

Sweet Mango Tours'

Photographer's Journey to Isaan with Craig Line

November 8 - 23, 2008

Tour and Course Description

Sweet Mango Tours' Photographer's Journey to Isaan (another name for the northeast region of Thailand), with photographer/teacher **Craig Line**, is for travelers who like to take pictures, have a moderate amount of experience with their 35mm camera (either film or digital with manual options), and are curious about the relationships between photographer, camera and their cross-cultural subjects. The images of temples, rice-fields and colorful flower and street markets really do exist! We will see all of that, plus so much more as Sweet Mango takes you deep into the Thai culture. You'll have intimate time with Buddhist monks in their forest monasteries and experience village life during a home-stay in rural Isaan. A highlight will be the production of a photo exhibit for our host village. We design at a pace that is slow enough to be mindful, observant and reflective, and we remove the walls between you and the local people - as these are essential for powerful anthropological photography.

The course: The tour price includes a course fee of \$425. The itinerary is designed around a course curriculum that will help travelers delve a little deeper into composition, lighting and exposure, f-stops, etc. while exploring Thailand's colorful street scenes and markets, elaborate temples and ancient ruins, village life and monasteries, rice fields and water buffalo. Participants should have taken, at least, a beginning photography class or be fairly comfortable with their cameras and lenses and how they operate. There will be daily group discussions and presentations about equipment and technical considerations, lighting and exposure, composition, portraiture, landscapes, nature and close-up photography, with interactive assignments throughout the trip. Digital images will be downloaded almost every evening for review and to allow participants to engage in supportive critiques of their own and other's work. It will be possible to have color film processed on occasion during the trip. In addition to group sessions, Craig will encourage questions and discussion throughout each day's travel. It is hoped that each participant will be able to produce a small portfolio of their work by the end of the trip which can be shared and discussed with each other.

Course Outline

Introductions

- Craig's Background

- Participants' Backgrounds, Photographic Interests, Experience

 - What do Participants Want out of this course?

 - Intro to this course

Introduction, Equipment

 - Discussion of Types of Photography

 - The Making of Photographs

 - Your Camera Equipment and how it works

 - Depth of Field/f/stops

 - Resources

 - Assignment—Depth of Field

Lighting/Exposure

 - Review, Further discussion of Depth of Field

 - Review of relationship between Aperture and Shutter

 - Natural or Available Light

 - Flash Photography

 - Other Supplied Light

 - Backlighting

 - Exposure

 - How to properly expose film

 - Digital exposure

 - Normal exposures

 - Intentional Over- or Underexposures (bracketing)

 - Time exposures

- Night photography
- Double exposures, other special effects
- Film and Light
 - Pushing/Pulling Film
 - Film Latitude
 - Negative Density
 - Film Grain
- Digital Image Capture
 - ISO/Sensitivity
 - Noise
- Assignment—Lighting/Exposure

Composition

- Review, Discussion of Lighting/Exposure Assignment
- What is the Subject?
 - Framing
 - Perspective
 - Shooting from various angles, above, below
- Pattern Repetition
- What the Eye Sees vs. what the camera, lens and film can record
- “The Decisive Moment”
- Horizontal vs. Vertical
 - Compositional bracketing
- Filling the frame
- Rule of thirds
- Wide angle photographs (near-far)
- Use of depth of field in composition
- Use of Diagonals, lines of interest
- Emphasizing elements
 - Color, Texture, Repeating Shapes
- Awareness of background
- Special effects
 - Use of slow or fast shutter speeds
 - Silhouettes
 - Use of flash
 - Use of filters
- Shooting a series, telling stories with photographs
- Assignment—Composition
- Review, Discussion of Composition Assignment

Portraits

- Portrait ethics
 - Unobtrusive portraits
- Environmental portraits
- Family, other group portraits
- Black and White vs. Color
- Effective lighting
- Close, tight portraits vs. wider shots
- Pet, other animal portraits
- Using screens or reflectors
- Position/perspective
- Character and expression
 - Looking at the camera vs. off-camera
 - Humor
- Formal vs. Informal
- Black and White vs. Color
- People in action

Public events, festivals
Assignment—Portraits

Landscapes

Review, Discussion of Portrait Assignment
Light and landscapes
 Changing light
 Waiting for the “right” light
 Early, late light
 Dusk, night photography
Compositional elements
 Wide angle shots
 Telephoto shots
 People in the landscape
 Natural shapes, repeating shapes, reflections
Positioning the horizon
Using a tripod
Nature photography
 Flora and fauna
 Close-up photography
 Review of equipment
 Shooting from a blind
Monochromatic landscapes
Black and White landscapes
Featuring dominant skies
Cityscapes
 City light
 Architectural photographs
 Details
Assignment—Landscape/Nature/Close-ups

Review

Review of Landscape elements and assignment
Portfolio review
Other loose ends

Evaluation, Questions, Further Courses, Resources