Travel Photography

Bill R. Naifeh
www.naifehphoto.com

Today Topics:

- Introduction
- 10 Suggestions
- Equipment
  - Camera Systems
  - Basic Camera Controls

This Course

- Challenges
  - Different Interests
  - Different Cameras
  - Different Technical Abilities
  - Different Goals
- Class Goals
  - Provide General Information for Everyone
  - Provide a Technical "Vocabulary"
  - So that you will ultimately take better pictures when you travel

What is Travel Photography?

- Buildings and Monuments
  - Exteriors
  - Interiors
- People
  - Poised Shots
  - Photojournalism
- Landscapes
- Cityscapes
- Nature Shots

What is Travel Photography?

- Doing more with less
  - Limited Equipment
  - Limited Time
  - Crowded Places
  - Non-ideal Weather

Determine Your Style

- Different people will "interpret" a scene according to their own preferences, skills, and goals.
- Determine your own style based on what you like.
- One suggestion:
  - Find photographs that you like
  - Determined how they were produced
  - Determined the equipment used
  - Duplicate the style with similar techniques and equipment *until* you find your own style.

10 Travel Suggestions

1. Know your Camera
2. Develop an Organization Flow
3. Backup During Your Trip
4. Plan to Maximize the Photo Opportunities
5. Use a Polarizer (if possible)
6. Create a Personal Visual Diary of your Trip
7. See the scene from the camera's perspective
8. Vary your position
9. Follow Basic Composition Rules
10. Duplicate the Works of Others

Suggestion #1

- Know your Camera
  - Understand how to change the basic settings
    - Exposure
    - Shutter Speed
    - Aperture
  - Know what it will and won't do.
    - Bracketing
  - The manual is NOT part of the packing material
  - Practice before your trip

Suggestion #2

- Develop an Organization Flow or Process
- Change your camera settings:
  - File naming system to sequential numbering.
  - Use the correct date and time.
  - Develop a process that works for you.
- File Storage Options
  - Separate High Level Directory for Pictures
  - Separate Date Directory for Each Trip
    - YYYY-MM-DD Description
- Use Your Software to Add Tags
  - Advantage – it is easier
  - Disadvantage – You may be stuck with the Software

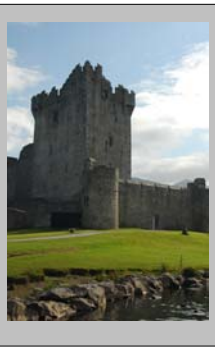
Suggestion #3

- Backup your photos on your trip:
  - Different SD or CD cards
  - A netbook or a laptop?
  - A USB storage device?

Suggestion #4

- Plan your trip to maximize photo opportunities:
  - Visit Eastward facing monuments and buildings in the morning
  - Visit Westward facing monuments and buildings in the evening
  - Shop and go to museums during the midday summer sun

Suggestion #4 - Example



Suggestion #5

- Use a polarizer:
  - Increases color saturation
  - Increases “morning and evening” filtered light

Suggestion #5 - Example

Suggestion #6

- Create a *Personal* Visual Travel Diary
- Use Snapshots in addition to photographs:
  - Documenting your trip
    - The Signs
    - The Towns
    - Street Scenes
    - Your Hotel
    - Your Activities
    - Your Friends and Family
  - You were there

Suggestion #7

- See the scene from the camera’s perspective and move to avoid:
  - Telephone and electrical poles and wires
  - Trash cans
  - Cars

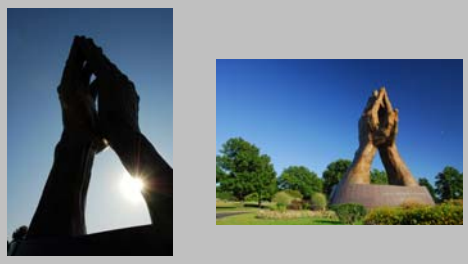
Suggestion #8

- Vary your position when taking photos
  - Turn your camera
  - Bracket
  - Turn around
  - Change your perspective
  - Go in close for details

Suggestion #8 - Example

Suggestion #8 - Example

Suggestion #8 - Example

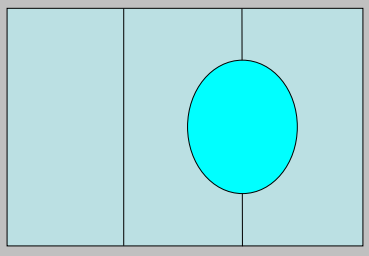


Suggestion #8 - Example

Suggestion #9

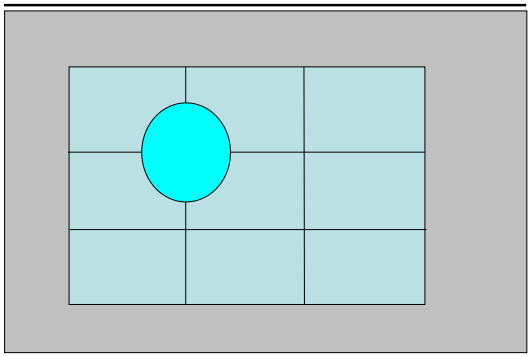
- Understand Rules of Composition
  - Follow the rules of composition
    - Use rules of thirds
    - Do not put the horizon at the center of the frame.
  - Break the rules of composition
    - Center the subject

Suggestion #9 - Example

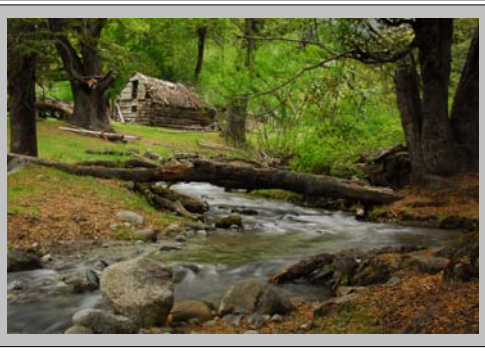


Suggestion #9 - Example

Suggestion #9 - Example



Suggestion #9 - Example



Suggestion #10

- Duplicate the photos of others
  - Look at postcards
  - Look at Google and Web Images

Quality of Pictures

- Equipment
- Light
- Skill
  - Artistic
    - Composition
    - Color
    - Balance
  - Technical
    - Use of technology

Recall that Travel Photography Is

- Doing more with less
  - Limited Equipment
  - Limited Time
  - Crowded Places
  - Non-ideal Weather (i.e., Limited Light)

Quality of Pictures in a Travel Situation

- Equipment - Limited
- Light - Limited
- Skill
  - Artistic
    - Composition
    - Color
    - Balance
  - Technical
    - Use of technology

Travel Camera Systems

- Point and Shoot
- Bridge Cameras
- 4/3rds
- APS size SLRs
- Full Frame SLRs

Point and Shoot Cameras

- Strengths:
  - Portability
  - People at 3 to 8 feet
- Weaknesses:
  - Low Light (typical)
  - No or Limited Manual Controls
  - No viewfinders
  - Poor Zoom Quality

Bridge Cameras

- Strengths
  - Better Quality
  - Specific Applications
  - Allows the use of filters
  - Some have manual controls
- Weaknesses
  - Bulky
  - Low Light (typically)
  - No viewfinders

4/3rds Systems

- Strengths
  - Smaller than SLRs
  - Higher Quality than Bridge Systems
  - Interchangeable Lens
  - Filters
- Weaknesses
  - Weaker Low Light Capability*
  - Slow Focusing Systems*

* When compared to SLRs

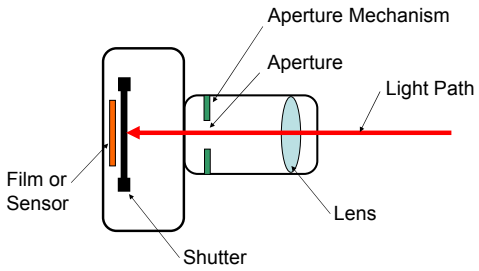
APS size DSLRs

- Strengths
  - Fast Focusing Systems
  - Filters
  - Interchangeable Lenses (third parties)
  - Sophisticated Flash Systems
  - Studio Use
- Weaknesses
  - Relatively Poor Low Light Quality
  - Heavy and Big

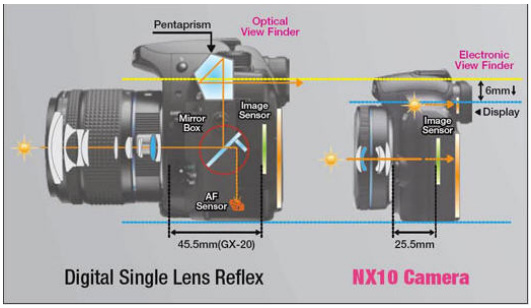
Full Size DSLRs

- Strengths
  - Everything of APS, and Great Low Light
  - Great Detail and better resolution
- Weaknesses
  - Expensive
  - Very Heavy
  - Requires Larger Lenses
  - Requires More Lenses

Conceptual Camera



DSLRs vs. 4/3rds



Lens Nomenclature

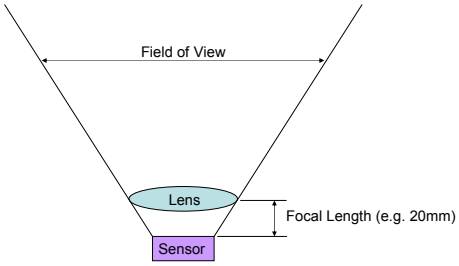
- Examples:
  - Nikon 18-200mm f/3.5-5.6G AF-S ED VR II
  - Canon EF 28-135mm f/3.5-5.6 IS USM
  - Tokina 11-16mm f/2.8 AT-X116 Pro DX

Lens Nomenclature

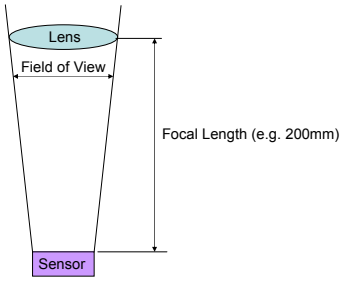
Nikon 18-200mm f/3.5-5.6G AF-S ED VR II

- Nikon: Brand
- 18-200mm: Magnification Range (Focal Length)
- f/3.5-5.6G: Maximum Aperture Opening
- AF-S ED VR II: Specific Features

Lens Focal Length Example Wide Angle



Lens Focal Length Example Telephoto



Camera Controls

- Exposure
  - Shutter Speed
  - Aperture
  - ISO
- Focusing
- Depth of Field
- White Balance

Camera Controls – Why?



Exposure

- "Correct" exposure may be defined as an exposure that achieves the effect the photographer intended.
- Technically “Correct” Exposure is 18 percent reflective gray

Mennon Set of 2 Gray Card's size 4"x6" and 6"x8", 18% Gray / 92% White

Exposure - Example


Technically “Correct” Exposure

Desired Exposure

Exposure – Example



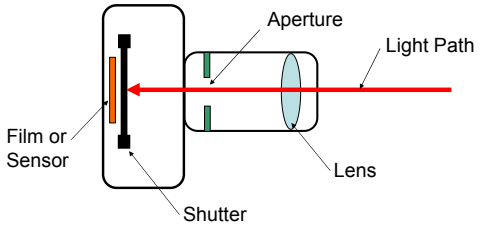
Underexposed

Overexposed

Exposure

- Depends on:
  - Shutter Speed
  - Aperture
  - ISO
- Adjust Exposure with “Exposure Compensation”

Conceptual Camera



Shutter Speed

- Length of time the shutter stays open
- The longer or "slower" the shutter speed, the greater the chances for blurriness due to camera shake.
- 60^{th} of a second – OK for many people
- 125^{th} of a second – OK for most people
- 1000^{th} of a second – For Sports

Aperture

- Relative Opening Size
- Expressed as an f-stop
  - Think of it as a fraction
  - The Smaller the number, the larger the Size
- Maximum Aperture Relates to the Lens Diameter

Aperture

f1.4, f2, f2.8, f4, f5.6, f8, f11, f16, f22

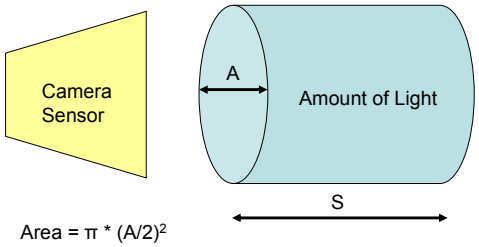
Aperture

Aperture Mechanism for a Canon 50mm f1.8 lens

Aperture

- The standardized F-stop number runs as follows:
- f1.4, f2, f2.8, f4, f5.6, f8, f11, f16, f22, f32.
- Each number admits half the light to the previous F-stop. So a f2.8 allows about 8 times more light through than f8.
- The center of a lens has less distortion to the light passing through it than at the fringe of a lens. So limiting the aperture to say f5.6 will improve the quality of the distortion of a cheaper lens.

Exposure



Area = $\pi * (A/2)^2$

Volume of Cylinder = Area * S

Exposure - Continued

Volume of Cylinder = Area * S

This means:

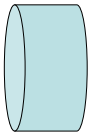
The greater the Aperture,
The shorter the Shutter Speed

Or:

The smaller the Aperture,
The longer the Shutter Speed

Exposure

- Proper Exposure can be either:



Large Aperture
Short Shutter Speed

Small Aperture
Long Shutter Speed

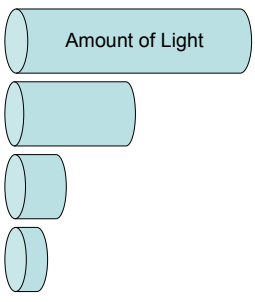
Because both Cylinders have the same volume
the exposure is the same

ISO

- ISO relates to the volume of the "exposure cylinder" required for a given sensor.
- ISO is inversely proportional to the cylinder.
- The higher the ISO, the smaller the cylinder.

ISO – Continued

- 100
- 200
- 800
- 1600



ISO – Continued

- The Lower the ISO, the better the quality.
- When possible, try to shoot at your camera's "Native ISO"
- ISO above the native ISO is an electrical amplification of the light signal
- Electrical amplification introduces noise
- Noise is Bad
- Newer cameras introduce less noise than older cameras

ISO – Low Light Example

ISO – Low Light Example

ISO – Low Light Example

ISO – Low Light Example

Focusing

- Center or Point Focusing
- Weighted Focusing
- General Focusing

Exposure-Focusing

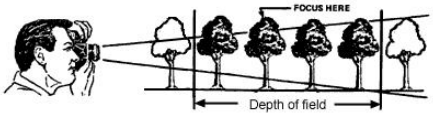
- Center or Point Exposure
- Weighted Exposure
- General or Matrix Exposure

Exposure-Focusing Example

Exposure-Focusing Example

Depth of Field

Depth of Field Definition



Depth of Field

- Depends on:
  - Aperture Size – the greater the aperture, the smaller the depth of field
  - Focal Length – the great the focal length, the smaller the depth of field.
  - Relative Distance to Subject

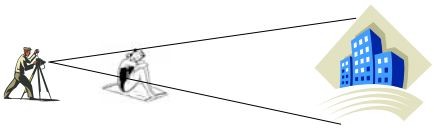
Depth of Field Example

Depth of Field Example

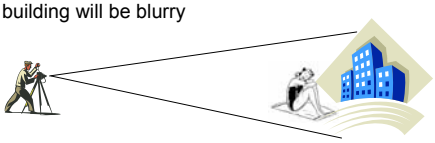
Depth of Field

- For High Bokeh (blurring backgrounds)
  - Low number f-stops
  - Long Focal Lengths
  - Examples:
    - f2.8 at 100mm
    - f5.6 at 200mm
- For Greater Depth of Field (i.e. Landscapes)
  - High Number f-stops
  - Short Focal Lengths
  - Examples:
    - f16 at 28mm
    - f8 at 20mm
- Also depends on relative distance of Subject

Depth of Field

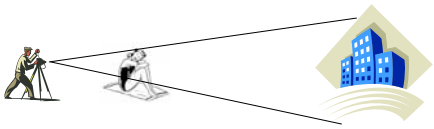


At f2.8 and 100mm, the woman will be sharp and the building will be blurry

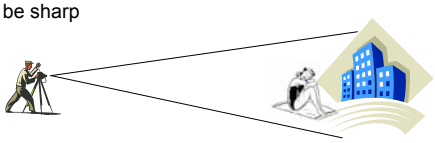


At f2.8 and 100mm, the woman and building will be sharp

Depth of Field



At f16 and 100mm, the woman and the building will be sharp



At f16 and 100mm, the woman and building will be sharp

White Balance

- Temperature of the Light
  - Orange
  - Blue
  - Yellow, etc.
- Indoor Lights vary considerably
- The sun is always constant, but clouds filter its light.

White Balance Example

White Balance Example

For the Next Meeting

- Remember the 10 Suggestions
- Find “Travel” Photos You Like
- Google:
  - Aperture
  - Shutter Speed
  - ISO
  - Depth of Field
  - White Balance

Thank You

Bill R. Naifeh
www.naifehphoto.com
972-726-9500
www.naifeh.com