<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td></td>
<td>Photography Workshop with Sue D’Arcy Fuller (4 days)</td>
<td>IN PERSON</td>
</tr>
<tr>
<td>July 11 - 14</td>
<td>Kids’ Photography Workshop with Sue D’Arcy Fuller</td>
<td>(4 days) IN PERSON</td>
</tr>
<tr>
<td>July 18 - 21</td>
<td>Teen Workshop: Storytelling through Portrait Photography with Meghan Ireland (4 days)</td>
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<tr>
<td>Saturday, Aug 20</td>
<td>Foraging and Plant Based Printing - Anthotype with Anne Eder (1 session)</td>
<td>IN PERSON</td>
</tr>
<tr>
<td>Sept 7 – Oct 26</td>
<td>Photoshop 2 with Sue Anne Hodges (8 evening sessions)</td>
<td>ONLINE</td>
</tr>
<tr>
<td>Sept 8 – Oct 27</td>
<td>Photographic Vision and Camera Control with Bill Franson</td>
<td>(8 evening sessions) ONLINE</td>
</tr>
<tr>
<td>Sept 10 – Oct 22</td>
<td>Photography and the Non-Traditional Form (6 daytime sessions)</td>
<td>ONLINE</td>
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<tr>
<td>Sept 10 – 22</td>
<td>The Landscape In Situ with Erin Carey (7 Saturday sessions: 4 ONLINE 3 ON LOCATION)</td>
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<tr>
<td>Monday, Sept 12</td>
<td>Foraging and Plant Based Printing – Phytophograms with Anne Eder (1 session)</td>
<td>IN PERSON</td>
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<tr>
<td>Sept 14 – Oct 12</td>
<td>Portfolio Development and Marketing Your Work with Karen Davis</td>
<td>(5 evening sessions) ONLINE</td>
</tr>
<tr>
<td>Sept 21 – Nov 16</td>
<td>Introduction to Night Photography (9 sessions)</td>
<td>IN PERSON and ON LOCATION</td>
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<tr>
<td>Tues. Evenings</td>
<td>Photography Atelier 37 with Jennifer McClure (23 sessions)</td>
<td>ONLINE</td>
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<tr>
<td>Sept 20 – May 16</td>
<td>Photography Atelier 37 with Emily Belz (23 sessions)</td>
<td>IN PERSON at the Griffin Museum</td>
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<tr>
<td>Thurs. Mornings</td>
<td>Collecting 101: Why is Buying a Photograph Harder than Buying a Van Gogh Painting? (5 daytime sessions)</td>
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<tr>
<td>Sept 20 – Oct 18</td>
<td>Camera and Vision: Begin to Create Photographs with Linda Haas (8 sessions)</td>
<td>ONLINE</td>
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<tr>
<td>Sept 27 – Nov 15</td>
<td>Self Portraiture with Donna Garcia (8 evening sessions)</td>
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<tr>
<td>Sept 28 – Nov 16</td>
<td>Foraging and Plant Based Printing – Phytograms with Anne Eder</td>
<td>(1 session) IN PERSON</td>
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<td></td>
<td>Portrait Development and Marketing Your Work with Karen Davis</td>
<td>(5 evening sessions) ONLINE</td>
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<tr>
<td>Oct 8, 9 and 10</td>
<td>Photographing People a 3 day weekend workshop with Harvey Stein</td>
<td>IN PERSON</td>
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<tr>
<td>Oct 22, 23, 24</td>
<td>Creating Collages on Your Mobile Device with Fran Forman and Suzi McGregor (3 sessions)</td>
<td>IN PERSON</td>
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<tr>
<td>Sat, Oct 29 &amp; Nov 5</td>
<td>Writing about Photography Workshop with Elin Spring and Suzanne Révy (2 sessions)</td>
<td>ONLINE</td>
</tr>
<tr>
<td>Nov 2 – Dec 14</td>
<td>Digital Printing Workshop with Sue Anne Hodges (6 evening sessions)</td>
<td>ONLINE</td>
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### Save the Date:

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<th>Event Description</th>
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<tr>
<td>Sat, Oct 1, 2022</td>
<td>IN PERSON Portfolio Reviews</td>
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### Refund Policy

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### Course Cancellations

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### Online Learning Zoom Recordings

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Random Acts & Chance Encounters

Join us for a four-part, hands-on workshop that covers the tradition of street photography, a genre that celebrates and investigates the public life of human beings.

With a history beginning in Paris in the late 1830s, spontaneous depictions of people in public places have turned up in photographer’s work around the globe. This first session covers the history of street photography and its relationship to painting, portraiture and the French concept of the flaneur. We will dive into ideas about composition, point of view and technique. Technical advice on how to shoot using a wide angle lens will also be provided. Participants will leave the first session with shooting assignments. For the second session, the class will meet at a public location and work in the field putting theory into practice. The third and fourth sessions will be devoted to reviewing student images, and discussing how to incorporate ideas and feedback from earlier classes. Participants can use a phone camera or a hand held camera.

The class is appropriate for beginner and intermediate photographers. To get the best experience, please plan to attend all four sessions.

July 9 - 30th
IN PERSON

REGISTER
click here

Location: 2 at Griffin Museum of Photography
On-Location shoots in the greater Boston area*
Times: Saturdays 9 am – 12 pm EST
Dates: Class 1 Sept 24
       Class 2 Oct 1*
       Class 3 Oct 8*
       Class 4 Oct 15
Level: Beginning and Intermediate
Participants: maximum: 8
Course Cost: $395 members
             $445 non-members (the non-member tuition comes with a year regular membership to the museum)

Eileen Powers is a Cape Cod-based photographer whose ‘Can You Make Hair For Me?’ photography project has been featured in exhibitions, podcasts and news media around the country. She has an MFA in visual art from Lesley University, and is the development and communications coordinator at the Photographic Resource Center in Cambridge.
This will be an exploratory and fun class geared toward children age 9 – 12. For grades approximately 4 – 6.

For one week in July, we’ll explore the world through the camera’s lens together. In this class, we’ll use fun activities to learn about creative camera settings, composition, lighting and shadows, and posing. We’ll do some street photography, fun ‘trick’ photography, portraits, documentary style photography and talk about the fundamentals of image creation using an exercise with cyanotype fabric. One day will be spent exploring nearby Wright Locke Farm as part of our documentary lesson.

On the final day, families are invited back in the evening for a presentation of the student’s images plus s’mores on the terrace!

Requirements:
Digital Camera plus a digital memory card (Point and Shoot Cameras with full setting controls (Olympus, Canon, Fuji, etc.) are fine as are DSLR or mirrorless cameras, sorry no smart phone cameras).

On the day we’ll go to Wright Locke Farm, students should be dropped off and picked up at that location.

Sue D’Arcy Fuller is a fine-art photographer who teaches and promotes photography as a way of understanding our world.

D’Arcy Fuller has exhibited her photographs at the Griffin Museum of Photography and several Boston area galleries. Sue was also the studio photographer for the award winning full length documentary, Ashbash: A love story, created and directed by Heidi Sullivan.

She has taught photographic skills as part of the Lakota Youth Stay program, a cultural and educational exchange with Lakota youth from the Pine Ridge Reservation in South Dakota, and is a farm educator of children in grades K – 5 at Wright Locke Farm in Winchester, MA.

At Sanctuary UCC’s Arts and Inspiration Gallery in Medford, MA, Sue promotes and curates the arts in her community by creating opportunities for artists of all genres to share their work and inspiration.

She holds an MBA from Fordham University in New York City. At the Griffin Museum, Sue is responsible for implementing educational programming, lectures and conversations.

https://www.suedarcyfullerphotography.com/

<table>
<thead>
<tr>
<th>Course:</th>
<th>Kids’ Photography Workshop for ages 9 - 12</th>
<th>Level:</th>
<th>Beginner</th>
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<tr>
<td>Times:</td>
<td>9:00 am – 12 pm EST</td>
<td>Participants:</td>
<td>maximum: 8</td>
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<tr>
<td></td>
<td>artist’s reception on July 14 6 – 8 pm</td>
<td>Course Cost:</td>
<td>$245 members</td>
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<td>Dates:</td>
<td>Class 1 July 11</td>
<td></td>
<td>$295 non-members (the non-member tuition comes with a year regular membership to the museum)</td>
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<tr>
<td></td>
<td>Class 2 July 12</td>
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<td>Class 3 July 13</td>
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<td></td>
<td>Class 4 July 14</td>
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<tr>
<td>Location:</td>
<td>Griffin Museum of Photography</td>
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In this workshop, geared toward teens aged 13 – 17, discover how to create and compose striking portraits, work with natural light and shadow, and tell a compelling story through your photos. Learn the fundamentals of lighting, how lighting impacts composition and the approach to creating strong frames for your photographs. Explore art direction with colors, props and locations to infuse story, self and symbolism into your work. The use of any camera that reflects your voice is encouraged — equipment may include SLR’s, DSLR’s, point & shoot cameras, instant film or phones.

On the final day, families are invited in the evening for a presentation of the student’s images plus a reception on the terrace!
Foraging and Plant Based Printing
- Anthotypes

Saturday, August 20
IN PERSON

Anthotypes are a nineteenth century process discovered by Sir John Herschel. The innate light sensitivity of plants can be harnessed to produce photographic images that do not require any sort of chemical development or a traditional darkroom. It is a very romantic and delicately nuanced process, and images may be rendered in a range of pastel or vibrant colors. The methods of extracting and coating plant emulsions onto watercolor papers will be demonstrated, as well as how to set up, expose, and assess exposures.

A presentation on history of the process and contemporary practitioners will be followed by foraging the museum grounds for materials, making emulsions, and coating papers. How to create appropriate digital transparencies for this process will be discussed and set up for exposure will be demonstrated. Participants will take coated papers home to set up and expose and we will meet via zoom to discuss everyone’s results in one week.

Anne Eder is an interdisciplinary artist and educator, working in photography, sculpture, and fiction writing. She has been internationally exhibited, awarded, and published, including multiple Julia Margaret Cameron awards in alternative process photography. She is currently faculty at Harvard University, Penumbra Foundation, and is guest faculty at Princeton University, co-teaching with Guggenheim fellow, Deana Lawson. She holds a master’s degree in Photography and Integrated Media from Lesley University College of Art and Design where she studied with Christopher James. Much of her work is experimental and research based, combining historic processes, science, and contemporary conceptual thinking.

Throughout her career she has been an advocate for increased access to the arts, cofounding and operating artist run galleries and programming in the Philadelphia metro area, and the creation of public art is a dedicated part of her practice. She lives in Boston writing fairy tales and catering to her fabulous chihuahua, The Brain.

www.anneeder.com
Instagram: @darcflower

Course: Foraging and Plant Based Printing Workshop – Anthotypes

Time: Saturday 9 am – 12 pm EST

Date: August 20, 2022
Follow up zoom on Monday evening Aug 29th

Location: Griffin Museum of Photography

Level: Beginner and Intermediate

Participants: maximum: 12

Course Cost: $125 members $175 non-members plus $10 materials fee (the non-member tuition comes with a year regular membership to the museum)

© Anne Eder

REGISTER
click here

Registration begins June 24 at noon EST
Photoshop 2 will build on the tools and techniques learned in Photoshop 1. This course includes advanced masking and compositing. Post production and creative techniques will be covered. It will also include instruction in channels and luminosity masking, technical selections using the pen tool, and advanced controls for custom brush techniques. Each week the first half of class will begin with a review by looking at work done by the students, with a question and answer session focused on problem solving and “how to” questions. The techniques shown each week will include both technical and creative use of Photoshop.

Prerequisite: Photoshop 1 or Photoshop experience using basic tools, Layers and Layer Masks.

Sue Anne Hodges is a photographer and educator. Since 1992, Sue Anne has been exploring and using digital cameras and digital imaging technology. She studied this technology at the Center for Creative Imaging in Camden, Maine. Digital images from her early experiments have been included in Kodak’s publication, International Photography, and one of the first exhibits of digital imaging “L’Épreuve Numérique” at the Centre National de la Photographie, Palais de Tokyo, Paris.

Sue Anne was the Director of Digital Imaging at New England School of Photography (NESOP). Her career began as an advertising photographer, helping to build and supervise an in-house studio for Lechmere, a retail chain store. This led her to teaching studio lighting at NESOP where in 1995 she helped them establish the digital imaging department and taught for the past 25 years. In 2011, 2012 and 2018 Sue Anne was honored to be one of 20 educators in the country to be invited by Adobe to attend the Adobe Educators Summit. She remains a specialist in Adobe Photoshop, Lightroom, and Digital Printing.

Her more recent photography has taken her out of the studio and includes a variety of projects including work for The Cultural Landscape Foundation, Down East Magazine, and Bar Harbor Chamber of Commerce. Sue Anne’s personal work has been widely exhibited and for 15 years she was represented by Redfield Artisans Gallery in Northeast Harbor, Maine. She splits her time between Mount Desert Island, Maine and West Newbury, Massachusetts.

Course: Photoshop 2 with Sue Anne Hodges

Times: Wednesdays 6 pm – 9 pm EST

Dates:
- Class 1: September 7
- Class 2: September 14
- Class 3: September 21
- Class 4: September 28
- Class 5: October 5
- Class 6: October 12
- Class 7: October 19
- Class 8: October 26

Participants: maximum: 10

Course Cost:
- $495 members
- $545 non-members

( the non-member tuition comes with a year regular membership to the museum)
Photographic Vision and Camera Control

In this class, beginning and intermediate photographers will be guided through a sequence of assignments designed to establish fundamentals of how to make, look at, and discuss photographs. This 8-week workshop will focus on controlling the qualities established when the shutter button is pushed; attention to the nominal subject, attention to detail, qualities of light, why vantage point matters, how time is represented in an image, how the frame’s edges makes and breaks content, and finally, a consideration of the resulting image as a physical object. Each weekly session will include a presentation of images to illustrate specific topics, leading to discussion and the next week’s assignment. Students will submit new work weekly for group discussion and critique.

**Prerequisites:** SLR or Mirrorless camera. No point and shoot cameras.

This course is focused on the visualizing and taking of the image. Though not essential, use and familiarity with Lightroom is recommended.

Bill Franson is a New England based fine art/documentary photographer and a former professor at New England School of Photography and Gordon College. He has exhibited extensively on the national stage and has been selected three times to exhibit in the Danforth Museum’s New England Photography Biennial. He presented Mason-Dixon: American Fictions at the deCordova Museum in January 2019 in conjunction with the exhibit Larry Fink: Radical Empathy. Bill’s work is held in both institutional and private collections. He is represented by Gallery Kayafas, Boston.

www.billfranson.net

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**Course:** Photographic Vision and Camera Control

**Times:** Thursdays 6:30 pm – 9 pm EST

**Dates:**
- Class 1: September 8
- Class 2: September 15
- Class 3: September 22
- Class 4: September 29
- Class 5: October 6
- Class 6: October 13
- Class 7: October 20
- Class 8: October 27

**Level:** Beginning and Intermediate

**Participants:** maximum: 8

**Course Cost:**
- $495 members
- $545 non-members
  (the non-member tuition comes with a year regular membership to the museum)

**Registration:**
- Begin June 24 at noon EST
- Register online

© Bill Franson

Bill Franson

Bill Franson is a New England based fine art/documentary photographer and a former professor at New England School of Photography and Gordon College. He has exhibited extensively on the national stage and has been selected three times to exhibit in the Danforth Museum’s New England Photography Biennial. He presented Mason-Dixon: American Fictions at the deCordova Museum in January 2019 in conjunction with the exhibit Larry Fink: Radical Empathy. Bill’s work is held in both institutional and private collections. He is represented by Gallery Kayafas, Boston.

www.billfranson.net
This workshop will question traditional forms of photography and explore the use of photography in alternative approaches. These nontraditional forms include the use of texture in a photographic print or object, unusual papers, manipulating the surface of a photograph, and other tactile elements combined with photography. We will look at historical and contemporary examples of these types of works and explore image transfer on various materials, the use of silver or gold leaf with a photograph, mark making on a photograph, nontraditional materials for the print itself, and continue to ask how a photograph is defined.

Session 1: What makes a photograph? Photography and form - destruction, construction, assemblage and form (examples and discussion). Demo of image transfer techniques (part one).

Session 2: Transfers and the alternate form (examples and discussion). Demo of transfer techniques and various materials (part two). Discussion of student work.

Session 3: Silver and gold leaf and the image (examples and discussion). Demo of the use of silver or gold leaf behind the photograph. Discussion of student work.

Session 4: Silver and gold leaf and the image (examples and discussion). Demo of the use of silver or gold leaf on the surface of the photograph. Discussion of student work.

Session 5: Mark making and the image (examples and discussion). Demo of surface manipulation of the photograph in various ways. Discussion of student work.

Session 6: Discussion of students’ final works, questions, and review of techniques.

Marcy Palmer’s work circles around themes of home, beauty, nature, and science. Marcy has an M.F.A. in Photography & Related Media from the School of Visual Arts and a B.S. in Studio Art from Skidmore College.

Marcy’s work has been exhibited nationally and internationally at various spaces including The Griffin Museum of Photography, The Brooklyn Museum of Art, The Center for Photographic Art, The Ogden Museum of Southern Art, The Center for Fine Art Photography, The Berlin Biennial of Fine Art and Documentary Photography (GE), The Watershed Media Centre (UK), and other venues. Her work has been written about in The Boston Globe Sunday Edition, D Magazine, Humble Arts Foundation, and other publications. Marcy released a book with Yoffy Press at the end of 2020, titled “You Are Eternity, You Are the Mirror”. She lives and works in Dallas, TX.

Instagram: @marcy_palmer
Photography is a powerful tool which enables artists to explore the known world. Through creative investigation, the land we inhabit can be transformed from a literal place, geographic and political, to a metaphorical place which represents cultural ideals and challenges. This course is designed to get artists in the field, working collaboratively in the landscape in order to create thoughtful content driven compositions. Over the course of seven weeks we will engage in biweekly shooting excursions on location, paired with thoughtful dialog based on readings and critique of imagery produced during class outings. This course meets on Zoom on weeks 1, 3, 5, and 7 and will go on location weeks 2, 4, 6. This course is suitable for photographers of intermediate and advanced experience who have strong working knowledge of their camera controls and are looking to explore the regional landscape and engage in exercises which challenge their understanding of how to engage with the land.

Erin Carey is an independent curator, educator and artist based in New England, who earned her B.A. in Art History and Criticism from Sarah Lawrence College and an M.F.A. in Studio Arts from Tufts University and SMFA Boston. She is the former Academic Director and Gallery Director at New England School of Photography, where she curated more than 100 exhibits over the course of twelve years, featuring works by artists from around the U.S and Europe. Erin is a regular contributor to regional portfolio reviews for emerging professionals and undergraduates in Boston and has been featured as a juror at Photoville's The Fence (2016 and 2019) and Dodho Magazine of Barcelona (2020). Her photographic work explores the nuances of the American landscape and its vernacular. Her most recent project, A Spring that Love Remembered, debuted in the summer of 2020 and addresses the landscape of loss and the experience of ecstatic time. Erin works as a per diem art preparator and community arts educator at the Addison Gallery of American Art in Andover and serves on the Board of Directors at the Griffin Museum of Photography.

Course: The Landscape In Situ
Location: 4 ONLINE sessions
3 On-Location shoots in the greater Boston area
Times: Saturdays 10 am – 1 pm EST
Dates: Class 1 September 10
Class 2 September 17
Class 3 September 24
Class 4 October 1
Class 5 October 8
Class 6 October 15
Class 7 October 22

Level: Intermediate and Advanced
Participants: maximum: 12
Course Cost: $445 members
$495 non-members
(the non-member tuition comes with a year regular membership to the museum)
Saturday, August 20
IN PERSON

BRING ME YOUR WEEDS!
Create your own paper developer with weeds and plants to make phytograms!

Phytograms are a camerless photographic process that uses a homemade developer to contact print onto the film surface (think Stan Brackage). In the morning there will be a presentation and then we will collect plant materials and make our developers. These can also be used to develop film or paper, create chemigrams, or as an add-on to lumen processes. In this workshop we will make phytograms on film. Later we will “process” and fix the phytograms using a solution of saturated salt. Phytograms can be considered a finished product or recycled as a negative to make lumens or even black and white darkroom prints or movies.

Plant materials will be foraged on the grounds of the museum. Even old and expired films will produce unexpected colors and beautiful detail. Bring a bag lunch and feel free to contribute some petals, leaves, or weeds from your own yard or neighborhood and bring along any expired and out of date film you may want to experiment with.

Course: Foraging and Plant Based Printing Workshop – Phytograms

Anne Eder is an interdisciplinary artist and educator, working in photography, sculpture, and fiction writing. She has been internationally exhibited, awarded, and published, including multiple Julia Margaret Cameron awards in alternative process photography. She is currently faculty at Harvard University, Penumbra Foundation, and is guest faculty at Princeton University, co-teaching with Guggenheim fellow, Deana Lawson. She holds a master's degree in Photography and Integrated Media from Lesley University College of Art and Design where she studied with Christopher James. Much of her work is experimental and research based, combining historic processes, science, and contemporary conceptual thinking.

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www.anneeder.com
Instagram: @darcflower

© Anne Eder
The Griffin Museum offers an interactive online class (via Zoom) regarding portfolio development and marketing your work with former Atelier instructor and gallerist Karen Davis.

This interactive online course will provide you with guidance in a supportive environment as you develop your fine art photography portfolio and create essential documents and materials to prepare you to market and exhibit your work.

Presentations, exercises and instructor-led, group critiques will help you refine your ideas, create strong images and edit and sequence your work for presentation. In a similar way, we will workshop key documents that are part of a complete marketing package: your well-written artist statement, bio and resume.

Personal websites, social media, supplemental support materials and networking, are reviewed. We will discuss approaches and opportunities for marketing your work. Extensive resource lists of are provided. Please note: This class assumes that you have a series of photographs or are working on a series with the intent of creating a portfolio. You can expect to devote 3-4 hours per week on assignments that are designed to assure that you have a ready-to-use marketing package by the completion of this class.

Karen Davis of Hudson NY is a teacher, gallerist and photographer. For over 15 years she taught Photography Atelier, a portfolio development course and Marketing for Fine Art Photographers in the Boston area at Radcliffe Institute, Lesley University and, most recently at the Griffin Museum of Photography.

Karen is co-owner and curator of Davis Orton Gallery in Hudson NY, exhibiting photography, mixed media and photobooks of emerging, mid-career and established artists. She has been an invited reviewer of portfolios for the Griffin/CAA Portfolio Reviews, Photolucida in Portland OR, FotoFest in Houston TX and Critical Mass (online/Photolucida).

Her photographs are in the collections of the Center for Photography at Woodstock (CPW) at the Samuel Dorsky Museum of Art, the Lishui Museum of Photography (China) and the Houghton Rare Books Library, Harvard University and can be seen at the Massachusetts Museum of Contemporary Art (MASS MoCA).

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<tr>
<th>Course:</th>
<th><strong>Portfolio Development and Marketing Your Work</strong></th>
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<tr>
<td>Times:</td>
<td>Wednesdays 5 – 7:30pm EST</td>
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<td>Dates:</td>
<td>Class 1  September 14</td>
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<td>Class 2  September 21</td>
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<td>Class 5  October 12</td>
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<td>Level:</td>
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<td>Course Cost:</td>
<td>$345 members</td>
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<td>$395 non-members (the non-member tuition comes with a year regular membership to the museum)</td>
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Introduction to Night Photography

Night photography is an increasingly popular niche that has become more accessible and common due to new camera technology. Photographing the world at night portraits our surroundings quite literally in a very different light and usually mundane places become colorful displays. Time and motion recorded in long exposures add intrigue and a dimension not usually seen in still photography.

This class will cover equipment and its settings to achieve correct exposure, color of light and white balance, post processing of images but also subject matter and composition, all important factors in shooting at night. From relatively short exposures by streetlight to moonless exposures for an hour or more, we will explore the range of possibilities within this genre.

The workflow for this course will include biweekly alternating lectures with image processing and critique, and biweekly photo shoots on location. The reviews will allow students to learn and practice editing techniques as well as share their work and receive constructive critique and suggestions on improvements.

The first class session will cover all aspects of night photography. If you are unable to attend that first class, we highly recommend that you consider waiting to take the course when it is offered in a future workshop session. Please also note that the location shoots will be outside of the classroom in the Boston area and require some driving as well as walking in slightly uneven terrain.

PREREQUISITES:
This course is suitable for any beginner, intermediate or advanced photographer wanting to learn night photography. An understanding of their camera and its controls is needed, especially manually controlling time, aperture, ISO and white balance. File development techniques through Lightroom and/or Photoshop will be covered in the review sessions. You will need to bring a laptop with editing software for sessions 5, 7 and 9.

Gear Requirements: Any camera which has RAW file capability and manual exposure controls will work for this class. Additionally, students will need a tripod and intervalometer/remote control for steady long exposures. Equipment needs will be covered in the first session, bring your camera if you have questions.

Jürgen Lobert is a Massachusetts-based fine art photographer and educator, born and raised in Germany. He received a Ph.D. in atmospheric chemistry from Gutenberg University in Mainz before moving to the US in 1991.

In February 2022, he exhibited his portfolio Infralucent Clouds at the Griffin Museum of Photography @WinCam. Jürgen’s work has appeared in numerous group shows and he has organized, curated and exhibited shows in Massachusetts. Among those shows were the Night Becomes Us exhibit at the Art Complex Museum. His artwork is in the permanent collection of the Art Complex Museum, Duxbury MA and private collectors.

Jürgen organizes some 40 photo excursions and workshops each year and he is an international lecturer, instructor and competition judge. He taught photography at the New England School of Photography (NESOP) and currently at the Griffin Museum of Photography.

Jürgen can be found online at: https://linktr.ee/jmlobert/
The Griffin Museum is pleased to continue its legacy of fostering creative growth with the Photography Atelier, now in its 37th session.

We are excited to expand the program to meet the needs of the next generation of photographic artists into a 9-month intensive program offered once a year, and culminating in an exhibition at the Griffin Museum at the end of the class.

This portfolio and project building course will inspire students to take new approaches to their photography practice and help guide students in finding concepts and approaches they would like to develop into a longer-term project. Supportive dialog between the instructor and student is the basis of honing the work.

The course includes all of the steps to bring a series of photographic work to readiness for a gallery exhibition. This includes writing for photography, sequencing work for presentation, printing and framing options.

Other topics: Marketing your work via social media and preparing for next steps such as portfolio reviews. Guest Lecturers will present special topics.

The classes will meet weekly from mid-September to mid-December, breaking for the holiday season in December. Starting in January, the class will meet bi-weekly through mid-May.

Both online and in-person sessions will be offered. These sessions will be taught by Jennifer McClure (Tuesday evenings online) and by Emily Belz (Thursday Mornings in person at the Griffin Museum)

Prerequisites: Students should be practiced in using manual settings on an SLR or Mirrorless camera that has interchangeable lenses. They should also be proficient in using Lightroom or other photo editing software. For the final project, any method or medium of image making is welcome although digital photography is recommended for the first half of the class when frequent assignments given.
### Photography Atelier 37

#### September 20 – May 16

ONLINE

#### Registration

Register [here](#).

Registration begins June 24 at noon EST

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#### Course: **Photography Atelier 37- 2022-2023 ONLINE**

#### Times: Tuesdays 6 – 9 pm EST

#### Dates:

<table>
<thead>
<tr>
<th>Class</th>
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<tr>
<td>Class 1</td>
<td>September 20</td>
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<td>Class 2</td>
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<td>Class 22</td>
<td>May 2</td>
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<td>Class 23</td>
<td>May 16</td>
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#### Level:

Intermediate and Advanced

#### Participants:

maximum: 10

#### Course Cost:

$1795 members

$1845 non-members

the non-member tuition comes with a year regular membership to the museum)

[At registration you’ll have an option to pay in full or in 4 installments is available. Members 1st payment $445 plus 3 installments of $450 non-members $495 plus 3 installments of $450]

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Jennifer McClure is a fine art photographer based in New York City. She uses the camera to ask and answer questions. Her work is about longing, solitude, and an ambivalent yearning for connection. She often uses herself and her experiences as subject matter to explore the creation of personal mythology and the agency of identity.

After an early start, Jennifer returned to photography in 2001, taking classes at the School of Visual Arts and the International Center of Photography. In between, she acquired a B.A. in English Theory and Literature and began a long career in restaurants. Most of her projects today incorporate her love of literature; one series was inspired by a short story, another includes photos of transformative texts, still another draws titles from a long-form poem.

Jennifer 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 Juried Exhibitions. Her first book, You Who Never Arrived, was published as one of nine Peanut Press Portfolios in 2020. She 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. Her work has been featured in publications such as National Geographic, Vogue, GUP, The New Republic, Lenscratch, Feature Shoot, L’Oeil de la Photographie, The Photo Review, Dwell, Adbusters, and PDN. Lectures include the School of Visual Arts i3: Images, Ideas, Inspiration series, Fotofusion, FIT, NY Photo Salon and Columbia Teachers College. She has taught workshops for Leica Akademie, International Center of Photography, Los Angeles Center of Photography, PDN’s PhotoPlus Expo, the Maine Media Workshops, the Griffin Museum, and Fotofusion. She was a thesis reviewer and advisor for the Masters Programs at both the School of Visual Arts and New Hampshire Institute of Art. She founded the Women’s Photo Alliance in 2015.
Photography Atelier 37

September 22 – May 18
IN PERSON

REGISTER
Registration begins June 24 at noon EST

click here

Course: Photography Atelier 37-2022-2023 IN PERSON
Location: Griffin Museum of Photography
Times: Thursdays 9:30 am – 12:30 pm EST

Dates:
Class 1 Sept 22
Class 2 Sept 29
Class 3 Oct 6
Class 4 Oct 13
Class 5 Oct 20
Class 6 Oct 27
Class 7 Nov 3
Class 8 Nov 10
Class 9 Nov 17
Thanksgiving Break
Class 10 Dec 1
Class 11 Dec 8
Class 12 Dec 15
Holiday Break
Class 13 Jan 5
Class 14 Jan 19
Class 15 Feb 2
Class 16 Feb 16
Class 17 March 2
Class 18 March 16
Class 19 March 30
Class 20 April 13
Class 21 April 27
Class 22 May 4
Class 23 May 18

Level: Intermediate and Advanced

Participants: maximum: 10

Course Cost:
$1795 members
$1845 non-members
(the non-member tuition comes with a year regular membership to the museum)

(At registration you’ll have an option to pay in full or in 4 installments is available. Members 1st payment $445 plus 3 installments of $450 non-members $495 plus 3 installments of $450)

Emily Belz is a photographer and educator based in Cambridge, MA. Her work focuses on domestic still lifes, and reveals a strong affinity for light, space, and color. Belz has exhibited her photographs both regionally and nationally at venues including the Center for Fine Art Photography; the Griffin Museum of Photography; and the Danforth Museum. She was the recipient of a 2014 artist grant from the Cambridge Arts Council, a 2015 Critical Mass Finalist, and was awarded the Manoog Family artist residency in 2018. In 2019 Belz will have solo exhibits at Gallery Kayafas and the Danforth Museum.

Belz holds a BA in photography and art history from Hampshire College (1997), an MA in art and design education from the Rhode Island School of Design (2009), and an MFA from the New Hampshire Institute of Art (2017). She teaches classes and workshops at the Griffin Museum of Photography in Winchester, MA and Lasell College in Newton, MA.

When not making photographs she can be found sailing with her husband and young son, and chasing the light.
Collecting 101

Intimidated about buying fine art photography? Do you feel that buying a photograph is more difficult than buying a Van Gogh painting? Indeed, buying a photograph often requires more vetting and a lot more questions than buying a painting. Whether a beginner or more seasoned collector or a photographer interested in learning about the fine art marketplace, join this 5-part virtual series. We’ll provide the basics on collecting photography, with abundant insider tips from a pioneer collector. Each week, we’ll focus on a different subject — questions to ask before you spend a penny, where to shop, how to buy at auction ending our series with virtual visits with prominent dealers. Topics include budget considerations, record keeping, signature indications, negative vs. print date, editions, condition and much more! No matter whether you’re a collector or photographer, we promise that you’ll become more confident and knowledgeable about the photography marketplace.

Session 1: Building a Collection: An inside peek into the instructor’s 300-piece collection
Session 2: Thoughts to Consider / Questions to Ask Before Spending a Penny
Session 3: The Marketplace: Galleries, Art Fairs, Auctions, and Online Market
Session 4: How to Buy at Auction
Session 5: Virtual gallery visits with two dealers

Alice Sachs Zimet is President, Arts + Business Partners, a consulting boutique specializing in the fine art photography marketplace. As a collector, advisor, and educator, Alice began to collect fine art photography in 1985 and has amassed a museum-quality collection of over 300 images from 20th Century masters to the present. Alice is Chair, Photography Curatorial Committee, Harvard Art Museums; Chair, Acquisitions Committee, International Center of Photography (ICP); and a board member, Magnum Foundation. She is on Faculty at Christie’s Education, the ICP School and Maine Media College + Workshops, where she teaches workshops on how to collect photography and how photographers can better access the marketplace. Zimet pioneered the field of corporate sponsorship as Director, Worldwide Cultural Affairs, The Chase Manhattan Bank (20 years). Here, she used the arts as a strategic marketing tool across 14 countries and 20 US cities to generate $2 Billion in new business for the bank. She is Adjunct Professor, New York University’s Graduate Program, Arts Administration teaching Corporate Sponsorship and the Arts. Alice holds a Bachelor’s and a Master’s in Art History, began her career at the Metropolitan Museum of Art and continues to live, work and collect in New York City.

Course: Collecting 101: Why is buying a photograph harder than buying a Van Gogh painting?
Level: Beginning and Intermediate
Times: Tuesdays 2 – 3:30 pm EST
Dates: Class 1 September 20
Class 2 September 27
Class 3 October 4
Class 4 October 11
Class 5 October 18
Participants: maximum: 12
Cost: $395 members
$445 non-members (the non-member tuition comes with a year regular membership to the museum)
Learn the techniques you need to communicate with your camera and how to take strong, effective photographs in this beginner course. We will start with the basics - gaining an understanding of the most important controls and functions on your camera. Among other things this will include shutter speed, aperture, depth of field, and controlling how motion is recorded in your photos. We’ll move on to learning more advanced technical controls while we also turn our attention to photographic aesthetics including photographic composition, light, portraiture, etc. Classes will include presentations, assignments, and discussions of students’ work. A testimonial from Gail Garinger, Linda’s student: “Linda’s class was terrific! She taught us the basics, responded to any questions we had, and infused us with her passion for photography.”

Gear Requirements: Students will need a camera with manual functions for this course. Images will be shared digitally by students.

Session 1: Camera Types (Film, Digital), Shutter, Aperture, ISO, motion, Depth of Field
Session 2: Review of Shutter Speed/Motion, Aperture/Depth of Field and ISO. Reading Light Meters.
Session 3: Understanding Light Meters, Color Temperature/White Balance, Bracketing
Session 4: Portraiture
Session 5: Composition
Session 6: Lenses (1) and Abstraction
Session 7: Lenses (2)
Session 8: Review Final Projects, Flash

Please note: This course requires a minimum number of participants to be held, please register early so that we can fill the roster as soon as possible.

Registration begins June 24 at noon EST

Course: **Camera and Vision: Begin to Create Photographs**

**Times:** Tuesdays, 6:30 – 8:30 pm EST

**Dates:**
- Class 1 September 27
- Class 2 October 3*
- Class 3 October 11
- Class 4 October 18
- Class 5 October 25
- Class 6 November 1
- Class 7 November 8
- Class 8 November 15

*note Oct 4 class will be held Monday Oct 3 instead

**Level:** Beginning

**Participants:** maximum: 8

**Course Cost:**
- $445 members
- $495 non-members
  (the non-member tuition comes with a year regular membership to the museum)


A partial list of my clients includes Harvard University, Boston University, Northeastern University, Boston Museum of Fine Arts, The United Way, Dana Farber Cancer Institute, Huntington Theater Company, AT&T Wireless, The Massachusetts Rehabilitation Commission and the MSPCA.
How do we make an image of ourselves that moves beyond the selfie? What elevates a self-portrait into a fine art narrative? How can we use our physical presence in the frame to communicate a visual concept or idea? This class will help artists answer these questions and by studying history and modern techniques of self-portraiture, we can create a compelling body of work.

We will explore the language of color, form, mood, and text as ways to create narratives around self. Whether using traditional self-portraiture, person-less self-portraiture or symbols as self, we will strive to open up channels that will allow you to tap into a deeper level of identity for your work.

Students will create a body of work and participate in weekly critique. Open to students new to self-portraiture and those who may need a catalyst for new or current projects.

Donna Garcia is lens-based artist, filmmaker, curator, art director and educator based in Atlanta, Georgia. Originally from Boston, her work often illustrates a semiotic dislocation that has been organically reconstructed in a way that gives her subjects a voice in the present moment; something they often did not have in the past. Her images rise above what they actually are and become empathic recreations in a fine art narrative. She often utilizes self-portraiture with motion to provide an indication of the other in her work; a surplus threat to the perpetuity of our modern day grand narratives in defining elements like gender and race.

She has worked as an art director for Ogilvy, NYC, an adjunct faculty member at the Art Institute in Atlanta, a contributing editor of LENSCRATCH and founded the Garcia | Wilburn Fine Art Gallery, where she directed and curated a number of influential exhibitions highlighting the work of emerging and established artists. Garcia and her partner, Darnell Wilburn launched the Modern Art and Culture Podcast. In their first year, they were chosen to become the official podcast of the Atlanta Celebrates Photography Festival, the United States largest, month-long photography festival, held annually in October.

She has exhibited internationally and has had her work published worldwide (donnagarcia.com). She is a 2019 nominee of reGENERATION 4: The Challenges of Photography and the Museum of Tomorrow. Musee de l’Elysee, Lausanne, Switzerland. Emerging Artists to Watch.

Donna Garcia has a Master of Fine Art from the Savannah College of Art and Design and a Master of Science in Communications from Kennesaw State University.

Course: Self Portraiture: Discovering a Deeper Level of Self

Times: Wednesdays, 6:30 – 9 pm EST

Dates: Class 1 September 28
       Class 2 October 5
       Class 3 October 12
       Class 4 October 19
       Class 5 October 26
       Class 6 November 2
       Class 7 November 9
       Class 8 November 16

Level: Beginning and Intermediate

Participants: maximum: 8

Course Cost:
            $495 members
            $545 non-members (the non-member tuition comes with a year regular membership to the museum)
Photographing People

The workshop objective is to provide each participant with knowledge of and experience in photographing people in a variety of ways including on the street, indoor locations, and in the subject’s environment. The emphasis will be on creating inventive portraits that are personally based and meaningful. The objective will be accomplished through lectures, demonstrations, photographic field trips, slide presentations and critiques.

HARVEY STEIN is a long-time faculty member at the International Center of Photography who has also taught at the Rochester Institute of Technology, Drew University, and in the graduate digital program at the School of Visual Arts among several other universities. He frequently leads workshops in the U.S. and worldwide. He was the Director of Photography for 10 years at the Umbrella Arts Gallery in Manhattan and has curated 68 exhibits since 2007. Stein has had 89 solo exhibits and has participated in over 175 group shows. He has had nine books published, among them Parallels: A Look at Twins (1978); Artists Observed (1986); Coney Island (1998); Coney Island 40 Years (2011); Harlem Street Portraits (2013); Mexico Between Life and Death (2018) and Then and There: Mardi Gras 1979 (2020). Stein’s photographs are in over 58 public collections; his work is represented by the Sous Les Etoiles gallery in New York City.

His images can be seen on his web site, www.harveysteinphoto.com and on Instagram @stein.harvey as well as Facebook.

Course: Photographing People – a 3 day Weekend Workshop

Location: Griffin Museum of Photography and on-location photo shoots in the Boston and Greater Boston area.

Times: 9 am – 5 pm EST each day

Dates: Class 1 Saturday, October 8
       Class 2 Sunday, October 9
       Class 3 Monday, October 10

Level: Beginning and Intermediate

Participants: maximum: 12

Course Cost: $745 members
$795 non-members (the non-member tuition comes with a year regular membership to the museum)
Creating Collages on Your Mobile Device

Under the tutelage of award-winning artists and instructors Fran Forman and Suzi Moore McGregor, masters of the digital collage, you will spend a weekend creating digital composites on your mobile device or your laptop. You will be using and learning the latest editing and compositing apps for your iPhone or iPad. If you’re an intermediate (or above) Photoshop user, you are welcome to create your composites on your laptop. There will be demos each day to enhance your expanding toolbox, using some of the most advanced compositing tools on our mobile devices.

Each day there will be presentations, demonstrations, and hand-outs, with time to practice the various tools. We will use these tools to create multi-layered images using found images and textures, as well as images you shoot on location or bring with you. If the weather permits, we will plan an excursion around town to accumulate additional “assets” for your collages. Each day, we will deconstruct, analyze, and critique all of our creations. Fran and Suzi work closely with each student, trouble-shooting and demonstrating as needed. Our classes are lively and fun, and students are delighted with the joy they experience as they gain new skills and create their own award-winning work.

Required Equipment: iPhone with camera (can be on an iPad), A laptop computer with mouse or stylus and tablet(optional), Pen and paper for notes.

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<tr>
<th>Course: Creating Collages on Your Mobile Device</th>
<th>Level: Intermediate</th>
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<tr>
<td>Location: Griffin Museum of Photography</td>
<td>Participants:</td>
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<tr>
<td>Dates:</td>
<td>maximum: 8</td>
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<tr>
<td>Class 1 Saturday, October 22, 10am – 1 pm EST</td>
<td>Course Cost: $425 members</td>
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<td>Class 2 Sunday, October 23, 10 – 1 pm EST</td>
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<td>Class 3 Monday, October 24, 10 – 5 pm EST</td>
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Fran’s work is included in major museums and private collections, including the Museum of Fine Arts Boston, the Smithsonian National Air and Space Museum (Washington, DC), and the Museum of Fine Arts, Houston, and others. Fran’s latest book, A Rest Between Two Notes, published by Unicorn in 2020, has already garnered several awards. Escape Artist: The Art of Fran Forman was selected as one of the Best PhotoBooks of 2014 by Elizabeth Avedon. Monographs of Fran’s solo exhibitions were published by Pucker Gallery in 2020, 2018, 2016, and 2014. Fran is also featured in many other publications.

The Fox Talbot Museum, National Trust, UK, The Massachusetts State House (The Griffin Museum of Photography), AfterImage Gallery (Dallas), the University of North Dakota, Galeria Photo/Graphica (Mexico), and the Pucker Gallery (Boston) have recently mounted solo exhibitions of Fran’s work. Fran has won numerous significant international awards and prizes. Fran was also the Commencement Speaker at the New England School of Photography in 2018 and has lectured broadly, including the Masters of Digital Photography at the School of Visual Art in New York.

Fran studied art and sociology at Brandeis University, received an MSW in psychiatric social work, and then an MFA from Boston University. She resides in the New England area.

Suzi Moore McGregor has been a photographer for national and international publications such as National Geographic, Time Newsweek, American West, Audubon, Sierra and numerous others. Since, she has turned to the fine art photography world, showing her work in galleries and photographic publications. Today, she also gives workshops on various techniques in iPhone compositing and photoshop enhancement.

Learn more at her website: [www.Suzimcgregor.com](http://www.Suzimcgregor.com)

Registration begins June 24 at noon EST
Writing about Photography Workshop

October 29 and November 5
ONLINE

REGISTRerclick here
Registration begins June 24 at noon EST

Why write about photography? Just as an image frames a visual viewpoint, analytic writing offers context and perspective, influencing how we see. Learn to view and write about photography more critically in this online workshop with “What Will You Remember” editors Elin Spring and Suzanne Révy.

Before Session I, participants will be given a few short samples of writing about photography which will be integrated into a two-hour, didactic slide presentation and discussion. Following this in-depth guide to clear and creative writing practices that apply to art reviews, artist statements and grant applications, participants will prepare their own choice of a written piece to be discussed the following session.

During Session II, participants will take turns reading aloud their prepared statements. In each 10-15 minute segment, instructors will propose practical suggestions and all participants are invited to discuss, question and offer constructive commentary. There will be a short break every hour.

During the following week, participants will work on their written statements and submit their edited version via email to their assigned instructor by noon on Saturday, June 18th, 2022. Each instructor will return a final edit within one week.

Through guided observation, discussion, practice writing, and individual feedback, participants will begin to develop their voice for writing engagingly about photography - including their own. At the end of the workshop, each person will have a polished piece and a fresh approach to sharing their views on photography.

Elin Spring is Founder & Editor of the online photography review magazine, What Will You Remember? and a contributing writer to other online and print magazines and exhibition catalogs. She regularly juries photography competitions such as Critical Mass and The FENCE, curates exhibits, and conducts portfolio reviews at national photography festivals, highlighting newly discovered work online. In 2014, her photography writing was recognized with the Scribe FOCUS Award from the Griffin Museum of Photography. Before concentrating full-time on WWYR?, for over two decades she specialized in professional portraiture in and around Boston. An active member of the Photographic Resource Center (Cambridge, MA), Griffin Museum of Photography (Winchester, MA), and Marblehead Arts Association (MA), Elin earned her bachelor’s degree from Brown University and Ph.D. in Neuroscience from University of Pennsylvania.

Suzanne Révy is a photographer, writer and educator who earned a BFA from the Pratt Institute in 1984. She worked in editorial and magazine publishing as a photography editor for fifteen years before the arrival of two sons. She created a long term photographic diary of their lives, and earned an MFA from the New Hampshire Institute of Art in 2016. She teaches at Clark University in Worcester, MA., is the Associate Editor at the online photography magazine “What Will You Remember/” and serves on the board of the Photographic Resource Center in Cambridge, MA. Recently, she has been wandering in the woods and meadows around her suburban Boston home with a camera and tripod making multi-panel photographs of the local landscape.

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<thead>
<tr>
<th>Course: Writing about Photography workshop</th>
<th>Level: Beginning and Intermediate</th>
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<tr>
<td>Dates: Class 1 Saturday, October 29, 11 – 1 pm EST</td>
<td>Participants: maximum: 12</td>
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<tr>
<td>Class 2 July 16 11 – 2 pm EST</td>
<td>Course Cost: $195 members</td>
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<td>plus final individual reviews of student work</td>
<td>$ 245 non-members (the non-member tuition comes with a year regular membership to the museum)</td>
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Registration begins June 24 at noon EST
Digital Printing Workshop

November 2 – December 7
ONLINE

Sue Anne Hodges

Making the transition from seeing an image on the screen to seeing it in print can be a challenge. To make a successful print takes more than knowing what buttons to push. After the initial instruction in basic color management and printer settings, students will explore how various controls affect the outcome and esthetic of the print. Training your eye to see and evaluate color through a series of technical exercises will be an important part of this class. Additional exercises will explore edge contrast and sharpness, and custom black and white printing.

Students should be comfortable using Adobe Lightroom or Photoshop and have a photo quality (Epson or Canon) inkjet printer. The online class time will include demonstrations and preparation of the technical set up for each week’s exercises. Students will have a homework assignment each week to print a series of tests before the next class. Part of the process is for the student to learn how to evaluate the results. Shared discussions each week about their goals and results will help them progress. Through the process they will get to know their own equipment. Technical problem-solving regarding software settings can be resolved in class through screen sharing.

Sue Anne Hodges is a photographer and educator. Since 1992, Sue Anne has been exploring and using digital cameras and digital imaging technology. She studied this technology at the Center for Creative Imaging in Camden, Maine. Digital images from her early experiments have been included in Kodak’s publication, International Photography, and one of the first exhibits of digital imaging “L’Épreuve Numérique” at the Centre National de la Photographie, Palais de Tokyo, Paris.

Sue Anne was the Director of Digital Imaging at New England School of Photography (NESOP). Her career began as an advertising photographer, helping to build and supervise an in-house studio for Lechmere, a retail chain store. This led her to teaching studio lighting at NESOP where in 1995 she helped them establish the digital imaging department and taught for the past 25 years. In 2011, 2012 and 2018 Sue Anne was honored to be one of 20 educators in the country to be invited by Adobe to attend the Adobe Educators Summit. She remains a specialist in Adobe Photoshop, Lightroom, and Digital Printing.

Her more recent photography has taken her out of the studio and includes a variety of projects including work for The Cultural Landscape Foundation, Down East Magazine, and Bar Harbor Chamber of Commerce. Sue Anne’s personal work has been widely exhibited and for 15 years she was represented by Redfield Artisans Gallery in Northeast Harbor, Maine. She splits her time between Mount Desert Island, Maine and West Newbury, Massachusetts.

Course: Digital Printing Workshop with Sue Anne Hodges

Times: Wednesdays, 6 pm – 9 pm EST

Dates:

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<td>Class 1</td>
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<td>Class 2</td>
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<td>Class 5</td>
<td>November 30</td>
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<td>Class 6</td>
<td>December 7</td>
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Level:
Intermediate (Students should be comfortable using Adobe Lightroom or Photoshop and have a quality (Epson or Canon) inkjet printer.)

Participants: maximum: 10

Course Cost:
$445 members
$495 non-members (the non-member tuition comes with a year regular membership to the museum)
The Griffin Museum is pleased to announce that in-person portfolio reviews will be offered once again this coming fall!

Save the date of Saturday, October 1st to participate in a full day of portfolio reviews and socializing with fellow artists and reviewers.

Sales for this event will be announced in August 2022.

We also plan to continue offering ONLINE portfolio reviews, planned for February of 2023 so stay tuned!

Offered in partnership with the Photographic Resource Center

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**Refund Policy**

A $25 administrative fee will be charged on all refund requests*. The request must arrive greater than two weeks prior to the course start date. No refunds will be provided for requests arriving two weeks or less prior to the course start date. All refund requests must be submitted via email to photos@griffinmuseum.org.

*Note: For classes requiring materials to be purchased, material costs are not refundable even if the class is cancelled. For those classes requiring a materials purchase, students will be notified whether the class will run 2 weeks prior to the class start so that they have time to purchase the necessary materials.

Once the refund request has been made and acknowledged by the Griffin Museum, students will be provided the option of receiving course credit towards the purchase of another course. If a student elects to receive credit, no administrative fee will be charged.

**Course Cancellations**

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

**Online Learning Zoom Recordings**

Our online learning programming (events, classes, workshops, webinars, portfolio reviews) is offered via Zoom application/software. Typically, our education events and webinars are recorded and then distributed to all attendees/participants by request within 7 days of the recording. However, please note that some instructors/faculty members are not comfortable sharing these recordings due to various concerns such as copyright issues. Therefore, students should not assume when registering for any type of programming offered online that recordings will be made available. By enrolling in online learning programming, you recognize and accept this risk. Further, refunds will not be permitted for those expecting to receive a recorded session after missing a class, workshop, event, webinar or any other type of programming offered via online learning.