

## GENERAL

Classes are taught by professional artists and teachers. View detailed class descriptions and supplies information at [smithsonianassociates.org/studio](http://smithsonianassociates.org/studio)



Painting by Eric Westbrook

### Fundamentals of Art From Drawing to Painting

Develop your artistic potential in a class that offers an introduction to two forms of expression. Beginning with still-life observation, students examine technical aspects such as line, volume, and perspective through class instruction and demonstrations. Learning to identify shapes of light and shadow to represent form is emphasized. At their own pace, students translate the principles of

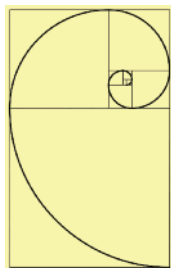
drawing into the process of painting, practicing the fundamentals of mixing colors, layering, and brush-handling. Recommended for all levels of experience; students may paint in oil, acrylic, or both.

6 sessions; 2.5 hours each; Eric Westbrook; Fri., July 13–Aug. 24 (no class Aug. 3), 6:30 p.m.; supply list on website; CODE 1K0-0XQ; Members \$195; Nonmembers \$245

### World Art History Certificate elective: Earn ½ credit Exploring the Visual Foundations and Traditions of Art

An exploration of the scientific and artistic developments that surfaced during the Renaissance can offer valuable insights for contemporary artists and viewers. Through lectures and drawing and composition exercises, learn how the period's artists used the Golden Ratio, the Rule of Thirds, three-point perspective, and the Fibonacci spiral—as well as how these elements can provide dynamic visual interest to your own compositions. Using the techniques and principles that guided Renaissance masters—still in use today—produce simple outline analytical drawings to gain a fuller understanding of visual language. Drawing experience is not required.

One 5-hour session; Chester Kasnowski; Sat., July 14, 10:30 a.m.; supply list on website; CODE 1K0-0XZ; Members \$65; Nonmembers \$85



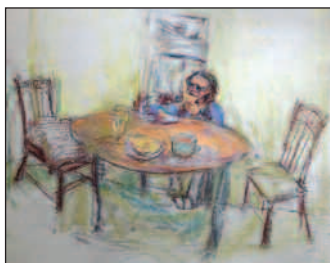
Fibonacci spiral

## DRAWING

### Continued Drawing

Participants refine and expand their drawing skills through studio practice in traditional media. Sessions focus on four classic subject areas—still-life, landscape, portrait, and figure—and include warm-up exercises, individual and group critiques, and demonstrations by the instructor. Students should have completed a beginning drawing course.

6 sessions; 2.5 hours each; Jamie Platt; Mon., July 9–Aug. 13, 6:30 p.m.; supply list on website; CODE 1K0-0XM; Members \$195; Nonmembers \$245



Drawing by instructor Jamie Platt



Drawing by Jamie Platt

### Beginning Drawing

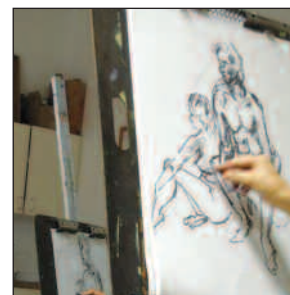
Develop the basic skills needed as a strong foundation for drawing. Working with a variety of materials and techniques including charcoal and pencils, students explore geometric forms, volume, and perspective. Still-life, architectural interiors and exteriors, and figure drawing are among the areas covered.

**TWO OPTIONS:** 6 sessions; 2.5 hours each; Jamie Platt; Tues., July 10–Aug. 14, 6:30 p.m. (CODE 1K0-0XJ); Josh Highter; Sun., July 15–Aug. 19, 10:15 a.m. (CODE 1K0-0XK); supply lists on website; Members \$195; Nonmembers \$245

### Figure Drawing and Independent Projects

This class covers advanced elements of composition, anatomy, and developing individual artistic direction. Working from live models, students are encouraged to draw accurate or aesthetically strong works based on the figure. Open to all levels; students work in the medium of their choice.

6 sessions; 3 hours each; Max-Karl Winkler; Sun., July 15–Aug. 19, 2 p.m.; model fees included in tuition; supply list on website; CODE 1K0-0XL; Members \$195; Nonmembers \$245



### A Day of Drawing at Congressional Cemetery

Spend a day drawing in a unique urban landscape. The historic Congressional Cemetery offers wonderful subjects, including cenotaphs, memorials to congressmen designed by architect Benjamin Henry Latrobe; funerary sculptures; and tombs of such notable figures as Mathew Brady and John Philip Sousa. The rolling grounds and Anacostia River views

invite the exploration of light and shadow. A brief orientation tour is followed by a morning drawing session, lunch break, then more drawing in the afternoon. Intermediate and advanced students only.

One 5-hour session; Paul Glenshaw; Fri., June 1, 10 a.m. (rain date Fri., June 8); supply list on website; cemetery's membership organization allows off-leash dog walking on grounds; gourmet boxed lunch included; wear sturdy comfortable shoes; supply list on website; CODE 1K0-0WZ; Members \$95; Nonmembers \$115



Drawing by Gary Shankman

## The Still-Life in Pastel

The redness of an apple, the folds of drapery, and the shimmer of metal are part of the rich tradition of still-life drawing captured by the luminous and versatile pastel medium. In this workshop, beginning and experienced students work directly from

still-life arrangements as they explore the techniques of cross-hatching and layering of color through personal experimentation and demonstrations by the instructor. Composition, perspective, and rendering are reviewed and emphasized. Students should have basic drawing skills. They may also wish to photograph the still-lives in order to continue working at home.

**One 6-hour session; Gary Shankman; Sun., June 24, 10:30 a.m.; lunch break included (participants provide their own); supply list on website; CODE 1K0-0XE; Members \$75; Nonmembers \$85**

## World Art History Certificate elective: Earn ½ credit Pastel Portraits

Degas, Manet, and Cassatt achieved remarkable results in their portraits by employing the strong lines and luminous colors of pastels. Learn to achieve similar results with the medium, either through the immediacy of a sketch or a detailed portrait study. Students work in the studio with a live model and focus on the elements of portraiture and pastel technique. Participants should have basic drawing skills.

**One 6-hour session; Gary Shankman; Sat., June 23, 10:30 a.m.; lunch break included (participants provide their own); supply list on website; model fees included; CODE 1K0-0XD; Members \$85; Nonmembers \$95**



Pastel by Sandra Gobar

## Pastel Intensive Workshop Impressionism in the Smithsonian Gardens



Working from the varied and vivid Smithsonian gardens on the National Mall, students learn to

achieve the brilliant and subtle effects characteristic of the medium of pastel, emphasizing the light and shadows reminiscent of Monet's garden scenes. Demonstrations on color layering, blending, pastel techniques, color mixing, landscape composition, and perspective are presented. Locations include the Ripley Center, for an introduction to working en plein air; the Mary Livingston Ripley Garden; and the open-air "galleries" of the Hirshhorn Museum and Sculpture Garden. If it rains, class is held inside the Ripley Center studio.

**3 sessions; 5 hours each; Sandra Gobar; Sat., July 28–Aug. 11, 10:30 a.m.; supply list on website; CODE 1K0-0YB; Members \$195; Nonmembers \$245**



Oil pastel by instructor Chester Kasnowski

## Oil Pastels for Everyone

Sennelier oil pastels are richly pigmented and have a creamy consistency. They have little comparison with dry or soft pastels in look, feel, or technique and adhere to paper, canvas, wood, metal, and glass. The

experience of using the medium simulates drawing with oils, and the colors are bright, highly saturated, and long-lasting if maintained correctly. Oil pastels travel easily and are excellent for color sketching. Learn the basics of this exciting medium in a class that includes group technique demonstrations and one-on-one instruction. Both beginners and seasoned artists are welcome.

**4 sessions; 2 hours each; Chester Kasnowski; Mon., July 9–30, 6:30 p.m.; CODE 1K0-0XV; supply list on website; Members \$125; Nonmembers \$165**

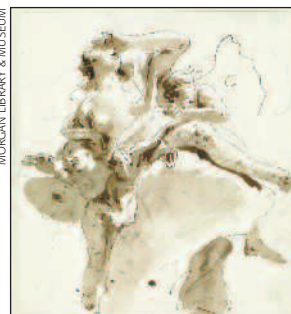
## Colored Pencil Workshop

Get acquainted with this often over-looked dry medium that can produce lovely nuances to bring your art alive with rich, vibrant color and a dizzying range of effects. Learn basic methods and strategies to create wonderful artwork. Students learn layering, blending and buffing strokes to achieve the translucency of water-colors with colored pencils. No previous drawing experience necessary; all skill levels are welcome.

**2 sessions; 3 hours each; Lori Schue; Sat., July 14 and 21, 1 p.m.; bring colored pencils, a sharpener, any size drawing paper, and eraser; supply list on website; CODE 1K0-0XN; Members \$95; Nonmembers \$115**



Drawing by Lori Schue



Psyche Transported to Olympus, pen and ink, and chalk on paper, by Giambattista Tiepolo

## World Art History Certificate elective: Earn ½ credit Draw Like Tiepolo

Giambattista Tiepolo (1696–1770), perhaps the greatest Italian Rococo painter, is best known for large-scale wall and ceiling frescoes featuring airy, light-filled visions of mythology and religion. Not as well known are his pen and wash drawings done as preparatory compositions for murals or as gesture drawings. In this workshop, students begin by drawing from the master's works to

help them grasp the idea of gesture, movement, and the grouping of figures. They end by applying their new Tiepolo-inspired skills to contemporary images. The session comprises lecture, demonstration, and one-on-one instruction. All skill levels welcome.

**One 5-hour session; Chester Kasnowski; Sat., July 21, 10:30 a.m.; all supplies provided; CODE 1K0-0YA; Members \$75; Nonmembers \$95**



## PAINTING

### Beginning Oil Painting

Lectures, demonstrations, and hands-on experimentation introduce the medium of oils. Working from still-life arrangements, explore basic painting techniques including color-mixing, scumbling, and glazing to gain the technical background needed to get started as a painter. Drawing experience is helpful but not necessary.

6 sessions; 3 hours each; Josh Highter; Thurs., July 12–Aug. 16, 6:30 pm.; supply list on website; CODE 1K0-0XW; Members \$195; Nonmembers \$245



Painting by Josh Highter

### Oil Painting Boot Camp



Painting by Adrienne Wyman

2 sessions; Adrienne Wyman; Sat., Aug. 25, 10 a.m.–5 p.m. and Sun., Aug. 26, 11 a.m.–4 p.m.; students provide their own lunches each day; supply list on website; CODE 1K0-0ZA; Members \$165; Nonmembers \$195

### Introduction to Watercolor

Beginning students as well as experienced painters explore new materials and techniques in watercolor painting. Working on still-lives and landscapes from direct observation or photographs, they explore basic watercolor techniques and learn new approaches to painting through classroom demonstration, discussion, and experimentation.

6 sessions; 2.5 hours each; Josh Highter; Sun., July 15–Aug. 19, 2 p.m.; CODE 1K0-0XY; supply list on website; Members \$195; Nonmembers \$245

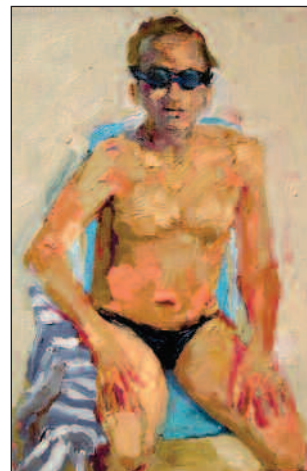


Painting by Josh Highter

### Figure Painting

This class provides an introduction to figure painting with oils and covers concepts and concerns specific to the genre. Lectures focus on historical and contemporary modes of figure painting. Demonstrations and studio practice offer structured exercises to develop a direct approach to painting that allows students to complete figure studies in a single session. The class stresses observational oil painting—a process with valuable applications for the figure and beyond. Topics explored include composition; under-drawing; subtractive and additive painting; choosing and using limited palettes; finding and mixing colors; color temperature; subjective and objective color; found light, and shadow planes of the body; paint thickness; incorporating line; and finish. Painting experience is helpful, but not required.

6 sessions; 3 hours each; Jamie Platt; Wed., July 11–Aug. 15, 6:30 p.m.; model fees included in tuition; supply list on website; CODE 1K0-0XX; Members \$195; Nonmembers \$245



Painting by Jamie Platt



Painting by Gary Shankman

### Landscape Painting at Brookside Gardens

Lush tropical plants, a 7-acre woodland bursting with hundreds of varieties of azaleas and rhododendron, a rose garden, bubbling fountains, and a Japanese teahouse are some of the sights that offer inspiration for

painters in this intensive morning class held at Brookside Gardens in Wheaton, Maryland. Working in the plein-air manner of Monet, Constable, and Renoir, learn to capture a scene's light, atmospheric conditions, and mood. Lectures, demonstrations, and individual experimentation expose students to a variety of painting and drawing techniques, composition, and perspective. Participants work in the media of their choice and supply their own materials. Basic drawing and painting experience required.

4 sessions; 3 hours each; Gary Shankman; Mon., June 18–Thurs., June 21 (rain date Fri., June 22), 9:30 a.m.; bring hat, lapboard or portable easel, and seat for working outdoors; list of suggested supplies on website; CODE 1K0-0XC; Members \$125; Nonmembers \$145

### Connect with us on Social Media

See and share class work; watch videos by instructors, get art news, learn about upcoming classes, and more!



facebook.com/  
smithsonianstudioarts



instagram.com/  
smithsonianassociates

## MIXED-MEDIA

### Collage, Assemblage, and Mixed-Media

In this workshop, students are introduced to the materials, tools, and technologies used in collage and assemblage. They find inspiration in artists who worked in collage including Joseph Cornell, Romare Bearden, and Gertrude Green, whose works are held in Smithsonian collections. Students express their observations by developing their own collage, mixed media or assemblage projects. Learn through experimentation with color, form, and design as you explore the use of text, images, texture, and natural and found objects. Both the nonartist and professional are welcome.

4 sessions; 2.5 hours each; Marcie Wolf-Hubbard; Wed., July 11–Aug. 1, 6:30 p.m.; supply list on website; CODE 1K0-0XR; Members \$165; Nonmembers \$195



Art by Sharon Robinson

### Image Transfers and Photo Alteration Mixed-Media Workshop

Discover multiple methods for making and using image transfers and expand your creative horizons with photo alteration. Transfers are a valuable resource for incorporating representative imagery into your abstract work, and each method provides a unique look. Printed photos are superb starts for true mixed media gems. Mixing and matching techniques with different

surfaces makes it all the more fun! Topics covered include applications for image transfers (focal point, pattern, theme); choosing and preparing images; materials and techniques for image transfers; tools and materials for altering photos; altered photos as stand-alone artwork; and altered photos with collage.

2 sessions; 5 hours each; Sharon Robinson; Sat., July 14 and 21, 10 a.m.; CODE 1K0-0ZC; students provide photos, all other supplies provided; Members \$145; Nonmembers \$175

### Animal Portrait in Collage

Capture the essence of your favorite animal or pet in a one-of-a-kind collage portrait filled with texture and color. Students begin their work in the technique by learning how to transfer the animal's shape to the artwork surface. Then, guided by the instructor, they choose collage materials to bring their portrait to life. Bring a reference photo of your pet or animal subject and any personal materials you'd like to incorporate into your artwork.

One 4-hour session; Sun., July 22, 11 a.m.; Lori Schue; all supplies included; lunch break (students provide their own lunch); CODE 1K0-0YZ; Members \$75; Nonmembers \$95



### Exploring Encaustic and Mixed-Media Weekend Workshop

Encaustic painting is popular with artists because of its flexibility and fluidity. The encaustic method combines the luminescence of watercolor, the rich color and thickness of oils, and the quick-drying benefits of acrylic. It can be molded, sculpted, combined with collage materials, and reworked at any time. Learn to capture vibrant pigments using heated beeswax, as well as fusing and carving in wax. Students are encouraged to incorporate their own drawings or prints on paper as well as other collage elements into their encaustic paintings. Safe methods of working, archival materials, and historical and contemporary approaches to the medium are introduced. All experience levels are welcome.

2 sessions; 5 hours each; Marcie Wolf-Hubbard; Sat., July 28 and Sun., July 29, 10:15 a.m.; supply list on website (some shared supplies provided); CODE 1K0-0XS; Members \$165; Nonmembers \$195



By Marcie Wolf-Hubbard



### Handmade Storybooks Mixed-Media Workshop

Explore the many creative ways to work with paper and make personal storybooks by hand. Begin the workshop with a discussion of bookmaking styles, with an emphasis on Islamic, Japanese, and Himalayan traditions. Build and bind several books using standard bookmaking papers and thread as well as unusual materials such as manila folders and matchboxes. After lunch, the newly created books inspire an afternoon of creative writing and art making using calligraphy, collage, and other techniques. Previous experience not required.

**TWO OPTIONS:** One 6-hour session; Sushmita Mazumdar; Sat., Aug. 4, 10 a.m.; CODE 1K0-0YC; Sat., Aug. 11, 10 a.m.; CODE 1K0-0YD; participants provide their own lunch; all supplies included; Members \$85; Nonmembers \$95

## FIBER ARTS

### Quilting for Beginners A Small Handmade Quilt

Hand stitching is a great way to reduce stress, and the portability of handwork projects allows them to fit into your day. Learn the basics of quilt-making while learning the same piecing, applique, quilting, and finishing techniques used in larger quilts by creating several small pieces. In this three-session class with homework, all work may be done by hand. Shared sewing machines are available in the classroom; use your machine at home to continue work between classes if you choose.

3 sessions; 4 hours each; Lauren Kingsland; Sat., July 14–28, 10 a.m. (CODE 1K0-0XP); supply list on website; Members \$125; Nonmembers \$145





## Hat Making with a Master Milliner



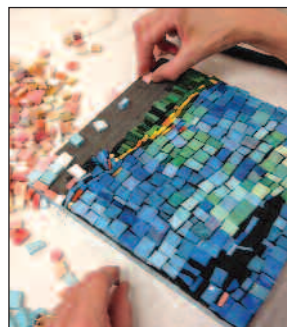
A stylish hat can transform an outfit. But a custom-made hat can transform you. Spend a fascinating afternoon exploring the milliner's art and create a one-of-a-kind topper perfect for spring and summer events. Participants learn the basics of hat making, how to choose the perfect hat from a selection of base shapes and colors, how to block these

millinery-felt and straw materials using traditional hat forms, and how to steam them to shape a custom fit. They then complete their creations, choosing from a range of traditional embellishments including ribbon, fabric, straw braid, veiling, and millinery flowers. The result: a unique made-for-you hat to be worn with pride. Basic hand-sewing skills are helpful, but not required.



**TWO OPTIONS:** One 3-hour session; Anthony Gaskins; Sat., June 2, 1 p.m.; CODE 1K0-0XG; Sun., June 3, 1 p.m.; CODE 1K0-0XH; all supplies included (supply fee of \$100 is included in tuition); Members \$165; Nonmembers \$185

## OTHER MEDIA



## Introduction to Mosaics in Glass

This comprehensive class offers a strong foundation and introduction to the wide variety of glass materials used for constructing mosaics. Learn about design methods, terminology, substrates, adhesives, hand tools, fabrication tricks, and more as you are guided through the process of designing and creating a 8-in. x 8-in.

home-décor piece. On the last day, artwork is grouted and all finishing options are discussed. Students are welcome to bring their own simple designs, and an ample selection of optional patterns and drawings are available for use. All skill levels are welcome.

3 sessions; 2.5 hours each; Bonnie Fitzgerald; Tues., July 31, Aug. 7 and Aug. 14, 6:30 p.m.; \$55 supply fee, which includes all materials to complete project and tool loan during class time; CODE 1K0-0XT; Members \$135; Nonmembers \$165

## The Inspirational Quilts of Gee's Bend

The isolated rural community of Gee's Bend in Boykin, Alabama, is populated by the descendants of African American slaves, and since the 19th century has been the source of some of the most inventive and spectacular of American quilts. The quilters of Gee's Bend are inspired by the weathered buildings, broken paths, and rambling fences of the isolated area and create vivid, abstract works that echo the energy and syncopation of Alabama jazz. The day covers the history of the Gee's Bend quilting tradition and community through images and recorded oral histories, followed by a Gee's Bend-inspired quilting project.



One 5-hour session; Lauren Kingsland; Sat., June 2, 10 a.m.; bring fabric scissors, hand-sewing needles, straight pins, thimble (if you like), and a garment (preferably a shirt) to be cut up and distributed among the group; bring a sack lunch and something to share with the group; limited to 14 participants; CODE 1K0-0UG; Members \$95; Nonmembers \$115



Quilt by Lauren Kingsland

## Boot Camp for Quilters

Do you have some quilting experience and want to brush up on your skills? Are you ready to design your own quilt? This hands-on class lets you practice some fundamental techniques to help you make the quilts you want. Topics include piecing, applique, embellishment, finishing

and binding, quilting, and non-traditional fabrics. With new skills in hand, students design and make a personal statement quilt. Some previous experience is recommended.

One 5-hour session; Lauren Kingsland; Sun., June 10, 10 a.m.; additional materials available from the instructor; bring your own sewing machine; some machines are available for use in class, by reservation; supply list on website; CODE 1K0-0UH; Members \$75; Nonmembers \$95

## Relief Printing

### Linocut and Woodblock

The most sculptural of all printmaking techniques, woodblock printing and linocut printing are ideal for creating bold images composed of patterns and textures. This course introduces the relief print, from techniques of design and transfer through cutting and printing the block. Students design and produce their own editions, using nontoxic materials and employing both one- and two-color techniques.

6 sessions; 2.5 hours each; Max-Karl Winkler; Tues., July 10–Aug. 14, 6:30 p.m.; supply list on website; CODE 1K0-0XU; Members \$185; Nonmembers \$235



By Max-Karl Winkler



By Sughra Hussainy

## Introduction to Afghan Manuscript Illumination

In this class for beginners, a teacher from Turquoise Mountain Institute in Afghanistan teaches elements of gold-leaf manuscript illumination in the Afghan tradition. Students create geometric, vegetable, and floral motifs using graph and tracing paper and transfer their designs onto fine-art paper. Then they color the designs with opaque watercolors, outline them in black ink, and apply illuminations using gold leaf and gum Arabic to create

stunning ornamentation for calligraphy, manuscripts, and more. 6 sessions; 3 hours each; Sughra Hussainy; Sat., July 14–Aug. 18, 1 p.m.; some shared supplies provided; additional supply list on website; CODE 1K0-0ZD; Members \$185; Nonmembers \$235



## Checkerboard-Patterned Basket Workshop

Get ready for summer picnics with the perfect basket! Students of all levels create a boldly graphic basket using patterning techniques. Plan a pattern, learn a basic over-and-under technique, and use various sizes of colorfully dyed natural flat reed to create a lunch basket complete with handle. The workshop includes discussion about various materials suitable for basket weaving, as well as instruction in preparing materials and working with tools to create this one-of-a-kind piece.

**TWO OPTIONS:** One 3-hour session; Lori Schue; Sat., Aug. 11, 1 p.m.; CODE 1K0-OYF; Sat., Aug. 18, 1 p.m.; CODE 1K0-OYG; students supply spring-type clothespins, small straight-nosed garden clipper, and dish towel; all other materials and shared tools provided; \$35 supply fee is payable to the instructor; Members \$65; Nonmembers \$85

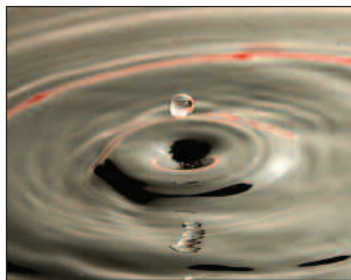
*Basket by Lori Schue*

## PHOTOGRAPHY BEGINNER

### The Joy of Photography An Exploratory Course

This non-darkroom course is designed for beginners who want to learn how to use their digital SLR camera as a creative tool. The goal is to gain skill in technical aspects of photography so that they can concentrate on composing beautiful images. Students work digitally, and topics include aperture, shutter speed, metering, exposure, ISO, composition, special effects, and flash photography. The instructor gives weekly assignments and reviews them in subsequent classes. Point-and-shoot digital cameras are not appropriate. Bring to the first class a digital SLR camera with manual or override capabilities and images for review on a flash drive or CD or in print.

**TWO OPTIONS:** 6 sessions; 3 hours each; Marty Kaplan; Tues., July 10–Aug. 14, 6:30 p.m.; CODE 1K0-OYH; Sun., July 15–Aug. 19, 10:15 a.m.; CODE 1K0-OYJ; Members \$190; Nonmembers \$240



*Photo by Marty Kaplan*



*Photo by Andargé Asfaw*

### Introduction to Photography

Whether you want to work in digital or film, this class offers a solid foundation for new photographers ready to learn the basics. Topics include camera functions, exposure, metering, working with natural and artificial light, and composition. Critiques of class and home assignments enhance the technical skills you learn. At least two photo shoot excursions outside of the classroom are scheduled. Students must have a camera with manual controls, and a tripod is needed for the class.

6 sessions; 2.5 hours each; Andargé Asfaw; Tues., July 10–Aug. 14, 6:30 p.m.; bring camera and manual to first session; CODE 1K0-OYQ; Members \$185; Nonmembers \$235

## Understanding Your Digital Mirrorless or SLR Camera

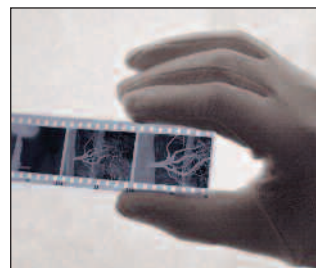
### Moving Beyond Auto Mode

Learn how to use your SLR or mirrorless camera to best advantage in this hands-on class. In the morning, the focus is on how to use features such as ISO, shutter speed, aperture, and depth of field. Information regarding RAW vs. JPEG files and White Balance is also discussed. Shooting modes such as shutter priority, aperture priority, and manual are demonstrated. The afternoon is given over to practice during a field shooting session on the Mall. You'll be out of auto mode by the end of the session! Bring your camera and lenses, an empty card, and a fully charged battery. It may be helpful to have the camera manual.

**THREE OPTIONS:** One 7-hour session each; Eliot Cohen; Sun., June 10, 10 a.m. (CODE 1K0-OWH); Sun., July 15, 9:30 a.m.; (CODE 1K0-OYW); Sun., Aug. 19, 9:30 a.m.; (CODE 1K0-OYX); Members \$210; Nonmembers \$260



*Photo by Eliot Cohen*



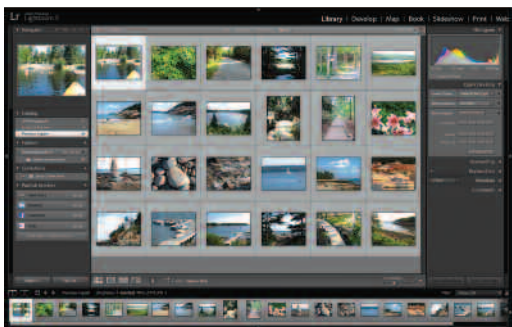
### Introduction to Black-and-White Film Photography and the Darkroom

This class provides a thorough introduction to the 35mm camera and the basics of photo darkroom techniques. Learn how to use

your camera, compose a photograph, develop film, and make a print in Smithsonian Associates' well-equipped darkroom. Lecture-demonstrations, class assignments, critiques, and practical darkroom work help you to understand photography from shutter speed to finished print. Learn how black-and-white film and darkroom skills can enhance the work you create digitally. Bring a 35mm adjustable camera to the first class; film and photographic paper to buy are discussed at that time.

6 sessions; 3 hours each; Paul Matthai; Mon., July 9–Aug. 13, 6:30 p.m.; all developing chemicals are provided; CODE 1K0-OYR; Members \$195; Nonmembers \$245





## Introduction to Lightroom Weekend Workshop

Adobe Lightroom is useful software for organizing and editing both RAW and JPEG image files. This workshop focuses on working with a pair of essential modules. The Library module can be used for importing, exporting, deleting, and grouping files; sorting and ranking files for quality; and attaching keywords for easy retrieval. Learn how to set up a checklist of tasks as files are imported and managed. The Develop module is used to improve files' tone, color, and fine detail, and to edit globally or selectively with intuitive tools. Personal laptops are not required but are recommended. Lightroom 5, 6, or Classic (not Lightroom CC) should be installed and functional on your laptop. PCs in the computer lab are also available for student use.

2 sessions; 4 hours each; Eliot Cohen; Sat., July 21 and Sun., July 22; 9:30 a.m.; CODE 1K0-0YY; Members \$225; Nonmembers \$245

## PHOTOGRAPHY

### INTERMEDIATE/ADVANCED



## Developing Black-and-White Film at Home

With a little investment, you can easily develop your own 35mm or 120mm black-and-white film at home. Bring two rolls of exposed film (of the same type and speed) to the class.

Participants are led through each stage of the chemical process to develop their negatives. Learn about film-developing theory in more detail, negative storage, film scanners, printing options, and more. Take home detailed, step-by-step developing instructions along with a complete list of supplies you'll need to continue processing your own film.

One 6.5-hour session; Joe Yablonsky; Sat., June 23, 10:15 a.m.; lunch break 1:15–2 p.m. (participants provide their own); CODE 1K0-0VM; Members \$75; Nonmembers \$95

## Open Darkroom Plus

This class is geared to photographers with basic or proficient darkroom skills who are interested in taking their work to the next level. Students benefit from small-group lectures, individual instruction, and independent work to gain confidence in a specific area. Possible topics include toning, fiber-based printing, dodging and burning, and assessment of print quality.



**TWO OPTIONS:** 4 sessions; 3 hours each; Joe Yablonsky; Fri., June 1–22, 6:30 p.m.; CODE 1K0-0VZ; Tues., July 17–Aug. 7, 6:30 p.m.; CODE 1K0-0YV; Members \$120; Nonmembers \$150

**THREE OPTIONS:** 6 sessions; 3 hours each; Paul Matthai; Thurs., July 12–Aug. 16, 6:30 p.m.; CODE 1K0-0YS; Joe Yablonsky; Sat., July 14–Aug. 18, 10:15 a.m.; CODE 1K0-0YT; Sat., July 14–Aug. 18, 1:30 p.m.; CODE 1K0-0YU; Members \$195; Nonmembers \$245



Photo by instructor Joe Yablonsky

## Exhibiting and Selling Your Photographs

Learn how to get your photos seen and sold. This valuable session covers strategies to get your photos seen by the public, such as juried exhibitions, photo contests, showing in alternative spaces (bookstores and coffee shops), art festivals, galleries, and websites. It also addresses photographic portfolios, copyrighting your images, email marketing, postcards, pricing, printing your photos, and matting and framing.

One 3-hour session; Joe Yablonsky; Thurs., July 12, 6:30 p.m.; CODE 1K0-0YN; Members \$45; Nonmembers \$65

## The Flash Class

Learn how to fully utilize your camera's flash and raise your photographic skill to the next level in this class designed for digital photographers familiar with aperture, shutter speed, ISO, and metering in manual mode. Topics include controlling background and subject exposure and the ability to fire the flash remotely with a radio slave (an electronic device used to fire an off-camera flash) attached to the camera. Techniques for creating shadows necessary for a 3-dimensional-looking photograph are explained. Photo shoots take place in the classroom and outdoors. Recommendations for equipment purchase discussed during first class.



Photo by instructor Marty Kaplan

6 sessions; 3 hours each; Marty Kaplan; Mon., July 9–Aug. 13, 6:30 p.m.; bring camera equipped with a hot shoe and sturdy tripod; purchase of "The Basic Off-Camera Flash Kit" is optional (details on website); CODE 1K0-0YP; Members \$190; Nonmembers \$240



Photo by instructor Joe Yablonsky

## Photographic Creativity, Design, and Composition

The balance of visual tension in an image is fundamental in photography. When achieved successfully, well-made visual relationships are created. This course offers participants a better understanding of compositional elements and how best to apply them. Emphasis is placed on practices that promote taking better and more unique photographs, including simplicity, balance, and natural lighting conditions. Weekly lectures and

assignments feature topics including extended shutter speeds, light graffiti, bokeh templates, and macro photography. Students should have an understanding of basic camera operation.

5 sessions; 3 hours each; Joe Yablonsky; Wed., July 11–Aug. 8, 6:30 p.m.; CODE 1K0-OYL; Members \$185; Nonmembers \$235

## Mastering Exposure

Participants develop a greater understanding of exposure modes, exposure compensations, filter exposure factors, bracketing, metering modes, histograms, zone system, dynamic range, eliminating camera shake, tripods, and some flash concepts. Students learn how to correctly assess a scene and override what the camera recommends to consistently take accurately exposed photographs. Skills are honed by completing specifically designed assignments and through in-class review of work produced.

Students should have taken an introductory photography class, have good working knowledge of their cameras, and have a camera with the classic exposure modes (P, A/Av, S/Tv, M).

5 sessions; 3 hours each; Joe Yablonsky; Thurs., July 19–Aug. 16, 6:30 p.m.; CODE 1K0-OYM; Members \$185; Nonmembers \$235



Photo by instructor Joe Yablonsky

Classes are taught by professional artists and teachers. View detailed class descriptions and supplies information at [smithsonianassociates.org/studio](http://smithsonianassociates.org/studio)

View portfolios of work by our instructors at [smithsonianassociates.org/artinstructors](http://smithsonianassociates.org/artinstructors)

## PHOTOGRAPHY ON-LOCATION



Photo by instructor Barbara Southworth

## Mall Crawl Photo Shooting

Plot photo prowls and consider subject possibilities to be found among the cultural glories and everyday sites on the National Mall, including people and urban space, art and exhibitions, architecture and details, and gardens and plantings. Wrap the first session with a mini-shoot, followed by 3 more shoots. Be

prepared to make pictures using a wide range of ISOs and exposure techniques, and to challenge yourself to see differently. Work may be posted on a class blog for review, and some class materials are available via email and Google Drive.

4 sessions; 3 hours each; Barbara Southworth; Fri., July 13–Aug. 3, 10:15 a.m.; first session meets in Ripley Center classroom; CODE 1K0-OZE; Members \$150; Nonmembers \$180

## On-Location Photography

Learn to capture this vibrant capital city's many great spots for on-location shoots as you sharpen your way of thinking about shooting outdoors.

Students learn to take better photos by taking fewer of them and keeping post-processing to a minimum. Emphasis is placed on what happens before the shutter release is pressed, and on truly pre-visualizing the photograph. Class sessions include lectures, field trips, loosely structured assignments, and critique sessions aimed at developing strategies for shooting outdoors. Lectures cover depth of field, exposure adjustments, using a tripod, composition, and natural lighting conditions. A basic understanding of photographic concepts is required, along with a camera that allows for adjustments to the aperture, shutter speed, ISO, and exposure compensation. Participants provide their own cameras and may work in the camera format of their choice.

6 sessions; 3 hours each; Joe Yablonsky; Sun., July 15–Aug. 19, 1:30 p.m.; participants provide their own transportation; all field trips are Metro-accessible; CODE 1K0-OYK; Members \$190; Nonmembers \$240



Photo by instructor Joe Yablonsky