



ALISON SHAW WORKSHOPS

JOE BARABAN

Fall 2012

“Stretching Your Frame of Mind” with Joe Baraban

DATE

Sunday, October 14 – Saturday, October 20, 2012.

The workshop begins with a welcome meeting at 7pm Sunday evening, and ends at 12 noon the following Saturday.

LOCATION

The Mansion House, 9 Main Street, Vineyard Haven, two blocks from the Steamship Authority Terminal on Martha's Vineyard. We will meet in the meeting room on the first floor.

WORKSHOP DESCRIPTION

Joe Baraban brings his internationally known and respected workshop to you entitled “Stretching your frame of mind.” The following is an overview, in Joe's words, of what he will cover.

The Artist's Palette

Imagine yourself standing at some location with an artist's palette in your hand. A recently stretched canvas is waiting on an easel, and a jar full of cleaned brushes sits on a small table next to you. Cobalt and Ultramarine Blue, Raw Sienna and Burnt Umber are positioned side by side

while Chromium Oxide Green, Cadmium Red and Yellow lie together opposite them; Mars Black and Titanium White sit in the middle. They all have been squeezed from tubes and anxious to be mixed together.

Now, imagine that instead of all those wonderful pigments on your palette, there are the 'elements of design and composition.' Terms like: Vanishing Point, Negative Space, Perspective, Tension, Color, Texture, Pattern, Light and Line, have been etched into the aged wood.

Everyone knows what happens when you mix red and blue, right? You get purple. How about when you mix blue and yellow together? Green, right again. But, what happens when you add Tension, a few Patterns, and Perspective together while taking your daughter's portrait during an outdoor birthday party? Or Negative Space, some Texture, and a Vanishing Point when you're composing a street scene in a small Tuscan village? Well, you'll get the picture.

Remember you're still an artist, but a camera on a tripod has now replaced the stretched canvas and easel. Through examples of my own work, I'll help you develop your 'eye' by showing you how to incorporate these 'elements of design and composition' into your

imagery. A new, finely tuned vision will be the result, and you will walk away armed with the ability to create powerful and memorable photographs.

Chasing the light

With daily assignments and exercises to heighten your awareness of shooting during 'the golden hour' (early morning and late afternoon), you will gain a better understanding and sensitivity to light, as it enhances every aspect of these important 'elements of design.' The differences between backlight, side and front light will be studied. Learning to use the 'angle of reflection' in directing the light source to the subject will soon be an integral part of your visual thought process.



With provided software, I'll show you how to determine exactly where the sun will be anywhere on the planet from the moment it comes up at sunrise to the instant it sets; and where the shadows will fall days or even months before an important family outing, a personal trip, upcoming wedding, or commercial shoot.

Seeing past first impressions

Photographers tend to come across a location or a subject and take the first picture that they see, then move on leaving a lot still on the table. During the week, the class will look at what I call the 'Master Shot.' This is the first idea that pops into your thought process, and a photograph you could live with in case it started to rain on your parade.



After taking this shot and putting it safely 'in the can', I will show you how to look for better ways to visually say the same thing or tell the same story. Getting up close and personal, looking at it from way down low then way up high, changing lenses, adding or subtracting props, and putting in or taking out people. Then, you'll look at it from various 'points of view' while constantly keeping in mind the direction of the light.

What's important about the Master Shot, and the following images is that while you're

shooting you'll be learning one of my favorite expressions: the difference between *taking* a picture and *making* a picture.

The 'Does It' List for good composition

In this workshop, we'll discuss what I consider the ten most important areas to remember when composing your photographs, and you'll learn to love what I call my Fifteen Point Inspection Plan. This is when the commonly used phrase 'use it or lose it' will start to make sense. My Plan will become an important addition to the camera bag and you'll carry it with you wherever you go.

The psychology of Gestalt

How we perceive and process visual input is a part of our everyday life, and as photographers, it's our prime objective to present this visual information in a way that takes control of what the viewer sees when they look at our photography.

In our reality, making the mind work harder is not necessarily a good thing, but in photography it is. By leading the viewer's eye around our composition, or having them complete an image, or have them consider the scene, they are taking an active role, and when we can accomplish that our images will definitely be stronger. Discussions and exercises based on the five concepts of Gestalt will be an important part of this workshop.

I have conducted workshops in Maine, Santa Fe, California, Florida, Texas, Canada, as well as online. Intermediate to advanced amateurs as well as working professionals have all learned how to take their photography up a level.

I promise you that "stretching your frame of mind," breaking the rules, and making mistakes in a supportive atmosphere will be a great way to spend the week and learn!

At the end of my workshop, provided you have committed yourself to the process of making

better pictures, you will walk away with a much greater command of your craft. You'll be at a higher level of perception, and have a redesigned portfolio to show off your new skills.

Since the workshop centers around the basic 'elements of design,' I promise you that everyone, no matter the skill level, can benefit from this class. A good knowledge of your camera and the ability to shoot on manual is all you will need.

My work can be viewed at: www.joebaraban.com.

WHO SHOULD ATTEND

This workshop is designed for serious photographers – amateur and professional – who want to explore the island of Martha's Vineyard, build their portfolios, and expand their knowledge of color photography. You should have a basic understanding of exposure and be familiar with your camera's operation in manual mode. Most participants will be at an intermediate level. A portfolio is not required for admission.

EQUIPMENT YOU'LL NEED

Students need to bring their digital camera, a tripod, and a laptop for downloading and working with images. You'll need image-editing software, such as Adobe Photoshop, Adobe Lightroom (strongly recommended), or Apple Aperture. You'll also need a memory stick or CDs to transfer your images to the classroom computer, so they can be projected using our digital projector. We will not offer film processing. Joe shoots with Canon exclusively, the 5D Mark II, and uses Canon's Digital Photo Professional software for his workflow. About two weeks before the workshop, Joe will send you an email with more equipment info. If you have any administrative questions (about payment, getting here, lodging, etc.), email: workshops@alisonshaw.com. If you have a question for Joe, email: joe@joebaraban.com.

GETTING TO MARTHA'S VINEYARD

By Sea: Ferry service is available from Woods Hole, Hyannis, and New Bedford, MA. You will need to check the websites listed below for complete information.



If you wish to bring your car on-island, you will have to travel via the Steamship Authority ferries out of Woods Hole. The ferry service will be extremely busy, so be sure and make your auto reservations well in advance of the workshop. Going over as a passenger on a Steamship Authority ferry does not require an advance reservation. If you plan to drive to Woods Hole, but do not wish to bring your car to the Vineyard, there are parking lots in Falmouth that charge \$12/calendar day (be sure to allow time for shuttle bus transport to the terminal). Watch for electronic signs along Route 28 for parking instructions (www.steamshipauthority.com).

Bus service is available directly to the Woods Hole Steamship Authority terminal via Peter Pan/Bonanza Bus – from Boston (downtown South Station, or from Logan Airport), Providence, and New York. This bus/ferry combination is a very easy way to get to the island (www.peterpanbus.com)

Passenger-only ferries also run from:

New Bedford:

New England Fast Ferry (www.mvexpressferry.com)

Hyannis:

Hy-Line High Speed Ferry (www.hylinecruises.com)

By Air: Cape Air flies into the Martha's Vineyard Airport daily from Boston, Hyannis and Providence (www.flycapeair.com).

GETTING AROUND THE ISLAND

To explore the island you can drive your own car, rent one on the island, or car pool with other students. Car rentals are available from Budget 508-693-1911, or Hertz 508-693-2402. Don't worry if you choose not to have a car – there are always plenty of workshop participants willing to share their cars, in exchange for pitching in with gas money. We can help coordinate this at our first meeting.

ACCOMMODATIONS

You are responsible for booking your own accommodations for the week on the Vineyard. The Mansion House, where we will be meeting, is a good choice. They fill up quickly (Martha's Vineyard is a major wedding destination during the fall) so be sure to book your hotel room early. We'd suggest doing it as soon as you sign up for the workshop, to be sure you're set with accommodations for the week. The Mansion House is located on Main Street, in Vineyard Haven (800-332-4112, www.mvmansionhouse.com). They have lovely rooms, a health club, spa, indoor pool, hot tub, sauna, elevator, wireless internet, and a nice restaurant. Mention the workshop when you book your room.

If you'd like a list of accommodations other than the Mansion House, or are interested in sharing a room with another student, send us an email, workshops@alisonshaw.com. We don't book rooms for students, but we'll be happy to give you more information.

MEALS

Students are responsible for their own meals. After each sunrise shoot, we'll gather for breakfast at a local restaurant. Hopefully students' individual preferences and schedules will allow the other meals of the day to be shared together as well. There is a good restaurant in the Mansion House, and many others to choose from within a 5-minute walk of our meeting location. A group dinner will be held on Friday evening at no additional charge to students (you'll be offered your choice of several entrees). You are welcome to purchase tickets for a guest to attend (tickets will be available at cost, which is approximately \$60/person).

Registration

TO REGISTER

Enrollment is limited to 14 participants, and space is available on a first come-first serve basis. Workshops fill up quickly, so we encourage you to apply early. In order to register, please fill out the attached registration form and either fax to 508-693-5829, or send to Alison Shaw Photography Workshops, P.O. Box 1545, Oak Bluffs, MA 02557. When we receive your registration, we'll send either an acceptance email indicating that you're enrolled in the workshop, or notification that you're on the waitlist.

F E E S

Tuition: \$1095 (Includes the Friday evening dinner. Other meals, transportation, and lodging are not included). A deposit of \$300 is required at the time of registration in order to hold a place in the workshop. You have the option of paying by check or money order (payable to Alison Shaw Photography), or credit card (MC/Visa/Amex/Discover). The balance of \$795 is due 60 days before the workshop begins, in order to reserve your space in class.

If the workshop is full, you may elect to stay on the waitlist. We won't deposit your check or charge your credit card until you're enrolled.

CANCELLATION, REFUND, TRIP INSURANCE

If for any reason you need to withdraw from the workshop, please notify us in writing (snail mail, fax, or email) within 30 days of the first workshop day. We will return your tuition less a \$50 cancellation fee. If you cancel less than 30 days before the start of a workshop, a \$300 deposit is non-refundable, unless we are able to fill your space, in which case we will refund your deposit less the \$50 cancellation fee.

We recommend that you purchase refundable airline tickets, and consider purchasing trip cancellation insurance. We will not be responsible for refunds due to illness, personal emergency, unattended workshops (no shows), or events not under our control.

In the event that a workshop is cancelled, for any reason, our liability is limited to the return of all fees paid to us. We will not be responsible for any loss on airline tickets, or any other losses related to cancellation.

WAIVER OF LIABILITY

Alison Shaw Photography Workshops shall have no responsibility or liability for personal injury to any participant, or damage to any participant's property, or for personal injuries or damage to the property of any other person resulting from the participant's involvement in our workshop. We shall have no responsibility for the acts, errors, or omissions of instructors or staff, transportation companies, lodging facilities, restaurants, tour guides and outfitters, or other providers of services to participants in the course of the workshops. We have the right to cancel any workshop and to alter the time, context, or format of any workshop in the event circumstances require it. In the event a workshop is cancelled, for any reason, the extent of our liability is limited to the return of all fees paid to us. We will not be responsible for reimbursement of airline tickets, lodging costs, or other costs due to cancellation of a workshop.

QUESTIONS?

If you have any further questions regarding the above details, please do not hesitate to give Alison's studio manager, Claire, a call at 508-693-4429. Or you can reach her via e-mail at workshops@alisonshaw.com.

Workshop Schedule (this will give you a general idea of what our days will be like)

SUNDAY

7pm	Welcome gathering in the Mansion House Meeting Rm, discussion of individual goals for the week, and the first assignment will be given.
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MONDAY

Morning	Portfolio reviews
Afternoon	Beginning discussion of the 'elements' of visual design that will be part of your new 'artist palette.'
Late afternoon-sunset	Out shooting and applying the day's lesson to your imagery.

TUESDAY

Morning	We'll critique the work shot on Monday morning and evening. This will be followed by more discussion on the 'element.'
Afternoon	Class scouting field trip to show you how to use Sunpath software and a compass, that will illustrate exactly where the sun will come up, where it will be all day, and where it will set. A very powerful tool.
Late afternoon-sunset	Shoot until sunset.

WEDNESDAY

Morning	Shoot
Afternoon	Gallery talk with Alison Shaw, at her gallery in Oak Bluffs.
Late afternoon-sunset	Shoot until sunset while working on your 'artist palette.'

THURSDAY

Morning	Critique of Wednesday's work. We'll also work on additional 'elements' for your 'artist palette'.
Afternoon	We'll begin discussions of the Psychology of Gestalt, and how the different concepts will help to take your photography "up a notch."
Late afternoon-sunset	Shoot until sunset.

FRIDAY

Morning	Critique Thursday's work. More about Gestalt.
Dinner	Social hour and class dinner. Joe will be showing his PowerPoint presentation entitled "Life before Photoshop."

SATURDAY

Morning	Final critique Fill out course evaluation forms Pass out class list and photo Farewells
12 noon	Workshop ends

TESTIMONIALS

■ I just finished taking Joe's class and it was nothing short of extraordinary. Because of Joe and the ideas and concepts he teaches, I see everything differently now. Whether I'm driving along a country road or watching TV, I now see negative space, vanishing points, color, light, texture, pattern, line, angle of reflection, tension, perspective - everywhere. Knowing these critical elements of design has truly not only changed how and what I photograph, but has changed the way I look at the world in a very real way. I cannot adequately express my gratitude to Joe for his caring and expertise and if you are considering taking a class or workshop with Joe think no more as I cannot recommend him highly enough. Just DO IT!!!

■ I loved it. The main part of Joe's course was not in the formal lessons each week, but the constant feedback and lessons he imparted through the week. He often sent an e-mail with a separate "offering" of tools to use or for guidance. The 'notes from the instructor' section was full of advice he sent us all week for the entire length of the course. He encouraged us to try again with a different approach after offering suggestions, drawing diagrams, and giving valuable tips. He pushed us to improve, and opened our eyes to a new way of seeing.

■ Joe, I don't think I'm alone in this class when I say that this was without a doubt the best class I've taken. Your candor and insight, when it comes to critiquing our images, is absolutely right on, and I believe it's making me more aware of what's in the frame, and what should be left out!



■ Thanks to you, Joe, I will never again "take" a picture. Instead of snapping away and hoping to get one good shot, I find myself thinking first about light and looking for ways to "make" a picture using light and the "artist palette." A special thanks for telling me that it is a rule to "break the rules." I appreciate your honest, enthusiastic, and thorough critiques and your availability to the class. You have given me the opportunity to see the world in a new way along with the endless challenge and enjoyment of using what I have learned to make pictures that someone might want to look at more than once.

■ Joe's class was challenging and opened my eyes to new ways of seeing through my camera. Joe's experience as a commercial photographer and background in fine art has given him a unique combination of sense of color, light, design, and perspective within a framework of the practical aspects of what it takes for an image to sell an idea.

■ After I had worked through all the basic photographic subjects, I felt something was missing from my images. Joe Baraban to the rescue! His workshop, "stretching your frame of mind," was the most dynamic class I've ever taken. Joe is quick to answer questions and not shy about giving helpful criticism or praise. This class has truly taken my pictures to the next level.

■ Under Joe's guidance, I learned to 'paint with light,' the camera as my brush. Also, by using color and the elements of design on my 'artist palette,' I learned to incorporate the theory of Gestalt into my imagery. Joe's words are in my mind with every click of the shutter. If you want to get yourself to the next level, you won't regret having Joe Baraban giving you a nudge.

Registration Form

Joe Baraban Martha's Vineyard Workshop

Name _____

Mailing address: street or PO Box _____

city _____

state _____

zip _____

Phone: home _____

work _____

cell _____

E-mail: (we'll communicate with you via email) _____

Payment

Required deposit for week-long class \$300 (includes a \$50 registration fee)

Check or money order: **amount enclosed**

check number _____

(make checks payable to Alison Shaw Photography)

Credit card: **#**

(MC, Visa, Amex, Discover)

expiration

/

(mo/yr)

card verification #

(last 3 digits on back)

Background

Years involved in photography _____

Previous classes, workshops, professional experience, etc. _____

Camera type [make, model] and lenses [focal length]: _____

Information

List areas of special interest you'd like to see covered. _____

What do you hope to gain from this workshop? _____

Have you taken a workshop with Joe before? _____

Which one? _____

How did you hear of our workshops? _____

Please add me to the waiting list if the workshop is full. yes [last-minute notification is fine] no

Waiver of Liability

I have read and understand the registration procedures and waiver of liability and agree to be bound by them.

Signature: _____

Date: _____

Mail or fax to:

Alison Shaw Photography Workshops, P.O. Box 1545, Oak Bluffs, MA 02557; fax: 508-693-5829

ALISON SHAW PHOTOGRAPHY WORKSHOPS

website www.alisonshaw.com

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