

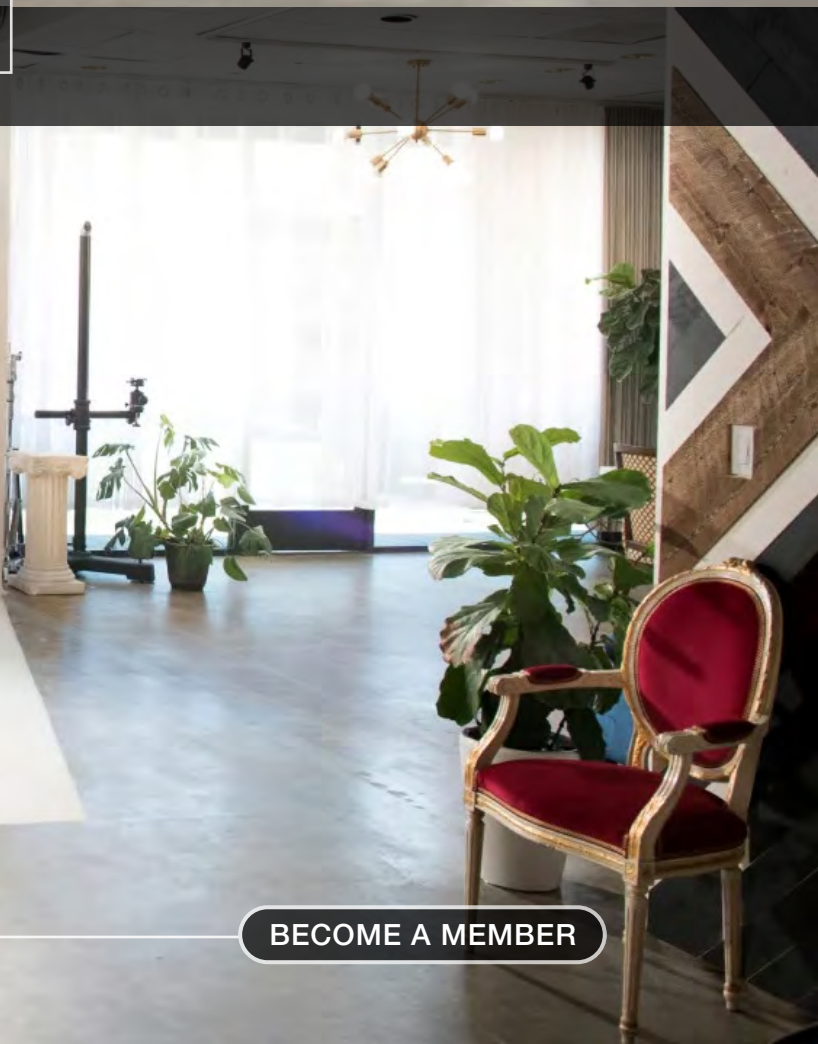
SUMMER/FALL 2022

LACP

Los Angeles Center of Photography

Serving the
photo community
since 1999





CLASSES, PUBLIC PROGRAMS
AND EXHIBITIONS
ONLINE
AND
IN-PERSON

LACP
Los Angeles Center of Photography

lacphoto.org/online-learning

lacphoto.org/in-person-learning

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Kevin Weinstein, *Education Manager*; Jason Woolfolk,
Facilities Manager & Event Producer

Design by Sally Ann Field

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Special Thanks

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Mission Statement

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

Letter from the Executive Director

Dear Friends,

The Los Angeles Center of Photography is home to a thriving community of image makers, collectors and photography enthusiasts, throughout all stages of their creative journeys. As the only center in Los Angeles dedicated to photographic production, LACP explores a variety of lens-based practices and focuses on the nuances, complexities, and uniqueness of visual storytelling in Southern California. Here things are often not as they seem, and the possibilities to define one's experience are abundant.

We are delighted to share a new and robust program of exhibitions, events, classes, and workshops with you. Since March 2020, LACP became a hybrid institution, providing engaging programming, both online and in-person, to communities far and wide.

We have been thrilled to welcome new members from across the US, and are now expanding international travel-based experiences. We created local partnerships with other non-profit organizations and studio spaces, continuing to offer site-specific and carefully curated public programs and educational experiences. We also invite you to explore our new writing program for photographers.

Take your time, browse through these different offerings, and create your own photographic adventure, wherever you are in the world. Through inspiring exhibitions, programs, mentorships, and learning opportunities, we at LACP are committed to supporting and nurturing your path. We remain grateful for your participation. See you soon!

Sincerely,

Rotem Rozental, Ph.D.

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PLEDGE



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Expanded event programming

General operations

www.lacphoto.org/support/donate



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(\$45 out-of-state residents; students and educators; veterans)

Silver Level = \$250/year or \$25/month

Gold Level = \$500/year or \$50/month

www.lacphoto.org/member-info/join



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General Course of Study ■ Lighting & Portraiture ■ Fine Art ■ Self-Designed Youth Certificate (For Teens, ages 12-18)

Developed solely and independently by the Los Angeles Center of Photography, our certificate programs offer students a focused and comprehensive course of study.

www.lacphoto.org/programs-services/certificate-programs



© Michael E. Gordon

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SUPPORTLACP

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Immerse yourself in a one-year program of study. Learn from master photographers such as Sam Abell, Keith Carter, Greg Gorman, Matthew Rolston, Aline Smithson, Ami Vitale and more.

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

Online

LEARNING CALENDAR

SUMMER/FALL 2022

JUNE-JULY

2022 Summer Youth Program for Teens (ages 12-18)..... 20-21

JULY

- 7/6-8/13: An Alternative Vision with Gerald Slota— **Special Guest** (Six sessions)..... 16
- 7/12-8/16: Contemporary Fine Art Photography: Discovering Your Voice
with Susan Burnstine— **Special Guest** (Five sessions)..... 16
- 7/12-8/18: Basic Photography—Part 1 with Joaquin Palting (12 sessions)..... 30
- 7/26-8/23: Writing Pictures: An Exploration of Text and Image—Part 1
with Joanne Dugan— **Special Guest** (Five sessions)..... 26

AUGUST

N/A

SEPTEMBER

- 9/9-11/18: The Why of Story with Celeste Lecesne— **Special Guest** (Six sessions)..... 26
- 9/12-2/6: Portfolio Development Workshop with Susan Burnstine— **Special Guest**
(Six months, Six sessions)..... 17
- 9/12-10/3: The Provocative Photograph with Holly Lynton— **Special Guest** (Six sessions)..... 18
- 9/13-10/20: Introduction to Adobe Photoshop with Josh Withers (12 sessions)..... 42
- 9/14-10/26: Making Work ... Now What? Tips to Getting Out into the Marketplace
with Alice Zimet— **Special Guest** (Six sessions)..... 18
- 9/17-10/23: Basic Photography—Part 1 with Rebecca Truszkowski (12 sessions)..... 30
- 9/19-2/6: The Long-Term Documentary Project with Marissa Roth— **Special Guest**
(Six months, Six sessions)..... 19
- 9/20-10/25: Learning Photography Through the iPhone— **Special Guest** (Six sessions)..... 29
- 9/29-11/17: Photographing in the Social Landscape with Thomas Alleman (Eight sessions)..... 37

OCTOBER

- 10/7-11/4: Collaborating with Your Vision with Brad Temkin— **Special Guest** (Five sessions)..... 19
- 10/8-10/16: Creative Still Life with Kimberly Witham— **Special Guest** (Four sessions)..... 22
- 10/11-11/15: DIY to NFT: How to Find Your Place in the Art World
with Michael Foley— **Special Guest** (Six sessions)..... 22
- 10/12-10/26: Environmental Storytelling with Peter Bennett (Three sessions)..... 40
- 10/12-11/16: Revie Your Archive: Find, Polish and Share the Gems
with Meryl Meisler— **Special Guest** (Six sessions)..... 23
- 10/12-11/16: The Art of Photography with Ken Merfeld (Six sessions)..... 37
- 10/18-12/6: Publishing a Photo Book with Harvey Stein— **Special Guest** (Seven sessions)..... 23
- 10/26-12/7: The Grammar of Photography with Mari Howells— **Special Guest** (Six sessions)..... 24
- 10/31-12/14: Introduction to Adobe Lightroom Classic with Michael Pliskin (12 sessions)..... 42

NOVEMBER

- 11/1-11/18: From Memory to Story with Molly Wizenberg— **Special Guest** (Six sessions)..... 27
- 11/1-12/15: Composition 101: A Course in Photographic Design
with Kevin Weinstein (Six sessions)..... 29
- 11/5-11/13: Self Publish & Design Your Own Photo Book—Level 1
with Elizabeth Avedon— **Special Guest** (Four sessions)..... 25
- 11/5-12/18: Basic Photography—Part 2 with Rebecca Truszkowski (12 sessions)..... 31
- 11/30-12/15: Artist as Subject: Strategies of Self-Portraiture
with Jennifer McClure— **Special Guest** (Six sessions)..... 24

DECEMBER

- 12/3-12/11: Social Media Storytelling with Bob Sacha— **Special Guest** (Six sessions)..... 24

JANUARY

- 1/14-2/19: Basic Photography – Part 3 with Rebecca Truszkowski (Six sessions)..... 31

In-Person

LEARNING CALENDAR

SUMMER/FALL 2022

JUNE-JULY

2022 Summer Youth Program for Teens (ages 12-18) 20-21

JULY

7/6-8/17: Basic Photography – Part 1 with Joaquin Palting (Six sessions)..... 30
 7/16-7/17: Our LA and the Urban Landscape with Peter Bennett (Two sessions) 39
 7/18-12/5: Street Photography – Part 1 with Todd Felderstein (11 sessions – Six months)..... 38

AUGUST

8/8-11/28: Street Photography – Part 2 with Thomas Alleman (Ten sessions – Five months)..... 38
 8/13: The Crash Street Class: A One-Day Adventure with Rinzi Ruiz (One session) 39

SEPTEMBER

9/9-9/11: Owning Your Truth: Experiments in Creativity with Joanne Dugan –
Special Guest (Three sessions) (13)..... 13
 9/10-9/11: The Alternative Processes Weekend with Joseph Rheaume (Two sessions) 36
 9/13-10/25: Basic Photography – Part 1 with Rollence Patugan (Six sessions)..... 30
 9/24-9/25: The Fine Art of Digital Printmaking with Eric Joseph (Two sessions) 43
 9/30-10/2: Hollywood Lighting in the Hurrell Style with Bobbi Lane & Lee Varis –
Special Guest (Three sessions)..... 13

OCTOBER

10/1-10/2: The Wet Plate Collodion Workshop with Allan Barnes (Two sessions)..... 36
 10/21-10/23: Going the Distance with Arno Rafael Minkkinen –
Special Guest (Three sessions)..... 14
 10/8-10/9: Crash Flash Weekend with Jennifer Emery (Two sessions)..... 32
 10/11-10/27: Introduction to Studio Lighting – Part 1 with Hugh Kretschmer (Six sessions)..... 34
 10/15-10/16: Lighting Without Lights: Naturalistic Lighting for Beginners
 with Stella Kalinina (Two sessions) 35

NOVEMBER

11/1-12/13: Basic Photography – Part 2 with Rollence Patugan (Six sessions) 31
 11/4-11/6: Reimagining Your Creative Self with Joyce Tenneson –
Special Guest (Three sessions) 4
 11/8-12/1: Introduction to Studio Lighting – Part 2 with Hugh Kretschmer (Six sessions)..... 34
 11/9-12/7: Exploring the Nocturnal Landscape with Peter Bennett (Seven sessions)..... 40
 11/12: Portrait Studio Lighting: A One-Day Workshop with Kevin Scanlon (One session)..... 32
 11/19-11/20: Working the Streets: A Weekend of Street Photography with Ibarionex Perello –
Special Guest (Two sessions) 15

DECEMBER

12/2-12/4: Sharpening Your Photographic Vision with Sam Abell –
Special Guest (Three sessions) 15
 12/10-12/11: The Fine Art of Digital Printmaking with Eric Joseph (Two sessions)..... 43

Webinar

LEARNING CALENDAR

SUMMER/FALL 2022

JULY

7/9: So You Want to Show in a Museum? with Andi Campognone (One session)
 7/16: Preparing for Portfolio Reviews with Jennifer Murray (One session)
 7/23: Evoking Emotion and Storytelling through Documentary Photography
 with Michael Chinnici (One session)
 7/30: Navigating the Professional Landscape with Rachel Boillot (One session)

AUGUST

8/6: What We Don't See with Mari Howells (One session)
 8/13: Travel Photography: Your Story of Place with Jeff Curto (One session)
 8/20: Composite Imaging: Part II, Themes and Practices with Ann Mitchell (One session)
 8/27: The Practice of Enchantment with Keith Carter (One session)

SEPTEMBER

9/10: Protecting Your Work in the Digital Space with Anibal Luque (One session)
 9/17: The Simplicity and Complexity of Publishing a Photography Book:
 Should I Publish My Book (now?) with Melanie McWhorter (One session)
 9/24: To Be Published or Self-Publish? Options and Considerations for Artists Today
 with Mary Virginia Swanson (One session)

OCTOBER

10/1: Deep Rest: Cultivating Space for Abundant Creativity with Oriana Koren (One session)
 10/8: Pricing Your Photographs and Inventory Management with Juli Lowe (One session)
 10/15: Gallerists and Dealers: What You Need to Do to Impress Them or
 How to Make it Without Them with Sasha Wolf (One session)
 10/22: Realizing a Photography Agenda with Paula Tognarelli (One session)
 10/29: Self-Promotion and Leave Behinds with Jeanine Michna-Bales (One session)

NOVEMBER

11/5: The Creative Process of Making a Photo Book with Mona Kuhn (One session)
 11/12: Editorial Assignments for the Fine Art Photographer: Keeping Your Artistic Voice
 with Elinor Carucci (One session)
 11/19: The Soul of Infrared Photography: From the Basics to the Sublime
 with Laurie Klein and Shelley Vandegrift (One session)

DECEMBER

12/3: The Photographer's DIET with Craig Semetko (One session)
 2/10: The Fundamentals of NFT's for Photographers with Chris Davies (One session)

OUR SPECIAL GUESTS

FOR SUMMER/FALL 2022



Alice Sachs Zimet



Arno Rafael Minkinen



Bob Sacha



Bobbi Lane



Brad Temkin



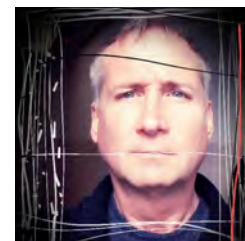
Celeste Lecesne



Elissa Altman



Elizabeth Avedon



Gerald Slota



Harvey Stein



Holly Lynton



Ibarionex Perello



Jennifer McClure



Joanne Dugan



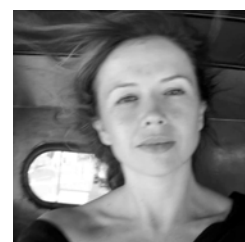
Joyce Tenneson



Kimberly Witham



Lee Varis



Mari Howells



Marissa Roth



Meryl Meisler



Michael Foley



Molly Wizenberg



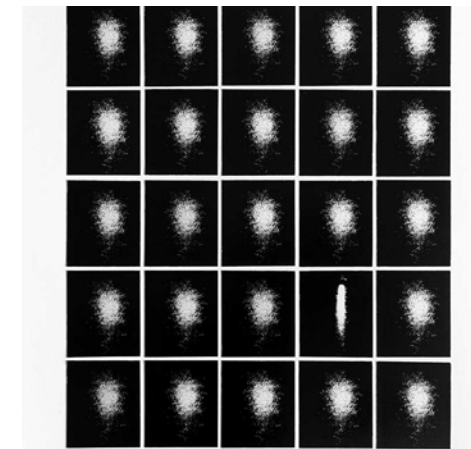
Sam Abell



Susan Burnstine

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

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, September 9, 7-9 pm
+ Saturday and Sunday, September 10-11, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$875

Location: ThymeLe Arts Building,
5481 Santa Monica Blvd., Hollywood, CA 90029

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 and 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, September 30, 7-9 pm PST
+ Saturday and Sunday, October 1-2, 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 + \$300 studio, model and equipment fee

Location: Studio Q, 312 N. Western Ave.,
Los Angeles, CA 90004

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, October 21, 7-9 pm PST
+ Saturday and Sunday, October 22-23, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$875

Location: Thymele Arts Building,
5481 Santa Monica Blvd., Hollywood, CA 90029

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 selves.

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, November 4, 7-9 pm PST
+ Saturday and Sunday, November 5-6, 10 am-6 pm PST

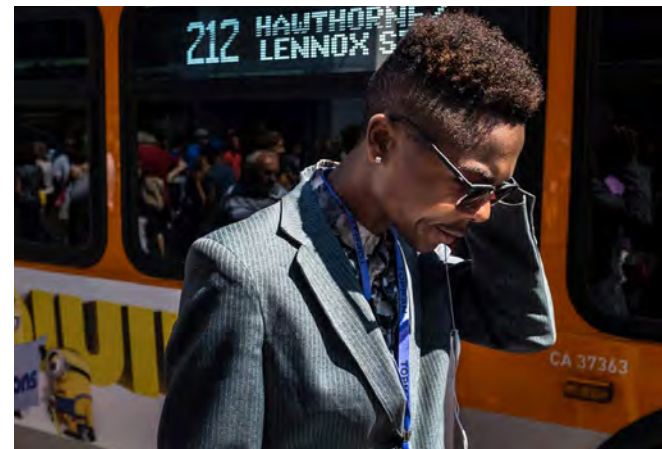
Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$875

Location: Thymele Arts Building,
5481 Santa Monica Blvd., Hollywood, CA 90029

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, November 19-20, 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: Thymele Arts Building,
5481 Santa Monica Blvd., Hollywood, CA 90029

Sharpening Your Photographic Vision with Sam Abell



© Sam Abell

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

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

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

Three Sessions

Date: Friday, December 2, 7-9 pm PST
+ Saturday and Sunday, December 3-4, 10 am-6 pm PST

Enrollment limit: 15 students

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

Tuition: \$1,275

Location: Thymele Arts Building,
5481 Santa Monica Blvd., Hollywood, CA 90029

An Alternative Vision with Gerald Slota



© Gerald Slota

Reimagining the Photo

This class is about experimenting with a hands-on approach and pushing the boundaries of what a “typical” photograph is supposed to be. We explore different techniques in creating original imagery (this includes experimenting with different cameras and other visual sources and using multiple images of various sizes), work spontaneously with chance, and turn mistakes into advantages. Designed to challenge students’ creative approach, this class opens new possibilities and allows for innovations in one’s own photographic practice. Students are encouraged to use resources that they have on-hand at home to challenge what they might not have thought of using before in their photography.

Gerald Slota (www.geraldslota.com) is a fine artist and photographer who has been widely exhibited across the US and abroad. He has had solo shows at the George Eastman House in Rochester, NY, and Langhans Galerie in Prague, Czech Republic, as well as been shown at Recontres D’ Arles in Arles, France. Gerald has had multiple solo exhibits at Ricco/Marsca Gallery in NYC and is represented by the Robert Berman Gallery in Los Angeles. He has garnered many awards including a Polaroid 20”x24” Grant, a MacDowell Artist Residency, and a Mid-Atlantic Fellowship Grant in 2001, 2009 and 2021. Gerald currently teaches at the School of Visual Arts in NYC, and has lectured at many institutions such as the International Center for Photography (ICP).

Six Sessions

Date: Saturdays, July 9-August 13, 10 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Contemporary Fine Art Photography with Susan Burnstine



© Susan Burnstine

Discovering Your Voice

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

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

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

Five Sessions

Date: Tuesdays, July 12-August 16, 9:45 am-12:15 pm

(no mtg. 7/26)

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Portfolio Development Workshop with Susan Burnstine



© Susan Burnstine

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

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

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

Susan Burnstine (for bio see page 16)

Six Months (six sessions)

Date: Mondays, September 12, October 10, November 14, December 12, January 9, February 6, 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

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The Provocative Photograph with Holly Lynton



© Holly Lynton

Have you ever connected with a photograph on a psychological or visceral level? It's possible you may not even be aware of it. Great photographs often connect with our subconscious, producing a response that although pleasing to the eye, resonates deeper under the surface.

This workshop will provide participants with innovative strategies to produce images that are provocative, enigmatic, and lyrical. Students will learn how to depict people, places, and histories in unprecedented ways. Reconsidering their roles as storytellers, students will develop new methods that transform viewers into active participants in the narrative and will learn how to tell complex stories. The learning process will be centered around a storytelling project created through a combination of in-class development and outside class assignments. Holly Lynton will describe how research and archival exploration play an important role in effectively describing the places and communities that become the subject of her projects. In addition, Holly will provide tips on how to gain permission for making photographs in new and exciting territories. Classroom critiques and close examination of the work made will provide important feedback for students progressing along their learning curve.

Open to photographers of all levels, this workshop will reframe the way you think about visual storytelling, leaving you with a new perspective and a new set of techniques to craft compelling photographic narratives.

Holly Lynton (www.hollylynton.com), was born in Boulder, Colorado and was raised both there and in New York City. Her photographs focus on understanding rural communities in the United States through their agricultural history, current industry, and ritual. The images she creates underscore the importance of having unmediated experiences with the natural world. In a new project, she examines the intersection of faith, history, and the environment.

Six Sessions

Date: Mondays and Thursdays,
Sept 12-Oct 3, 10 am-12 pm PST (no mtg. 9.26)

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Making Work ... Now What? with Alice Zimet



© Danielle Goldstein

Tips to Getting Out into the Marketplace

This class is designed for photographers with a body of work ready to be shown and covers how to effectively communicate about that work to make it more marketable. We first go "inside the collector's mind" to better understand where collectors shop, the questions they ask (regarding pricing, editions, condition) and how those considerations impact working photographers today. We'll then offer advice on how to find a gallery, what not to do, and how to promote yourself. We'll talk about the importance of online platforms, benefit auctions, and offer abundant tips on how to best present at a portfolio review. Because how you talk about your work is almost as important as making it, we'll teach you how to more effectively write and speak about your photographs. Finally, we'll drill down to each photographer's own branding materials analyzing both your written and verbal skills, to help get your images seen as well as improve your story-telling techniques.

At the end of class, students will be expected to present their business cards, websites, and a ten-minute 'elevator speech' for critical feedback.

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.

Six Sessions

Date: Wednesdays, September 14-October 26, 10 am-12 pm PST (no mtg. 10/5)

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

The Long-Term Documentary Project with Marissa Roth



© Marissa Roth

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

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

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 travelling exhibition, with a forthcoming book.

Six Months (Six Sessions)

Date: Mondays, September 19; October 17;
November 14; December 12; January 9 (2023);
February 6 (2023), 9 am-12 pm PST

Enrollment limit: 12 students

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

Tuition: \$575

Location: Online

Collaborating with Your Vision with Brad Temkin



© Brad Temkin

This course will essentially serve as a Mentorship for ten students serious about achieving perfection in their image-making. Brad will work individually with each student, during and outside of class, closely examining their photographs and offering suggestions to enhance their imagery in Photoshop for optimal impact. This is not a Photoshop class, but rather an opportunity to discover how a "normal" photograph can achieve a higher level of perfection and intrigue with simple yet profound changes using the software.

NOTE: The above text is a broad summary of Brad's workshop. The actual description will be uploaded later in June, 2022.

Brad Temkin (www.bradtemkin.com) is perhaps best known for his photographs of contemporary landscape. His work is held in numerous collections, including The Art Institute of Chicago; Milwaukee Art Museum; Museum of Fine Arts, Houston; Akron Art Museum; Amon Carter Museum of American Art; and Museum of Contemporary Photography, Chicago, among others. His images have appeared in such publications as *Aperture*, *Black & White Magazine*, *TIME Magazine* and *European Photography*. He has been awarded numerous grants and fellowships including an Illinois Arts Council Fellowship in 2007 and a Guggenheim Fellowship in 2017. Temkin has published three monographs to date: *Private Places: Photographs of Chicago Gardens* (Center for American Places 2005); *ROOFTOP* (Radius Books 2015); and *The State Of Water* (Radius Books 2019). Temkin has been an adjunct professor at Columbia College in Chicago since 1984.

Five Sessions

Date: Fridays, October 7-November 4, 9-11:30 am PST

Enrollment limit: 10 students

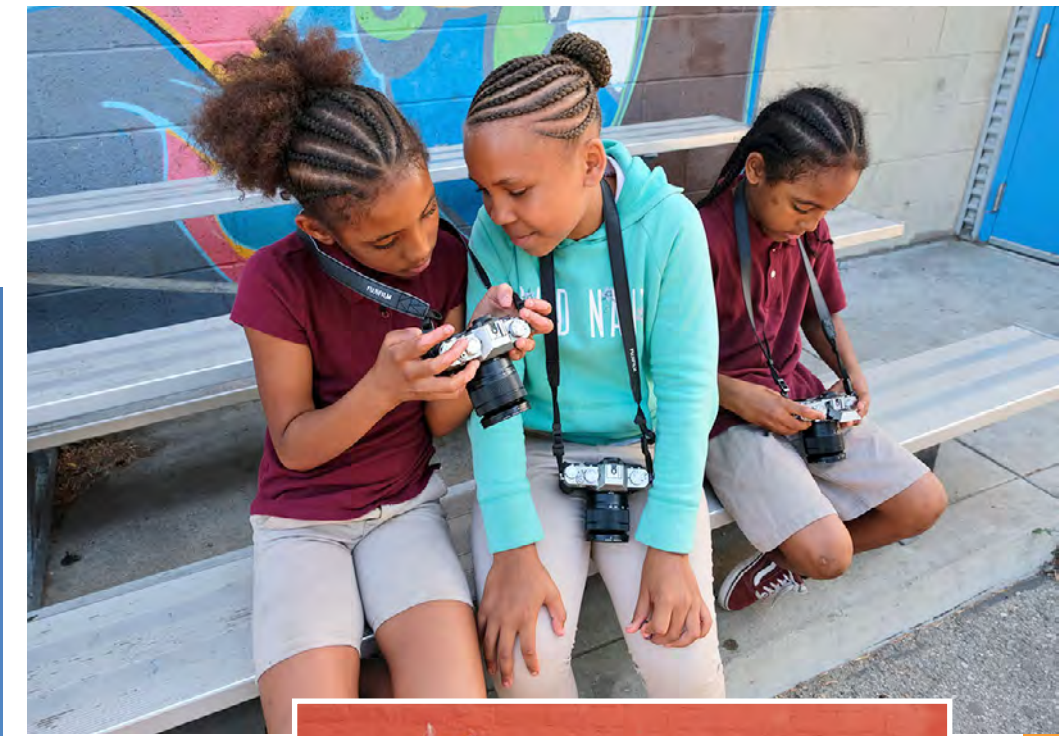
Skill/Experience level: Students MUST be experienced
and skilled using Photoshop.

Tuition: \$675

Location: Online

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Photos clockwise from left: © Amy Gaskin, © Stella Kalinina, © Amy Tierney



Creative Still Life with Kimberly Witham



© Kimberly Witham

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

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

Kimberly Witham (www.kimberlywitham.com) an award-winning fine-art photographer and teacher. Her photographs are strongly influenced by her studies in art history and her interest in the natural world. Kimberly's work has been shown in solo and group exhibitions in the United States and abroad and is held in numerous private collections. She is represented by Klompching Gallery in New York, Soren Christensen Gallery in New Orleans and Gallery Kayafas in Boston. Her awards and honors include a fellowship at the Center for Emerging Visual Artists, the Feature Shoot Emerging Photography Award, and the Lindback Distinguished Teaching Award.

Four Sessions

Date: Saturdays and Sundays, October 8-16, 9 am-2 pm PST

Enrollment limit: 15 students

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

Tuition: \$575

Location: Online

DIY to NFT with Michael Foley



© Bart Michiels

How to Find Your Place in the Art World

As photography continually evolves through the advancement of technology, so has the marketplace and your position in it. As photographers, we have more choices than ever to place, position, market, and sell our photographs. From the traditional gallery model to the DIY pop-up and Instagram direct sales to the NFT Metaverse, we have many options to pursue. But, which one(s) are best suited for us and our work? First, we need to take a step back and look at the history of the medium as it entered the marketplace and study how its pricing and stature have continued to change. Students will commit to completing weekly exercises and tune-ups as they design a strategic plan to move their careers forward.

Michael Foley opened his gallery in the fall of 2004 after fourteen years of working with notable photography galleries, including Fraenkel, Howard Greenberg, and Yancey Richardson. His personal art-making practice is equally inspired by collage, cut paper, and painting. In 2006, he brought artists within these disciplines to the list of exhibiting gallery artists.

Foley went on to co-found "The Exhibition Lab" in the fall of 2009. He is the founder of *The Photo Community*, which regularly offers workshops and critiques for photographers. He gives guidance to fine art photographers in his weekly newsletter, *The Photographer's Report* on Substack. Foley continues his interest in educating by serving on the School of Visual Arts faculty and the International Center of Photography, where he teaches and lectures on issues in contemporary photography.

Six Sessions

Date: Tuesdays, October 11-November 15, 10 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Revive Your Archive with Meryl Meisler



© Meryl Meisler

Find, Polish and Share the Gems

You've been gradually building up an archive, whether photographing for a few years or decades. So how do you dig through what you have, make sense of it, and get it out in the world while you are alive and kicking?

From Meryl's personal experience and lessons learned, this workshop aims to help guide you through editing, organizing, recognizing bodies of works, and getting your photography exhibited and published. Throughout the creative journey, there are many pitfalls. We will address finding supportive community, picking yourself up again, and continuing to create anew.

You have a treasure trove that deserves discovery. Let's begin the journey together!

Meryl Meisler (www.merylmeisler.com) inspired by Diane Arbus, enrolled in a photography class at The University of Wisconsin-Madison. She moved to NYC in 1975 and studied with Lisette Model while photographing her Long Island hometown and the city around her. After working as a freelance illustrator by day, Meryl frequented and photographed the infamous New York Discos. As a 1978 CETA Artist grant recipient, Meryl created a portfolio of photographs exploring her Jewish Identity for the American Jewish Congress. After CETA, Meryl began a 31-year career as an NYC Public School Art Teacher. Upon retiring from teaching, she began releasing large bodies of previously unseen work in exhibits and books. Meryl is an honoree of the 2021 Center for Photography at Woodstock Affinity Award. *Time Magazine* includes her on their list of the greatest unsung female photographers of the past century. Meryl continues to dig through her archive while continuing her visual memoir.

Six Sessions

Date: Wednesdays, October 12-November 16, 10-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Publishing a Photo Book with Harvey Stein



© Harvey Stein

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

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

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

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

Seven Sessions

Date: Tuesdays, October 18-December 6, 9 am-12 pm PST (no mtg. 11/22)

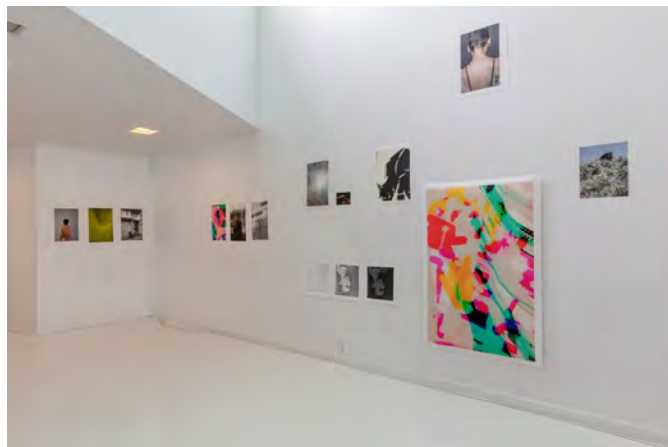
Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$775

Location: Online

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.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.

Six Sessions

Date: Wednesdays, October 26-December 7,
10 am-12 pm PST (no mtg. 11/23)

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Artist as Subject with Jennifer McClure



© Jennifer McClure

Strategies of Self-Portraiture

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

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

Jennifer McClure (www.jennifermcclure.com) is a fine art photographer based in New York City. She uses the camera to ask and answer questions. Her work is about solitude and a poignant, ambivalent yearning for connection. She was a 2019 and 2017 Critical Mass Top 50 finalist and twice received the Arthur Griffin Legacy Award from the Griffin Museum of Photography's annual juried exhibitions. Jennifer 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 Photo-Plus Expo, the Maine Media Workshops, The Griffin Museum, and Fotofusion.

Six Sessions

Date: Thursdays, November 30-December 15 9-11 am PST
(no mtg. 11/24)

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$575

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,
November 5-13, 9 am-12 pm PST

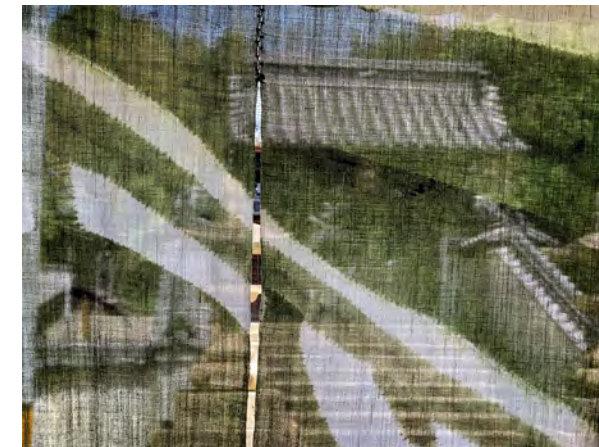
Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$775

Location: Online

Social Media Storytelling with Bob Sacha



© Bob Sacha

We all live on social media these days so it's important to understand how to create stories that can communicate with our audience, be those customers, subscribers, NGO's, clients or even our children and grandchildren. If you're a business owner, advocate, journalist, social media influencer or parent, this class will help you learn how to make video stories that will stand out from the herd on YouTube, Instagram, Facebook and even TikTok.

To master our ever-growing landscape of video on social media, we'll use daily exercises to learn and practice the fundamentals of capturing a scene, how to interview subjects for impact and how to use text on screen to make your content stand out. For example, since people are consuming social media on the relatively small sized screens on their phone, the closeup has become the basic shot. We'll also dive into the tools and techniques that work across all the platforms.

In this online class, students will roll all these ideas together into a short social media story about a community tailored for the platform of your choice. To participate, you'll just need an up-to-date smartphone w/ 5GB of free space and Adobe Rush, a simple free editing platform. You'll be able to hit the streets with the new skills and confidence to communicate effectively across platforms using video on social media.

Bob Sacha (www.bobsacha.com) is a director, cinematographer, editor, teacher, photographer and a collaborator on visual journalism projects. In his past lives, Bob was a staff photographer at the *Philadelphia Inquirer*, a contributing photographer at both *Life* and *National Geographic* and a freelance photo-journalist and travel photographer for more magazines than remain on newsstands.

Four Sessions

Date: Saturdays and Sundays,
December 3-11, 9-12:00 am PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Writing Pictures Part 1 with Joanne Dugan



© Joanne Dugan

An Exploration of Text and Image

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

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

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

Five Sessions

Date: Tuesdays, July 26-August 23, 9-11:30 am PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

26

The Why of Story with Celeste Lecesne



© Ibarionex Perello

Every story we tell is the myth of our lives struggling to be heard. This workshop is designed to explore your individual myth, give voice to emotional, political, and personal truth, and create a structure that will carry your story into the world. Whether you are working on a screenplay, a TV pilot, a stage play, a one-person show, a novel, or a series of visual images, knowing the basic rules of story can help you discover both the story you want to tell and the best way to present it.

This workshop is designed to help any creative person excavate their personal beliefs, and it provides the tools necessary to create a story and the structure to support it. Rarely are we asked to state clearly and with some conviction exactly what we believe. And yet we all wake up every morning and orient ourselves according to our beliefs. How we throw ourselves into our work, our relationships, the world, and even our clothes are largely determined by what we believe. Would you have chosen your job if you had not believed something to be true about money, security, or yourself? Would you have made that second date if you had not been out to prove something about love? Everything we do (and write) is based on some deeply held belief. Being able to articulate what that belief is gives any storyteller in any medium an advantage in the beginning to untangle the great mess that can sometimes arise in midst of creating.

Celeste Lecesne (he/they) (www.celestelecesne.com) wrote the short film *TREVOR*, which won the 1995 Academy Award for Best Live Action Short and he is co-founder of The Trevor Project, the largest nationwide 24-hour suicide prevention and crisis intervention Lifeline for LGBT and Questioning youth. He has published three novels for young adults, and edited the anthology, *The Letter Q: Queer Writer's letters to Their Younger Selves*. Celeste was a writer on TV for the shows *Will & Grace* and *Further Tales of the City* (Emmy nom).

Six Sessions

Date: Fridays, Every Other Week, September 9;
September 23; October 7; October 21; November 4;
November 18, 2022, 10 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

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: Tuesdays and Fridays, November 1-18, 9-11 am PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

27

The New Memoirist with Elissa Altman

Online Writing Workshop to come.
Saturdays, October 8-29, 9 am-12 pm PST
Check back in June 2022 for updates.

If interested in this class,
please email brandon@lacphoto.org.

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Learning Photography Through the iPhone with Ford Lowcock



© Ford Lowcock

This workshop is about creating imagery through using the world's most common camera — the iPhone. Ford Lowcock will provide a guided experience to thoroughly walk you through the settings and use of the iPhone, Adobe's Lightroom camera, and a couple of others for capturing imagery in specialized situations. Ford also covers how to edit or change your initial captures to enhance the visual impact of the image. There will be live demonstrations on how to use the tools available in each application. Using examples, the class will also cover the common or traditional guides of composition and the not-so-common guides to advance your photographic voice.

If you have never considered using your iPhone camera or want to enhance your skills using it, this is the workshop for you. The core focus of the workshop is about having fun with photography and not the technical aspects of the iPhone and its applications.

Ford Lowcock taught photography full-time for 23 years at Santa Monica College, where he is still teaching part-time. He fell in love with the iPhone camera when he started making 11x17" prints from its files. Ford has taught for Adobe Systems, because of his passion for mobile and Adobe products. Ford brings a wealth of knowledge and insight into these classes and a passion for image-making and photography in general. His fine artwork 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.

Six Sessions

Date: Tuesdays, September 20-October 25, 9 am-12 pm PST

Enrollment limit: 15 students

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

Tuition: \$470

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: Tuesdays, November 1-December 15, 9 am-12 pm PST
(no mtg. 11/22)

Enrollment limit: 15 students

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

Tuition: \$470

Location: Online

Basic Photography – Part 1



© Jaimie Milner

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

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

Students will work in both black-and-white and color while learning how to "see" in the chosen mode. Weekly assignments will be given followed by critiques during the next class session.

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

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

Enrollment limit: 15 students

Skill/Experience level: Beginning



© Gerald Cyrus

Online Learning (12 sessions offered twice)

Date: Tuesdays and Thursdays,
July 12-August 18, 10-11:30 am PST
with **Joaquin Palting**

(for bio see www.lacphoto.org/people/joaquin-palting)

Date: Saturdays and Sundays, September 17-October 23,
10-11:30 am PST
with **Rebecca Truszkowski** (for bio see below)

Tuition: \$470

Location: Online

In-Person Learning (Six sessions offered twice)

Date: Wednesdays, July 6-August 17, 7-10 pm PST
(no mtg. 7/27) with **Joaquin Palting**

(for bio see www.lacphoto.org/people/joaquin-palting)

Date: Tuesdays, September 13-October 25, 7-10 pm PST
(no mtg. 10/4) with **Rollence Patugan** (for bio see below)

Tuition: \$525

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

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. 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



© Gerald Cyrus

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 Reflex (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: Saturdays and Sundays, November 5-December 18,
10-11:30 am PST (no mtg. 11/26 & 11/27)
with **Rebecca Truszkowski** (for bio see page 30)

Tuition: \$470

Location: Online

In-Person Learning (Six sessions)

Date: Tuesdays, November 1-December 13, 7-10 pm PST
(no mtg. 11/22)
with **Rollence Patugan** (for bio see page 30)

Tuition: \$525

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

Enrollment limit: 15 students

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

Basic Photography – Part 3



© Jaimie Milner

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 Reflex (DSLR) or Mirrorless camera.

Online Learning (12 sessions)

Date: Saturdays and Sundays,
January 14-February 19, 10-11:30 am PST, 2023
with **Rebecca Truszkowski** (for bio see page 30)

Tuition: \$470

Location: Online

In-Person Learning (Six sessions)

Date: Tuesdays, January 10-February 21, 7-10 pm PST (no
mtg. 2/14), 2023
with **Rollence Patugan** (for bio see page 30)

Tuition: \$525

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

Enrollment limit: 15 students

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

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: Tuesdays, November 12, 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: \$375 + \$250 studio, model and equipment fee

Location: Fourteen Studios,
1157 Cypress Ave., Los Angeles, CA 90065

Crash Flash Weekend with Jennifer Emery



© Johnny Toledo, past class participant

If you feel confident with a camera but less so with a flash and would like to master external speed-light flash technology, this class is for you. The goal of this weekend-intensive, two-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. 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 flash 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.

Two Sessions

Date: Saturday and Sunday, October 8-9, 10 am-6 pm PST

Enrollment limit: 15 students

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

Tuition: \$470 + \$300 studio, model and equipment fee

Location: Fourteen Studios,
1157 Cypress Ave., Los Angeles, CA 90065

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Introduction to Studio Lighting – Part 1 with Hugh Kretschmer



© Hugh Kretschmer

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

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

Six Sessions

Date: Tuesdays and Thursdays, October 11-27, 7-10 pm PST

Enrollment limit: 12 students

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

Tuition: \$655 + \$350 studio, model and equipment fee

Location: Fourteen Studios,
1157 Cypress Ave., Los Angeles, CA 90065

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: Tuesdays and Thursdays, November 8-December 1,
7-10 pm PST (no mtg. 11/22 & 11/24)

Enrollment limit: 12 students

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

Tuition: \$655 + \$350 studio, model and equipment fee

Location: Fourteen Studios,
1157 Cypress Ave., Los Angeles, CA 90065

Lighting Without Lights with Stella Kalinina



© Stella Kalinina

Naturalistic Lighting for Beginners

This two-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 one weekend, 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 backlight effectively, how to manage color temperature, and practical solutions to in-the-field lighting challenges.

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

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. She brings empathy, curiosity, and a collaborative approach to portrait-based stories that are firmly rooted in the sense of place. Kalinina is a graduate of ArtCenter College of Design and the University of Pennsylvania and a member of Women Photograph. She crafts visual stories for publications, institutions, and commercial clients and works on long-term personal documentary projects.

Two Sessions

Date: Saturday and Sunday, October 15-16, 10 am-6 pm PST

Enrollment limit: 15 students

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

Tuition: \$470 + \$200 studio, model and equipment fee

Location: Fourteen Studios,
1157 Cypress Ave., Los Angeles, CA 90065

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The Alternative Processes Workshop with Joseph Rheume



© Joseph Rheume

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

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

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

Joseph 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, September 10, 10 am-2 pm, PST
+ Sunday, September 11, 10 am-6 pm, PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$440 + \$150 media, darkroom usage and on-site technician fee at Santa Monica College

Location: Saturday: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029;

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

The Wet Plate Collodion Workshop with Allan Barnes



© Allan Barnes

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

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

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

Allan Barnes (www.allanbarnes.com) is 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, October 1-2, 10 am-4 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$440 + \$150 media, darkroom usage and on-site technician fee at Santa Monica College

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

Photographing in the Social Landscape with Thomas Alleman



© Thomas Alleman

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

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

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

Thomas Alleman (for bio see page 38)

Eight Sessions

Date: Thursdays, September 29-November 17, 9 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$625

Location: Online

The Art of Photography with Ken Merfeld



© Ken Merfeld

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

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

Ken Merfeld (www.merfeldphotography.com) (www.merfeldcollodion.com) is a Los Angeles-based commercial and fine art photographer. During his 25 years of commercial and fine art photography, he has explored the worlds of autistic children, people with their pets, parent and child, tattooed people, bikers, identical twins, transvestites, "little people," erotica and more. His current body of collodion work has been exhibited in Los Angeles, Santa Fe and Mexico City. Ken teaches photography part-time at Art Center College of Design in Pasadena, California.

Six Sessions

Date: Wednesdays, October 12-November 16, 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$470

Location: Online

Street Photography – Part 1 with Todd Felderstein



© Todd Felderstein

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.

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. He has a wide array of music videos, documentaries, short and long-form motion productions and was recently a finalist in the "Emerging Filmmaker Program" at the Cannes Film Festival. Todd 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.

Eleven Sessions

Date: Mondays, July 18; August 15; September 12; October 10; November 7; December 5, 7-10 pm, PST + Saturdays, July 23; August 20; September 17; October 15; November 12, 10 am-1 pm PST.
All Saturday locations are TBD.

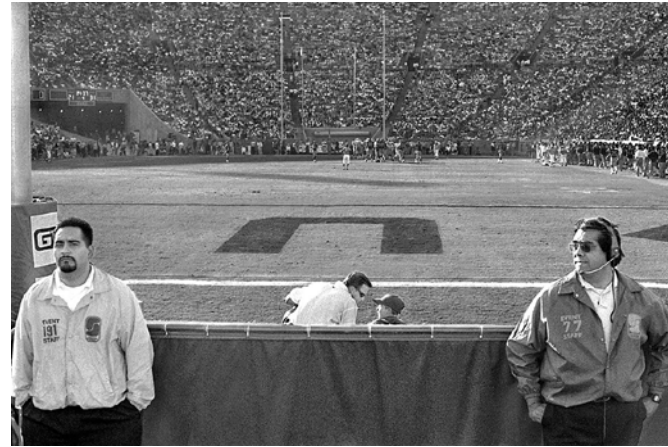
Enrollment limit: 15 students

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

Tuition: \$955

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

Street Photography – Part 2 with Thomas Alleman



© Thomas Alleman

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. Students will push each other's work further through intention and discourse, ultimately strengthening their bodies of work and honing their ways of seeing on the street. Through added field trip sessions (the class will meet 6x on the field, 4x in the classroom) in and around Los Angeles, students will gain greater comfort and confidence through continual practice in diverse, challenging environments.

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. *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.

Ten Sessions

Date: Mondays, August 8; September 19; October 24; November 28, 7-10 pm + Saturdays, August 13; September 10; September 24; October 15; October 29; November 19, 11 am-2 pm PST.
All Saturday locations are TBD.

Enrollment limit: 10 students

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

Tuition: \$870

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

Our LA and the Urban Landscape with Peter Bennett



© Peter Bennett

Los Angeles offers an enormous array of diverse and ethnic communities, including the hustle and bustle of downtown activity, white picket fences and birds chirping in quiet suburbia, the clicking and cracking of machinery in industrial neighborhoods, and the soft, soothing sounds of waves splashing ashore on the beach. In this class, students will take advantage of this melting pot and participate in a journey to photograph the City of Angles and document this remarkable city.

The course begins at Thymele Arts in East Hollywood for a class lecture and discussion. From there, students will travel to Vernon, an industrial-only town just south of downtown. After this shoot, the group will return to Thymele Arts for a group critique of the day's work. On Sunday morning, students will meet in Long Beach around Willow Street, along the Los Angeles River. From there, traveling will take the class to areas in around Echo Park. A final return trip to Thymele Arts concludes the weekend's photo adventures with a group select/presentation of the work captured.

This course is open to beginning and experienced photographers alike. Come partake in this two-day "meet-up" class, open your eyes to a cornucopia of photographic opportunities, and enrich yourself in this marvelous, beckoning metropolis that is Los Angeles.

Peter Bennett (For bio see page 40)

Two Sessions

Date: Saturday and Sunday, July 16-17, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$470

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

The Crash Street Class with Rinzi Ruiz



© Rinzi Ruiz

Join photographer Rinzi Ruiz in a new one-day adventure designed to provide students with the basics of street photography in just eight hours. Taught by a different street photographer each season, the class is intended to teach students how to shoot candidly while learning some valuable technical information about photographing on the street. The day will be divided among lectures, a field session, and group critique.

The class begins with Rinzi sharing 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 back-grounds, how to capture the decisive moment, how and when to approach people, and how to shoot from the hip. Later in the afternoon, students will hit the streets of Los Angeles for a hands-on street photography practice. During the field session, Rinzi will attempt to spend time with each student. The workshop concludes with a group critique and discussion of images taken during the day.

Feed your inner love of street photography in just one day. This fun, energetic workshop will inspire you to become the next Henri Cartier-Bresson!

Rinzi Ruiz (www.rinziruizphotography.com) is a freelance photographer based in Los Angeles, California. He is now known for his street photography and urban photography with his focus on light and shadow and the human condition. Rinzi has been featured in *Light It* magazine, *The Candid Frame* Podcast, *Inspired Eye* magazine, *Art Photo Feature*, *Fotoflock* by Epson and *Backyard Opera*. Inspired by both contemporary and master photographers, his understanding of the tradition of photography is helping him to develop a distinct voice.

One Session

Date: Saturday, August 13, 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: \$295

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

Environmental Storytelling with Peter Bennett



© Peter Bennett

There is no bigger story than that of our planet: the challenges and the changes it and we are experiencing. Yet within that greater story are smaller ones that tell interesting and often dramatic tales, like the effects climate change and weather are having on our water and oceans, the air we breathe and the food we eat. Stories of community heroes and organizations fighting for environmental justice in their cities and towns, and of innovators seeking solutions for a sustainable future.

This course is designed for those who would like their work to make a difference, and to improve their visual storytelling skills in the process.

Born in Queens, New York, and growing up in Greenwich Village, Peter Bennett (www.citizenoftheplanet.com) picked up his first camera and took his first darkroom class at the age of twelve. Peter has spent his career primarily as an editorial photographer, in recent years focusing his camera on a variety of environmental subjects and stories. He has been photographing the Los Angeles River since 2008 which can be seen in his latest book: *The Los Angeles River – Photographs by Peter Bennett*, published in late 2021. Peter has also been documenting local wetlands since 2018, as well as covering environmental justice stories in Los Angeles and the San Joaquin Valley. From 1998-2014 he owned and ran his own photo agency, Ambient Images, which specialized in travel images of New York and California. Peter has worked with a number of organizations including the Sierra Club, Greenpeace and Friends of the LA River. His prints hang in the California State Capitol, California Science Center's permanent Ecosystem exhibit, and many other museums, private institutions, and collector's homes.

Three Sessions

Date: Wednesdays, October 12-26, 10 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$155

Location: Online

Exploring the Nocturnal Landscape with Peter Bennett



© Peter Bennett

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

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

This is a seven-session workshop that is designed to help students get started exploring and photographing this extraordinary nocturnal landscape. The three Saturday night sessions will be hands on shooting workshops in different Los Angeles locations and will be a time to explore, experiment and push the limits of the students' work. The Monday classroom sessions will be for discussing the tools and equipment we will be utilizing, as well reviewing the previous Saturdays work. Critique and breaking down the components of students' images and will be a big part of the class and an opportunity to learn from each other.

Seven Sessions

Date: Wednesdays, November 9-December 7, 7-10 pm

(no mtg. 11/23)

+ Sundays, November 13-December 4, 4-7 pm

(no mtg. 11/27)

Enrollment limit: 15 students

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

A tripod and cable release are required for this class.

Tuition: \$610

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

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THE WHY OF STORY with Celeste Lecesne

FROM MEMORY TO STORY with Molly Wizenberg

[Class to Come] with Elissa Altman

LACP
Los Angeles Center of Photography

Introduction to Adobe Lightroom with Michael Pliskin



© Michael Pliskin

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

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

Michael Pliskin (www.pliskindesigns.com) began his professional photojournalism career at age sixteen. His photography has been published in newspapers, books, magazines and annual reports in the United States and Europe, and on comedy and concert movie DVDs. Michael worked for Nikon for twelve years as a technical advisor in photography and digital imaging at the dawn of digital imaging era. Michael authored the book *Digital Photography Workflow with Adobe Lightroom 3* and teaches Digital Imaging, Photoshop, and Lightroom workshops. Michael has a BFA in Photography and Design from California Institute of the Arts (CalArts).

12 Sessions

Date: Mondays and Wednesdays, October 31-December 14, 10-11:30 am PST (no mtg. 11/21 & 11/23)

Enrollment limit: 15 students

Skill/Experience level: Students should be comfortable working with the Macintosh OSX operating system and/or a PC Windows operating system.

Tuition: \$470

Location: Online

Introduction to Adobe Photoshop with Josh Withers



© Josh Withers

Introduction to Adobe Photoshop is a core fundamental class for photographers. Using Adobe Photoshop CC 2022, the course teaches the most important tools for retouching, precise image adjustments, combining multiple images using layers, and helping students to understand the process behind color correction. Josh emphasizes a 'non-destructive' workflow using layers so the original image is unharmed. Many of the new "Artificial Intelligence" will be discussed with an understanding of when they can be beneficial. This class is centered around a photographer's approach towards Photoshop and practical uses in Photography.

The class will cover: Photoshop Interface and Tools Overview; Cropping, Resizing, Saving; Adobe Camera Raw; Photoshop Adjustments; Artificially Intelligent Tools

The goal of the course is to develop each student's ability to work with Adobe Photoshop CC 2022 while having fun in the process. Assignments will be distributed to the class to follow along and practice with. Additionally students will have opportunities to work with their own images.

Josh Withers (www.joshwithers.com) has been using Photoshop since 1992 and has been part of the Adobe Photoshop beta testing team since 2002. As a Senior-Level Digital Photoshop Artist, he has performed high end, flawless image making for top brands and photographers. Josh earned a Bachelor of Fine Arts degree from the University of Delaware and continued his education working alongside a diverse batch of photographers and preeminent digital artists at The Santa Fe Photographic Workshops. After relocating to California in 1999, Josh continued to develop his passion for teaching at the Pasadena Art Center College of Design, Miami Ad School, and in 2014, he became a full-time instructor within the Photography Department at Santa Monica College.

12 Sessions

Date: Tuesdays and Thursdays, September 13-October 20, 12-1:30 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should be comfortable working with the Macintosh OSX operating system and/or a PC Windows operating system.

Tuition: \$470

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 dark-room and digital.

Two Sessions (offered twice)

Date: Saturday and Sunday, September 24-25, 10 am-6 pm PST

Date: Saturday and Sunday, December 10-11, 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: \$665 + \$100 facility rental, paper and ink fees

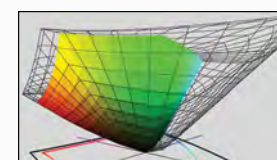
Location: Contact Photo Lab, 618 Moulton Ave., Suite E, Los Angeles, CA 90031

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CONTACT

P: 323-464-09090 E: info@lacphoto.org

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Los Angeles Center of Photography, P.O. Box 46310,
Los Angeles, CA 90046

HOURS OF OPERATION

Administrative hours are:

Monday-Friday, 10 am-5 pm PST; Saturday-Sunday, CLOSED.
Office is closed on all major holidays.

IN-PERSON CLASS LOCATIONS

[Thymele Arts](#), 5481 Santa Monica Blvd, Los Angeles, CA 90029

[Fourteen Studios](#), 1157 Cypress Ave, Los Angeles, CA 90065

[Contact Photo Lab](#), 618 Moulton Ave., Suite E,
Los Angeles, CA 90031

[Studio Q](#), 312 N Western Ave, Los Angeles, CA 90004

[Santa Monica College](#), 1900 Pico Blvd, Santa Monica, CA 90405

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.

PAYMENT

Payment is due in full at the time of enrollment.

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

RECEIPT OF PAYMENT

For all enrollments a receipt of payment will be generated and sent automatically to the student's email account. 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 (for in-person classes), 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:** Special Guest Workshops and Travel Workshops carry different refund policies. Please refer to "Special Guest 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 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

Considering 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/Special Guest 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.**

SPECIAL GUEST 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 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 vary. Please visit the specific travel workshop website link found online at www.lacphoto.org or contact the Los Angeles Center of Photography.

PRIVATE LESSONS

Private photography lessons are available upon request. To request a private lesson or for more information, please call 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 on 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.

COVID-19 POLICY

For all in-person classes, we are asking that students be vaccinated or have a negative Covid-19 PCR test within 48 hours. Participants will be required to always wear masks, in addition to practicing social distancing. By registering for in-person classes you recognize the risks of contracting COVID-19 and release and hold harmless the Los Angeles Center of Photography from all liability.

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www.greentoe.com

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www.historyforhire.com

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Steve's Camera

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www.syncphotorental.com

Think Tank

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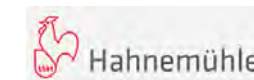
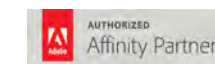
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