elegant prints. No experience necessary, just bring your desire to learn new things. Sign-up now for this one and ½ day adventure in photographic printmaking.

Two Sessions

Date: Saturday, April 2, 10 am-4 pm PST at LACP
+ Sunday, April 3, 10 am-6 pm PST at SMC

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

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

Location: *Saturday:* Los Angeles Center of Photography,
Sunday: Santa Monica College, Drescher Hall,
1900 Pico Blvd. Santa Monica, CA

Gum Over Platinum/Palladium Printing
with Digital Negatives
with Joseph Rheume



© Joseph Rheume

Immerse yourself in the elegant practice concerning gum bichromate washes applied over platinum / palladium prints. Platinum palladium and gum bichromate are two of the most revered of the alternative processes. The 19th century technique combining these processes has the effect of enhancing the print by slightly increasing the contrast as well as using color to build depth and chroma. The intrinsic qualities of the platinum / palladium print make a magnificent base for many of the tones that gum bichromate can afford in controlling color and contrast. Combining these two processes offers a palette with which truly unique prints can be made.

In this two-day workshop, you will learn the techniques and subtleties involved in making digital negatives, coating, and exposing platinum / palladium prints, and preparing and coating gum washes over platinum / palladium prints. Whether you make photographs using 8X10 film, digital SLR cameras, or with your iPhone, this workshop will teach you to make beautiful platinum / palladium and gum over platinum prints.

Joseph Rheume is a fine art photographer and educator from the western U.S. His passion for photographic image making was fostered at a very young age while watching his father make photographs with a Polaroid Land Camera. An active career in music gave way to his educational endeavors in 1996 when he began his studies at Arizona State University. By 2003 he had earned degrees in Engineering (BS) with an emphasis in Graphic Communications, Technology (MS) with an emphasis in Printing, and finally Fine Art (MFA) with an emphasis in Photography.

Two Sessions

Date: Saturday, April 23, 10 am-4 pm PST at LACP
+ Sunday, April 24, 10 am-6 pm PST at SMC

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

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

Location: *Saturday:* Los Angeles Center of Photography,
Sunday: Santa Monica College, Drescher Hall,
1900 Pico Blvd. Santa Monica, CA

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.

Students will be required to purchase chemistry beforehand. Bostick & Sullivan is recommended (www.bostick-sullivan.com/cart/501.html?category_id=49).

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 20-March 20, 11 am-2 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$365

Location: Online

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

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

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

Allan Barnes (www.allanbarnes.com) is an editorial and fine art photographer from Detroit, Michigan. After 25 years as an editorial photographer, he began working in the Wet Plate Collodion Process and currently specializes in portraiture and fashion. His studio is in the North San Francisco Bay Area, where he also teaches photography classes at Petaluma High School. Previously, he taught photo classes at Citrus College in Glendora, CA and Santa Monica College in Santa Monica CA.

Two Sessions

Date: Saturday and Sunday, June 18-19, 10 am-4 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

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

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

Street Photography – Part 1 with Thomas Alleman



© Thomas Alleman

This six-month class will introduce students to Street Photography. We'll study historic and contemporary street shooters, and make our own candid photographs in a variety of Los Angeles locations. We'll meet once a month on Monday evenings, for lecture and critique, and once a month on Saturdays for a shooting session.

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 will include: strategies for candid shooting; the power of the "decisive moment"; and techniques for street portraiture. We'll discuss equipment choices and lens selection, as well as the laws and ethics of shooting on the street, and best practices for brave but careful shooting.

Many of the shooting sessions will take place in downtown Los Angeles. Some of the areas we might work in are: Broadway, the Toy District, the Fashion District, the Flower District, Chinatown, Little Tokyo, the Arts District, on Olvera St., and in Union Station. If it rains, we'll ride the Metro for a few hours. We'll also shoot on the Venice Beach Boardwalk, Hollywood Blvd, and elsewhere.

Thomas Alleman (for bio see page 44)

Six Months (11 Sessions)

Date: Mondays, March 7; April 4; May 2; May 23; June 20; July 11 7-10 pm + Saturdays, March 12, 11 am-2 pm (Broadway, Fashion District, Toy District, 7th Street);

April 9, 2-5 pm (Hollywood Blvd.);

May 7, 5:30-8:30 am (DTLA Flower District);

June 4, 9 am-12 noon

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

June 25, 10 am-1 pm (Venice Beach)

Enrollment limit: 15 students

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

Tuition: \$715

Location: Los Angeles Center of Photography

Street Photography – Part 2 with Todd Felderstein



© Todd Felderstein

Street Photography – Part 2 is meant for serious street shooters who want to continue photographing together and critiquing each other's work. The class is designed to hone and advance your craft as a street photographer by strengthening the art of storytelling in the still frame while further exploring the "street scene" vs. "street portraiture." Through added field trip sessions (the class will meet 6x on the streets, 4x in the classroom) in and around Los Angeles, students will gain greater comfort and confidence through continual practice in diverse, challenging environments.

Born in Rochester, NY, the home of Eastman Kodak, **Todd Felderstein** (www.ToddFelderstein.com) claims that with these roots he was destined for a career in photography and the visual arts. First introduced to the camera at a very young age via the Pentax Spotmatic, Todd continues to shoot professionally in tandem with his career as a director in film and theatre. Early successes include the "Anti-Smoking" media campaign for the City of Los Angeles' that was featured in print and on billboards throughout Southern California and a series on martial artists that was published by *Blackbelt Magazine*. Today, Todd likes to focus his lens on portraits, musicians, commercial and 'street' photography, a close relative to his work in documentary filmmaking. Todd has taught photography and filmmaking all over the country and is the former executive director of The Story Project, a nonprofit whose mission furthers communication skills in at-risk teens through a curriculum rooted in the media arts.

Ten Sessions

Date: Mondays, February 28; March 28; April 25; June 13, 7-10 pm + Saturdays, March 5; March 19; April 2; April 23; May 14; June 11 (times TBD)

Enrollment limit: 15 students

Skill/Experience level: Prerequisite: *Street Photography – Part 1* or equivalent experience and instructor approval.

Tuition: \$675

Location: Los Angeles Center of Photography

Working the Streets with Ibarionex Perello



© Ibarionex Perello

In this two-day intensive class, students will learn the art and craft of street photography, led by acclaimed street photographer Ibarionex Perello. Using his decades of experience of photographing the streets, Ibarionex will walk students through the process of seeing and capturing great photographs while exploring the city. These skills will help each photographer develop his or her personal approach for street and travel photography.

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

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

Ibarionex Perello (www.ibarionex.net) is a photographer, writer, educator and host of The Candid Frame Photography podcast. He has over 25 years of experience in the photographic industry. In his role as host and producer of The Candid Frame, he provides frank, insightful interviews with some of the industry's top established and emerging photographers. The popular show has featured guests including Jay Maisel, Mary Ellen Mark, Joel Meyerowitz, Pete Turner, Lynn Goldsmith and Gerd Ludwig and enjoys a following among photo enthusiasts from all over the world. The weekly program is consistently ranked among the top programs of its type.

Two Sessions

Date: Saturday and Sunday, June 11-12, 8 am-4 pm PST

Enrollment limit: 15 students

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

Tuition: \$435

Location: Los Angeles Center of Photography



THE LOS ANGELES **STREET** Collective



The Los Angeles Street Collective (LASC) is a group of photographers who are committed to documenting daily life in Los Angeles. LASC represents Street Photography at its finest, showcasing modern photographers with an established visual voice and a sincere dedication to memorializing daily life in public spaces, without staging or manipulation. *Must apply for acceptance.*

For details please visit:
www.lacphoto.org/events/the-los-angeles-street-collective-2022



Photos: © Safi Alia Shabak

Finding Your Voice on the Street
with Nick Turpin



© Nick Turpin

At whatever stage you are at with your street photography, this workshop will help you to evolve. Starting not with “how” but with “why” you take street photographs, Nick Turpin will help you to understand your own motivations for making candid photographs in public places.

We will start by discussing your current relationship with street photography, explore how street photographs are constructed, and study the difference between taking a photograph vs. making a picture. Further, we will examine where your work fits in within our global environment and empower you to start making your own unique contribution. Out on the street, Nick will talk you through the strategies and approaches he uses to construct a scene and curate a photograph. He’ll show you how, with hard work, great street photographs happen while you are out taking good street photographs. On Sunday, Nick will draw upon the previous day’s work to help you tease out and own your unique vision. The workshop ends with a presentation of your street work.

A street photographer is an artist and author. This workshop aims to help you find and explore your own visual voice on the street and give you the confidence to justify and an own it.

Nick Turpin (www.nickturpin.com) is a London based street photographer. In 2000 he was the founder of the iN-PUBLIC street photographers group which played a significant role in the modern resurgence of interest in street photography as an approach. Nick is the Art Director of STREET LONDON and creator of the #canpubphoto initiative to identify candid public photography online. His recent book *On The Night Bus* explores the lives of London Bus commuters traveling home in the winter months. Nick has taught Street Photography for The Tate Gallery, Sony World Photography Organization, The Discovery Channel and Apple.

Two Sessions

Date: Saturday and Sunday, April 9-10, 10 am-6 pm PST

Enrollment limit: 15 students

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

Tuition: \$875

Location: Los Angeles Center of Photography

Street Photography in Los Angeles
with Craig Semetko



© Craig Semetko

This week-long workshop is intended to teach students how to shoot candidly, while learning some valuable technical information about photographing on the street. Each day will be divided among field sessions, lectures, discussions, and critiques.

Craig Semetko will share why he loves street photography, and what it takes to be good, quick, and committed. Topics covered include: how to see light, how to find great backgrounds, how to capture the “decisive moment,” how and when to approach people, and how to shoot from the hip. Craig will also cover technical information on equipment choices, shutter speed selection, and exposure mode decisions.

The field sessions will take place in and around Los Angeles. Participants will vote on the locations such as Beverly Hills, Hollywood Blvd., Venice Beach, Santa Monica Pier, or Downtown Los Angeles (Arts District, Broadway, Chinatown, Fashion District, Flower District, Little Toyko, Olvera Street, Toy District, and Union Station). During the field sessions, Craig will attempt to spend time with each student.

Craig Semetko (www.semetko.com) is an American photographer focusing on authentic human experience. Born and raised near Detroit, Michigan, Semetko became a professional comedy writer and performer after college and years later discovered photography as another means of storytelling. He teaches photography workshops worldwide and his photographs can be found in private collections in Europe, Asia, and the United States.

One Week (Five Sessions)

Date: Monday-Friday, April 4-8, 10 am-4 pm PST

Enrollment limit: 10 students

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

Tuition: \$1,275

Location: Los Angeles Center of Photography

Photography for Social Change
with John D. Russell



© John D. Russell

Since its inception photography has been used to educate people about our world and advocate for social change where injustice prevails. Currently, activism does not end with images; they start foundations, fund non-profits and even testify at the UN in order to find solutions for the issues the photographer’s document.

While not every photographer can travel the globe documenting injustice, this class is about finding ways to create change by photographing 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 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.

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. 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: Tuesdays, February 15; March 15; April 12; May 10; June 7; July 12; 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$415

Location: Online

In the Footsteps of Walker Evans
with Marissa Roth



© Marissa Roth

This course delves into the rigors of undertaking a photo documentary project. Documentary photography requires knowledge of various photographic styles and techniques; photographing people, landscapes, and objects; using daylight and artificial lighting (both indoors and out); and image editing and sequencing. In addition to artistic and technical concerns, it is also necessary to be rigorous and aware of the various ethical, social and psychological issues that must be taken into account when photographing in the field.

Topics will include: How to shoot in a documentary style and choosing a subject; Challenges and questions regarding working on a personal documentary project; Editing and sequencing.

The first class will include a lecture on documentary photography and how to shoot in a documentary style, featuring the work of Walker Evans, Vivien Maier and Martin Parr. Each student will present the topic for their class project.

Born and raised in Los Angeles, **Marissa Roth** (www.marissarothphotography.com) is a photojournalist, fine art and documentary photographer. Her editorial photo assignments for prestigious publications including *The New York Times*, have taken her around the world. She was part of the *Los Angeles Times* staff that won a Pulitzer Prize for Best Spot News, for its coverage of the 1992 Los Angeles riots. Roth’s global documentary project, *One Person Crying: Women and War*, which spans 35-years of her photography and addresses how women have been directly impacted by war and conflict is a traveling exhibition, with a forthcoming book. Her published books include, *Infinite Light: A Photographic Meditation on Tibet*, with a foreword by His Holiness the Dalai Lama.

Six Sessions

Date: Thursdays, March 24-April 28, 9 am-12 pm PST

Enrollment limit: 15 students

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

Tuition: \$415

Location: Online

Architecture on Location with Stephen Schafer



© Stephen Schafer

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

The class begins with a step-by-step dissection of Stephen Schafer's assignment work, an examination of famous architectural photographers, and Q&A. We will visit diverse places, discuss how to problem-solve, and plan for the best photographs. The day ends with a real-time twilight "HERO" shoot with Lightroom post-production. The class includes discussion of equipment choices and techniques from wide and tilt-shift lenses to keystone correction via software, as well as aesthetic decisions such as styling, lighting, filters, HDR, and post-processing software. On the business side, topics include: deliverables, licensing, access, releases, pricing and marketing.

Stephen "Schaf" Schafer's (www.habsphoto.com) thirty-year career has been dedicated to achieving artistic expression through documentary photography. He has pursued his goals primarily through his lengthy, in-depth coverage for *National Geographic* magazine and its Book Division. Schaf has combined his training and talent to build a reputation for fine commercial, product, corporate and architectural image making, over a 30-year full-time career in professional photography. He now specializes in architectural photography and large format film photography of historic sites which is transmitted to the HABS/HAER collections at the Library of Congress.

One Session

Date: Sunday, March 6, 12-8 pm PST

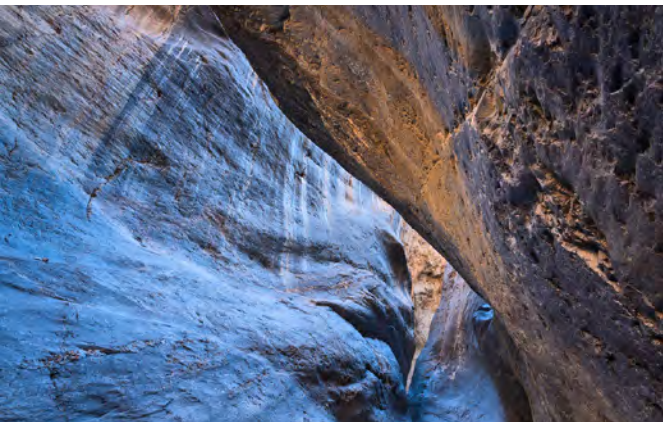
Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera and the ability to shoot in manual mode. A tripod and a wide lens are required.

Tuition: \$275

Location: Los Angeles Center of Photography

Nature and Landscape Photography with Michael E. Gordon



© Michael E. Gordon

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

This workshop offers a unique blend of photography fundamentals, philosophy, and post-production editing using Lightroom and Photoshop (participants need not have prior experience with either software but familiarity is helpful). Topics covered will include cameras (RAW capture and other vital settings); proper tripod and filter use; exposure (ISO, Shutter Speed, and Aperture); evaluating and shooting for ideal histogram and dynamic range; focusing and depth of field; creative composition and understanding light; and editing techniques using Lightroom and Photoshop.

Michael E. Gordon (www.michael-gordon.com) is an award-winning fine art landscape photographer of unusual and overlooked natural landscapes of California and beyond. A lifelong student of nature and wilderness, Michael's intimate relationship with the landscape yields photographs of great depth and clarity. He is best known for his black and white "Desert" series which, says *Broughton Quarterly*, portrays stunning ethereal beauty from terrain where others see only a bleak landscape.

One Session

Date: Saturday, June 18, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$275

Location: Los Angeles Center of Photography

Macro Photography Outdoors with James Wimberg



© James Wimberg

What's going on around us in nature? If you stop and look closely at what's right under your nose, you would be amazed at the beauty that's there every day. This one-day workshop will introduce students to the intimate world of macro photography outdoors with discussions of technique, aesthetics, hardware and a brief, local field trip.

The instructor will cover the tools for macro photography—traditional macro lenses, extension tubes (close-up rings), bellows attachments, close-up filters, and lens reversal rings. Other tips and tricks include basic lighting principles, portable backgrounds, and digital processing. Additionally, students will gain an appreciation of the aesthetic concerns of macro photography as they relate to traditional ideas of composition, rhythm, and balance within the frame. Students will be encouraged to learn a new way of seeing and to express their vision of the beauty that surrounds us every day.

At the completion of this class, students should be able to appreciate the detailed world of macro photography and know how to execute macro shots in an outdoor setting using their own cameras (even iPhones). Attendees will also be encouraged and instructed on how to do their own digital processing to enhance the images they capture.

James Wimberg (for bio see page 41)

One Session

Date: Saturday, April 23, 10 am-6 pm PST

Enrollment limit: 15 students

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

Tuition: \$275

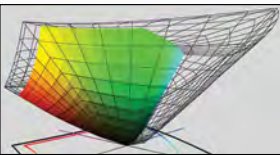
Location: Los Angeles Center of Photography

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Introduction to Adobe Lightroom



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

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

Online Learning (12 sessions offered twice)

Date: Tuesdays and Thursdays,
January 18-February 24, 6:30-8 pm PST

with **Michael e. Stern**

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

Date: Mondays and Wednesdays,
April 8-May 25, 6:30-8 pm PST

with **Michael Pliskin**

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

Enrollment limit: 15 students

Tuition: \$415

Location: Online

In-Person Learning (Six sessions offered once)

Date: Tuesdays and Thursdays, March 1-17, 7-10 pm PST
with **Peter Bennett** (for bio see page 55)

Enrollment limit: 12 students

Tuition: \$515

Location: Los Angeles Center of Photography

Introduction to Adobe Photoshop



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

Photoshop Interface and Tools Overview

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

Cropping, Resizing, Saving

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

The goal of the course is to develop each student’s ability to work with Adobe Photoshop CC while having fun in the process.

Online Learning (12 sessions offered once)

Date: Tuesdays and Thursdays,
March 8-April 14, 6:30-8 pm PST

with **David Calicchio**

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

Enrollment limit: 15 students

Tuition: \$415

Location: Online

In-Person Learning (Six sessions offered once)

Date: Tuesdays and Thursdays,
May 31-June 16, 7-10 pm PST

with **Ed Freeman**

(for bio see www.lacphoto.org/people/ed-freeman)

Enrollment limit: 12 students

Tuition: \$515

Location: Los Angeles Center of Photography

Taking Control of Your Lightroom Catalog
with **Peter Bennett**



© Peter Bennett

Tips, fixes, and settings to make your Lightroom life easier and more manageable.

Adobe Lightroom is the most popular photo editing and cataloging software available, and for good reason. It’s an all-in-one package that encompasses a robust and easy to use editing toolkit, as well as a Library module for organizing and cataloging your entire image collection. The problem is we all love to take photos and work with them in Lightroom, but getting them organized in Lightroom can often take a back seat and we then often find ourselves with a big photo mess.

Peter Bennet works with a lot of private clients who repeatedly ask him to help untangle this mess. Common questions are:

- 1) How do I find all the unlinked and missing images in my catalog?
- 2) How do I deal with all the duplicates, triplicates, and more, in my library?
- 3) Can you show me how to import my images in a consistent and easy to understand way?
- 4) My images are all over the place, how can I get them all in one place?

To make our lives easier, Peter offers this practical three-hour class to a larger audience, addressing these questions and more.

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

One Session

Date: Saturday, April 2, 9 am-2 pm PST

Enrollment limit: 40 students

Skill/Experience level: Open to all levels

Tuition: \$65 Non-Members; \$55 Members

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 twice)

Date: Saturday and Sunday, March 5-6, 10 am-6 pm PST

Date: Saturday and Sunday, June 4-5, 10 am-6 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: \$545 +\$50 paper and ink fee

Location: Los Angeles Center of Photography

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.

Studio and Gallery Rental

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

Private Lessons

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

Online Learning

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

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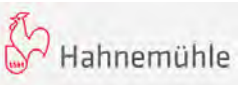
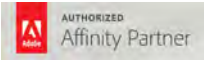
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